

Molly: Hey everyone. Before we begin today, we want to thank our newest patron, Kara. Welcome to the team. If you too want access to our notes, outtakes, bonus episodes, live streams and more, as well as our undying gratitude, consider joining our team patreon.com/podandprejudice. If becoming a patron isn't in the cards for you right now, another way you can support the show is by using our code, PODANDPREJUDICE20, when you buy Snacklins. Snacklins, or a vegan grain-free version of pork rinds that literally tastes like heaven on earth. Truly, most of my conversations with Becca and Graham the past few weeks have just been us talking about how much we love Snacklins. So, go to snacklins.com and use our code, PODANDPREJUDICE20, for 20% off your first order. And now, enjoy this week's episode covering Chapters 13-15 of *Sense and Sensibility*.

Now that we are all set up, how are you doing?

Becca: I just ate a lot of miracle noodles.

Molly: What are miracle noodles?

Becca: You should know about them. They're made of mushroom I want to say-- They're made of something that's really low calorie.

Molly: Okay.

Becca: And they are [00:01:00] not great for replacing pasta, but they're great replacing a rice noodle.

Molly: Oh, yeah, we eat sweet potato glass noodles?

Becca: Those taste better than miracle noodles.

Molly: Okay.

Becca: Miracle noodles are great though. They're great for a stir fry, but sometimes, and I don't always know why they give me a stomachache, and they're giving me a bit of a stomachache right now. But I did a good job with them, I covered them in Malaysian curry powder with some seitan, some Just Egg, some oyster mushrooms, and some garlic-

Molly: Oh, my God!

Molly: Oh, and some spinach.

Molly: Yum. Also, as a follow-up to what we talked about a few episodes ago, or maybe it was last episode, but I think it was two episodes ago, and maybe I cut it, I can't remember. But I froze the tofu, and now it's thawing, and then I have to freeze it again, and then eventually I'm going to end up cooking.

Becca: I did that too. I did that too. Although I made breaded chicken with it, and I wasn't a fan. I mean it was good, the breading was amazing, but I needed to season the innards of the tofu and the way I breaded it, it solidified a bit again. [00:02:00]

Molly: Oh, I see. I see. I'm thinking what I'm going to do is mix a plant milk and flour dredge type thing and then bake it. Do you think that'll work?

Becca: Here's what I did, and I'll recommend it, because the batter and stuff was good. I just think I needed to brine the tofu. So, I mixed Dijon mustard with water.

Molly: Haa! Sorry, mustard is my favorite. Continue.

Molly: So, Dijon mustard and water made up the batter, and then I used flour and a bunch of spices. I'm sure you can use chickpea flour or whatever flour does for your tummy.

Molly: Yeah.

Becca: Mix it with paprika, brown mustard, onion powder, garlic powder, salt, pepper, cayenne. Mix that together, dip it in the mustard, then dip it in the flour mixture, and you can either bake it-- I fried it, and it was delicious. The batter was really good, the tofu needed work.

Molly: So, maybe what I could do is marinate it in the batter for a while, and it would get nice [00:03:00] and moist.

Becca: If I were to pick what I would put it in, I'd put it in something pickle briny.

Molly: I don't have any pickles.

Becca: Well, something of that ilk.

Molly: Listeners, by the time this gets to your ear holes, I will have already done this. But if you have suggestions, let me know retroactively.

Becca: I do know that I got this off of the New York Times website.

Molly: Okay. I also follow someone on Instagram who posted a recipe for this very thing before you told me about it. So, maybe I'll go back to his page and see what he suggested. I think it was pretty simple. I think he just breaded and baked it.

Becca: All right.

Molly: We'll see. We'll see, listeners. Anyway, should we talk about Jane Austen?

Becca: Yes, we should talk about Jane Austen. There's a lot to talk about this episode.

Molly: Becca, I am literally falling apart at this scene.

Becca: [laughs]

Molly: I don't even-- So, it's been a few days since I, one, read the chapters, two, looked over my notes. But I remember being like, "I stayed up.". So, I was going to bed and I was going to read them

the next day, and then [00:04:00] I was like, “You know what? Eh, I’ll read them now,” and this is why I didn’t text you about this set of chapters.

Becca: [laughs]

Molly: Because it was midnight or later and I was like, “Becca’s asleep,” but how dare Jane Austen first of all!

Becca: [laughs]

Molly: Priceless, priceless. We’ll get into it, but this set of chapters literally had me awake for an hour reading past my bedtime.

Becca: [laughs] And I’m sure furious that I made you stop reading.

Molly: Absolutely. I was, what’s the word? Guttled. I’m watching the Great British Baking Show, so I was gutted.

Becca: [laughs]

Molly: But we’ll get into in a minute we should probably Becca, Molly, but oh, my God!

[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 talking about *Sense and Sensibility*, and even more specifically, Chapters 13-15 of *Sense and Sensibility*. Listeners, if you are new here, I would first recommend listening to the first couple [00:05:00] chapters of this book, but in case that’s not your vibe, I, Molly, have never read any Jane Austen aside from *Pride and Prejudice*.

Becca: I, Becca, have read many a Jane Austen including *Pride and Prejudice*, and if you want to hear Molly read *Pride and Prejudice* for the first time, check out Season 1 of Pod and Prejudice but that’s not what we’re doing today.

Molly: No, it’s not. Today, we’re talking about *Sense and Sensibility*. I tweeted a few days ago, *Sense and Sensibility*, I was not ready and one of our listeners was like, “I’m not going to say anything, because I don’t want to spoil it, but I can’t wait to hear what you are not ready for,”-

Becca: [laughs]

Molly: -and honestly, so much. I was not prepared to be literally up in my bed, like page turner. “Oh, my God! What’s going to happen next? What do you mean they didn’t go to the boat? They didn’t--”

Becca: [laughs] They didn't go to the boat.

Molly: Because our entire last episode, you were like, "What do you think's going to happen when they go to this place with the boat?" and I was like, "It's going to rain."

Becca: You're like, "Oh, yeah, they're going to have a bad time. It's going to rain. [00:06:00] They're going to get caught in the rain," and I was sitting there being like, "Oh, they wish."

Molly: They wish they got caught.

Becca: They wish they got caught in the rain.

Molly: Oh, my God. All right. Should we get into it?

Becca: Yes. So, you can see why this book is a little bit more drama.

Molly: Yeah, it's high stakes. I think I like this better than *Pride and Prejudice*.

Becca: [gasps] Oh, okay. Okay, okay, okay, okay. [laughs]

Molly: I can't really make a decision yet, but that's what I think.

Becca: Here's what I'm going to say. I love all of Jane Austen's work. Of the ones I've read, I have a clear least favorite, but I still love it, and there's a lot for it, but *Sense and Sensibility* and *Pride and Prejudice* are apples and oranges. They're very different books, despite what many might think. Because they're all about highfalutin women and Regency Era England.

Molly: True.

Becca: And romance.

Molly: Yeah.

Becca: But I love this book, and I'm so hyped you're into it. So, let's get into it.

Molly: Yes. So, at the end of last chapter, they had all been planning on going to Colonel Brandon's cousin's place. They were [00:07:00] all planning this day trip, and they were going to go boating, and it was going to be a blast, and it was maybe going to rain. But the trip did not go as planned, as we find out early on in this chapter, because drumroll please.

[drumroll]

Molly: They don't go at all. They're having breakfast, and they're all hanging out getting ready to leave, and Colonel Brandon gets a letter and he goes pale and leaves the room. First of all, the drama.

Becca: Oh, yes.

Molly: Just starting off, off the bat.

Becca: Wait, Graham, we need a dun, dun, dun!

[ominous music]

Molly: He goes pale and leaves to the room.

Becca: More like a lightning flash or something. Not a lightning flash, because this is a podcast, but a thunderclap.

[thunderclap]

Molly: Yeah, that's what we want.

Becca: [laughs]

Molly: Lady Middleton speculates that only something very serious could make Colonel Brandon leave her breakfast table, because he is a very polite man and her breakfasts are very good. When he comes back, Mrs. Jennings asks, "If his sister is worse." Question? Sister, sick sister? He says, "No, he's been [00:08:00] called into town on business." And Mrs. Jennings is like, "What business could possibly call you into town right now?" And Lady Middleton is like, "Leave him alone," and then Mrs. Jennings asks if his cousin, Fanny, is writing to tell him that she's getting married, and another question.

Becca: Different Fanny.

Molly: I'm sure it's a different Fanny, but Jane Austen, you have the ability to name these people different things. Why aren't you doing it?

Becca: I'm telling you, it's a common lady name in this time.

Molly: I know. But the thing is that this is a fictional novel. So, she could name these people different things, she could have. She just chose not to.

Becca: Okay, this is going to become something we're going to discuss a lot, because no, she won't do that.

Molly: Yeah, okay. Speaking of which, I was doing our texts for the group chat on Patreon-- listeners, if you're interested in that on Patreon, we do screenshots of our group text, and one of the questions I asked Becca was and I don't remember what the tweet was that I saw, but it was something about John Willoughby, and I [00:09:00] said to Becca in all caps, "FUCKING NO." Is Willoughby's first name John? Listeners, don't tell me. Becca is keeping a stone face. She didn't respond to my text, but if his name is fucking John, I swear to God. Okay, we've gotten through four bullet points. So, he says, "No," then Mrs. Jennings is like, "Okay, then," and she gets all smirky, just like, "I know who it is from, and I hope she as well." The drama.

Becca: Yeah, Mrs. Jennings has no problems in her life at this point. So, she likes to observe the problems in everybody else's lives. So, she's just having a great time being like, "Oh, I know this secret. This is a secret I know about."

Molly: And she does it loudly and in front of everyone. She's like, "I know who it is from, and I hope she is well," and he blushes and immediately changes the subject, saying he has to leave immediately, and he won't be able to take them to Whitwell, which is where they were going. So, everyone's upset. It's sad though, because they're all really upset that he can't take them, and it's kind of like [00:10:00] that they only wanted him to come, because he was the one who was going to take them there and let them in. Basically, he could open the door for them. They don't actually care about hanging out with him. It's very sad.

They're begging him to stay, and he's like, "No, no, I can't," and then Willoughby says to Marianne that he bets Brandon is making it up, because he's adverse to fun and is afraid of going and catching a cold on the water, and I just really don't like that. I don't like that vibe from Willoughby. I don't like how mean he is, and I don't like that he's getting Marianne to be mean with him.

Becca: Yeah, and that's such a common trope. We all have people we know who are meaner around other people.

Molly: Yeah. There's people I'm mean around too.

Becca: Oh, me too.

Molly: I mean, Becca and I are both very nice people, listeners. You know this, but--

Becca: Yes, I think we're speaking to something universal like you can be nice, and also have some people who you talk shit with.

Molly: Exactly.

Becca: Yes. It's healthy.

Molly: It is. Except, we don't like Willoughby, so I'm going to go on keep calling him out on it.

Becca: [laughs] Yes. In this circumstance, it's bad, because if you're going [00:11:00] to be mean about people, they have to deserve your mean. That is something I feel very strongly about.

Molly: Colonel Brandon has done nothing.

Molly: You cannot be mean to people who don't deserve your meanness. If you're going to be mean, it has to be to someone who deserves it.

Molly: Yeah. They mentioned that there are two Miss Careys there also, they're like, "Come on, the Miss Careys are here," and I just want to say about them that I don't think that they're going to be important.

Becca: Do you want me to tell you?

Molly: No.

Becca: Okay.

Molly: I don't know. Unless they're not important. If I'm right, you can tell me.

Becca: Okay.

Molly: If I'm wrong-- [crosstalk]

Becca: Okay, yeah. You're looking at a Maria Lucas situation here.

Molly: Oh, my favorite character in *Pride and Prejudice*.

Becca: Exactly. Miss Carey is slaying in the story.

Molly: Great. I love it. Okay, good. I was going to be like, "Oh, no, what if one of them gets married to--" I don't know. Either one of them. Any of them. But good. Okay. I'm glad that they're just there. So, they say they want to reschedule, but Colonel Brandon said he's not sure when he's coming back, which is wild. John Middleton says he'll [00:12:00] go to London and pick Brandon up if he doesn't come back, and then Mrs. Jennings says, "Oh, good. When you go, you should also find out what business brought him to London in the first place," and John's like, "I don't want to pry. I suppose it is something he is ashamed of."

Becca: Well, yeah. He's acting really shady. He's like, "I'm not trying to get involved in his business here."

Molly: Which is fair, and I like John still. So, I agree with him there. Brandon leaves, but before he goes, he asks Elinor if there's any chance of him seeing her or her sisters in town this winter, and she says, "Probably not," and then he says, "Then, I must bid you farewell for a longer time than I should wish to do." To me, that is hot. Specifically saying to do at the end of a sentence, I don't know why, but in a British accent-- I don't know, I was just listening to this audio book a few weeks months ago--

Becca: [laughs] Weeks months.

Molly: Some amount of time, and the narrator [00:13:00] was British, and when he added in sentences with like, "I have not." I was like, "That's hot." "Than I should have wish to do." To do, to do. It's hot. Anyway, he is saying to Elinor, and I know that he asks about her sisters too, but he's specifically saying to Elinor, "I bid you farewell for longer than I should wish to do," and it made me "Ah, ah." So, anyway, then he just bows to Marianne and leaves without saying anything to her. So good.

Becca: Well, at this point, we know that Brandon does have some feelings for Marianne, and I love this move, because it's just like, a disaster boy has no concept of how to say goodbye to his crush.

Molly: For sure. But let's just for a moment, I put down my phone, because let's pick this apart. Boy has a crush on girl. Befriends girl's best friend or sister. Best friend's sister knows that boy has crush on sister, [00:14:00] but still hangs out with him and comforts him, and they grow closer and closer, and then eventually, no longer does he have a crush on girl, has a crush on sister instead of him, they fall in love. I think that this is a plot of a movie that I've seen recently, but it's also the plot of *Sense and Sensibility* by Jane Austen, in my opinion. So, Becca is looking down. [giggles]

As soon as he is gone, everyone starts complaining about their day being ruined, and Mrs. Jennings says she is certain this is about Miss Williams. First, I was like, "Who is Miss Williams?" Then we find out that Miss Williams is, his daughter?

Becca: Record scratch.

[record scratch]

Molly: Record scratch, daughter. Because we know that he has been spurned in love somehow, but daughter?

Becca: Whomst!

Molly: Whomst! So, I was listening to our last episode with my mom, and we were talking about him being spurned in love, and she was like, "Why is he not married?" and [00:15:00] I was like, "Oh, uh, I don't know," and she was like, "Well, did he get someone pregnant?" Because he's 35 and he doesn't have any kind of relationship, and I was like, "Yeah, he fucking did," apparently, I guess. We'll find out more, but he had to have.

Becca: Yeah, you didn't think you were going to see the concept of illegitimate child come up in this book, did you?

Molly: No. So, first of all, I was wondering, "Is this an illegitimate child, or did the wife/mom pass away?" I had lots of theories going on. One, illegitimate child. Two, married and divorced. Three, dead.

Becca: Widow, you mean.

Molly: Widow. [giggles]

Becca: Colonel Brandon is alive at this point in the books.

Molly: I was thinking of, three, she's dead. Then, how old is this daughter? All questions. Why is he not hanging out with her? Is she with her mom? So many things. Don't know. Anyway, daughter on the table. All right.

Becca: Whomst!

Molly: Whomst! So, the party collectively decides that "Though happiness could [00:16:00] only be enjoyed at Whitwell, they should try to have fun." So, they decided to go on some carriage rides. I love

how overly dramatic everyone is being like, “We could only be happy if we went to Whitwell, but we might as well ride in our carriage.

Becca: To be fair, they showed up. They were like-- it's like there's a ski trip. Everyone shows up. They brought their skis, they brought their winter gear, they're having a cup of cocoa before they go, only to have it canceled last minute.

Molly: Sure. I would be upset too.

Becca: It is a little bit selfish though, because clearly Brandon's upset and everyone's just like, “Oh, man! The lake!”

Molly: Yeah. This is the thing about Brandon is that I feel like-- Gosh, it's like what they said in the last set of chapters, which is that he's the person who people like having around, but no one ever thinks to invite him or something. He's like in a teen movie. All right, have you seen *Booksmart*?

Becca: Ah, yes, I love that movie.

Molly: Me too. And he's the guy who's played by that really cute one, who drives people places?

Becca: Oh, you're talking about Gigi's friend, Jared?

Molly: Yeah, [00:17:00] Jared. He has a car and he just wants everyone to have a good time, and he drives them to his party, because he wants them to come to his party, and then he's just drives them around, and--

Becca: I feel like that's more John Middleton than Colonel Brandon.

Molly: Yeah, I guess you're right, because he has the big house with the party, and I'm trying to think of a better analogy for who I think Colonel Brandon is.

Becca: No, I think you're getting to the very important point that people are ungrateful for how awesome Colonel Brandon is.

Molly: Yes. Thank you.

Becca: That is fair.

Molly: So, Marianne and Willoughby get into the carriage and immediately disappear, and then everyone else has the nice rides in their carriages. When Marianne and Willoughby return, they say they had a good carriage ride, that they only didn't see them around, because they kept to the roads, but everyone else was on the downs, so they just didn't see each other. But then at dinner, Willoughby sits between Elinor and Marianne, and on Elinor's other side is Mrs. Jennings, and she leans behind Elinor and says to Marianne, “I know where you and Willoughby went today.” [00:18:00] And Willoughby is like, “Yeah, we were in my carriage,” And then, she says, “Yes, Mr. Impudence!”

Becca: [laughs] Oh, Mrs. Jennings.

Molly: She says, "I know that. I meant where you went in the carriage." She says, "They went to Allenham Court." And Elinor thinks this is a lie, because it would be improper of Marianne to go to Allenham Court, while Mrs. Smith was there, and only with Willoughby, and I guess Mrs. Smith is the mysterious old lady.

Becca: Yes.

Molly: Perhaps, Willoughby's aunt?

Becca: Yes.

Molly: Okay. Marianne tells Elinor that it is actually true, and she's like, "You can't get mad at me, because I know that you also really wanted to see the house and you would probably do the same thing." Elinor is like, "Well, it was improper for you to go with Willoughby by yourself." Marianne says that she has never spent a pleasanter morning in her life. And then, Elinor says, "The pleasantness of an employment does not always evince its propriety."

Becca: Very true, just generally.

Molly: Just generally.

Becca: Also, I think [00:19:00] Elinor is getting at something here.

Molly: Yes. I'd thought. I don't know what they were, But I felt it was important to bring it up. I think I was going more for the potential sex joke. [giggles]

Becca: Oh, go for it.

Molly: Just that the pleasantness of an employment does not always evince its propriety.

Becca: I mean, yeah.

Molly: I mean, they went to Allenham Court by themselves.

Becca: I mean, yeah.

Molly: I don't think that's what happened, but--

Becca: I mean, it's not clear, is it?

Molly: It's not clear. It's meant to be cloudy and Marianne is like-- she's obviously not embarrassed that she went, but she also, I think she knows that it wasn't the best choice.

Becca: I think the way she speaks in this moment makes you know that she got caught up in the moment.

Molly: Yeah, and she says like she doesn't think she did anything wrong, because the house will one day be Willoughby's and... And then, Elinor's like, "You mean the house is one day going to be yours, and even so it was still wrong." And then, [00:20:00] Marianne blushes and she's like she knows that, one, Elinor was right, but two, she's blushing, because she's like, "Yeah, the house will one day be mine." And then, she says eventually, "Yeah, maybe it wasn't proper, but if you could just see the house, I'm telling you," and then she just goes off to describe every room in great detail.

Becca: Every room. [laughs]

Molly: Every room. So, that's the end of that chapter, and it brings us to Chapter 14, in which Mrs. Jennings simply will not shut up about Colonel Brandon leaving. She mentioned that it could be his estate at Delaford, which, I guess is where he's from. And that his brother left it in bad shape or bad shape financially. Brother? Dead brother?

Becca: I believe so, yes, because Colonel Brandon has inherited a lot of wealth.

Molly: So, Colonel Brandon's rich.

Becca: Yes. He's rich, and she's handsome.

Molly: He's rich, and she's handsome. And his brother is dead.

Becca: I believe so. Because he's the eldest. And the implication here is [00:21:00] that his brother had it before him, did a bad job, and now Colonel Brandon's cleaning up the mess.

Molly: I wonder how his brother died? Dead brother, sick sister, no parents, this poor man. So, she thinks it must be money problems or something with Miss Williams, his daughter, or his sister, but she hopes it will all clear up soon. Here's what she said, "Well, I wish him out of all his trouble with all my heart and a good wife into the bargain," because we know where her brain is always.

Becca: Oh, yes.

Molly: Though Elinor is a really interested in the welfare of Colonel Brandon, as it says in the book, she's too busy wondering why Marianne and Willoughby haven't told anyone that they are engaged. So, question mark on that. First of all, she's just not listening to anything about Colonel Brandon, because she's hung up on Marianne and Willoughby engaged. I think that this has been brought up before, but still, I know that they're just speculating, but they're pretty certain. I get confused, because I'm editing previous episodes while I'm reading. [00:22:00] So, I'm like, "Did we talk about this yet?" We did, right?

Becca: We have talked about the fact that Marianne and Willoughby are obsessed with each other and everyone can see it. We've also talked about the fact that he took a lock of her hair.

Molly: Yeah, which is weird.

Becca: Oh, yeah. Super weird. But it also kind of evinces that like--

Molly: Intimate.

Becca: Yes, and it evinces that there is a lock on this in some way, so to speak.

Molly: [laughs]

Becca: A lock on this.

Molly: That was good. So, Elinor is remembering that and wondering why they haven't told anyone, and feeling probably insulted, because she's supposed to be close with her sister. She gets that they can't really be thinking about marriage yet, because "Though Willoughby was independent, there was no reason to believe him rich."

Now, this is something that in the last episode, I was like, "Is Willoughby rich?" And we had decided that, yes, he is. But actually, he is very much not because his estate makes 700 a year, but he lives too expensively for that, he buys himself nice things, and all of this stuff. Has too many servants, whatever. **[00:23:00]** And he's constantly complaining of his poverty.

Becca: Yeah, and I think this is notable. You asked me before if Willoughby was rich, and he's rich in a way that he's a good match in society, but a lot of it is that he's living luxury.

Molly: He's a gentleman.

Becca: He's set to inherit Allenham Court, which is a good amount of money.

Molly: Murder.

Becca: Could be that kind of book. I mean, it's already darker than you thought it was going to be.

Molly: Yes. I've been-- also, Mrs. Dashwood was staying home sick from this whole outing? Where is she? Is she going to make it? This could be dark. So, Willoughby is not as rich as he wishes he was, but he could be rich in the future. But right now, he's constantly complaining about being poor. And even considering that, Elinor still doesn't know why they're not saying they're engaged, or that they're going to become engaged, and she thinks that this behavior is so weird for both of them that maybe they're actually not engaged, and that's **[00:24:00]** my opinion, is that they're not engaged. They're not telling you they're engaged, because they're not, and they have not talked about this. That's my opinion. I guess we'll see.

Becca: I guess we will.

Molly: So, Willoughby is very smitten, and he's already behaving like he's related to them, and he hangs out with them all the time. One night, while he's hanging out with them, he gets very upset that Mrs. Dashwood wants to make changes to the cottage. Those changes that we talked about in Chapter 3 or something.

Becca: M-hmm.

Molly: He gets very upset, and he begs her not to, and he thinks that the cottage is perfect as it is. This is where I noticed how similar he and Marianne are, in that they are both incredibly overdramatic.

Becca: Oh, yes, absolutely.

Molly: Everything that happens is the worst thing that could happen.

Becca: Mm-hmm.

Molly: So, Mrs. Dashwood is like, "Would it really cause you that much pain if we made changes to the house?" He says, "To me, it is faultless. Nay, more, I consider it as the only form of building in which happiness is attainable. And [00:25:00] were[?] I rich enough, I would instantly pull Combe down, and build it up again in the exact plan of this cottage." That's a little bit much.

Becca: Yeah, he's just very poetic about having grown attached to the space. You know people like that who are like, "Oh, man, I know it's not perfect, but it's my everything."

Molly: Yeah, I don't know. Yes, but not to this degree. But I get it, I get what he's saying. I'm just like "Mm." Is Combe his estate?

Becca: Yes. That's his estate.

Molly: Okay, great. After he says that, Elinor jokes that, "Yeah, keeps the dark stairs and the smoky kitchen." He's like, "Yep, definitely would do that," and Elinor says that even though the stairs at his house are wider, and the rooms that his house are better and bigger, he will soon find his house just as faultless as this as soon as he's back there, and he's like, "No, no. Only Barton Cottage will do." Then, he tells them that he used to pass this cottage all the time, wishing people lived there so that he could visit it, because he liked it so much. And now, Mrs. [00:26:00] Dashwood would ruin all the rooms in which they've spent all this time together. I get that. He met the love of his life at this cottage, maybe.

Becca: Yeah, and he and Marianne have just been sitting and reciting Shakespeare at each other in a corner of this parlor, of course, he wants it to stay exactly the same. People get very reminiscent. Not to call out Mike on this podcast again but when I left my apartment in New York, he got all misty about it. And when he left his apartment, he moved into a different apartment in New York, he got all misty about it. Because he's like, 'Oh, this is where we did this together. This is where we did that--' It's sweet.

Molly: Yeah, I get it. I get it. Ah, yeah, people in love, man.

[laughter]

Molly: Yeah, that's cute. I guess it's cute.

Becca: It's a lot of drama for a few renovations.

Molly: Yeah, the main thing that I think is getting to me about it because I get all the sentiments, I just don't know we had an entire chapter dedicated to it, but [00:27:00] Jane's going to do what Jane's going to do.

Becca: Yes, she is.

Molly: That could be on a t-shirt.

Becca: [laughs]

Molly: Jane's going to do what Jane's going to do.

Becca: Yeah, it's wild, because we covered so much ground in the last chapter, and then Jane in this one is just like, "Yeah, Willoughby is going to monologue about how much he loves Barton Cottage."

Molly: Yeah. I hope it becomes important. I don't know if it will. But I wonder if they like-- Ooh, what if there was a fire or something? [giggles] We'll see.

Becca: Yeah, this one's more dramatic than the last ones. [laughs] So, anything could happen.

Molly: A wave from the sea just comes up and knocks it down, and Willoughby says, "How dare you, ocean!"

Becca: [laughs]

Molly: Then, Mrs. Dashwood promises she will not, and this makes him very happy that she won't renovate. And the next quote for me is very foreshadowy. So, I've quoted it here, "Tell me that not only your house will remain the same, but that I shall ever find you and yours as unchanged as your dwelling and that you will always consider me with the kindness which has made everything [00:28:00] belonging to you so dear to me." Hmm. I wonder if one day he will not be considered dear to them. Then, he says he will come back the next day at 4 o'clock, and that's it, that he'll come the next day at 4 o'clock.

Becca: And oh, does he.

Molly: And oh, does he. So much happens!

Becca: [laughs] I think it's worth saying listeners that this book is headed to high drama now we've seen these chapters. Things are happening.

Molly: The lasagna is fully moldy now.

Becca: Yeah. Look at you. Look at your things are beginning to grow in the lasagna.

Molly: Grrooww. Yes. [crosstalk]

Becca: Grrooww.

Molly: So, that brings us to Chapter 15. Mrs. Dashwood, Elinor, and Margaret go to see Lady Middleton, but Marianne stays back, because she's "busy," which Mrs. Dashwood knows is code for

she wants to go hang out with Willoughby, and she thinks that's great. So, she's like, "Yeah, you stay home." This is the next day when he's supposed to be coming at 4 after they hang out with Lady Middleton. [00:29:00] My thought was isn't that improper?

Becca: Oh, yeah. Mrs. Dashwood is not as careful about making sure her daughters are always being proper, and Marianne and Willoughby have been doing a lot of improper stuff.

Molly: They've been hanging out alone a lot.

Becca: They've also been not at all shy about how obsessed with each other they are.

Molly: Yeah, at the parties, you're supposed to dance with more than one partner.

Becca: Yeah, look at how Jane and Bingley acted, and granted, Jane is shy, but that's such a proper courtship. No one question that they were courting, except Bingley.

Molly: Yeah, and Jane. [laughs]

Becca: But the level of PDA that we've been getting from Marianne and Willoughby is not appropriate in this society. It was revered in certain works of literature by the society, but not done in person.

Molly: Right.

Becca: And to be fair, it's how it is here. We all love stories about people [00:30:00] ripping off their clothes and kissing in the rain. But if anybody you knew actually did that, you'd be like, "Ooh."

Molly: [laughs] Oh, yeah, kind of. Yeah. [gasps] You're so right. If you were just walking down the street and you saw people doing *The Notebook*, you'd be like, "Get a room."

Becca: Imagine if you're on the plane in *The Wedding Singer* and Adam Sandler stands up and sings.

Molly: I'd be like, "Oh, my God, I'm trying to watch a movie."

Becca: It's like, "I have another seven hours on this plane," and Benadryl just kicked in to put me to sleep, and you're going to be here singing on your fricking guitar?

Molly: Yeah. Oh, my God.

Becca: Imagine being sung to in person.

Molly: No. I don't like it.

Becca: Exactly.

Molly: Yeah. Oh, man. The movies are unrealistic, and--

Becca: Listeners, romance is alive and well, but maybe just not as it is in movies.

Molly: Yeah. Although I did recently watch *Serendipity*, and what was nice about that movie is that when they [00:31:00] finally reunite at the end, it's just the two of them in an empty ice-skating rink. Which also wouldn't happen, but--

Becca: Yeah, how are they on the ice-skating rink?

Molly: Well, Oh, I know how. Because it's actually a roller-skating rink, and it's July, or it's the summer and then it starts snowing, because it's the first day they met, it was snowing. Anyway, it's a good movie. It's very cute. It has John Cusack in it, and what's her name? The British one who's--

Becca: Tilda Swinton?

Molly: No. [laughs]

Becca: Gwyneth Paltrow?

Molly: How dare you? Well, that was a callback.

Becca: I'll never let you live that down. Back to the drama.

Molly: Back to the drama. They returned from Lady Middleton's house, and when they return, Willoughby's carriage is there as expected. They go inside and find Marianne running out of the parlor sobbing. She runs upstairs, she doesn't see them. They go into the living room, and they find Willoughby also looking equally upset. They're like, "Oh, my God, is Marianne ill?" and he says, "[00:32:00] No, I might be ill as I'm suffering under a very heavy disappointment," being that he has to leave immediately. Now, all right, first of all, what? Well, okay. What he says is that Mrs. Smith, by privilege of her riches, she's holding her wealth over him, making him leave to do something for her. Something is afoot. [crosstalk]

Becca: Sorry, I feel that needs another sound effect. Like a dun, dun, dun! [ominous music] Something is afoot!

Molly: Something is afoot! Brandon leaves in a hurry, and then Willoughby leaves, also in a hurry, and both of them are like, "We don't know when we're coming back." That's weird.

Becca: Whomst!

Molly: Whomst! Whomst! So, he says that Mrs. Dashwood's like, "I hope you'll come back soon," and he's like, "I only come once a year to visit Mrs. Smith. So, I don't know when I'll be back." She's like, "You can come, stay here any time," and he doesn't accept which is rude. Then, he [00:33:00] leaves and everyone is just shocked that he didn't accept and here's what I think. I think that I don't like Willoughby. I think he's selfish. He says, "I will not torment myself any longer by remaining among friends whose society, it is impossible for me to now enjoy." That's a weenie response to this situation.

Becca: Yes. I don't think it's giving too much away to say that Willoughby is being a dick here.

Molly: He's being a dick. He's being a weenie. He's being another euphemism for penis like--

Becca: He's being a fanny.

Molly: [laughs] He's being a fanny.

Becca: Yeah, there's clearly some offstage intricacy that Willoughby is not voicing, and he's doesn't seem to have voiced to Marianne, either at this point.

Molly: He just says, "I have to leave," and then she's like, "What!?" and then, he's like, "Bye."

Becca: Yeah, and he doesn't specify anything. It's just a very stark contrast to how he's been the entire book so far.

Molly: Yeah. I think it has to be related to what's going on with Colonel Brandon in some way or another. I don't know how. But I think it [00:34:00] must. Now, he's gone, and we have to figure out what happened. So, they're talking back and forth, Elinor and Mrs. Dashwood. They think it doesn't seem likely that they had a fight, but he's acting so weird. Mrs. Dashwood says, "She's pretty sure she knows what happened." Mrs. Smith can tell that he likes Marianne and wants to stop them from getting engaged, because Marianne is below his station or something, and since he's dependent on her for his future well, just like Eddie was dependent on his mom and sisters or whatever. He dares not tell her of their engagement, because Mrs. Dashwood fully believes that they are engaged, and he dares not disobey her orders. So, that's why he's leaving.

She thinks, "Elinor, you may say that this may or may not have happened." And Elinor is like, "Yeah, that's exactly what I would say."

Becca: [laughs]

Molly: "We can't be jumping to conclusions." And then Mrs. Dashwood-- I wrote down that Mrs. Dashwood's reply to that is what we would call projecting, [00:35:00] because she immediately is like, "You would believe Willoughby to be to blame, even though he is just as hurt as Marianne," and she wants to know what Elinor suspects him of, and Elinor is like, "Just something is afoot."

Becca: Elinor is a smart lady, and she's like, "Mm, something's just completely 180 here. Something's wrong."

Molly: Yeah. And she doesn't want to suspect him of anything. She wants to believe the best of him. She just knows that something's off. She doesn't know what it is. She says, it's true about his circumstances and being dependent and all that, and he probably has sufficient reasons for his behavior, but she wonders why he wouldn't tell them what the reasons are, just tell us what's going on. It's like when you walk into a room and everyone's talking about you and then they stop talking when you get in the room. That's what he's doing. Like, "What's going on?"

Mrs. Dashwood basically stops listening to Elinor after she says there was truth in what she said. She was like, "It's true what you say about blah, blah, blah," and Mrs. Dashwood was like, "Thank goodness, you think I'm right," and [00:36:00] that's the end of that, or that. Then Elinor is like, not so

fast. It may make sense for him to lie to Mrs. Smith, but why are they both lying to us about their engagement if they really are engaged? Mrs. Dashwood, I wrote that her response is iconic. She says, "Concealing it from us? My dear child, do you accuse Willoughby and Marianne of concealment? This is strange indeed when your eyes have been reproaching them every day for incautiousness." True. Then Elinor says that she doesn't need any proof of their affection, but she needs proof of their engagement.

So, she's saying, I know that they're in love. I just need to know if they're engaged. Mrs. Dashwood is really certain of both, and has put all of her faith in this. She says their actions speak loudly enough, and every day he's asked for Mrs. Dashwood's consent in how he behaves toward her.

Becca: Yeah, I think this is pretty testy water to [00:37:00] be on for the Dashwoods just because as a general rule, believe people's words, not their actions necessarily. Because we've all been in a situation where the signals have all pointed towards a specific romance between yourself and another person and then the other person, for whatever reason, shuts down, shuts off, snipes you, goes all defensive on you. Goes, "I want this, but I don't want the commitment." There's a lot of different stuff there, and it doesn't mean they're not into you but it does mean that you should leave.

Molly: Yes, it's what Wickham did to Georgiana, in a way. He made her believe with his actions that they were a thing.

Becca: This is also the Jane Bennet route, because this is also theoretically what Bingley did to Jane.

Molly: Right, from her perspective anyway. He didn't realize he was doing it, though.

Becca: Exactly. But even as happy as we are that Jane and Bingley end up together, that is [00:38:00] not because of anything the two of them did. That is because both Lizzie and Darcy were like, "Mm, we need to get out of here. We need to stop meddling here." That's why that happened. But when someone up and leaves you high and dry, you should not assume that they're coming back as a personal thing.

Molly: Yes, I totally agree. I think that Marianne does not appear to me to think that he's coming back. Mrs. Dashwood is very positive that he wouldn't have left without saying that like, "I'll wait for you. We'll be together again." Like that they have this mutual agreement that they will be married the next time they see each other, but I don't know where she's getting that idea from.

Becca: To be fair, human beings, it's hard to trust their instincts on people, and everyone believes-- Everyone feels chemistry, our instincts tell that. But then we all question our own instincts, because we feel insecure in ourselves, and we feel like, "Oh, I have to have imagined that because that person doesn't want me," and it's those [00:39:00] two things that are constantly pushing against each other, and Mrs. Dashwood's feeling it by proxy through her daughter. But it's not crazy for her to think that seeing how Willoughby and Marianne were, it's just a risky way to think.

Molly: Yeah, and it's like she's not paying attention to the state in which they parted ways.

Becca: Oh, yes.

Molly: Because they both seemed upset. Elinor responds that every circumstance except for one is in favor of their engagement, the one being the fact that neither of them have said that they're engaged, which again, Elinor logical, yes. That one circumstance, she says, outweighs all the other circumstances, which, honestly, I'd have to agree with. Sometimes, people don't say that they like each other and that's or that-- They don't want to tell people before they're ready, but Marianne tells people her feelings. So, yes, agree.

Mrs. Dashwood says that she must think that he doesn't love Marianne at all, and Elinor is like, "Yes, he does love Marianne." Mrs. [00:40:00] Dashwood says, "How do you think that he loves her if you think that he could leave without ensuring their future together?" I think that this shows that Mr. Dashwood really believes the best in people, which is nice for her, I like that. Elinor says that she's never considered their marriage as certain, and she thinks that if he writes to her, writes to Marianne that is, then she will be put at ease, and Mrs. Dashwood is like, "You won't believe it until they're at the altar." I wanted to know that Marianne has nothing to offer Willoughby. [gasps] Wait, I wanted to bring up the economics of dating in Jane Austen.

Becca: Graham, the sound effect!

[Economics of Dating in Jane Austen sound]

Becca: I am so proud of you.

Molly: Thank you. I thought of it all on my own!

Becca: Oh, my God! It's in the study questions too. I'm so proud! Yes!

Molly: Yeah, I thought of it all on my own listeners. First of all, he's not independently rich. Like we mentioned earlier on in the episode, he's waiting on this inheritance [00:41:00] from his aunt who's alive, but he's always complaining that he's poor, and Marianne has literally lost all of her money. They don't have money at all.

Becca: Yeah, big pickup there from Miss Molly.

Molly: I'm learning, y'all.

Becca: Oh, good catch. Very important. Very notable.

Molly: Wow, I'm so proud of myself. While I was reading-- and again, listeners, it was 1 AM, and I was riveted.

Becca: And you were like, [gasps] "The economics of dating in Jane Austen!"

Molly: I literally probably went to sleep and then sat upright in the middle of the night and wrote down "the economics of dating in Jane Austen," that's probably what happened. I was like, "Wait a minute! How is anybody not noticing that?"

Becca: Elinor is.

Molly: Elinor is. Elinor is.

Becca: That's why she's so nervous about this whole thing.

Molly: And she was even nervous about her and Eddie.

Becca: Yeah, and Eddie is rich.

Molly: Right. But she was like, "I have nothing to offer him. So, why would he want to marry me?" And saying to this like, "Why would Willoughby want to marry Marianne." He might [00:42:00] love her, but not be able to marry her, and that's why Mrs. Smith is like, "You have to go find yourself a rich wife. Who's to say?"

Becca: Who's to say?

Molly: Whomst!

Becca: Whomst to say?

Molly: Whomst!

Becca: Whomst!

Molly: Well, I'm really proud of myself that you just were so happy for me.

Becca: I'm so happy. I'm so happy.

Molly: So, Elinor talks herself in a circle saying, "I do love Willoughby. I think he's great for Marianne. He's probably behaving this way for good reason. Like you said, Mom, and he's probably embarrassed by this whole situation, and that's why he's not saying anything." Mrs. Dashwood then says that Elinor is coming around now, and besides, even though we haven't known him long, everyone else in the area thinks very highly of him. Then, she says, "Had he been independent and in a position to marry right away financially, he probably would have. But for now, since their engagement is, "not prosperously begun," secrecy makes the most sense for them." So, this is all Mrs. Dashwood saying, "Why she thinks they didn't tell anyone." And it's logical. [00:43:00]

Margaret then enters, and interrupts the conversation, and Elinor has some time to think about it, thinking she hopes it all turns out okay. And then at dinner, Marianne comes down and her eyes are all puffy, she's been crying. She doesn't say anything. She doesn't look at anyone. At one point, her mom touches her hand, and she just bursts into tears, and leaves the room. And this just continues all evening, because everything reminds her of Willoughby and sends her to tears, and it's really sad and I've been there, girl.

Becca: Yes.

Molly: And that is the end of that chapter.

Becca: Yes, we end up at an exclamation point and a crying emoji.

Molly: Crying emoji, exclamation point, exclamation point, then that little shiny eyes, pouty face one.

Becca: Yeah. I know which one you're talking about the one with the black eyes and little white dots.

Molly: Mm-hmm.

Becca: Yes. Okay. So, that brings us to Becca's study questions.

Molly: Yay.

Becca: Lot to cover in this chapter. So, I tried to focus on the bigger points. First, the great Brandon exit. Theory.

Molly: I literally don't know. There's so many things that were thrown [00:44:00] out at us in that first chapter. He's got a sick sister. He's got a dead brother, and an estate that's in bad shape. And he's got a daughter of an unknown age. It could be any of those three things. I think it's probably got to do with the daughter, if I had to guess, because they can't just throw that out there, and then not have it be about that. So, I think some things to do with the daughter and maybe the mother of the daughter.

To be honest, in my mind, I had not put together illegitimate daughter, I had not put that together until you said the word illegitimate even though, I knew that she was illegitimate, because he's not married, and when I talked about it with my mom, she was like, "Did he get someone knocked up?" I was like, "Yeah, he did." But I didn't even think about the fact that in that time period, that was simply not done.

Becca: People had illegitimate children in this time period. People just didn't claim their illegitimate children in this time period.

Molly: Right. So, do you think-- I mean you know. I can't say, "Do you think." [00:45:00]

Becca: I know what happened.

Molly: Do I think. Do I think that this is an illegitimate daughter that he has a relationship with? Maybe. He's got to go see her. Something is going on. Maybe her mother died. He says it's business. He says, "It's on business." What does he do? He's a colonel.

Becca: [laughs]

Molly: It's got to do something with the daughter though. He's lying about the business.

Becca: You're literally that meme of Charlie by the wall in the mailroom right now.

Molly: Oh, yeah. [laughs] I don't know who Charlie is, but I know the meme.

Becca: Oh, it's from *It's Always Sunny in Philadelphia*.

Molly: Yeah.

Becca: He's trying to uncover a great mailroom conspiracy, and he hasn't slept and he's got a cigarette. He's like, "This is the mailroom plot," and it's become a meme for everyone talking about a conspiracy theory.

Molly: I'm sitting sideways, and I'm like, "Maybe it's the mother. Maybe it's the sister. Maybe it's the daughter."

Becca: How does all these threads connect? I'm close! I'm close! I'm close!

Molly: They must all connect, because besides the fact that Jane Austen has named everybody John, I believe that she's a good author and knows what he's doing.

Becca: Okay. [00:46:00] So, that's the first question. Second question, let's talk about Marianne's visit to Allenham. We touched on this, but what does it mean that she went there with just Willoughby and while Mrs. Smith was there?

Molly: Yeah, people don't do that. First of all, let's talk about just with Willoughby. In *Pride and Prejudice*, all of the courting was done in the presence of the family essentially, like someone would call on the whole family to flirt with Jane. For example, Bingley would call on everyone. That's why Darcy was there half the time. It's just not done that you-- Like in *Bridgerton*, having been in the garden alone with someone was a terrible thing to have had happen, and that's why Daphne's brother was like, "You can't have been in the garden!" So, it's bad that they went alone.

Then, the fact that Mrs. Smith was there, I feel like you're not supposed to meet someone's mother without your mother meeting their mother-- yeah, she says aunt. But I feel like, when you are [00:47:00] young people, your parents are supposed to be involved, and you're not supposed to be the first person to meet a suitor's family.

Becca: There's a lot of magic to the Willoughby and Marianne romance, because it doesn't fit into the box of the time period romance.

Molly: Mm-hmm.

Becca: I think they both love that about this relationship they have going on, but it is so dangerous for all the reasons we're talking about. Marianne is young and passionate and beautiful. Jane Austen's implying something here. And what she's implying here, we can talk all day about whether or not Jane Austen's implication occurred in the story or didn't occur in the story. The point is we can question it.

Molly: Are you saying she's implying that something happened at Allenham?

Becca: I think there's at least enough of an implication there to question what happened. Now, [00:48:00] Jane Austen's a pretty proper writer. We know this.

Molly: Mm-hmm.

Becca: But we learned in *Pride and Prejudice* through the Lydia-Wickham plotline that she didn't have no knowledge of the way things operated in more seedy corners of society. I think there's a very good faith debate to be had about whether what I'm picking up on is something that Jane Austen laid down. But I think the point is, from the lens of someone, I can logically make that inference, and if you can logically make that inference, you've done something wrong in that time period.

Molly: Yeah, and you want to know what? That makes me so mad at Willoughby. I don't like him. I don't like that-- First of all, well, Marianne is 17, and she is a woman, and we have talked about this. He's 25, and he-- Well, there's not a huge power dynamic going on there, especially with him not being rich. He knows what he's doing, and he can't [00:49:00] just whisk her off to his estate and maybe do some stuff, and then leave.

Becca: Willoughby, wait on the hand stuff. No, but really, you're completely correct that there's so much danger to a woman's reputation in that situation that it is reckless for a man to put her in that situation.

Molly: And as much as there was mutual consent there-- because I'm sure there was because Marianne is totally into him too, and they have a great relationship, but Willoughby, you know-- you know what? Fuck it. Marianne too. She should have known better. They both should have known better.

Becca: Yes. Now, you're sounding like an Elinor.

Molly: Yeah. [laughs]

Becca: Shame on you.

Molly: Okay. So, at the beginning of this book, I was like, "I'm such a Marianne." And while I still think that that is true, I regret that decision, and I get when Robin was on our show, and you asked her, which Jane Austen character she was. She went, "Oh, no, I'm a Marianne."

Becca: [laughs] [00:50:00]

Molly: I get it now.

Becca: I think there's a lot of good to be said about how Marianne operates. This is not her most flattering chapters.

Molly: No. Listen, I'm into the big romantic gestures. I'm into the exciting, like, whatever might happen in Allenham Court while no one's-- I'm into that. I think that it's hot. I think it's romantic. I think that breaking the rules is hot and romantic. However, the Elinor half of me is like, "You should have known better."

Becca: And I think that's sort of the-- There's a lot to be said about what they're not Elinor and Marianne are simply just two halves of Jane Austen's brain fighting at all times.

Molly: Yeah, I could see that.

Becca: All right. Next question. We learned a bit about-- Well, it's kind of worth talking about this here, but you beat me to the punch. We learn a little bit about Willoughby's financial situation here. What are your thoughts?

Molly: Yeah, he's not in a position to be marrying someone who has no money. She has nothing to offer him. Also, I wanted [00:51:00] to draw attention to the fact that he and Eddie are both dependent on other situations, and I mentioned that earlier, but I had never heard the phrase 'dependent' before in *Pride and Prejudice*. I mean I've heard that phrase, obviously--

Becca: Well, that's because Bingley and Darcy were both already wealthy.

Molly: Right.

Becca: They'd gotten their inheritance. They were living it.

Molly: So, I think that it's interesting to have these men who don't have control over their fates in that same way right now-- we know that he's going to get the money eventually. Another question would be, where's Willoughby's parents? Are they dead?

Becca: They're not a factor.

Molly: They're not a factor. So, his inheritance is coming from his aunt entirely. He's got his estate that he inherited, I guess from his parents, but very convenient of Jane Austen to kill off all of our love interest parents. Oh, I guess Eddie's parents are still alive. His mom, anyway. But anyway, yes, dependent makes for him not being in a place to be with [00:52:00] Marianne, and that's what Mrs. Dashwood is picking up on, I think. she's like--

Becca: I think that's also what Elinor was picking up on as well.

Molly: Yeah, they're picking up on it, and for some reason, it comforts Mrs. Dashwood, because she knows that's why he's keeping it a secret.

Becca: Mrs. Dashwood's picking up on, oh, forbidden love, even more romantic and engaging, and love conquers all. How can you look these two beautiful young people and see anything but love? Elinor is picking up on, "Huh, some real world considerations are really at play here that could get people hurt."

Molly: Yeah. So, there's multiple aspects of it that are being brought out.

Becca: All right, next question. We talked a bit about this in the first question, but we learned a bit about Colonel Brandon's family here. We learn about three different members of his family. What kind of picture does this paint of Brandon?

Molly: Okay. We've learned about sick sister, potentially sick sister that I'm assuming is younger, that he is some sort of caregiver for. We learn about daughter, who-- he's 35. [00:53:00] I'm guessing daughter is 10. If she's older, that would be even wilder. Mm, I don't know. So, that means that he is the

father of a daughter, which means that there is a mother out there somewhere, and then we learned about brother, dead.

Becca: Dead brother.

Molly: Dead brother. And so, we already knew about his potential ex-lover, and I'm guessing that is the same ex-lover that the daughter came from unless he was really getting busy. So, I'm starting to paint a picture in my mind of what happened there. He was talking about a young person having to grow up really fast and change her opinions of the world. That makes me think that she was really young when she got pregnant. Then, the daughter might be older than 10, which is wild. I don't know. It just makes Colonel Brandon seem more of a wild card than I thought. Yeah, he's a wild card. And he's also a caregiver, potentially, and [00:54:00] maybe his brother was helping caregiving. What happened to his brother?

There's so much happening. It's a broken family. His family has fallen apart a little bit. He's trying to hold it together. He's trying to be the man of the house. I don't know, but it seems like everyone's scattered. They're all over the place. What's he doing at this place when he has a daughter and a sick sister to be taken care of? I just want to know, are there other people in the picture helping to take care of these people? Is the ex-wife/girlfriend still in the picture? Many a question.

Becca: Many a question. Okay. The great Willoughby exit. Theories.

Molly: Okay. One, Mrs. Dashwood is correct. And Mrs. Smith doesn't want him to be with Marianne, and has sent him away. That's a possibility that I think is a fair possibility. Wildest dreams, Willoughby is a secret lover of Brandon's sister, and she's dying, and Brandon called him away [00:55:00] to come and say goodbye. The reason I say that is not necessarily because I think it's actually what's going to happen, although as it came together in my brain, I thought it could be fun.

Becca: Oh, yes.

Molly: [unintelligible [00:55:11] kill the sister but is that I think that they have to be interconnected somehow, and I don't know how they might be, but I think that it has to be. How else could it be? There's probably a lot of ways it could be connected, because what does Willoughby do for a living? Does he have a job?

Becca: He's a gentleman.

Molly: And being a gentleman is a job.

Becca: Yeah, we talked about this. Employment is looked down upon in society a little bit.

Molly: Right, right, right, right, right, right, right, right. Okay. [sighs] So, he couldn't have been called away on business.

Becca: Business is running in a state for a lot of these guys.

Molly: Right, but that wouldn't have called him to town. So, I want it to be connected to Colonel Brandon's thing, because it's too much of a coincidence that they both were called away and had to leave immediately and don't know when they're coming back.

Becca: Something is afoot!

Molly: Something is [00:56:00] afoot. I really don't have any theories that aren't wildly farfetched. So, I'm going to go with, he's a lover of the sister in some way or something.

Becca: Okay. That brings us to the standbys. So, funniest quote.

Molly: So, this wasn't a funny section of the book. It was just a high drama section. So, I decided to go with Elinor's, "I am afraid that the pleasantness of an employment does not always evince its propriety," because that could mean so many things.

Becca: Elinor is such a fucking wit. Underrated, because she's always seen as practical and all this stuff, but love her little snipes.

Molly: Yeah.

Becca: All right, questions moving forward.

Molly: I've got to say it again. Whomst!

Becca: Whomst!

Molly: Whomst! Yeah, but I have more. I have more.

Becca: Okay, okay, okay.

Molly: First of all, what has drawn Brandon away? Second of all, what has drawn Willoughby away? Third of all, did Willoughby and Marianne make any promise to each other, or [00:57:00] did they break up? Because Marianne's been awfully quiet.

Becca: Okay. And finally, who wins the chapters?

Molly: This one's going to go to Elinor.

Becca: I was thinking the same thing. She hasn't won an episode yet, and I really think this one, she definitely comes off best.

Molly: Yeah, she is the main character of all three chapters. All three chapters are experienced through her eyes pretty much.

Becca: Oh, yeah.

Molly: And I think that we are trying to piece things together along with her. So, yeah, I felt very safe in her hands these three chapters. So, I'm going to give it to her.

Becca: I love that.

Molly: [laughs]

Becca: That warms my heart. Oh, my God. Okay. That concludes this episode of Pod and Prejudice. Molly, how are you feeling?

Molly: I am so glad that I can finally read the next however many chapters we're reading, because as you said, I was very upset that this is my stopping point.

Becca: Well, I'm so sorry to disappoint you, but you're only reading two chapters next week.

Molly: Oh, no.

Becca: We would be reading Chapters 16 and 17. I realized, after I gave you these chapters, that it was a rather **[00:58:00]** long bit, and I think we'll do better. The next bit, going 2/2 for a bit, so listeners, if you're following along, read Chapters 16 and 17 for our next episode, and until next time, stay proper--

Molly: And find yourself someone who will give you just a little bit of notice before they disappear to London and say that they're never coming back.

Becca: Yeah, just a little bit.

Molly: Just a little bit of notice.

Becca: We're going for bare minimum here.

Molly: Yeah.

Becca: Just a little bit.

Molly: Far as well.

Becca: Far as well.

Molly: 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 [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.