

Molly: Hey everyone, before we begin today, we want to thank our newest patrons, Julia, Bernie, Gungita, and Michaela. Welcome to the team. If you want to be like these awesome people and get access to our notes, outtakes, bonus episodes, and more, head on over to [patreon.com/podandprejudice](https://www.patreon.com/podandprejudice). Also, you know how we said we'd look into 'whomst' merch? Well, we recently put out a 'whomst' design on our TeePublic store and you all have been loving it. We are obsessed with this design created by Jess Pitino. You can check out the new merch at the link in the episode description, and while you're at it, support a queer artist, and check out Jess' store, Heart Deco, also linked in the episode description. And now, enjoy this week's episode covering Chapters 29 and 30 of *Sense and Sensibility*.

Becca: You know that I have a loud outdoor space when I'm like, "You know, it'll be quieter when I moved back to New York City."

Molly: [laughs] I feel you're doing a standup routine right now.

Becca: I'm in rare form. I have my bottle of **[00:01:00]** Ocean Spray cranberry juice. Our patrons know what I'm talking about, but listeners I'm moving right now, and I don't have any wine glasses, but I was like, maybe I'll drink for this record session. So, I went to the sushi shop around the corner, got sushi, and a bottle of Ocean Spray cranberry juice cocktail, and I poured the last of my Grey Goose into it, but I packed my shot glasses, so I don't know how much is in here. But I know it's a lot because I can taste it.

Molly: It's the moving day cocktail. It must be consumed from an Ocean Spray plastic bottle. It cannot be poured into a glass.

Becca: Yeah, of course, it couldn't be poured into a glass because I already packed all of my glasses.

Molly: Exactly.

Becca: Exactly. But you know what? If I am in a tizzy, you know who else is been in tizzy?

Molly: Marianne Dashwood?

[Pod and Prejudice theme]

Becca: This is Becca.

Molly: This is Molly.

Becca: We're here to talk about Jane Austen.

Molly: We are here specifically to talk about *Sense and Sensibility*, Chapters **[00:02:00]** 29 and 30 or Volume II Chapters 7 and 8.

Becca: 7 and 8.

Molly: 7 and 8. Listeners, in case you don't know, I, Molly, have never read any Jane Austen before doing this podcast.

Becca: I, Becca, have read many Jane Austens before doing this podcast. If you want to hear Molly read through *Pride and Prejudice* for the first time, you can visit the first season of this show. But that's not what we're doing here today.

Molly: No. Today, we are discussing these aforementioned chapters. And because we are in such rare form, this is going to be a trip and a half, because these chapters made me so mad.

Becca: Oh, well. You would not be alone there because these chapters are Dixie Chicks album rage inducing.

Molly: Yes.

Becca: Or The Chicks now.

Molly: It's The Chicks, and I did write *Gaslighter* in all caps in my notes. So, correct.

Becca: Yes. We should get into talking about these chapters because they are needy, they are dramatic. [00:03:00]

Molly: Yes. To think that you almost assigned me three.

Becca: Oh, wait till you get to the end of this chapter and hear about your next assignment.

Molly: Ooh, okay. Ooh, because these were long. These were long and hefty. So, let's just get into it. Chapter 29. Where we left off is-- where did we leave off?

Becca: We left off, we had a party and Marianne was getting ghosted by Willoughby.

Becca: Oh, yes. The ghosting.

Becca: Yes, the Ghosting of Marianne Dashwood or Men.

Molly: Men.

Becca: Now, it's like Men.

Molly: [laughs] Wait, your voice cracked too.

Becca: That's where we left off. Marianne basically fainted after Willoughby snubbed her at the party and was with--

Molly: A fashionable young lady.

Becca: Exactly.

Molly: Yeah, that's where we are.

Becca: We didn't know who the fashionable young lady was, and we didn't know what Willoughby's game was. Nor if we were Elinor, did we know whether or not Marianne and Willoughby were engaged at the time.

Molly: Right. [00:04:00] The day after the party, Elinor wakes up to see Marianne writing a letter. This is like the butt crack of dawn.

Becca: The butt crack of dawn?

Molly: It is the butt crack of dawn.

Becca: All right. Let's go on.

Molly: Elinor is like, "Hey, can I ask what your--?" Marianne's like, "Don't ask me anything. You'll know soon enough." Very dramatic. She is in rare form and then she just burst into tears.

Becca: Yeah, there's a combo. This is a little different than Marianne's prior state of mourning, if you do remember it at the beginning.

Molly: When she was listening to sad music and--

Becca: Going on for long walks by herself and crying, and she was like, "Oh, I have to cry."

Molly: Yeah.

Becca: Now, she's actually in a tizzy.

Molly: And she tries to hold it in. At first, it says that she's in a state of desperate calmness, and then she just burst into tears. She can't hold it together. Elinor decides she's probably writing to Willoughby. Marianne then tells Elinor not to speak to her, and she just [00:05:00] wanders from room to room avoiding people, because she can't hold it together.

Then at breakfast, she won't eat, and Elinor focuses her energy on trying to distract Mrs. Jennings, because Mrs. Jennings, as we know, likes to comment on everything. After breakfast, Marianne receives a letter, and goes pale, and runs out of the room. Mrs. Jennings, she's joking about how it's from Willoughby. She's not noticing how stressed out Elinor is, because she's measuring yarn for her rug, but she's going on about Willoughby, and how she hopes that he won't make Marianne wait too much longer, and then she asks Elinor when are they to be married, which is a recurring question.

Becca: You hear Elinor really for one of the first times start trying to be like, "Who's to even say they're engaged?" Before Elinor pretty much assume that even if they weren't engaged, they were going to get engaged, you know?

Molly: Mm-hmm.

Becca: She has it in the [00:06:00] back of her mind like, “Oh, this might happen.” But after last night, she's like, “If they were engaged, they certainly aren't anymore.” Now, she's in damage control mode, she's like, “Now, I'm trying to fix this a little bit. So, I'm going to start with trying to save some face and be like, “Oh, yeah, they were never engaged.”

Molly: Yeah. She tells Mrs. Jennings that she thought she was joking before when she always would comment on them being engaged, and she's like that would be the thing that would surprise me most actually, like that's not a thing. Mrs. Jennings is like, “Oh, what are you talking about?” Everyone knows that they're engaged.

Becca: Because I told them.

Molly: Yeah. Becca's like, “I've been telling everyone and so has Charlotte.”

Becca: [laughs]

Molly: Elinor was like, “All right, well, could you not maybe?” Then Elinor goes to her room, and she finds Marianne on the bed surrounded by letters, and I loved this section.

Becca: This is one of my favorite passages in the book.

Molly: I knew it would be because you have sisters and like-

Becca: Yeah.

Molly: -she got the sisterly relationship here.

Becca: Yes, yes. [00:07:00] She describes it in such perfect words. Let me pull it up.

She saw Marianne stretched on the bed almost choked by grief, one letter in her hand, and two or three others laying by her. Elinor drew near, but without saying a word and sitting herself on the bed, took her hand, kissed her affectionately several times, and then gave way to a burst of tears, which at first was scarcely less violent than Marianne's. The latter, unable to speak, seemed to feel all the tenderness of this behavior, and after some time thus spent in joint affliction, she put all the letters into Elinor's hand, and then covering her face with her handkerchief almost screamed with agony.

It's just like Austen has a lot of fame for her ability to write quirky, witty romances. But Jane Austen herself was never married and was very briefly engaged. [00:08:00] But something Jane Austen had her entire life was a very deep bond to her sister, and it just translates so perfectly into that passage.

Molly: Yeah, the nonverbal communication that they have that you just look at someone, you know.

Becca: The feeling of sharing the pain that the other person has, that is what sisterhood is.

Molly: Mm-hmm.

Becca: Oh, Jane.

Molly: Jane.

Becca: Ooh, there's no jokes to be made there, listeners. It's just a really beautiful passage.

Molly: Yeah. So, then, we read the letter. This is where I wrote Gaslighter in all caps, because boy, oh, boy, could you play *Gaslighter* by The Chicks underneath Willoughby's letter. He straight up just gaslights her. He says, "I'm sorry. You thought that I liked you more than I did, but I've been in love with someone else for a long time now. By the way, here's your hair back." He took her hair and I know that I said the hair thing was weird, but the fact that he is trying to be like, "Yeah, [00:09:00] here is your hair back."

Becca: Yeah, exactly. That is such a good point. Love this. You're getting so good at analyzing Austen work. Yeah, the hair itself was a big deal. A big enough deal that Elinor was like, "Oh, they are definitely engaged. That's what engaged people do." Now, he's like, "Oh, I'm so sorry if you misread that. But I really just see you as a friend." It's like sleeping with a guy, and then the next day being like, "I'm sorry I misread that. I really just see you as like a friend." But worse, because it's a three-month relationship.

Molly: Exactly. Oh, it made me physically ill. I had questions though.

Becca: Oh, yes.

Molly: In the letter, it says that his affections are engaged elsewhere, and in a few weeks, that engagement will be fulfilled. Does he mean he's in love and getting engaged or engaged and getting married?

Becca: Engaged and getting married.

Molly: So, he's been engaged this whole fucking time.

Becca: Not clear. No, I think he just got engaged.

Molly: Oh, okay. So, he was not engaged, fucking around with Marianne, [00:10:00] then--

Becca: Came back to London and got engaged.

Molly: And then. stone cold--

Becca: Ghosted her.

Molly: - ghosted her. What a fucking butt crack of a human being.

Becca: I love the amount of butt cracks are coming up here. I feel like they're very relevant.

Molly: [laughs]

Becca: But yes. Oh, man, this behavior is fucking shameful. Do you remember how Willoughby left?

Molly: He was like, "I have business to attend to in London."

Becca: He left under what we would call 'mysterious circumstances.'

Molly: Right, because Brandon left under mysterious circumstances and then Willoughby shortly after.

Becca: Then, Willoughby left under mysterious circumstances.

Molly: Mysterious and sudden.

Becca: Yes, and we don't have answers for either right now.

Molly: And he was crying, he was so distraught to be leaving. But now he's like, "I'm fine. And I'm sorry that you misread me, weeping when I said goodbye to you."

Becca: "I'm sorry if you misinterpreted our friendship. Here's your hair back and your letters." "So, glad you informed me when you were in town. This was nice."

Molly: So, [00:11:00] that's the letter. After Elinor reads the letter, she is pissed as where we all, and basically, she doesn't believe or she didn't believe before this moment that it would have been possible for anyone to literally be that evil for him to be so cruel as to deny their whole relationship. She feels like Marianne dodged a bullet here, and she wants to tell Marianne that she dodged a bullet, but she knows that that will upset Marianne, because she'll be like, "That's the man I love" in classic Marianne fashion. So, she doesn't say anything.

Becca: Have you ever had a friend who like will not admit their shitty ex is shitty?

Molly: Yeah.

Becca: Oh, my God. We're not going to go into it listeners, but [sighs]

Molly: When we're like, "Can I just tell you, and then like, laundry list the things they did?" And then they're like, "Yeah, but I love them."

Becca: Well, it doesn't matter because they don't love me anyway, and it's like, "No, it does matter, because you deserve better than pining after them."

Molly: Yeah. So, they just sit there for a while they lose track of [00:12:00] time, and then Mrs. Jennings carriage arrives, and Elinor is like, "Oh, shoot, I was supposed to go into town with her." So, she goes and tells Mrs. Jennings she can't come because Marianne is indisposed. She comes back into the room, and she finds Marianne trying to stand up and almost falling over, because she has not eaten or slept in days. So, Elinor is like, "Let me bring you some wine."

Becca: Very important in this part.

Molly: She hasn't eaten, then she's bringing her wine. She hasn't eaten in days.

Becca: Yeah. But sometimes it needs to be a glass of wine before anything else.

Molly: I get it, but what I wish and I wished for it a few times during these both chapters is that, Jane Austen never focuses on them getting drunk.

Becca: We get a little close with Elinor towards the end of this chapter, but I see your point.

Molly: We do, and I loved it, and I wanted to know more. So, that's just [unintelligible [00:12:48] knows that I'm thinking about it, Marianne is probably drunk by the end of this chapter, because she hasn't eaten in days and she drinks this big glass of wine. So, she's wailing, and Elinor's like, "[00:13:00] Come on, try to be okay." I wanted to read this section because this exchange is so good.

Elinor says, "Think of your mother, think of her misery while you suffer. For her sake, you must exert yourself." Marianne says, "I cannot, I cannot. Leave me, leave me. If I distress you leave me, hate me, forget me, but do not torture me. Oh, how easy for those who have no sorrow of their own to talk of exertion. Happy, happy Elinor. You cannot have an idea of what I suffer. Hah." Then, Elinor says, "Do you call me happy, Marianne? If you knew," she could have told her by this point, but she didn't. She says, "And you can believe me to be so well, I see you so wretched." Marianne's like, "Forgive me, forgive me. I know you feel for me. I know what a hurt you have. But yet you are, you must be happy. Edward loves you. What? Oh, what can do away with such happiness as that?" Then Elinor says, "Many, many circumstances."

Becca: Yeah, I mean.

Molly: [laughs]

Becca: Which one of them are you [00:14:00] more frustrated with at this point?

Molly: Honestly, Elinor. Tell her so you can cry about it together.

Becca: Yeah. This is exactly what I mean when I say Elinor Dashwood is not perfect, and when I say I relate to Elinor Dashwood, I mean this too.

Molly: When I say I relate to Marianne, I mean this too.

Becca: Exactly. Elinor gets a rep for being the one that's like, "Oh, yeah, she's the character you want to be like. She's the one who's got it all together." No, if you look at this book, she's in sheer misery all the time, and she has no idea how to process any of it.

Molly: No, and she could she has a sister who's right they're going through the same thing, talk about your feelings together.

Becca: Yes. They could commiserate but it's currently Elinor who's not there.

Molly: Yeah, you're so right.

Becca: Granted, Marianne is quite self-focused at this moment.

Molly: Yes, that's true.

Becca: But she doesn't know any better.

Molly: She doesn't because she doesn't know. She says, "You are happy. Edward loves you." She has no reason to think he doesn't.

Becca: Exactly.

Molly: [00:15:00] Then, Elinor says it's better that he broke it off early instead of dragging their engagement on for months, and then Marianne's like. "There was no engagement."

Becca: There it is.

Molly: Finally.

Becca: You've been wondering the entire time. You guessed it.

Molly: I did. I did. But I didn't really think what that meant, because this part is so awkward. She's like, "Yeah, we were never engaged. She broke no promise to me," and Elinor was like, "Okay, well, did he tell you he loved you?" Marianne's like, "Not exactly." Elinor was like, "But you wrote to him," and Marianne's like, "Could that be wrong after all that had passed?" I'm wondering what all had passed that we don't know about when they went to Elinor.

Becca: That is the fucking question, isn't it?

Molly: Mm-hmm. Because she talks about intimacy a lot, but this whole part is so awkward, because Marianne, the way she's saying it, it's like, "Did she misread everything?" "Did she give him the hair without him asking?" She says, she didn't, but I just don't know. Then, Elinor goes to read the letters that Willoughby returned to her. The [00:16:00] first one is her letting him know that she was in town, asking him to call on her. The second letter is her surprise that he hasn't called on her, and also about him missing the party being like, "This isn't like you," and then the third one, her being mad at him for ignoring her at the party.

Becca: Being like, "What the fuck? What was that?"

Molly: Yeah, and at the end of it, she says, "You must have heard some rumor about me that made you change your mind. Tell me what it was. I'll dispute it. If you don't tell me what it was, I'm going to assume that you were a big liar this whole time and that you never loved me, and then in that case, return my notes and my hair."

Becca: That is what he did.

Molly: That is what he did, which is a dick move. It also sucks that she's making excuses for him like, "Oh, he must have heard something."

Becca: Yeah, I think also the notes tell you a lot, because I think Elinor puts it right in saying, on one hand, this makes his [00:17:00] cruelty even worse. On the other hand, she's looking at these letters and being like, "You were writing to him like this, and he hadn't made you a promise for your hand yet?"

Molly: "Her condemnation of him did not blind her to the impropriety of their having been written at all."

Becca: Oh, yeah, big deal. Because exposing yourself in these ways is a big risk for your reputation, and Austen hints at a lot of stuff happening here, but she's never clear on exactly what goes on. But the fact that she can hint at it, like I said, at the beginning, is the point. The question of a woman's reputation being soiled is all that needs to exist to soil a woman's reputation.

Molly: Yeah, and if the letters imply that there was something bigger going on, they sound like they're in love by reading her letters, but they weren't engaged. So, that's enough to soil it right there.

Becca: Totally improper.

Molly: Elinor is frustrated with Marianne that she doesn't seem to get how [00:18:00] improper it is, because Marianne says she believed them to be engaged, almost as if they had become married. Elinor's like, "He clearly did not feel the same." Marianne insists that he did feel the same. At some point, she starts naming off proof. Mainly, he begged her for a lock of her hair, which I don't know if I believe at this point.

Becca: Okay.

Molly: I hate him, but I'm starting to wonder.

Becca: Okay.

Molly: But I also want to believe her over him, obviously.

Becca: It's an open question. You're not supposed to have figured it out yet.

Molly: Okay. So, the hair thing. Also, she named how upset he was to leave her at Barton. Then, she brings up again that she thinks someone lied about her to him. She says she's been cruelly used but not by Willoughby. Argh. Yeah, I'm just torn, because in the letter that he wrote to her, he says, basically, "I don't love you." But I don't believe that. But I also just wonder how much of the situation was misread. Argh. Yeah, I'm just really going back and forth.

Becca: One of [00:19:00] the things I want to bring up here real quick is that, this scene in some renditions and some people's minds is a scene that paints Marianne as somewhat delusional or just caught up in her own romantic fantasies. No matter what you perceive, Marianne's not crazy. She's not making this shit up.

Molly: No.

Becca: Someone taking a lock of your hair, no matter what the circumstances of him having it were, is a big deal in this time period. There's a reason why everyone who was at Barton Park had assumed the two of them were engaged. It wasn't Marianne pining after him, and running after him like she's Lydia and he's Wickham. It was a very clear mutual affection between the two of them.

Molly: Yeah, he was part of it.

Becca: Yeah.

Molly: Actually, I don't believe that he never loved her. I don't believe he was making it up-- well, that's possible that he would-- I don't believe that she was misreading the signs. Let me say that.

Becca: Marianne taking everything in good faith is not crazy for seeing something there.

Molly: Right. I believe [00:20:00] that he was doing all of these things, but it's possible he was just playing the field, and is just a butt crack of a human being. Now, her going through her mind, Marianne going through her mind thinking, who could have done this, turned him against me. She says, "I could rather believe every creature of my acquaintance leagued together to ruin me in his opinion than believe his nature capable of such cruelty," which is she's just so trusting. She says now, though, she doesn't trust anyone except Elinor, their mom, and Edward, which I think she's just saying, because she's talking to Elinor, and she thinks--

Becca: She sees him as her big brother now, because she's like, "Oh, yeah, you're going to marry him." So, obviously, I trust him.

Molly: Just wild, because I don't trust him. I don't trust him. Elinor says, "If that's the case, and someone has been using you, don't give them the satisfaction of seeing you fall apart." Marianne says she doesn't care who sees her like this. She can't try to appear happy if she's miserable. [00:21:00] Then, she just sits there, she reads the letter. She bursts out into a complaint that the fashionable young woman did this. She was like, "How long has she been conniving," and I hate that. It's not this person's fault that she was with him first. It's the same thing with Lucy Steele. Honestly, the Dashwoods are the other women, and we need to stop blaming the women that were with these conniving, skeevey men.

Becca: Well, yes, but is this like Lucy Steele? Was she their first?

Molly: Oh, good point.

Becca: We don't know.

Molly: In my mind, yes, because he said in his letter, "My affections have long been engaged elsewhere."

Becca: Okay.

Molly: I don't know how long it's been since they were all together at Barton.

Becca: Since two months.

Molly: Okay, so [laughs] oh, good point. Who's to say?

Becca: Whomst?

Molly: Whomst? Which by the way, we're going to have merch with that soon.

Becca: Yes, get your 'whomst' merch.

Molly: 'Whomst' merch link in bio. Then, Marianne begs Elinor that they could like-- She's like, "Can we [00:22:00] please leave here tomorrow, and I only came here to see Willoughby and I just want to go home." Elinor is like, "We need to give them a little bit more notice than that. So, we'll go soon." Marianne then starts panicking, and she can't stay still, and so, Elinor gives her some lavender drops, and eventually she calms down and falls asleep. That is the end of that chapter.

Becca: Yes, it is. Ooh!

Molly: That brings us to Chapter 30.

Becca: Or, Chapter 8.

Molly: Mrs. Jennings bursts into the room. [laughs] She is in a rare form in this chapter. I love that.

Becca: She has gone full [unintelligible [00:22:33] in this chapter.

Molly: Yes. I love it. She bursts in asking how Marianne is. She's like, "I just heard the news that Willoughby is going to be married soon," and she goes on about how angry she is at him and how much she hates him, and she hopes his new wife will "plague" his heart out, and how the next time she sees him, she's going to give him a very stern talking to. She says that with Marianne's pretty face though, she will soon find another man. She also has guests coming that night [00:23:00] that she thinks will help distract Marianne, and then she tiptoes out of the room as if she didn't just come in screaming.

Becca: [laughter]

Molly: That gave me a good chuckle. Marianne is determined to dine with the party that's coming that night even though Elinor doesn't think that she's going to make it through the evening. She does okay actually. She comes down, she eats her food, but she doesn't say a word the whole time. Mrs. Jennings treats Marianne especially well, and Elinor is almost amused by "how Mrs. Jennings endeavors to cure disappointment and love by a variety of sweetmeats and olives in a good fire."

Becca: I mean, honestly, that helps me personally.

Molly: It does.

Becca: When I have a broken heart, well, I want a bagel with lox and schmear, and then I want to drink a glass of wine.

Molly: Yeah. For me, it would be a cookie, and also a glass of wine, and oh, and pasta.

Becca: I think I've made you pasta when you've been upset.

Molly: Absolutely.

Becca: [laughs]

Molly: Definitely have. Ooh, that sounds nice. Pasta. **[00:24:00]** So, eventually, Marianne just can't take it anymore. There's too much attention being thrown at her. So, she goes back upstairs. Mrs. Jennings, she just really wants to help. She is in full **[unintelligible [00:24:11]** mode. She says if anything would make Marianne feel better, she'll send for it immediately. She does think it's odd that Willoughby would do this but "when there is plenty of money on one side and next to none on the other--"

Becca: Hello, the Economics of Dating and Jane Austen. Graham, the sting. [Economics of Dating and Jane Austen sting]

Molly: Elinor ask if Miss Grey which is her name, by the way, the fashionable young lady has much money, turns out she has £50,000.

Becca: Yeah, that's a huge amount. Miss Grey's super loaded.

Molly: I'm just thinking like in relation to what we've heard before, we've heard £10,000 for Mr. Darcy, £5000 for Bingley. But that's like per year, right?

Becca: Yeah, they have an income, but that's a hefty dowry for Miss Grey. It's also the case that she's not an attractive **[00:25:00]** young lady.

Molly: Mm-hmm. She says she is-

Becca: Not handsome.

Molly: -not handsome, but clever or something like that. She says some nice things about her.

Becca: She's fashionable, friendly, and extremely wealthy. But she's not cute.

Molly: Not cute. The money stuff always gets me all flustered. So, Mrs. Jennings says that Miss Grey's aunt, who I just want to throw out, her name is Bidley Henshaw, and I think that's great. She married rich, but they were already a rich family. So, she's very, very rich, and "when a young man comes and makes love to a pretty girl and promises marriage, he has no business to fly off from his word only because he grows poor, and a richer girl is ready to have him." Did Willoughby lose all his money? I don't remember his financial situation.

Becca: You remember his aunt that lives in the horror movie house?

Molly: Uh-huh.

Becca: Yeah. So, Willoughby is not currently wealthy. But Willoughby is set to inherit her money. So he's [00:26:00] postponed rich. But as of right now, he has nothing. Not nothing, he has an estate, but it's like Bennets versus Darcys in terms of money.

Molly: I see. Oh, he couldn't just get away with murder, I guess. He had to go marry someone rich.

Becca: Yes.

Molly: Elinor asks about Miss Grey, and Mrs. Jennings is like, "Well, I heard from this person who heard from this person who heard from the Ellison that they wanted to get rid of her and then marry her off. The Ellisons are her guardians. Then she moves on and suggest that they call Marianne to cards, and Elinor says rest is going to be what's best for her right now. Mrs. Jennings says if she had known about this, she would never have joked about Willoughby the way she had been, but how could she have known? And really how could she have known?"

Becca: [laughs] She didn't have to spread it to everyone, but yeah. [laughs]

Molly: She didn't but that's just the way her mouth works.

Becca: Exactly.

Molly: She says, "Oh, gosh. I have to go tell Sir John and my daughters. Elinor [00:27:00] is like, I actually really liked this part. Elinor was like, "Well, I'm sure that it won't be necessary for you to tell them that they shouldn't mention Willoughby to her. I'm sure that their good natures will make them know to keep this on the down low," and Mrs. Jennings like, "I'd better give them a hint."

Becca: [laughs] Yeah.

Molly: I loved that.

Becca: Well played, Elinor Dashwood.

Molly: Truly so smooth. Elinor then says, the one thing she can say to Willoughby's credit is that he broke no actual engagement. Mrs. Jennings is like, "Who cares? He took her all over Allenham House."

Becca: Yeah, he did.

Molly: Showed her the rooms they live in. It's basically a binding contract.

Becca: He took her all over Allenham House.

Molly: In every room.

Becca: Just saying.

Molly: Yeah. Ah.

Becca: Ooh. Marianne, careful where you put that booty girl.

Becca: Oh, booty and a butt crack. I've got to stop saying butt crack.

Becca: I don't know if you can stop saying butt crack.

Molly: I know. I made it [crosstalk]

Becca: But at a certain point in **[00:28:00]** time, I'm going to ask Graham to count how many butt cracks are in this episode.

Molly: Can't wait to get that text in a week and a half.

Becca: It's just going to be a text where he's like, "Becca, dot, dot, dot. Why would you ask me that halfway through the episode? I had to start over."

Molly: [laughs] We'll give him fair warning before we send it. It would be like this is a fun game for you, Graham.

Becca: Count the butt cracks. Count the butt cracks. Listeners, you can also count the butt cracks if you want.

Molly: After a short silence, Mrs. Jennings is like, "Well, this is good news for Colonel Brandon." Wait, I just, honestly, I was like, "Oh, no," because the poor boy, he is just trying to live his life, and I don't want him to be anybody's sloppy seconds.

Becca: Oh, Colonel.

Molly: Oh, Brandon. She goes on about how aside from Colonel Brandon's love child, he's actually quite a catch. She describes his estate in great detail, saying any woman would be happy there, and I was reading it, and I was like, "Wow, this does sound like a great estate. Elinor would be really happy there," but-

Becca: [laughs]

Molly: -whatever.

Becca: But we digress.

Molly: **[00:29:00]** We digress. She says, if only they can put Willoughby out of Marianne's head, and Elinor is like, "Well, if we can do that. We'll do with or without Colonel Brandon." Then, she goes back to check on Marianne. She tells Marianne to go to bed, eventually Marianne does. Elinor goes back to the

drawing room, and Mrs. Jennings is standing there with a huge glass of wine, and she's like, "This is the best wine. My husband loved it for his colicky gout."

Becca: Doesn't wine cause gout?

Molly: I don't really understand gout.

Becca: I'm not a doctor. I know, it's about like inflamed joints.

Molly: And also, colic. That's one of the humors, and isn't that stomach acid?

Becca: I'm going to google colicky gout.

Molly: I googled it, and didn't find a whole lot except for quotes from this book.

Becca: So, you didn't want to like--

Molly: Yeah.

Becca: Severe abdominal pain caused by spasm, obstruction, or distension of any hollow viscera such as intestines.

Molly: Alcohol probably would not help.

Becca: That's colic. And gout [00:30:00] according to Medicine Health, which you know, I'm not a doctor, guys. Gout is a disease characterized by an abnormal metabolism of uric acid, resulting in an excess of uric acid in the tissues and blood. Intake of alcoholic beverages, especially beer, increases risk of gout. Boom.

Molly: There you go.

Becca: Mrs. Jennings.

Molly: Mrs. Jennings. But this was a team 11.

Becca: Yeah.

Molly: They might not have known that yet, and he thought, "This makes me feel good."

Becca: Live your life, King.

Molly: Yeah. So, Elinor, when she says that, she's like, "Ha-ha, that's funny that you're recommending it for colicky gout and also a broken heart." But basically, she's like, "Marianne just went to sleep, I'll drink it," and then she just takes the wine and downs it in one gulp, and I was like, "Yes, Elinor, drink about it. You're having a hard time." She just chugs this wine, and she thinks that while [00:31:00] she couldn't care less about its effect on gout, its healing powers on a disappointed heart and might be as reasonably tried on herself as on her sister.

Becca: Yep. Elinor is secretly emo.

Molly: Yes, I love this. Because nobody knows what Elinor is going through. She hasn't told anyone. Mrs. Jennings is doting on Marianne, and Elinor is being so strong, and then she sees her with this giant glass of wine, and she's like, "I'll take it," and then just chugs it.

Becca: Yeah.

Molly: And I can't wait to see that in the movie. I hope they do it good.

Becca: You did mention a couple chapters ago that we hadn't heard from Marianne in a while, and we were very Elinor focused. We've been very Marianne focused, and the book really does a good job of bouncing between these two sisters and their stories, almost so much that right now, it's easy to forget that Elinor is going through a huge heartbreak herself.

Molly: She needs that wine.

Becca: Yeah, she does.

Molly: Then, Brandon comes over, and Elinor can tell, **[00:32:00]** because she knows him so well that he already knows. Though, I really liked Mrs. Jennings responds to this, because Elinor is like, "Oh, yeah. He knows," and Mrs. Jennings comes over to Elinor and whispers in a stage whisper. "He doesn't seem like he knows. You'd better go tell him."

Becca: [laughs]

Molly: [laughs] He comes over to Elinor, and he gives her a significant look and asks how Marianne is, and Elinor is like, "She's not doing great," and he goes, "Okay, then what I've heard is true," and Elinor was like, "Depends what you heard." Then he like awkwardly beats around the bush until Elinor is finally just like, "Yes, we know what Willoughby did. He is unfathomable."

Becca: Great adjective to describe that butt crack.

Molly: Yeah.

Molly: An unfathomable butt crack. Oh, man, people are going to tell us that we're gross. He tells her that he overheard Mrs. Ellison herself talking about it in line for a store or something. Elinor says that Marianne never doubted **[00:33:00]** Willoughby's feelings for her but she's beginning to think that he never liked her, and sweet, sweet Brandon asks if Marianne is starting to maybe think that too, maybe she's starting to doubt that he ever loved her. Elinor says, "Well, you know Marianne, she would still justify it if she could." Mrs. Jennings keeps an eye on Brandon the whole night thinking that she's going to see him become happy and elated, because now he has a chance but he stays sad boy. He keeps sad going on. That's our boy, Brandon.

Becca: Yep, he is not a cheerful person.

Molly: No.

Becca: He's lovely, but he's not cheerful.

Molly: He's the best but--

Becca: That brings us to Becca's study questions, guys.

Molly: Whoo!

Molly: All right. These were doozies. We touched on this a lot. But what is your take on Willoughby's move? Does he actually love her or was he manipulating her and pretending to love her?

Molly: I've gone back and forth a [00:34:00] lot over the course of this episode.

Becca: You don't have to have it all figured out but give me your best prediction.

Molly: My best prediction is, hmm, actually, now I'm torn. I was going to say he was just using her for her body and whatever, like he thought she was hot and having a good time. Then, when he went back to his normal life, he went back to his normal life. Now, taking into account everything that's been said about the money situation as well, because I never want to forget to include the Economics of Jane Austen in my hypothesizing. [Economics of Jane Austen stinger]

Becca: Yeah.

Molly: I think that maybe, he did love Marianne. Maybe that's where his heart really is at. But when he was presented with the opportunity to marry someone with £50,000, he was like, "That's a lot better of a situation for me," because when we were at the ball, Elinor was watching him, and he was so guilty. I think maybe that's what it was. It was like a money decision.

Becca: By the way, we didn't do this before, but this is the first recent proposal in [00:35:00] *Sense and Sensibility*. So, Graham the sound effect.

Molly: Oh, yeah.

Becca: We didn't do it for Lucy Steele and Edward Ferrars, but I justify that by saying it was a secret engagement.

Molly: They were already engaged before we started reading the book.

Becca: Exactly. So, Graham, the sound effect. [trumpets effect] Thank you. It's been a while since we've used that one. Yeah, so, one thing that's just notable. We might forget about this, but do you remember how this book started?

Molly: An older gentleman died.

Becca: And these girls lost their money.

Molly: They lost all their money because they went to their brother, and fucking Fanny Dashwood.

Becca: Fuck, Fanny. That's how this book started and right now, you're seeing-- I don't want to delve too far in here, because I don't want to give spoilers or give you an impression because I'm not telling you which way is right and which way is wrong. But right now, you're seeing the winner's a wealthy girl, and the loser is the girl who lost all of her wealth. [00:36:00] That is the way that the dating market in general in Austen times works.

Molly: Mm-hmm. I forgot that they had lost all their money recently.

Becca: They're dirt poor for the wealthy class. I don't want to go too far into how or why, but what is clear is that Miss Grey, the less attractive wealthy girl lives the charmed life.

Molly: Walt Disney movie is it, it's probably a lot of them. Perhaps Aladdin, but any of them really where someone who's really rich, goes on vacation and falls in love with a country bumpkin, poor person, and then--

Becca: Cinderella.

Molly: Oh, right. [laughs] But also Aladdin, because-

Becca: Yeah.

Molly: -Jasmine runs away and finds Aladdin, and then he has to pretend to be rich to be with her, but also Cinderella, because that's the plot of that movie. Yeah, I'm thinking that maybe Willoughby went on vacation, fell in love, and then was like, "I've [00:37:00] got to get real." Was he already dating her, though is the question? Did he just get engaged out of the blue?

Becca: We don't know.

Molly: You don't know.

Becca: Whomst? All right. Question two. What is this move mean for Colonel Brandon?

Molly: I really don't want him to be to jump on the proposal train to Marianne just because she's available now. I don't think he will stoop to taking advantage of her brokenhearted state, but it does mean that she's available.

Becca: Yeah, and also, he to his credit does not seem super psyched about it.

Becca: No, I think he's upset because for Willoughby, that he may endeavor to deserve her, and he did not.

Becca: He wanted her to see the utmost happiness.

Molly: And she doesn't have that.

Becca: No, she has the opposite. Utmost misery. So, what he had said did not come to pass. All right, we see Mrs. Jennings and the others begin to gossip a bit about Marianne. They're talking about this. This is going around. What are the consequences [00:38:00] of it, and what are they saying?

Molly: Well, what they were saying was, I think, more harmful because-- it was made more harmful by what's happened because they were saying that she was engaged, telling everyone that they were running around Allenhurst together, etc., etc. Now, we see him get engaged to someone else, everyone who they told are now going to be like, "Oh, she has been shunned by this man. What happened?"

Becca: She's used, and abused, and ruined. She's pitied. She is also sloppy seconds.

Molly: Yeah. Unless he wasn't with this other girl before that.

Becca: Well, no matter what, the word has spread that Marianne Dashwood was snubbed by John Willoughby.

Molly: But would she be sloppy seconds or would Miss Grey be sloppy seconds, because she's the one he marries?

Becca: Well Miss Grey is getting engaged. Doesn't matter.

Molly: Argh.

Becca: Also, it's notable. You probably noticed this as well. People are [00:39:00] fucking pissed at Willoughby.

Molly: Yes.

Becca: Rightfully so.

Molly: I think that everyone is flocking to Marianne's defense.

Becca: Obviously, there's pity there but-

Molly: Yes.

Becca: -for Willoughby, he did not get off scot free in this situation in society.

Molly: Yeah, and as he shouldn't. Because it shouldn't be her fault.

Becca: Which brings me to my next question, something we stuck a pin in before, Edward Ferrars. You asked me back when we were doing this, why he hadn't broken up with Lucy Steele.

Molly: I still don't know. Is it money?

Becca: No. Lucy Steele's a terrible situation for him.

Molly: Right. Yeah.

Becca: Edward doesn't want to be the Willoughby. He doesn't want to do to Lucy what Willoughby did to Marianne, but it would be worse because he had told Lucy he would marry her, and they were engaged for four years.

Molly: Okay.

Becca: [laughs]

Molly: I want to bring up a little television show that many of us watch and that many of our listeners watch called *The Office*.

Becca: [00:40:00] Yes.

Molly: Everyone knows that if you are engaged for as long as Roy and Pam were engaged that you're not going to get married.

Becca: Yes, but that is what, 2003?

Molly: Yes, I suppose.

Becca: This is the early 1800s.

Molly: That's still a really long engagement.

Becca: It's a very long engagement that took all of her marriageable years away from her.

Molly: Hang on though. Hang on a second though. Nobody knows that they were engaged. So, it won't be any skin off his reputation if he ends things with Lucy Steele now.

Becca: Actually, it's more about the honor of actually not doing a bad thing to the person herself.

Molly: Oh, right. I forgot about that.

Becca: I want to give shoutouts to Emily Eve, one of our listeners who sent in an email about this that I told you not to read.

Molly: Yes.

Becca: Because I can't believe I pointed out to you before. She pointed out that in this time period, you could actually sue [00:41:00] someone for breaking engagement, because it was a binding contract.

Molly: Oh.

Becca: It meant more legally in this time period. She is correct, actually. So, I just wanted to share that.

Molly: Oh, did he legally sign a form, or is the verbal thing legal?

Becca: Oral contracts are a real thing.

Molly: Moral contract.

Becca: Oral.

Molly: Oral contracts, moral contracts.

Becca: That is a cool thing to bring up. I don't think that's what Austen's going for here. I think Austen's drawing direct comparison between Willoughby's behavior and Edwards's behavior. So, we're meant to at least understand why Edward feels there's a moral quandary in leaving Lucy high and dry.

Molly: Yes, there is a moral quandary in leaving Lucy high and dry. But both of them suck.

Becca: Okay, but on different levels.

Molly: On different levels. Well, yeah, sure. But, yes, that is true.

Becca: You could certainly make an argument that [00:42:00] Edward is too bound by his duty for sure.

Molly: Yeah.

Becca: But he is trying to do the right thing.

Molly: He is, by at least one woman, but he has gotten himself into quite a pickle.

Becca: Yes. Edward's position is not an enviable one to be in, and I think better maneuvering could have gotten him out of it possibly, but he is not in an easy position, and he doesn't quite know how to get out of it without hurting anybody.

Molly: There's no way. You just have to hurt someone, and he's hurt Elinor.

Becca: Well, yes. But the damage to Elinor is far less bad than the damage to Lucy would be.

Molly: This is true. May I make an argument for the fact that Lucy kind of sucks?

Becca: She does suck, and Edward thinks she sucks too.

Molly: Ah, yeah.

Becca: Edwards trying to do the right thing, though.

Becca: I know. Oh, man, he is too bound by duty. So, this means though, something that I had thrown out there last episode just on a [00:43:00] whim was that maybe Lucy had a baby, but she does not.

Becca: No, Edward has not impregnated Lucy.

Molly: Great. All right, that was just a whim. Now, we know-

Becca: Yeah.

Molly: but it was a good guess.

Becca: Yeah. But some of this is stuff that is implied in the books because of the time period, but doesn't translate to our modern audiences. But Edward Ferrars, the reason we are still sympathetic to him, the reason Jane Austen is still sympathetic to him in the book, is because he's legitimately trying to do the right thing, and he is trying to not do to Lucy what Willoughby did to Marianne that has left Marianne in such a state.

Molly: That's fair.

Becca: It's just difficult because Marianne is our heroine, and Elinor is our heroine, and Edward situation gives Elinor the short end of the stick.

Molly: Yeah. And you know what? The thing is that I like that he is trying to do the right thing, and I wouldn't want anyone to [00:44:00] unnecessarily hurt anyone else. But I don't think that Lucy truly believes in their relationship either. I think she knows that he's moved on. It has been for years and you are still not married girl. So, I think that she's using this as a manipulative. Like she is manipulating the situation because she wants money.

Becca: Who's to say.

Molly: Whomst?

Becca: That being my rant I was saving about Edward. Let's talk about the scene between Elinor and Marianne. We've talked about it a little bit, but we see real differences in how these two are dealing with the situation, have dealt with their heartbreaks, and you see them simultaneously really bond for one of the first times in the novel in a deeper way. You also see ways in which there's distance between them right now. So, discuss.

Molly: The clashing is definitely happening around Marianne's levels of propriety, not understanding that she needs to uphold her own reputation because of the time period [00:45:00] that they live in, and Elinor is super aware of that and always has been, and this has been something since the beginning of the book that she's like, "Come on family, get it together. We have to be a certain way." Whereas, Marianne's like, "I'm going to do what I want to, feel how I'm going to feel." So, that's definitely something that they're like butting heads about. The bonding is really sweet. It would be even sweeter if Marianne knew that Elinor was also going through it. I would love to see more of that.

Becca: Yeah, I think right now, the pain that Marianne is going through is so intense that it is driving the two of them together. But Marianne's sensibility, too much of it. Her excess is bumping up against Elinor's excess of sense.

Molly: Hmm. Mm-hmm. Which is what I was saying in the second ago about her being like, this is the sensible way to go about things, and you're not doing it.

Becca: It's in the title.

Molly: It is in the title.

Becca: We haven't brought it up in a while.

Molly: Yeah. I also want to jump back a second and say that I'm not blaming Lucy **[00:46:00]** Steele for trying to get that coin. It's just simply the fact that she sucks. Not for her actions or anything and it's not her fault that this is all happening. I'm still irritated at Edward though I do see what he is trying to do, and, argh, [in a singsong voice] I don't want to blame the women for the men sucking.

Becca: [laughs]

Molly: But I'm torn. [laughs]

Becca: It's okay. Listen. I see what you're doing. There's still more book left.

Molly: There is.

Becca: So, we're not going to go too far into it right now.

Molly: We won't. I just think that Eddie has dug himself a hole.

Becca: Eddie is in a pickle.

Molly: He is truly in a pickle. His fingers are tied. [laughs]

Becca: His hands are tied. His fingers are tied?

Molly: [laughs] I know the phrase is his hands are tied. But I was picturing one of those like finger trap things. You know things you pull them out and your fingers get stuck between them?

Becca: Aren't you just supposed to push in really far, and then it loosens up, and then it comes out?

Molly: Yeah, if you push it in really far, then you can get your **[00:47:00]** hands out. But if you put it on and then you pull your hand out-- we'll post a picture of it. I don't remember what they're called, but--

Becca: It isn't quite the finger trap.

Molly: Yeah.

Becca: I think that's a good place to go to the standbys.

Molly: Yes.

Becca: Funniest quote?

Molly: I think I'm going to go with my second option, which was after Mrs. Jennings comes running in and is like, "Oh, my God, I heard about Willoughby. Marianne, are you okay?" Marianne is ignoring her and she's going on and on for a very chunky paragraph. Then, it says, she then went away, walking on tiptoe out of the room as if she's supposed her young friend's affliction could be increased by noise.

Becca: [laughs]

Molly: I just love that. That image.

Becca: God bless Mrs. Jennings. God bless her existence in this book, because Jane Austen writes a lot of comedies. *Sense and Sensibility* is a little darker than some of her other works. But Mrs. Jennings is always there to give it little boost up.

Molly: Yeah.

Becca: All right, questions moving forward.

Molly: Questions moving forward. Willoughby, [00:48:00] everything that you asked me about him, I would also like to know.

Becca: Okay, great.

Molly: Is he a sleazeball, or is he making a financial decision, or is he--? I don't know. Questions about him. I'm curious also how Brandon's going to respond moving forward. I still also would like to know about his daughter. I'm still wondering about that. Those are my immediate questions.

Becca: Who wins the chapters?

Molly: I think I'm going to go with Mrs. Jennings.

Becca: She's been winning a lot recently.

Molly: She has.

Becca: To be fair, Mrs. Jennings is wealthy, secure widow. Both of her daughters are married, she's chilling.

Molly: Yeah, she'll always be winning.

Becca: Yeah, exactly. And everybody else's lives are falling apart, so it's an understandable pick.

Molly: Yeah.

Becca: Do you know what I mean?

Molly: Yeah. I think that she comes out on top always. **[00:49:00]** I think in terms of who's carrying the chapter, it's Elinor.

Becca: For sure. Yeah. All right. Listeners, that concludes this episode of Pod and Prejudice. Molly, for next week, we are going to read one chapter.

Molly: Yay, I love those ones! Gives me leave to just ramble.

Becca: Exactly. We're going to have a rambly, dishy section of this book next time. I highly recommend you read sooner rather than later, because I'm excited to get those text messages from you.

Molly: Oh, my God, I can't wait.

Becca: Listeners, that means next time you listen to an episode, you've got to read just Chapter 31 or Chapter 9 of Volume II.

Molly: Look at us go. We've got it all down now. We know where we are at.

Becca: Yep.

Molly: Listeners, that concludes this episode of Pod and Prejudice. Until next time, stay proper--

Becca: And find yourself a butt crack who's just going to crack.

Molly: Ah, butt crack. Butt crack.

Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrance Browne. Our show is transcribed by SpeechDocs Podcast Transcription. For transcripts and to learn more about our team, check out our website at podandprejudice.com. To keep up with the show, you can follow us on Twitter, Instagram, and Facebook [@podandprejudice](https://www.facebook.com/podandprejudice). If you love what you hear, check out our Patreon at [patreon.com/podandprejudice](https://www.patreon.com/podandprejudice) to see how you can support us or just drop us a rating and a review wherever you listen to podcasts. Thanks for listening.