

Molly: Hey everyone, I know you are so excited to get back into *Sense and Sensibility*. But before we begin, we have to thank our newest patron, Katie. Welcome to the team. And a very special shoutout to our patron, Oyvor, who upgraded their pledge and whose name I am certain I just butchered. 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 to see how you can support us. And now, enjoy this week's episode, which you have been waiting for so patiently, covering Chapters 23 through 25 of *Sense and Sensibility*.

Becca: So, you have wine.

Molly: Mm-hmm.

Becca: I have a cocktail I made. This cocktail is vodka, a splash of elderflower liqueur, half a lime, and water.

Molly: [laughs] That's funny, Becca, because when I was going to make a kombucha cocktail, I was going to do vodka, elderflower liqueur, and kombucha.

Becca: It's what I had. Let's be very clear. I'd bought elderflower liqueur because we used it [00:01:00] for some live streams.

Molly: You still have that same bottle?

Becca: Yeah, I don't drink a lot of elderflower liqueur. I don't drink a lot of hard liquor. I drink mostly beer and wine. So, I looked around. I am out of beer because I accidentally bought nonalcoholic beer recently.

Molly: Oops.

Becca: I don't have any wine right now. I had about a half shot of whiskey left and a little bit of vodka in my freezer, and elderflower liqueur, and then, I had no juice. So, I squeezed half a lime into some vodka and elderflower liqueur and topped it off with water.

Molly: I've had friends who have ordered that. Not that particularly but vodka and water.

Becca: These chapters are heavy. So, they require some alcohol.

Molly: Oh, the tea! The tea!

[Pod and Prejudice theme]

Becca: This is Becca.

Molly: This is Molly.

Becca: We are here to talk about Jane Austen.

Molly: We are here specifically to talk about chapters-- [00:02:00] Well, we're talking about *Sense and Sensibility*, and we're talking about either Volume 2, Chapters 1 through 3 or chapters 23 through 25 depending on what edition of the book you have.

Becca: Yes, I think Molly and I both have the edition without the volumes in them.

Molly: Nope.

Becca: Oh, do you have the volume?

Molly: I've got the volume. What I thought maybe I would do is, I'll put little numbers next to them to remind myself what number we're actually on and then that's how I'll label them.

Becca: Smart. Very smart. Okay, in case you're new to this podcast, I, Becca, have read many a Jane Austen.

Molly: And I, Molly, have only read *Pride and Prejudice*, and we read that in Season 1 of this podcast. So, if you want to hear us do that, check it out. Otherwise, join us for *Sense and Sensibility*, which is-- What a trip it's been.

Becca: Ah, yes. Listeners, just to be clear, I read Molly's notes before we recorded this episode, and I really lost my mind. Because her first note was, "This is not a Jane Austen novel."

Molly: It's [00:03:00] not.

Becca: My first thought was, "You've only got one to compare it to."

Molly: I know, but what I meant by that is more like think about how we think of Jane Austen, not necessarily how the people in our online community think of Jane Austen because now, I'm very entrenched in Austen Instagram and Austen Twitter. So, people do think of Jane Austen this way. But growing up, you think of Jane Austen as hoity toity, wearing the classics, and blipity-blop and we stand six feet apart. But that is not what's happening to keep up.

Becca: Blipity-blop?

Molly: I don't know.

Becca: [laughs] [crosstalk] Yeah, no. I totally get what you mean. You mean like our patriarchal society is like, "Mm, prim and proper women's lit."

Molly: Yeah, and I guess I just think of it as like, it's the same as Shakespeare, not even that but just like it's old timey. So, people assume or at least I assumed that I wouldn't be dishy.

Becca: Oh, no. *Sense and Sensibility* brings it with the dish.

Molly: The [00:04:00] drama.

Becca: [laughs] So, where we left off before these chapters was Elinor learning that her love, Edward Ferrars, Eddie, if you will, is engaged to a woman of inferior circumstances.

Molly: Do do doo doo doo doo doo doo doo doo doo doo.

Becca: Plot twist.

Molly: Truly, the largest plot twist-

Becca: A twist.

Molly: -ever. Second only to Luke, I am your father. I'm sorry to know I am your father. We've talked about this before.

Becca: Yeah. Wait, wait. It's like, [in a Darth Vader voice] "No, I am your father."

Molly: Noooooo!

Becca: That's impossible!

Molly: That's impossible!

Becca: Let's get to the chapters.

Molly: Let's do. So, that'll happen with Eddie. Now, Elinor is sad, but she reflects on everything and she decides that there's too much proof for her to deny that Lucy is telling the truth. She gets a little mad and I love this for her. Well, [00:05:00] only for a minute.

Becca: [laughs]

Molly: She get indignant at his ill treatment of her, and then she gets mad at herself for falling for it, but she's like, "Oh, I can't believe this happened." But then, and this surprised me, she decides that he wasn't intentionally deceiving her, like he wasn't cheating, that he might have loved Lucy when he became engaged to her at 19, but there's no way he still does. That surprised me. That's not where I saw this going. I was ready to pummel Eddie into the ground.

Becca: Oh, yeah. I could feel the blood boiling. It turns out, I think, Elinor is taking a more nuanced approach to this.

Molly: Elinor is taking a very Elinor approach to this.

Becca: Yes.

Molly: You could say nuanced for sure.

Becca: Yes. I love this part because you can see how her mind works as she is processing all of this. When she's like, "Did I imagine he loved me?" And then she goes through her brain and notices how

uncomfortable Fanny was and how much her mother notices it, and [00:06:00] then she's like, "No, I didn't make that up. Other people noticed it, and I love that because that's how my brain works."

Molly: Yeah.

Becca: And also, it's actually a very interesting foil to Lizzie's mind in the letter chapter of *Pride and Prejudice*.

Molly: Mm. Mm-hmm.

Becca: You see her processing through this chapter and while she's processing, you see how she's going through all the events we have seen in the book so far and being like, "What happened there? What happened there? What happened there?" But Elinor, her instinct is towards the self-doubt, and so, she's like, "Okay, wait. Am I really this stupid? No, let me go back, and let me think about it." Point A to Point B, point B to point C, she's just connecting the dots, figuring out that she didn't make these things up, which is very interesting in contrast to Lizzy who's like, "Fuck this. I'm right," and then, she's like, "Wait a minute. Maybe I'm stupid."

Molly: Yeah, they definitely have different ways of going about it, but [00:07:00] the way that this chapter reads is very similar to the way that that chapter reads, which is we realize it with Elinor.

Becca: Absolutely, because Jane Austen is a great writer.

Molly: That she is. She thinks to herself that it's his fault anyway for hanging around Norland so much, like when he realized he was catching feelings for her, he should have stopped coming around. However, he did not. She thinks then, because she's Elinor, that if he had injured her, how much more had he injured himself? Then she starts feeling bad for him and I'll say this again later, but I think we're giving him too much credit.

Becca: [laughs] I want to hear your take on that.

Molly: I'll give you more later because it definitely comes up more later on, but just planting that seed right now. So, she thinks that he's gotten himself stuck with this illiterate, artful, and selfish woman when really his affections lie with Elinor and that sucks for him, which it does, but she thinks, [00:08:00] "the youthful infatuation or 19 would naturally blind him to everything but her beauty and good nature," which is what we talked about in our last episode with the Palmers.

Becca: Mm-hmm.

Molly: Except later we find out that the Palmers are newlywed.

Becca: Oh, yeah. No, it's actually quite tragic. They're having a baby. That's what you're supposed to do in your first year of marriage in this time period. Ugh!

Molly: Right. Yeah, but the thing that I was picking up on was the same as like, "Oh, hot girl."

Becca: Yeah, Jane Austen is very savvy to the way that some straight men's minds work. I'm using my language very carefully here because I don't want to generalize too much.

Molly: Sure.

Becca: But there is a habit certain men have of, how do I put this delicately, following their dicks to trouble.

Molly: Yes, and I think we can safely say that Eddie has done that.

Becca: Oh, yeah.

Molly: Similarly, to also the Bennet to Lydia a little bit.

Becca: Yeah, I was going to say to Wickham and Lydia [00:09:00] for sure. I think the difference here is that Lucy Steele is a terrible, terrible choice.

Molly: She's not only a terrible choice, she's a terrible person.

Becca: Yeah. But you can make an argument that Lydia is not a great person. I would argue you but you could make that argument.

Molly: Sure.

Becca: Lucy Steele has no connections. She's illiterate, she's cultured, and she's ignorant and rude and, manipulative. That is a trap. [giggles]

Molly: Oh, yeah. No, I don't think she's ignorant. I think she very much knows that she is awful.

Becca: Oh, I mean ignorant in terms of like--

Molly: Society.

Becca: Society.

Molly: Sure. Yeah. I get all of that societally like that she's a bad choice but the thing that gets me the most about her is that she's a villain. She's a villain in a way that we talked about Fanny Dashwood being a villain?

Becca: Yo, fuck Fanny.

Molly: Fuck Fanny. Fuck Lucy. Because at least Fanny is out right about [00:10:00] it. She's like, "Yeah, you don't get any of this furniture because you suck and I'm the mistress of this household now, and you need to leave." Lucy is like, "Oh, my gosh, thank you so much for breaking the ice. I thought I had offended you." [giggles]

Becca: She's so girl mean, it's crazy. You know what I'm talking about.

Molly: Okay, okay, okay. Lucy Steele is Regina George.

Becca: Oh, yeah.

Molly: And Anne Steele is Karen.

Becca: Yeah, or Gretchen. One of the two.

Molly: I think she's a little too dumb to be Gretchen.

Becca: Yeah, but she's also as annoying, I want to say. Karen's only sin is that she's kind of stupid.

Molly: Gretchen is the best.

Becca: I love Gretchen. She's great. She's so try hard, and such a disaster. I'm sorry that people are so jealous of me, but I can't help it that I'm popular.

Molly: Well, when she got the hoops for Hanukkah, and then she couldn't wear them because hoops were a Janice thing.

Becca: It was so sad.

Molly: It was so sad.

Becca: No, I feel [00:11:00] bad for Gretchen. I like Gretchen but Gretchen is annoying.

Molly: They're all annoying.

Becca: No, Regina is not annoying. Regina is amazing.

[laughter]

Molly: Listen, I would follow Rachel McAdams into a pool of fire, I just--

Becca: You know she filmed that while she filmed *The Notebook*?

Molly: I know. I saw that recently and I was like, "Boy, do I feel old?" first of all.

Becca: Oh, my God, she was our age.

Molly: Waah! When she was our age, she was in the two most iconic movies of that decade. Waah!

Becca: On the other hand, when she was our age, she was playing a teenager. So, how old are we really?

Molly: So, there's still hope.

Becca: [laughs]

Molly: But I'm just thinking about how old I was when those movies came out and it was a long time ago.

Becca: 2004, that was 16 years ago, 17 years ago?

Molly: 16 years ago.

Becca: 17 years ago, I think.

Molly: 2004?

Becca: Yeah.

Molly: 2004, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021. I can't do math.

Becca: That's why we have a podcast **[00:12:00]** about literature and not algorithms.

Molly: Listen, y'all, I was an English almost minor. Elinor thinks that in the four years since he became engaged to Lucy, Eddie would have realized that Lucy is kind of the worst and also, Lucy would have lost all of that innocence that made her whole shtick cute like she's no longer 19. So, being that ignorant, like you said, is no longer cute.

Becca: Which not a great move on Jane Austen's part from pointing this out but I also think there's a way to read it to be like, when you're around someone who's fake, even if you're charmed by them at first, eventually, that gets really old.

Molly: Yes. The way that it was framed does sound a little sexist, but it's a sexist concept.

Becca: Oh, yeah, it's super sexist. Jane Austen is not above sexism.

Molly: Right. And also, she's calling it out. I think it's clear that it's like, this is how men think. And yeah, her fakeness would have been revealed to him in that time had he **[00:13:00]** spent a lot of time with her, though I don't think that he has in those four-year based on what we hear. Elinor also thinks that if Eddie's mom would have been upset, had she been marrying Eddie like she had thought she would be, then, she must be livid about him and Lucy or she would be if she knew. So, she's just thinking through everything like, "Mm, yeah, this is just really bad for Eddie," in a classic, classic Elinor manner, and she feels worse for Eddie than she does for herself. This all says a lot about who she is as a person.

Becca: Yeah.

Molly: That she's like, "Yeah, the love of my life is engaged to someone else. That sucks for him." [laughs]

Becca: It also says a lot about Lucy as a person too.

Molly: Yes.

Becca: We're going to get to it in the study questions a little bit but what is your take on how and what Edward did here?

Molly: Again, I think we're giving him too much credit by feeling bad for him. I don't think that we can feel bad for him right now. Well, I have two takes. One, yes, it does suck. **[00:14:00]** He got engaged to someone who sucks because she was hot and young, and he was young and dumb. He said multiple times that during his early 20s, late teens, he was being idle and making dumb choices. So, he made a bad choice, and then, he fell in love, and that's about where I can stop feeling bad for him.

Becca: So, what would you have him do?

Molly: I would have had him break it off with Lucy.

Becca: Ha, ha. Here's the crux of the issue. How old is Lucy?

Molly: 23.

Becca: In Austen times, what does that look like?

Molly: Marrying age?

Becca: It's a little older.

Molly: No, older than marrying age. Well, she's waiting for him. But that's not his problem.

Becca: That is most certainly his problem.

Molly: Why?

Becca: Well, I don't want to get too far into it.

Molly: Sure.

Becca: But basically, there are reasons why he might feel obligated to marry her.

Molly: I can't find a single one at this point, so I'm looking forward to getting deeper into it. **[00:15:00]** You don't have to say anything more on it but I will as we continue through this chapter and the next one, continue to bash him.

Becca: Okay.

Molly: I'm not taking anybody's side but Elinor's here, because the rest of them suck. That being said, Elinor does such a good job hiding this whole thing that's going on that no one would expect from an external perspective that she's mourning Eddie. It does say apparently, Marianne is also doing a good

job of hiding her turmoil because if you looked at the two of them, you wouldn't see that Marianne is also peeking out the window every second to see that Willoughby's there, she's doing an okay job of hiding it too.

Becca: Mm-hmm.

Molly: Good on the two of them. Elinor is actually glad that this is a secret because that way, she doesn't have to talk about it since she knows that her mom and Marianne would both be like, "Fuck that guy!" and that would just make it worse.

Becca: This is such a relatable feeling for me.

Molly: [laughs] Oh.

Becca: This is why I don't tell anybody how I'm feeling unless I'm like, "Sure it's going to be fine."

Molly: [laughs] Yeah, no, it's [00:16:00] trustful. Super relatable. It even says that she believes that she's stronger alone, which I think is, on the one hand, yes, strong, independent woman. On the other hand, this is going to come back to by Elinor in the butt. I'm positive. They wouldn't plan a sentence like that, "I'm stronger alone." She needs to learn how to ask for help.

Becca: Oh, yes, certainly.

Molly: She decides that she does want to talk to Lucy again about this to get more deets because, one, she really wants to know if Lucy actually loves Eddie or if she's just being conniving. Two, she wants to make Lucy believe that she has no feelings for Eddie like her, Elinor, because right now, she thinks that Lucy suspects them and she feels Lucy is jealous of her because it was clear that Eddie spoke very highly of her and also because of what Sir John hinted at which I have been saying that.

Becca: Oh, yeah. Oh, yeah. Good catch by Molly.

Molly: Thank you so much. It's so obvious-- [00:17:00] obviously and so, there's no way Lucy doesn't know. Elinor is thinking, there's no way Lucy doesn't know. Elinor thinks the proof that Lucy knows is that she confided in her in the first place because why else would she do so? And this is what I was saying, other than to prove to Elinor that she has the superior claim on Eddie, like, "Guess what? We are engaged." There's no other reason why she would have said that.

Becca: Not to pull it back to *Mean Girls* again, but your hair looks so sexy pushed back. Doesn't her hair look so sexy pushed back?

Molly: Oh, my God! You're so right! I'm so proud of us for this connection that we've made.

Becca: Tina Fey, when she made *Mean Girls* was trying to point out a dynamic that society, not women inherently, but society puts into women and that does come out in certain female interactions which is this under the radar, nice mean manipulation, competition over men situation. [00:18:00] That sociological observation on the part of Tina Fey is also a sociological observation on the part of Jane Austen in this moment, and it's way more extreme in the Austen world because nowadays, fighting over

men is just-- Because society teaches us we have to be valuable to men. Back then, it's economic and societal prospect.

Molly: *#TheEconomicsofDatinginJaneAusten*.

Becca: Graham, the sting, please. [The Economics of Dating in Jane Austen music] Thank you.

Molly: Therefore, Tina Fey equals the Jane Austen of our time?

Becca: Tina Fey, if you would like to come on this podcast, we'd love to have you.

Molly: Anytime. Truly.

Becca: [laughs]

Molly: Elinor starts thinking of Lucy as her rival. They use the word rival a bunch of times, which I like because again, I like Elinor getting mad. I like when she stands up for herself, and I like when she actually feels things.

Becca: Oh, yes.

Molly: Yeah.

Becca: If anything from this chapter [00:19:00] you can tell, despite outer appearances, Elinor is certainly feeling things.

Molly: Feeling things, indeed. She decides to let Lucy have Eddie, which I was surprised about, and she wants to convince Lucy that she's not sad about it. I think she's a little bit proud.

Becca: Oh, yeah. She is definitely a little bit proud here and also, again, this is why I'm an Elinor, because if I am about to get caught in a moment of embarrassment, the denial and the "I'm okay" of it all, so important.

Molly: Mm-hmm.

Becca: You know that feeling, we're like, "Someone's trying to embarrass you with a crush," and you're like, "I don't have any feelings for that person" even if you're pining over them and kissing them to Adele and whatever.

Molly: Yeah, this is why you're an Elinor and I'm a Marianne, because I would not be able to lie.

Becca: [laughs] Exactly. This is exactly what I'm talking about. Not everyone is either an Elinor or Marianne, because we as women are complex creatures [00:20:00] that cannot be put into a binary. But Jane Austen really has identified two ways to process heartbreak, uncertainty, longing. You have the Marianne way of playing piano, reading poetry, crying, everyone knows. Then, you have the Elinor way of whoop, sucking it in.

Molly: Sure. Well, on the one hand, yes. On the other hand, Elinor is being a little bit similar to Marianne in that she's engaging in some self-destructive behaviors.

Becca: Oh, yeah. [laughs]

Molly: Namely, she thinks she can go right up to Lucy and have this conversation and it even says she thinks she's gone through the worst of it already. She's going to be fine to hear about it a million more times. She thinks this to herself. So, she's about to go and really just press that self-destruct button, and she does.

Becca: Yep.

Molly: Yep.

Becca: Oh, yeah. Let's discuss that.

Molly: Let's discuss it. First, they don't really get a moment together because every time they hang out the Middletons are like, "Let's do games." They're not hanging out for a [00:21:00] while, but then one day, John comes and he's like, "I'm going to dinner in Exeter, and Lady Middleton is going to be so alone, aside from her mom and the Steeles.

Becca: The Steeles.

Molly: [laughs] It's just hilarious.

Becca: Oh John Middleton!

Molly: John Middleton, he needs it to everyday to be a party. Cheers to that, John Middleton.

Becca: You know what? Same, every record session, different cocktail.

Molly: Yeah.

Becca: I'm drinking vodka and water right now.

Molly: [giggles] So, Elinor is like, "Yeah, that sounds good. That might give me a chance to talk to Lucy." They go. Everyone's bored. They sit down to play a game, and Lady Middleton says to Lucy, "I am glad you are not going to finish poor little Anne Marie's basket this evening for I am sure it must hurt your eyes to work filigree by candlelight. We will make the dear little love some amends for her disappointment tomorrow, and then I hope she will not much mind it." The passive aggression.

Becca: Oh, yes.

Molly: I looked up filigree. It's like intricate work with silver and gold wire-

Becca: Mm-hmm.

Molly: [00:22:00] -to just let everyone know. Then, Lucy takes the hint and she's like, "Oh, yeah, no, I'm going to go do that right now. I'm going to go finish the basket tonight." Lucy goes to finish the basket and everybody else sits down to cards except Marianne is like, "I hate cards" and goes and plays the piano.

Becca: [laughs]

Molly: Marianne's in rare form in this episode. I meant this chapter.

Becca: Yeah. she's really, really absent from these few chapters. It's really weird.

Molly: She wasn't in the last three episodes.

Becca: I think is really the last two, I think.

Molly: She just hasn't been a part of it, and I realized at the end of these chapters that I've started to care less about her storyline, and I am sure that Jane Austen is going to bring it back and flip back and forth.

Becca: Well, I don't want to go too far into it, but I think that the last chapter puts us squarely back into what's going on with Marianne. But I think Jane Austen is decidedly mum about Marianne in these chapters.

Molly: Yeah. I think that's intentional probably to make us forget about Willoughby and what's he doing. [00:23:00] So, hm, whomst?

Becca: Whomst?

Molly: Whomst? Elinor then is like, "Marianne's a really good piano player," and try to make everybody forget that she was just rude. Then, she goes, "You know what? I should probably help Lucy, because if I can get that basket finish tonight, she's going to need some help," which was very smooth because she gets on Lady Middleton's good side, and then, she gets to have a moment alone with Lucy. But I did have a question. What's a rubber of casino? They're playing casino and she keeps talking about a rubber.

Becca: I have no idea.

Molly: I don't like the way it sounds. [laughs]

Becca: Oh, before we move on, I did want to point out something about you not caring about Marianne in the last few chapters.

Molly: Sure, sure, sure.

Becca: You said the same thing about the Eddie-Elinor plotline.

Molly: Oh, I did! Yeah. it's fascinating. Look at Jane Austen flipping the script on me.

Becca: Yeah, you're really good about the spotlight was over.

Molly: I really did. I thought he wasn't coming back.

Becca: You've got to trust Jane.

Molly: I trust in Jane. In Jane, we trust.

Becca: in Jane, we trust.

Molly: A T-shirt?

Becca: In Jane, we trust. Oh, **[00:24:00]** my God, I would wear that T-shirt.

Molly: All right, I'll see what I can do. So, Elinor goes to go do the thing with Lucy. She's pleased with herself for sucking up to Lady Middleton so successfully in a way that Marianne would never have condescended to do. I do like the little comparisons we get between the two of them. Then, since, Marianne is playing the piano very loudly, Elinor feels she can safely discuss Eddie with Lucy which leads us into Chapter 24.

Becca: And this is where you wrote down--

Molly: "This is straight up not a Jane Austen novel."

Becca: [laughs]

Molly: This is CW stuff. The level of calculating going on here.

Becca: That made me laugh so hard.

Molly: It is. It feels like a CW show.

Becca: Oh, my God. Yeah, it's very much drama.

Molly: The drama. It's a drama.

Becca: And what you see here is really a battle of wits.

Molly: A battle of wits, indeed. A battle of one wit and one person who is just--

Becca: Lucy is, if nothing else, at least, good at this kind of smart.

Molly: Yes.

Becca: Cunning.

Molly: Oh, she's cunning. She like [00:25:00] a Slytherin.

Becca: Yes. [laughs] She's entirely a Slytherin.

Molly: She's a Slytherin. Elinor is a Ravenclaw. Marianne's a Gryffindor. Margaret is a Hufflepuff.

Becca: Oh, I was going to say, Eddie's a Hufflepuff.

Molly: Oh, God, Eddie at this point I can't even--

Becca: He's a muggle in your brain.

Molly: Yeah, Eddie is a muggle. I'm mad at him.

Becca: [laughs]

Molly: All right. So, Elinor brings up Eddie, and Lucy is like, "Oh, my gosh, thank you so much for breaking the ice. I thought I had offended you," and Elinor is like, "No, I was honored that you chose me to confide," and this is just their being back and forth with the passive aggression. Lucy is like, "You responded with coldness and displeasure when I talked to you, but I'm really glad to know it was all in my head." Elinor is like, "I know that you're in a really tough place since Eddie is dependent on his mother," and Lucy says she's really used to a small income. So, she doesn't care how much money that Eddie has but she doesn't want to rob him. [00:26:00] So, they're going to wait. Without any other man, she would be really frustrated by the waiting. But with Eddie, it's worth it. I'm sorry, I'm doing this voice. [giggles]

Becca: It really fits, because it's that fake nice voice.

Molly: Yeah. They're being so fake nice--

Becca: It's like you go a little into your nose and then start enunciating really, really well, and then, every sentence becomes a question. [in a fake nice tone] You know what I mean?

Molly: Mm-hmm.

Becca: [in a fake nice tone] You know what I mean, honey?

Molly: [in a fake nice tone] Oh, yeah. Of course, I do.

Becca: [in a fake nice tone] Oh, my gosh.

Molly: Yeah.

Becca: [in a fake nice tone] You look so cute.

Molly: So, Elinor, in response to her saying all that is like, "Oh, you must really trust him then that you think in the past four years that you're both still going strong," and if, if in the last four years, your

feelings had grown much stronger, then your situation would be pitiable. I'm wondering is she trying to make Lucy doubt in his feelings at this point, or is she just like shooting the shit?

Becca: I think she's trying to probe into whether or not [00:27:00] Lucy has some reason to be sure.

Molly: Hmm. That's more Elinor. That's more Elinor than what I was thinking, which was like, "Are you sure he still likes you?"

Becca: There is definitely an element of it there. Elinor is not above that.

Molly: Okay. Cool, cool, cool. Lucy then looks at her and is like, "No, I have no doubt in the world of his love for me." "Elinor hardly knew whether to smile or sigh at this emotion." At first, when I was reading this, I didn't really know what to make of that sentence, but then I thought about it, smile, probably meaning a little bit laughing at her or sigh being like, "Ah, I'm depressed." Because I think that she's trying to figure out how she's feeling. She doesn't know whether she should feel bad for Lucy for being so sure when knowing that she's wrong or should she hate her for being the worst?

Becca: I think it's a combination of a lot of that stuff. The whole situation is somewhere between laugh and cry.

Molly: Mm-hmm.

Becca: She knows Edward loved her.

Molly: Mm-hmm. [00:28:00] I believe her about that. But again, I think we're giving him too much credit.

Becca: Okay.

Molly: Then, after a bit of silence, Elinor asks if they're really going to just sit around waiting for Mrs. Ferrars to die, because that would be a really long time, why not just risk temporary anger by telling her the truth. I have to say though, I wouldn't be me if I didn't cry murder right now.

Becca: Well, listen, *Sense and Sensibility* has already taken a lot of dramatic turns that you didn't expect.

Molly: Yeah. Who's to say that Mrs. Ferrars won't spontaneously combust? Who's to say?

Becca: Yeah, at this point in time.

Molly: At this point in time, no one knows. You all might know.

Becca: I know.

Molly: Becca knows. Lucy says that Mrs. Ferrars is a headstrong proud woman, and if they even risked telling her the truth, she would probably disown Eddie on the spot. Gosh, yeah, that does suck. She's like, "For Eddie's sake, we can't tell her." Elinor is like, "And for your sake too," or "You are carrying your

disinterestedness beyond reason," which she is. And Elinor knows it and Lucy knows that Elinor knows it.

Becca: Yeah. Do you understand what that means basically?

Molly: Elinor's saying you can't really not care about all this stuff. You can't think that your love for Eddie and his love for you is going to save all of what's happening. It's not going to save you.

Becca: I also think it's, "Well, yeah, you care whether or not he has that money, too, unless you're so completely uncaring about finances."

Molly: Right. Yeah. She knows that in this time period, no woman can purely want to marry for love. It has to be a little bit about money.

Becca: Yeah.

Molly: And Elinor has always been that way. She's always commented on that sort of thing. Lucy has to care, because she is a conniving-- Oh, is she trying to get his money?

Becca: It's not clear. Is it?

Molly: [00:30:00] It's not. I hadn't even thought about that possibility.

Becca: You thought about the possibility that The Economics of Dating in Jane Austen would be relevant to this match?

Molly: No, I knew that it would be but I didn't think of the fact that like she might be only in it for the money. Because she's poor-poor.

Becca: Yeah, she's poor-poor.

Molly: I don't know why I'm just making this connection now. She doesn't mind waiting because she wants the money and Elinor is calling her out on that. I hope our listeners don't think I'm dumb.

Becca: [laughs]

Molly: I knew what was happening, but the connection that perhaps it's not about love for Lucy or not about status or whatever.

Becca: Oh, yeah. That's why Elinor wanted to know whether or not Lucy really loved Edward.

Becca: Because he's going to be rich if he gets his inheritance.

Becca: Super, super.

Molly: Oh, that makes me so mad. Oh, my God!

Becca: But it's not clear.

Molly: It's not. And that's why I'm going to go ahead and say that I'm not dumb. [laughs]

Becca: You're not dumb. You're not dumb. I was going to come to [00:31:00] your defense there.

Molly: Thank you.

Becca: It's not clear from the face of this book.

Molly: Because she's trying to make it seem like she's not that interested in the money, and then, she doesn't mind waiting. But girl is 23, like we just said.

Becca: Yeah.

Molly: Yeah.

Becca: It's a tough situation for everyone involved.

Molly: Yes, for sure. After another silence, Elinor asks if Lucy knows Robert? Lucy says, "He's a silly coxcomb." What's a coxcomb?

Becca: Let me look it up.

Molly: I'm guessing from context clues that it's just, it's a guy who's like, "Look at me. I'm flouncy."

Becca: Yes, I think that's exactly what it is.

Molly: Nice.

Becca: A vain and conceited man. A dandy, isn't a dandy a queer-coated word back in the pre-coat era?

Molly: Yes. Oh.

Becca: He's not canonically gay if that's what you're wondering.

Molly: Dang. I think they're just saying, he's flouncy. His all appearance and no substance. All style and no substance as they would say on *The Great British Baking Show*. At this point, [00:32:00] Anne pipes in and it's like, "Ah, who are you talking about being a coxcomb? Oh, they must be talking about their favorite bows." This is like, "Our favorite bows are not coxcombs." And then, Mrs. Jennings says, "Well, Miss Dashwood's favorite bow is not a coxcomb, but for Lucy, there's no telling who she likes like he might be a coxcomb" And then, Anne says, "Lucy's bow is quite as modest and pretty behaved as Miss Dashwood's", which I think what that that section might be my funniest quote. So, I'll read it back word for word in the study questions.

Becca: Oh, it's fantastic.

Molly: It's so good. Then, there's some more silence, and then Lucy tells Elinor that she has a plan. Her plan is that she wants Eddie to take orders, meaning in the church, and Lucy hopes that maybe Elinor could persuade her brother to give Eddie the Norland living. First of all, no. No way. Why you-- argh?

Becca: Second of all, rude.

Molly: Rude? No, bad, wrong. How dare you? Elinor is like, **[00:33:00]** "No, Eddie is Fanny's brother. Why doesn't he ask Fanny to ask my brother?" It's a one-step too much separation basically to ask her to do it when Eddie himself is literally related to them. It's just a little bit too far. Then, Lucy says Fanny wouldn't approve of him taking orders and Elinor is like, "Then, my recommendation wouldn't do anything," like if she is set against it, she is set against it. After another long pause, there's a lot of long pauses in this part, Lucy goes, "Ha, well, we might as well just call it off." What would you do in this situation?

Becca: Yeah, Lucy's just playing with Elinor like she is a little mouse and Lucy is the cat.

Molly: Yes. Yes, indeed she is. I just want her to stop asking Elinor for advice, and Elinor wants her to stop asking for advice and she says, "I'm not going to answer that. You only want me to say one thing and you won't listen to me if I say the other thing," **[00:34:00]** and Lucy says she thinks more highly of Elinor's judgment than anybody else in the world, and if Elinor says that she should break up with Eddie then she would do it on a dime. Elinor, first, she blushes for the insincerity of Eddie's future wife, which is again showing that she cares more about it than herself, which I don't think that it's warranted because he sucks.

Becca: [laughs]

Molly: Second, she says that's too much power that she did not ask for. She isn't an indifferent party, and they have their own shit to work out, and Lucy-- I wanted to read her response because it's brutal.

Becca: Oh, yeah.

Molly: God, it's brutal out here. [scats Olivia Rodrigo's *Brutal*]

Becca: Shoutout to Olivia, if you want to come on this podcast.

Molly: Oh, God, please. After Elinor says I'm an indifferent party, I'm an indifferent person, I can't be involved in this, Lucy says, "Just because you are an indifferent person that your judgment might justly have some weight on me. If you could be supposed to be biased **[00:35:00]** in any respect by your own feelings, your opinion would not be worth having." The passive aggression.

Becca: Oh, yes. She's taunting her.

Molly: She's taunting her. After another long silence because Elinor does not respond to that, as she should not, Lucy asks Elinor if she's coming to town in the winter and Elinor's says definitely not. Lucy's

like, "Oh, surely, John and Fanny would have invited you," and Elinor is like, "I'm not going regardless." Lucy says, "Oh, that's too bad. Yeah, I'm only going to see Eddie anyway. Nya, nya, nya."

Becca: I haven't seen you this fired up since Fanny.

Molly: I mean yeah. Then, Elinor goes to the card table, feeling bad for Eddie that he's going to be so unhappily settled and blah, blah, blah, blah. This is where in my notes, I was like, "This is too much credit to give him." He made this choice. He dug this hole for himself and has continued to dig it for four years. Because again, I don't think he has any [00:36:00] responsibility towards her to stay with this woman. He made this choice for himself and he could have broken it off at any time.

Becca: I'm going to just keep a stone face for now.

Molly: Okay, sure.

Becca: We'll talk about it a little bit in the study questions, but I'm going to tread carefully.

Molly: Okay. From this point on, Elinor never brings it up again. Lucy often brings it up, but Elinor just dismisses her as politely as she can, because "she felt such conversations to be an indulgence which Lucy did not deserve and which were dangerous to herself," which, true. Good for you. Then, the Steele stayed two months at Barton, because Sir John keeps inviting them to stay for a longer.

Becca: Wait, there's a fantastic quote about that.

Molly: [crosstalk] read it.

Becca: "The visit of the Mrs. Steele at Barton Park was lengthened far beyond what the first invitation implied. Their favor increased that could not be spared. Sir John would not here of their going and in spite of their numerous and [00:37:00] long arranged engagements in Exeter, in spite of the absolute necessity of returning to fulfill them immediately, which was in full force at the end of every week, they were prevailed upon to stay nearly two months at the park, and to assist in the due celebration of that festival, which requires more than ordinary share of private balls and large dinners to proclaim its importance."

Molly: I can't imagine spending two months with the person I hate.

Becca: Also, just like, "Oh, God, we should really go." "No, stay." "Well, okay."

Molly: Argh. Yeah. Also, what is the festival? Is it just like ball season?

Becca: It's actually not ball season. Because people go to town for ball season. But I think it's getting there.

Molly: Mm. Yeah, as much as what you were just describing with your imitation of them, I feel like John is the person who will always be like, "Oh, you don't have to go yet," and they're the people who will be like--

Becca: “Well, okay.”

Molly: Oh, they are the most annoying type of [00:38:00] people who in impinge upon your privacy. Impinge, did I make that word up?

Becca: I don't think so. Hang on. Infringe is what you meant to say.

Molly: That-- [laughs]

Becca: Impingement is something that happens to your rotator cuff. So, you didn't make it up but you used it incorrectly.

Molly: [laughs] All right, Chapter 25. Mrs. Jennings has a house in town, and she invites Elinor and Marianne to come. Elinor immediately says no, thinking she's speaking for both of them when she says they don't want to leave their mother alone. Mrs. Jennings is like, “Your mom can manage without you,” and then she says it won't be any inconvenience to herself. She'll just send Betty by coach. Who is Betty?

Becca: Her servant, right?

Molly: Okay, because later on, then she talks about Lady Middleton, and then I thought maybe lady Middleton's first name is Betty.

Becca: I saw that.

Molly: [laughs] I guess Betty is not important, but--

Becca: Why would she send her daughter with the carriage?

Molly: Well, [00:39:00] yeah. I guess Betty makes more sense for a servant then. Then, she says that, once they're there, she'll find them both good husbands because she's done such a good job of marrying off both of her own children which is funny because both of her children got married to people who were wacky.

Becca: Not great.

Molly: Yeah, not great. John is fine. He's just wacky.

Becca: Yeah, but she should have swapped the daughters, really.

Molly: Yes. Oh, can you imagine?

Becca: Oh, my God. Wait, wait, wait. I just thought about this.

Molly: It really was.

Becca: I've never really thought about it before, but it would totally work.

Molly: Yeah. Although we've talked before on the pod about how you need a little bit of both in a relationship, an introvert and an extrovert?

Becca: Yeah, but it's too extreme in these cases.

Molly: Yes, true. That's true.

Becca: Think about how much fun John Middleton and Mrs. Palmer would have.

Molly: Yeah, they would be best friends. They'd be **[unintelligible [00:39:48]** [giggles]

Becca: They'd be at least best friends.

Molly: Yeah. And that's the most you can really ask for in this time period.

Becca: No, you can find love Molly.

Molly: You can find love too. You can find love.

Becca: We learn.

Molly: So, Sir **[00:40:00]** John is like, Marianne seems like, she would go if Elinor wasn't saying no, maybe you too should just go by yourself. Mrs. Jennings like, "Well, I'll take one or both of them, but the more the merrier really," about the sisters. Then she says, if they both go, they can talk about her behind her back, and I thought that was really cute.

Becca: Mrs. Jennings is a queen.

Molly: She's a queen. She's like, "I'm an old lady. These two young girls are going to want to hang out with each other and chitchat about how goofy I am."

Becca: She also just gives no shits. It's amazing.

Molly: I know. I love her.

Becca: Oh, God, let us all age to Mrs. Jennings levels with no fucks.

Molly: Please. She says, she needs company since Charlotte has been recently married and that's when I realized this was a new marriage, and they're already so depressed with each other. Well, Charlotte's not but, you know. Marianne then goes into a heartfelt thank you for the invitation. She says, it would give her almost the greatest happiness she is capable of to accept the invitation. But Elinor is right. They don't want to leave their mom. **[00:41:00]**

Elinor then realizes that Marianne really does want to go because Marianne can't lie about anything and she must just want to go see Willoughby. So, Elinor doesn't object anymore but she puts it to Mrs.

Dashwood. She's like, "Let her mom decide. She knows that her mom would say yes even though it's probably a bad idea for Marianne to go see Willoughby, because Elinor doesn't trust him?"

Becca: Yeah.

Molly: Because I don't trust him.

Becca: Something is afoot.

Molly: So, Elinor is pretty surprised that Marianne would be willing to put up with Mrs. Jennings just to see Willoughby since Marianne hates Mrs. Jennings. She's just very irritated by her.

Becca: Yeah, she's got some bitch cracker syndrome going for Mrs. Jennings. She really just grates at Marianne.

Molly: Yeah. So, it's surprising that Marianne is like, "Yeah, I'll go."

Becca: Yeah. Marianne wants the D.

Molly: Yeah.

Becca: The WD, if you will.

Molly: Very much so. Does she even know where Eddie is? We don't know if she knows. I mean, Eddie.

Becca: Willoughby.

Molly: Yeah.

Becca: Well, Willoughby said he'd be in town.

Molly: Right. But where? **[00:42:00]** His house--

Becca: In town. It's town.

Molly: It's a London. It's all of London.

Becca: I know, but only the fancy parts.

Molly: Right. Right, right, right. So, they bring into Mrs. Dashwood and she thinks it sounds like a great idea. She insists that they go. She says, "Oh, well, you guys and the Middletons are gone, it'll be so quiet here. Margaret and I are going to have such a good time. We're going to play music and read books. I'm going to redo your bedrooms and it'll also be good because you'll probably run into your brother and whatever may be his faults are the faults of his wife" cough, cough, "where I consider whose son he is." Her own. I cannot bear to have you so wholly estranged from each other. I thought that was a nice.

Becca: It is sweet. He's not exactly her son, though. He is her stepson.

Molly: Oh, right.

Becca: John Dashwood.

Molly: When she considers whose son he is, her ex-husband. I met her husband, his dad.

Becca: Her late husband.

Molly: Her late husband. Thank you. When she considers whose son, it is, she's thinking of her love.

Becca: Yes. It's actually really, really [00:43:00] sweet.

Molly: That's a really sweet sentiment. Oh.

Becca: [laughs] Molly's moved now, guys.

Molly: When I read it the first time I was moved and then in reading my notes, I forgot that that's what I was kind of reading into it. But I didn't think about the fact that he's not actually her son when I was reading. I was like, "She's thinking of her husband," but I get it now.

Becca: You might have forgotten. That's why they don't have money. It's because John Dashwood has no obligation to them by blood.

Molly: Right. Because fuck Fanny.

Becca: Fuck Fanny.

Molly: Right. They're not really related to-- They're related by marriage.

Becca: He's related to the girls, but he's not obligated to them. Remember when Charlotte Lucas was talking about being a burden on her family and she has these brothers? Her brothers would have been obligated to care for her. John Dashwood's not technically obligated to care for that. Dashwood girls. He just should because it's morally correct. But they're his half-sisters. They're from a different marriage.

Molly: Right.

Becca: They do not share the same mother.

Molly: Right. So, Elinor is [00:44:00] like, "Yeah, that all sounds great except we don't like Mrs. Jennings." We don't want to hang out with her first of all. Second of all, she wouldn't do a good job at protecting us." I got Mrs. & Colonel Forster vibes.

Becca: Yep.

Molly: She's thinking we're going to go to Brighton and get married to trash humans.

Becca: Yeah, but Elinor is not getting married to any trash human.

Becca: No, but that's the vibe. She's nervous about for Marianne, I think.

Becca: Yeah, for sure.

Molly: Mrs. Dashwood then reminds that-

Becca: [laughs]

Molly: [laughs] -Lady Middleton will also be there.

Becca: [laughs]

Molly: We're laughing because my notes say, "Is that Betty?"

Becca: Is that Betty?

Molly: Lady Middleton will also be there.

Becca: Well, she's Betty now.

Molly: I'm going to call her Betty.

Becca: Betty Middleton.

Molly: Bette Midler.

Becca: Did you ever know that you are my hero?

Molly: Is not a reference or are you saying that to me?

Becca: [in a singsong tone] Did you ever know that you're my hero?

Molly: Right. Didn't I tell you-- I'm going to cut this because I'm loopy. But in my mind, as I said Bette Midler, I was thinking of [00:45:00] Betty White.

Becca: No, don't do that. Don't you dare cut that.

Molly: [laughs]

Becca: Don't you dare. Profess your shame to the world, Molly Burdick.

Molly: World, I'm ashamed. Anyways, Marianne says, she doesn't care about putting up with Mrs. Jennings, and Elinor thinks if Marianne feels that she can put up with Mrs. Jennings, and so can she

plus Eddie won't be in town until February. So, Mrs. Dashwood then says if Elinor wasn't being such a downer, she'd be able to see that it would be good for her to improve her acquaintance with her sister-in-law's family, basically, you're going to be in town--

Becca: Butter up the Ferrars.

Molly: You'll see the Ferrars. Then, Elinor says, "I like Edward Ferrars very much and shall always be glad to see him. But as to the rest of his family, it is a matter of perfect indifference to me whether I am ever known to them or not."

Becca: Little record scratch for the rest of the family.

[record scratch effect]

Molly: Because they don't know what's going on in her life, and they're all shocked and she's like, "Maybe, I shouldn't have said that." Then, they accept the offer. Everyone is [00:46:00] thrilled. Especially, John, whose "prevailing anxiety" was the dread of being alone. He's just happy that there's going to be more people added to the party, though. So, I didn't realize everyone was going-

Becca: Yep.

Molly: -but everyone's going.

Becca: Yep. The whole story is just moving down to London.

Molly: Except for Mrs. Dashwood and Margaret, which is a bummer.

Becca: Well, were they really in the plot at this point?

Molly: Becca, you know me. I cared about them.

Becca: Don't get me wrong. I love Mrs. Dashwood and Margaret. They're fantastic characters.

Molly: Yes, they're not-- [crosstalk]

Becca: They're just not driving the plot forward right now.

Molly: Right.

Becca: Margaret's not about to swoop in here and steal one of these men.

Molly: No, absolutely not.

Becca: She's a child.

Molly: Yeah, I know. So, Elinor is really happy to see Marianne so happy and Marianne is really, really happy but she's also heartbroken to be leaving her mother and she and Mrs. Dashwood are-- they're on

a roller coaster of emotions, because they're like, "Yes, we're so happy. I'm going to London. But oh, no, I have to part with my mother." So, [00:47:00] they're having extremes. Elinor was the only one of the three who seemed to consider the separation as anything short of eternal.

Becca: [laughs] That's my favorite line.

Molly: That's one of my favorite lines, too. That was a tie up for funniest quotes.

Becca: It's so good.

Molly: Their plan is to leave the first week in January. The Middletons are going to come the next week after that, and the Steeles are to come with the rest of the family?

Becca: They're coming with the Middletons.

Molly: They're also coming the next week in January.

Becca: Yeah.

Molly: So, why did they stayed it in three separate parts?

Becca: I don't know. You're going to have to take it up a Jane Austen.

Molly: I'll pick it up with Jane Austen. Listeners, that's the end of those chapters.

Becca: So, Elinor's download chapter.

Molly: Mm-hmm.

Becca: It's a pivotal scene. Let's talk a little bit about what we're seeing. We talked about this briefly, what we're seeing happen in Elinor's mind and how she's dealing with this whole situation.

Molly: She is, like we talked about, turning it on herself a little bit being like, "Did I imagine this?" Then, being like, "No, I didn't [00:48:00] imagine this." Then, feeling sorry for Edward in all of this. I think the thing here is, what Jane Austen is doing is we're putting all the blame on Lucy which, fair, Lucy sucks. But we can't put all the blame there. You can think of it as Lucy is young and seeking a profitable marriage, which again, I hadn't really thought of the money portion of it logically, but Lucy is doing what Lucy is going to do. I'm not defending her but that's something that people do in this time. Eddie had all the power to stop it. I know this is a whole other subject but anyway, Elinor is siding with Eddie and it's distressing to me.

Becca: All right.

Molly: Yeah.

Becca: Then, what do you think this reflexive Elinor's character, this whole portion?

Molly: She's going to put other people before herself no matter what.

Becca: Girl's a martyr. Girl is certainly a martyr but almost to a fault.

Molly: Oh, yeah. It's frustrating to me.

Becca: Yeah, and [00:49:00] it should be because Elinor is not defending herself in this situation. Elinor has rationalized everything she's feeling and thinking away, and Elinor is like, "All right, I can control this. I can do this. I can do this." But we can also see that a lot of her decisions are formed by her emotions, even if she's pressing those emotions down. So, we're seeing Elinor come a little apart at the little seams.

Molly: Yes. I think she is and she's not behaving logically. She's trying to logic away her emotions, but none of it makes any sense. She should be able to see that she's not in the wrong here and that she's being wronged. And yet, she's still allowing people to step on her. Yeah, she's coming apart.

Becca: All right now, I saved a study question for you to rant about Eddie.

Molly: Argh.

Becca: Give me a rant.

Molly: Yeah.

Becca: Say anything you want. I can take it.

Molly: I think as a society, and Jane Austen is doing this, I think that there's a patriarchal [00:50:00] standard that is on society where we blame a woman for breaking up a relationship if she's cheating. If the man is cheating on someone else, we blame the woman that he cheated with and Eddie could have made this decision on his own. Lucy did not swoop in here and ruin this for them. She was dating him first. Eddie could have broken up with her or he could have stopped coming to Norland so much and seeing Elinor and spending time with her when he realized he had a crush on her. He had the power in this situation. Lucy was off somewhere else. And I'm not defending Lucy because I don't like her. I think she's cruel and calculating, but Eddie is the one who was in a relationship.

Becca: Okay. I'm going to hold on to my thoughts on this for now.

Molly: Okay.

Becca: I'm going to play the cards close to the chest.

Molly: Like Colonel Brandon?

Becca: Yes.

Molly: Who I miss. I just want to throw that out.

Becca: Sorry. I miss Colonel Brandon, [00:51:00] too.

Molly: [laughs]

Becca: All right. I'm not going to say anything about Colonel Brandon either. I'm just going to--

Molly: [laughs] What I will say is you're picking up on certainly some societal tropes that Jane Austen's dropping, which are not totally fair to Lucy Steele, because she's a poor woman of bad circumstances. She fell in in love, got engaged, and it's not her fault that she was there first.

Molly: Right. I will say I don't think she's in love with him. I think she's trying to get the bag.

Becca: That was going to be my next question. What do you think Lucy's game is?

Molly: Oh, look at that.

Becca: Do you think she's in love with him or do you think she's trying to get money?

Molly: At first, I thought she was obsessed with their relationship and wanted to be with him, and I forgot about the whole money thing. Now, I think she's trying to get money.

Becca: You forgot about the what thing? [The Economics of Dating in Jane Austen music]

Molly: I got out of The Economics of Dating in Jane Austen.

Becca: There it is.

Molly: [laughs] It's funny, because in my mind, I was thinking about it. I just wasn't thinking that that could be the reason that she's doing this. We've been looking at it from Eddie's perspective a lot, we were like, "Yeah, [00:52:00] she's poor. That's bad for him. That's why they're waiting." She is poor, he's rich. That's good for her.

Becca: He's so fucking rich. Remember, Fanny Dashwood was like the villain at the beginning because she's Rockefeller rich and Eddie is also rich.

Molly: Eddie's her brother. Right, right, right, right.

Becca: Yeah.

Molly: Right. Oh, fuck him. I'm really mad at him. But yeah, I think Lucy's trying to get the bag. I think that that's probably her sole motive because she sucks.

Molly: All right, last question before the standbys. It's a city tale now. We're leaving the sea and we're going to the city. We're going to London. What do you think is going to happen in London?

Molly: Willoughby, Brandon, both in London. Oh!

Becca: It's happening, everyone!

Molly: It's happening! It's happening!

Becca: We're going to London! We're going to London! We're going to go to the balls! We're going to go to the parties!

Molly: I feel like a GIF of Michael Scott. It's happening!

Becca: [laughs]

Molly: [00:53:00] Okay. Everybody--!

Becca: Everybody stay calm!

Molly: I can't wait to see Colonel Brandon again. I am very, very curious about Willoughby, and how he fits into all of this and Eddie might be there too in February. Yeah, I don't know. I don't know. The balls. Right. The balls, they're going to the balls. So, there's going to be parties and the Dashwoods haven't been in society since their fall from grace. So, that'll be interesting.

Becca: All right. Funniest quote?

Molly: Elinor asks if she knows Robert Ferrars and Lucy says he's silly and a great coxcomb. Miss Steele turns around says, "Oh, they're talking of their favorite bows, I dare say." Lucy says, "No, sister, you are mistaken there. Our favorite bows are not big coxcombs." Mrs. Jennings says, "I can answer for it that Miss Dashwoods is not for he is one of the modestest, prettiest behaved young men I ever saw. But as for Lucy, she is a [00:54:00] sly little creature. There is no finding out who she likes." Then, Anne says, "Oh," then she looks significantly round at them and says, "I dare say Lucy's bow is quite as modest and pretty behaved as Miss Dashwoods."

Becca: Iconic.

Molly: Icon-eek.

Becca: Great moment. Questions moving forward.

Molly: Will we see Brandon in London? Will we see Eddie in London? Well, we ever get the three of them in the same room, Eddie, Elinor and Lucy? Ooh, the drama.

Becca: Drama.

Molly: Is Lucy in it for the money? Is Marianne going to see Willoughby? Yeah, I guess everything's going to happen in London. So, I'm wondering what's going to happen in London.

Becca: Who wins the chapters?

Molly: Gosh, I'm torn between Elinor and Mrs. Jennings.

Becca: I feel like Mrs. Jennings wins this one.

Molly: She gets a win.

Becca: Yeah.

Molly: Yeah. Let's go to Mrs. Jennings.

Becca: She was great in this last chapter, and she's taking everybody to the city for the drama.

Molly: She's the cool [00:55:00] aunt.

Becca: Yes.

Molly: Yeah.

Becca: All right, listeners, that brings us to the end of this possibly long or very cut down version of Pod and Prejudice. Next episode, listeners, you just have to read Chapters 26 through 28. They're going to be juicy ones, okay?

Molly: Okay.

Becca: You ready, Molly?

Molly: I'm ready.

Becca: All right. Until next time though, stay proper--

Molly: --and find yourself someone who's going to play piano loud enough to mask your salty conversation that you're having at their card table.

Becca: I love that. Thank you.

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 at [patreon.com/podandprejudice](https://www.patreon.com/podandprejudice) to see how you can support [00:56:00] us or just drop us a rating and a review wherever you listen to podcasts. Thanks for listening.