

Molly: Hey, everyone. Before we begin this week's episode, we want to thank our newest patrons, Ashley, Katrina, Francis, and Chaotica. Welcome to the team. Plus, a shoutout to our patron, Kristen, who upgraded their pledge. If you want to be like these awesome people and get access to exclusive content like, our notes, bonus episodes and more, head on over to patreon.com/podandprejudice. This month, we reached 50 patrons and we could not be more thankful. It's so wild, we never thought we'd have so many of you listening, and you're literally making our dreams come true. With your help, we're able to pay for things, like our website subscription and transcripts, which are super important, as well as new recording equipment down the line. That's all to say, your support means the world to us. Okay, that's all I have to say about that. So, now enjoy this week's episode covering Chapters 10 to 12 of *Sense and Sensibility*.

Becca: The other thing I was going to tell you in good news is thanks to Mary Clay, shouts to her podcast.

Molly: Yay.

Becca: I got past the Council of [00:01:00] Elrond Chapter of *Lord of the Rings*, and I am starting to like it.

Molly: Wow. [trumpet sounds] Oh, my God. She'll be so happy.

Becca: Yes, and she's been helping because I needed to honestly refresh on what happened in the book beforehand. So, went back, and I did it like, listening to her podcast and it was very helpful because I was like, "Okay, I'm tying it all together now." I also took her recommendation of audiobook, and that helped a lot because the other audiobook I was listening to was dull.

Molly: The audiobook that I listen to- "Wait, which one are you listening to?"

Becca: I'm listening now to the Phil Dragash version.

Molly: The one I bought is Rob Inglis, put me straight to sleep.

Becca: Yep, I could not get into it at all. He has a very soothing voice. I had trouble keeping track of what was happening because Tolkien goes so into the language, but the Phil Dragash one has soundtrack to it and different voices.

Molly: Oh, that's nice.

Becca: You can follow through line of the story, even if Tolkien's spends like two [00:02:00] pages talking about some waistcoat. Speaking of classics, with podcasts reading those classics--

Molly: We also have one of those.

Becca: Exactly, and it's a different book. So, let's talk about that one.

[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 10-12 of *Sense and Sensibility*. Listeners, if you're just joining us now for the first time, I, Molly, have never read any Jane Austen's except for *Pride and Prejudice*.

Becca: I, Becca, have read many Jane Austen, including *Pride and Prejudice*. In fact, if you want to check out us reading *Pride and Prejudice* together, check out Season 1 of this podcast, but that's not what we're doing here.

Molly: Listeners, I am so excited to talk about these chapters because everything that I thought was happening just got flipped on its head.

Becca: It's so spicy.

Molly: It's not only spicy, but it's **[00:03:00]** making me think that maybe this girl, Jane Austen, had some idea what she was doing.

Becca: Yes, I mean--

Molly: [laughs]

Becca: Jane Austen never married. She is one of the most prolific romance novelists in all of history.

Molly: You want to know why I think that is? I think, for me anyway, as a person who aspires to be a writer, when I am not in a relationship, my brain goes wild with spinning these tails. First of all, all right, let's jump back to high school Molly or middle school Molly. I would make up these just lengthy romances in my head for characters in TV shows that I was watching or movies that I liked. Oh my God, I was a Zanesa stan to the end.

Becca: Oh, my gosh. I did the same thing. I was like a crazy **[unintelligible 00:03:57]** Romani shipper back in the day.

Molly: Oh, **[00:04:00]** see, we are on opposite ends of that spectrum.

Becca: I know, but you came around to my view.

Molly: I did.

Becca: [laughs]

Molly: [laughs]

Becca: Making that clear.

[laughter]

Becca: For our listeners, Molly used to be into the pairing Harry and Hermione. I'm sure that some of you will agree with her. I disagree.

Molly: I wouldn't agree with me. I was wrong. It was because I watched the movies first because I was at the age where I could watch the movies, but I read the books and anyway.

Becca: That's a valid takeaway from the movies. The books, it's like, constantly, "She's like a sister. I'm sick of her."

[laughter]

Molly: Yes.

Becca: She's like, "Come on."

Molly: Yes.

Becca: But I have for most of my single life, listened to so much sad music. I am a lover of beautiful melodic moments of true sorrow breakups. I mean the amount of Taylor Swift I listened to in high school is one thing, but I internalized Joni Mitchell.

Molly: Oh, argh, [00:05:00] and yeah.

Becca: I would listen to this shit all the time, and now I'm in this happy, healthy relationship, and I'm like, I could listen to it. I'm listening to it. I'm like, "It's still really nice."

Molly: But it doesn't hit the same.

Becca: Yeah, I'm not walking around being like, "Uh, yearning."

Molly: Right, the yearning, so that's what I'm saying is that Jane Austen having never been married, and I'm not saying she didn't get around, I'm sure girl got around. The fact that she was not in that final end-all, be-all like, long-term relationship gave her so much more fuel to write, the yearning.

Becca: This is what I was getting out a little is that there are a lot of different types of single people out there. All of them are very valid. Some single people really do thrive alone. Some single people really want somebody, they want a relationship. That's okay, too. There's also single people who don't necessarily fall into the like, romantic or sexual spectrum, where they're yearning for that or [00:06:00] pining for that. A lot of people are very content without that experience. A lot of people who don't have that same contentment also don't know what it feels like to have it. You read these books, and you can feel the yearning from Jane Austen from someone who knows what love feels like.

Molly: Oh, that's beautiful. I want to know what love is. [in singing tone]

Becca: I want you to show me. [in singing tone]

Molly: Guys, Becca and I are singers, too. Did you know?

Becca: [laughs] Back to Jane Austen. We have a lot to talk about in these chapters, a lot to cover.

Molly: Oh, boy!

Becca: But we are about to see a less clipped intellectual burning than *Pride and Prejudice*, which don't get us wrong, it is a very passionate novel.

Molly: Ah, passionate is a word you could use if you wanted to describe that novel that way, but I think that passionate-- the 2005 adaptation is passionate, but the rest of it is more like, what are they getting-- [laughs] They're not even-- [00:07:00]

Becca: Well, there's a lot of different kinds of love stories to love, and there's a certain bickering hotness to Lizzie and Darcy.

Molly: Yes, and it's definitely hot. It's definitely hot.

Becca: This is different, and we should start talking about it.

Molly: Yes, we should. I'm bursting at the seams, because I can't tell if the conclusions that I've drawn from these chapters are going to be correct or absolutely buck wild, but I am convinced in them. My convictions are strong.

Becca: All right, I'm keeping the stone face.

Molly: I don't know how she's going to do it, because I am literally about to explode out of my skin. Okay.

Becca: Ooh, it's going to be trickier for these chapters. I am aware.

Molly: Okay, so Chapter 10. [laughs] I'm loopy, all right.

[laughter]

Becca: We're already done.

Molly: Chapter 10.

Becca: Oh, goodness.

Molly: All right. Listeners, where we left off, Marianne has just taken a tumble. She has fallen down an entire hill. Willoughby, a new character, has come scooped her up, carried her home, and everyone's like, "Ooh, you're handsome," [00:08:00] and he says he's going to come back the next day. So, that's where Chapter 10 picks up. The next day, Willoughby comes. I wanted to note in case you're new here,

listeners, I often look up words that seem old timey and confusing, and give them to the listeners a lot of the times there are words that I just don't know, but just in case.

The first sentence here says, "Marianne's Preserver, as Margaret, with more elegance than precision, styled Willoughby, called at the cottage early next morning." Now, I looked up styled and I literally have no idea where they heck she got this from. I can figure out what it means by the context. It means that Margaret's been calling him Marianne's Preserver, but the word itself doesn't mean--

Becca: It could be just a different spelling of styled like S-T-Y-L-E-D.

Molly: Oh, okay, because when I googled it, all that came up was like turnstile or like--

Becca: Harry Style.

[laughter]

Molly: Anyway, so that's what that first sentence means, listeners, moving on. Everybody loves Willoughby. They think he's [00:09:00] the bee's knees. He thinks that Marianne is very beautiful, and from the beginning, it's just clear to everybody else that he and Marianne are smitten with each other, especially when she hears him say that he's fond of music and dancing.

Becca: What we have here is two extremely attractive, passionate people, who love poems and music and are both good at poetry and music, and who had this instant chemistry, and that just draws them immediately to each other.

Molly: Yes. They are talking about everything. Now, we know from the beginning of this book that taste is very important to Marianne and she determines that he has very good taste, but I will note that it specifically says that when they disagree on something, she talks him into agreeing with her point of view, or if she likes a book and he doesn't like a book, she convinces him to [00:10:00] like the book. So, I actually think that he might be a bit of a pushover.

Becca: It's just one of those things where when you really like someone when you're super smitten with them, this is something that it happens where you're just like, "Yeah, no, of course I'm into that. I'm into that."

Molly: Yeah, I think from an outside perspective as a reader though, for me, it's raising a red flag, and I've got a few red flags going up for Willoughby, for me.

Becca: Okay, so first one is that he's a pushover.

Molly: Not just that he's a pushover, but that he is saying that he likes things that he doesn't necessarily like because he wants to get with Marianne.

Becca: Okay.

Molly: Don't love it. I think it's cute. Don't love it. When he leaves, Elinor says that they're going to run out of things to talk about if they talk about much every day, how will they ever continue this

relationship? She says that the next time they meet, she'll learn his opinions on "picturesque" beauty and second marriages, and that'll be it. I wanted to flag that that was the first time second marriages were brought up [00:11:00] and that I think that it will be brought up again, and I would like to know what their thoughts on it are. Of course, I've now read these three chapters, and I know that it's brought up again, but this was something that I asked about, I think in Episode 1. I was like, "Do people get remarried? Do people get divorced?" It was a thing because of their dad.

Becca: Yes, people actually do get divorced. It's possible because you might remember that the Anglican church was formed so Henry VIII could divorce his wife.

Molly: Oh, like *Six*, the musical?

Becca: Yes, exactly like *Six*, the musical.

Molly: I don't actually know *Six*, the musical, but my friend is really into it.

Becca: Molly, it's so good. It's your vibe of a play. It's just like six women singing about their heinous ex-husband. So, Henry VIII establishes divorce as a thing. Then, England has divorce. I don't pretend to know exactly the history of when divorce was and [00:12:00] wasn't legal in the UK, but as far as I know, as long as they Anglicans are in charge, divorce was allowed. Still rare though, still very rare. In this case, second marriage by widow is much more common. There's also a big distinction between second marriage and second love.

Molly: Yes, which we'll get into later on. Marianne, after Elinor says that, sarcastically shoots back that, "Oh, yes, I should have been reserved and spiritless doll and deceitful," and Mrs. Dashwood is like, "Calm down. Elinor is just kidding." Mrs. Dashwood establishes that she is very happy about this pairing between Marianne and Willoughby. He comes back every day, even after Marianne is fully healed, and he and Marianne read and sing together. It makes special note that he reads with all this sensibility and spirit which Eddie lacked.

Becca: Womp, womp! Poor Eddie.

Molly: I'm beginning to think that Eddie's not coming back.

[laughter]

Becca: I'll either confirm [00:13:00] or deny. I will say that this must have been so annoying to live with.

Molly: Oh, I would have punched them at this point.

Becca: Because they're reciting poetry at each other. They're singing musical numbers together. You and I have been around musical theater people before, we know the tendency is to burst into song.

Molly: Oh, my God! When you're at a party and everyone started singing fucking *Les Mis* or something.

Becca: Just imagine that two people recording each other and just sing at each other.

Molly: Yeah, I've seen that happened.

Becca: That being said, this is a lot of deep passion, they clearly both love Shakespeare. Hyper romantic.

Molly: The only fault that Elinor can find in Willoughby, the only literal fault, I'm pretty sure she doesn't like him for a number of reasons, but the only thing that she can find "wrong" with him is that he's a huge gossip, and he always says what he's thinking no matter who he's around. This is something that we talked about with Marianne in the last episode, or maybe the episode before that where you said [00:14:00] but she would never say that around anyone who wasn't her family. But Elinor thinks that this quality and-- I keep wanting to call him Eddie in Willoughby is very similar to Marianne. So, it's just interesting and they're mean together. When they get together, they're mean.

Becca: Yeah, they're very, very similar in this way, and it is not Marianne's best quality, and it's not Willoughby's best quality. But they do tend to instigate with each other and get into this but as you read the book further, it's clear who's instigating. We've all been there, we've all bad mouth more around some people than others but it's notable.

Molly: Yes. Hmm. Yeah, I don't like that this is what the side of her that he brings out and we'll get there in the next chapter, but Marianne, meanwhile, through all of this, is seeing that when earlier on in the book, when she said she was never going to meet a man who she loves, [00:15:00] or who can check all of her boxes, she was like, "That was foolish," this man checks every single box. So, she's happy. Mrs. Dashwood secretly starts congratulating herself on having married off both of her daughters to respectable men because Eddie is still in the picture for her even though he has not visited and it's been like a month.

Becca: Yeah, so Mrs. Dashwood is taking a real rosy look at the situation. To be fair to her, what is happening with Marianne is very obviously a courtship. What was happening with Eddie and Elinor looks like a courtship. He's been gone for a minute, but she's not totally crazy for thinking these things.

Molly: No. Up until the next page, I was fully on Team Eddie and thought that he was coming back and was going to be in the picture, but my tune has changed. Meanwhile, speaking of my tune changing, Colonel Brandon is fallen by the wayside [00:16:00] as soon as this courtship starts up before when people were poking fun at him for his crush on Marianne, and now people are like, "Oh, that's actually going to hurt his feelings, because she has another boy, so we're not going to make fun of him." So, he's just fallen away. Meanwhile, everything that makes Marianne and Willoughby similar is furthering Willoughby's affection for her, and on the other end of the spectrum, everything that makes Marianne and Brandon different, is also furthering his affection for her. They just both have a crush on her, and it's sad because, he's 35 and Willoughby's 25 and really you can't compete when you're old and surly versus a young sprightly 25-year-old.

Becca: Willoughby is so hot-

Molly: [laughs]

Becca: -and young and sings with Marianne, shares her interests. They're in the same place in life. Brandon is stern and handsome, but older.

Molly: Could you say that Brandon [00:17:00] has sense and Willoughby has sensibility?

Becca: You could say that.

Molly: One might say that perhaps, they are opposite types of people in a way that we've described Elinor and Marianne as opposite types of people, and maybe it's in the title?

Becca: You could certainly say that.

Molly: Yeah.

Becca: It is in the title. [laughs]

Molly: Yeah, I had a moment. My notes in all caps say, "BRANDON IS SENSE. WILLOUGHBY IS SENSIBILITY."

Becca: Indeed.

Molly: So, we've gotten there. It seems that there is a double entendre in the title.

Becca: It would seem that way.

Molly: Elinor is watching all of this, and she really feels bad for Colonel Brandon, and she wishes that he would be indifferent to her sister. She, Elinor-- I can't look at Becca. Elinor likes Colonel Brandon very much, and she sees his reserve as kind of an oppression of his spirits rather than a general sense of gloominess. Basically, [00:18:00] she just is seeing there's something below the surface that he's not showing, and the way that she thinks about him makes me think, basically just makes me ship them so hard like, I am shipping Elinor and Colonel Brandon so hard, which I just-- it's the opposite of what I thought was going happen, because I thought that Colonel Brandon and Marianne were going end up together and I was like, "Why did you introduce us to all these characters so fast, Jane Austen?" But actually, now there is something growing in the lasagna. I can't look at Becca again. [laughs]

Becca: Listeners, my face is completely still right now.

Molly: She's doing a great job because I'm bright red.

Becca: You are bright red, girl.

Molly: [laughs] Really, I'm flushed. I really have not shipped something this hard in a long time.

Becca: Okay, do you want me to tell you anything about this? Or, do you want me to let you discover as the story goes on?

Molly: Yeah, I just want to keep discovering because my feelings-- At this point, I thought I was joking when [00:19:00] I wrote that I shipped it, but as the chapters go by, I become more and more certain that's what's going to happen. So, let's just keep going.

Becca: Let's just keep going then.

Molly: Willoughby and Marianne become really mean when they're together, like I said, and they are talking about Colonel Brandon, and Willoughby says, "He's the kind of man whom everybody speaks well of, and nobody cares about, whom all are delighted to see and nobody remembers to talk to."

Becca: So rude!

Molly: So rude!

Becca: First of all, rude.

Molly: [laughs]

Becca: So rude. Second of all, this description of Brandon, it's not only rude, it's not accurate.

Molly: Well, I'm not entirely sure that it's not accurate. I just think it's not something that one should say. Why do you say it's not accurate?

Becca: Because Colonel Brandon has inspired deep loyalty in the people around him. John [00:20:00] Middleton is a very loyal friend to him, and Elinor has been there not so long, and she already looks forward to talking to him alone in the party.

Molly: Right. That's true, and Elinor tries to say that. She brings up like, "Well, that's not true. I like him. The family at the house likes him," and Willoughby's response to that was, "Well, the fact that you like him is definitely a plus, but the fact that Mrs. Jennings and Lady Middleton like him, like, why would anyone want to be liked by them?" which I thought was funny.

Becca: Again, rude. We love Mrs. Jennings.

Molly: We do, but I get it.

Becca: I get why it's said. I love Mrs. Jennings. I think she's fun. [chuckles]

Molly: Absolutely, but yes, what you're saying is true. I would want to hang out with Colonel Brandon, but I also get where Willoughby is coming from. I just don't think it's something that you should say about a person.

Becca: Well, it just depends. We all have introverted friends we adore, [00:21:00] and then Willoughby is kind of just saying like, "If you're quiet at a party, who wants to be around you?"

Molly: Right, but the thing is that he's always invited, because people do like being around him. So, it's not a bad thing to go with the flow and blend into the crowd.

Becca: Which I think is what you see is that Willoughby as someone who loves the vitality of life. He wants more.

Molly: He likes the spotlight.

Becca: He loves the spotlight, but it's more than that. There are people who want very boring lives. They want conventional 9 to 5, adequate spouse, children, this, this, and that. Then, there are people who want more, they want passionate true love, they want to see and travel the world. Marianne is certainly someone who wants more. She wants to marry for love. She wants to sing and read poetry. Willoughby, in his evaluation of Colonel Brandon and his love for Marianne, shows himself **[00:22:00]** as the one who wants more.

Molly: On the one hand, that's true. On the other hand, Colonel Brandon has traveled the world and apparently-- well, we'll get there, but apparently, he has also had love. He's not boring. Anyway.

Becca: You love him.

Molly: I really have a crush on Colonel Brandon!

Becca: [laughs]

Molly: Oh, man, I would ship anyone with him honestly, because I think he deserves the most out of life, and it's not just because he's played by Alan Rickman.

Becca: Listeners, I have not seen a crush this level since Daddy Bennet.

Molly: [laughs]

Becca: It's actually more intense than Daddy Bennet.

Molly: Yeah, Daddy Bennet, it was the occasional, "Ooh, that was hot" but I'm really flushed right now. Oh, man.

Becca: [laughs]

Molly: Okay, so I really liked Elinor's come back to the Lady Middleton-Mrs. Jennings thing because she said, "Perhaps the abuse of such people as yourself and Marianne will make amends for the regard of Lady Middleton and her mother. If their praise is censure, your censure may be praised, for they're not more undiscerning than you are prejudiced and unjust." Hmm, **[00:23:00]** go, Elinor.

Becca: What I love about Elinor is that she's very tactful. She's very pragmatic, but she is sassy.

Molly: She is actually as Willoughby says "saucy."

Becca: Yes.

Molly: So, he calls her saucy, and then she says that he is attractive. She doesn't say that he's attractive, she says that he holds attractions for her, but I'm saying that she's saying that he's attractive, referring to Colonel Brandon. She brings up that he's seen much of the world, he's well read, and he

knows a great deal on many subjects. And then, they go into a bunch of stuff that I did not know what it was, and I started to look it up, but then I saw there was a website that was, here's what Colonel Brandon knows about, and I was like, "I can't click on that because spoilers." But Marianne says, "Oh, well, he could tell you. Colonel Brandon could tell you that the East Indies are hot and mosquitoes are troublesome." Willoughby says, "I bet he told you that nabobs, gold mohrs, and palanquins existence--" So, that's what I googled, and it was like, "Here's the speech."

Becca: I can't give you the TL;DR version of it, or I can look it up and go more [00:24:00] in-depth.

Molly: Well, what I got was that a mohr is a kind of coin, like a gold coin, and nabob is a Muslim state official under the Mughal Empire, and that's all I got. That's all I can see. You can give me the TL;DR.

Becca: He's basically poking fun at the fact that Colonel Brandon has traveled through her Majesty's Colonies at the time.

Molly: Oh, I see.

Becca: He's an army man. He's a high ranked officer. He's a colonel. When they refer to him being well traveled, it's because he's seen a lot of places in the world as a member of the Empire's army.

Molly: But he hasn't experienced them. So, he knows the basics.

Becca: Oh, no, he definitely has but like they're kind of-- you're right about their critique, which is basically like, "Yeah, he can tell us that India's hot," or that "Africa has mosquitoes," or whatever. They're not, they're poking fun--

Molly: He doesn't know about the night life. He hasn't experienced [00:25:00] them to the degree that they would.

Becca: He went to New York and went to the Olive Garden.

Molly: It's basically like what was happening in the chapter before this, where Marianne asked Sir John about Willoughby and he was like, "He's a good shot," and she's like, "What can you tell me about his hopes and dreams?"

Becca: Exactly, I think it's that. Listeners, for those of you don't get the Olive Garden reference, if you're American, you definitely get the reference. I don't know if our international listeners know this.

Molly: No shade to Olive Garden. We love the Olive Garden. But--

Becca: You love the Olive Garden. I don't love the Olive Garden.

Molly: There's nothing for me to eat at the Olive Garden anymore.

Becca: I was raised Italian. Olive Garden is not great Italian food.

Molly: No, it's not.

Becca: But the Time Square Olive Garden is a big tourist attraction in New York City. Most New Yorkers would beg you to not go there, because New York has some amazing Italian food. You just have to go to Little Italy or Queens, or you don't even [00:26:00] have to go that far. There are bistros all over New York City, wonderful food.

Molly: Just don't stay in Times Square, and you'll be good.

Becca: Yes. The idea of Colonel Brandon going to the Olive Garden in Times Square, which is a sentence I never thought I'd say-

Molly: [laughs]

Becca: -is the idea that he's not so cultured. He's got the base level of culture. He travels, he sees things, he probably reads books, watches *The Big Bang Theory* or whatever. But he doesn't go for the really wonderful, important pieces of New York. He doesn't go explore under the Manhattan Bridge, or I don't know. What do trendy New York people do? I don't know.

Molly: Trendy New York people-- I want to backtrack a second to where you said that *The Big Bang Theory* makes him cultured, is that what--

Becca: No, I'm saying that-- [laughs] You and I are both making fun of *The Big Bang* [00:27:00] *Theory* is what's happening.

Molly: I've never watched *The Big Bang Theory*, so I needed to clarify.

Becca: If you like *The Big Bang Theory*, that's fine. It's not my taste. I tend to think that they underwrite women on that show. That's how I feel, but it is also culturally code for "being basic," watching *The Big Bang Theory*.

Molly: Oh, for real?

Becca: Mm-hmm.

Molly: I've literally never seen an episode of it in my life, so I'm cultured. [giggles] I've watched *Schitt's Creek*.

Becca: I'm cultured. I've watched all of *Friends* eight times though.

Molly: [laughs]

Becca: But I don't need to hit on *The Big Bang Theory*, people don't like it. I don't really like it. This is a long tangent to say that, they're saying that there's nothing wrong with Colonel Brandon, but he's basic.

Molly: Right. Well, moving forward on that theme. Elinor asks Willoughby why he doesn't like him and Willoughby's response really has me scratching my head. Well, first of all, he and Marianne both basically say what we were just saying, he's boring, [00:28:00] and just not exciting. Elinor keeps

defending him. She says, "He's sensible, well bred, well informed, gentle, and has an amiable heart." Which again I'm just shipping it, and then Willoughby says, he has three reasons for hating him. Well, he doesn't say hating, for not liking him. He says, "He threatened him with rain when he wanted nice weather," which I'm assuming Willoughby was like, "Oh, what a lovely day," and then Colonel Brandon was like, "It's going to rain later." That's probably what happened there. He found fault with something having to do with his carriage. So, he must have commented on a curtain or something in the curricle, which is the carriage. He can't persuade Colonel Brandon to buy one of his horses, his brown mare. Do they have beef or not? I can't tell.

Becca: I think Willoughby's joking here for the most part.

Molly: Oh, okay.

Becca: Basically, he's saying implicitly here, "We just don't gel."

Molly: Okay, so they don't have a literal beef. [00:29:00] He's nitpicking all of their interactions. He's like, "This one time, he said it was going to rain."

Becca: I'm not going to confirm or deny whether or not they have a literal beef, but I will say that what he is saying here is that we don't get along.

Molly: Okay, got it. That is the end of that chapter, which brings us to Chapter 11. The Dashwoods are constantly kept busy with visitors, and soon after Marianne is recovered, the private balls begin and they start having parties on the water, and I am hyped because, when I lived in Coastal Connecticut, the beach parties were the best.

Becca: [laughs] Yeah, kind of, I mean. This is a seaside tale.

Molly: Yeah, I'm picturing them barefoot. Okay, dear listeners, I love when you send me memes. I have received the lesbian period drama many a times. Many, many times.

Becca: It's our brand.

Molly: It is 100% our brand. So, anyway, they are on the beach with no shoes on and they have-- well, I guess [00:30:00] in that, they're picking up rocks, but in this, cocktail glasses, and blankets, and umbrellas, and stuff. That's what I'm looking for their beach cocktail parties.

Becca: I love it. I was thinking that scene in *Little Women*, where they go to the beach.

Molly: Yes, exactly, but with cocktail glasses. Willoughby comes to every party, and he and Marianne are being pretty obvious about their relationship, which Elinor wishes that they wouldn't, because she thinks that it's improper, and she suggests this to Marianne, and then Marianne is like, "No, concealment of any kind would be disgraceful." She says that, "Concealing feelings that are not illaudable in nature is disgraceful," which means-- illaudable means deserving no praise. So, basically, she's saying that as long as her feelings are not hurting anyone, she should not conceal them, but they are hurting someone.

Becca: Oh, my God! Molly is so into Brandon. I love it.

Molly: I am.

Becca: Yeah, I respect Marianne a lot. I think this is where I come to the whole Marianne [00:31:00] in her own right is a well-fleshed-out Lydia, like, she's obviously not Lydia Bennet. She is much smarter, much more personable--

Molly: Fun. I like her a lot.

Becca: [chuckles] Exactly, but there's a sense of unapologetic feeling my feelings-

Molly: Yes.

Becca: -that she has, and that is what I keep defending in Lydia, as this like, "Hey, you're a teenager in a world that is really trying to repress your feelings, the fact that you have allowed yourself to go so fully into your feelings is something that today I would celebrate."

Molly: Yeah.

Becca: I understand Elinor's concerns in this time period.

Molly: Yeah, the thing is Marianne's not that much older than Lydia. I mean, she's 17, but it's said in the last chapter that she was thinking back on her feelings of 16 and a half, when she [00:32:00] was afraid, she was going to be alone forever, that was only a few months ago. So, she's newly 17, and Lydia was 15. Just going back to our conversation of the last episode, she's still a kid, and she can make childlike mistakes.

Becca: And not even just mistakes, teenagers have a lot of feelings.

Molly: Oh, yeah, hormones are running rampant.

Becca: I think that the tendency in the Jane Austen era to repress your feelings is something that is not the best mark of the time. It's great because it creates these really interesting, intricate, class-based love stories we get to read and the obstacles, as Zach Cohn said, "are the society itself."

Molly: Ooh, ooh. A call back to Season 1.

Becca: Yes. Go ahead and listen, especially if you want to hear our wonderful friend Zach Cohn who is so much smarter than us.

Molly: He's so smart.

Becca: So smart. But in that right, it's great. For the actual characters, [00:33:00] it's not great. There's a lot to say for, "Yeah, why should I hide my feelings right now? This is how I feel for him. I want to show him."

Molly: I agree. Again, I'm a Marianne definitely, so I agree. When Willoughby is around, Marianne has eyes only for him, and he has eyes only for her. He would really do anything for her and specifically says that if they're playing cards, he would cheat himself and everyone else out have a good hand just to ensure that she could get one.

Becca: Have you ever seen two people fall in love at a party?

Molly: Yes.

Becca: It is wild. They spend the whole night glued to each other, like eye contact, talking about everything, they end up outside for hours. That's how I picture them at every party.

Molly: Yes, and it says that they only dance with each other, and if they're not dancing with each other, they're just standing in the corner not talking to anybody, and people have started to make fun of them for it, like [00:34:00] you would if you saw that happening in a party, but they don't care. They're totally in their own world.

Becca: Exactly.

Molly: Marianne is so happy that she starts to forget about Norland. She's moving on, she's not sad about missing home anymore. Elinor, on the other hand, not so lucky. She has not found a new companion. She's still thinking about her old boo, Eddie. Specifically, it says Lady Middleton and Mrs. Jennings can't supply her with a stimulating conversation that she misses from our boy, Eddie, even though "Mrs. Jennings is an everlasting talker."

Becca: They go on like they go on. Jane Austen goes on to describe all the things Mrs. Jennings talks about and she was like, "She knew of her husband's last illness, of her other daughter's marriage, of what she had for breakfast that morning." I was like, "Mrs. Jennings, live, girl." We are two women who started a podcast because we love talking so much.

Molly: Yeah, we relate to Mrs. Jennings, [00:35:00] who has now told Elinor her life story four times over.

Becca: I love it. I love Mrs. Jennings. She is my Daddy Bennet. [laughs]

Molly: Yes. On the contrary, Lady Middleton doesn't have anything to say. [laughs] It basically says-- I'll just read it to you. It really made me laugh. I mean it is sad, but it made me laugh. Elinor has noticed about Lady Middleton that her being quiet isn't because she's calm or reserved. It's because she just doesn't have anything to say that she didn't already say the day before. It said, "Her insipidity was invariable, her spirits were always the same." She only knew how to talk about her children or take care of her children, and she sucks. She's just boring, like poor Lady Middleton, whatever. I don't care that much, but damn.

Becca: She is what Marianne and Willoughby we're saying Colonel Brandon is.

Molly: Yes. Yeah, this book is about character and who you are as a person. [00:36:00]

Becca: I'm so hyped. I'm trying to pull it back.

Molly: Becca's vibrating.

Becca: And pulling it back a little bit. I'm trying. It was difficult to stay neutral during *Pride and Prejudice*. It is so hard during this one. This book has so many different important conversations in it. I think that her characters in this are so varying and so vital. I think that the fact that it is so focused on not one, but two women, really adds layer to the story.

Molly: I'm watching *The Great British Baking Show*, and I just heard Mary Berry saying, [in a British accent] "Layers, layers."

Becca: Exactly.

Molly: It has layers.

Becca: Exactly. [laughs]

Molly: Oh, keep going.

Becca: Oh, I'm not going say any more about the whole of the book because we're going get to a certain point in the book, where I'm going feel more comfortable saying reasons I love this book without giving things away.

Molly: Okay. Well, I will say about it being about two women and their arcs. In reading *Pride and Prejudice*, there was one big plot twist, which was Wickham being a bad guy. [00:37:00] Otherwise, I was like pretty certain about who was going to end up with who and everything like that. This one, I thought in the last few episodes, I was like, "Okay, I've met everybody. I think I know what's going to happen?" No, everything got confusing all at once.

Becca: Your first mistake was thinking you'd met everybody.

Molly: Yeah, I remember in Episode 1, you were like, "Molly, there's more characters." Oh, no, it's Episode 2. I was like, "Well, now I know who Hugh Grant plays and I know who Alan Rickman plays," and you're like, "There are more than just those two characters." [chuckles]

Becca: Yeah.

Molly: Oh, so the next line in my book is underlined with a bunch of exclamation points and in my notes, on my phone, it's all caps and it says, "THANK FUCKING GOD." So, if you want access to all of that, you can subscribe to our Patreon at the \$3 tier above.

Becca: Nice plug.

Molly: Yeah, thank you. All right, all caps. Here we go. "IN COLONEL BRANDON ALONE, OF ALL HER NEW ACQUAINTANCE."

Becca: [laughs]

Molly: “DID ELINOR FIND A PERSON WHO COULD IN [00:38:00] ANY DEGREE CLAIM THE RESPECTIVE ABILITIES EXCITE THE INTEREST OF FRIENDSHIP OR GIVE PLEASURE AS A COMPANION?” If they don't end up together, then Jane Austen is really trying to throw me for a loop, because I think that they are in love.

Becca: Stone face, listeners.

Molly and Becca: Stone face.

Molly: My notes say, “Thank fucking God, and also called it in the last chapter.” They started hanging out at parties, and one day they're hanging out, they're sitting down, he accidentally dropped some hint that he may have been previously disappointed in love. The way that it comes about is, he says, “Marianne doesn't believe in second attachments.” This is what we said we were going to get to we're getting to it now.

Becca: Oh, yeah.

Molly: Elinor confirms that Marianne believes to fall in love a second time impossible, though she notes that her own father was married twice, so she's not really sure where Marianne's getting this idea from. She suspects that Marianne [00:39:00] will settle down and find reason when she's older. He says that's probably true but, and I really liked this line, “There's something so amiable in the prejudices of a young mind that one is sorry to see them give way to the reception of more general opinions.”

Becca: I love that line.

Molly: It's really beautiful.

Becca: I mean it's an iconic line. I also think it says a lot about who Brandon is as a person, and one of the things I think is that if you scratch beneath the sense a little bit, this is where you start to see a little bit more of a sensibility in him.

Molly: Yes. Ooh!

Becca: [whispers] It's in the title.

Molly: [whispers] It's in the title.

Becca: I think that's really important, especially moving forward in the book that like, we understand Brandon to be this kind of gentle but very pragmatic sturdy soul. But as this exchange hints [00:40:00] at a little there's a hint that he is someone who is not just thinking pragmatically, he's someone who has opinions on what love is and how people should think about love.

Molly: Yeah.

Becca: And they don't come from reading books. They come from his deep-held emotions and guts.

Molly: We love it. We, I--

Becca: Oh, man, guys, Molly has become tongue tied by her crush on Colonel Brandon.

Molly: Yeah. I mean, just the fact that he's 35, and he is sitting there, saying these deep things and thinking, hmm--

Becca: [laughs]

Molly: Yeah, I can't." Also, side note, I am incredibly proud of myself for picking out a line that then Becca said, "Yeah, that's an iconic line." Ooh, hmm, yeah!

Becca: Oh, yeah, it's a great line.

Molly: Go me, because, again, I've avoided spoilers for this book. I don't know what's considered [00:41:00] plotlines that I should be latching on to.

Becca: Granted, I would say certain lines in *Pride and Prejudice* are so well known, and *Sense and Sensibility*, as you have learned by our meme uptake is just a less known book. When I say iconic lines, it's usually for me, in the canon of literature, this is an iconic line.

Molly: No, that means something to me. So, that's good.

Becca: It should.

Molly: Well, I will say that for the most part, our *Pride and Prejudice* memes do a lot better than our *Sense and Sensibility* ones. I did tweet yesterday, *Pride and Prejudice*-- Oh, I guess it was about *Pride and Prejudice*, but I said *Pride and Prejudice* was all about the yearning. *Sense and Sensibility* is all about the vibes, and it's doing fairly well.

Becca: [laughs]

Molly: I did not post it on Instagram. I debated posting it on Instagram, but then I was like, "Our Instagram followers might reply with like, why they agree or disagree," and I don't want to know yet. But on Twitter people just liked and retweeted it. So, that was exciting for me.

Becca: That is iconic. [00:42:00] That is so funny.

Molly: Thank you. I'm getting better at the *Sense and Sensibility* stuff.

Okay, all this talk of classic literature is really making me hungry. Good thing support for Pod and Prejudice comes from Snacklins this week. Y'all, we are so excited to be partnering with Snacklins. As you know, I'm vegan, and Becca is a vegetarian, and we love snacks. But it's so hard to find vegan snacks that don't have a ton of artificial stuff in them. Snacklins are like pork rinds, but they're vegan, gluten free and grain free. The best part is they're made from simple ingredients, so they're both

delicious and healthy. I won a box of Snacklis in an Instagram giveaway and immediately knew we had to team up. They are so good.

Right now, you can use our code, PODANDPREJUDICE20, for 20% off your first order. I know I always need a snack while I'm reading. So, if you're reading along with us, you'll definitely want to get in on this deal. Go to *snacklins.com*. That's S-N-A-C-K-L-I-N-S dotcom, and use our code, PODANDPREJUDICE20, [00:43:00] for 20% off your first order. That's Pod and Prejudice and then the number 20. You will not regret it. Now, back to the show.

They're having this conversation, and he says a beautiful thing. Elinor disagrees. She wishes that Marianne would just grow up. She doesn't think that there's anything beautiful about the prejudices of a young mind. There's a long pause, and then he's like, "So, does Marianne always think a second attachment is bad, or does it may be like a case-by-case basis?"

[laughter]

Becca: "Hypothetical question here."

Molly: I'm just asking-

Becca: For a friend.

Molly: -if someone were previously spurned in love or something went wrong, but I'm not talking about myself, but if somebody were, maybe something had happened in their first relationship, would then Marianne think that was bad? Not me, though.

Becca: Definitely not me.

Molly: Then, Elinor says, "You know, I don't know, I haven't asked, but so far, she's [00:44:00] never pardoned a second attachment." Then he says, "Well, one time, I knew a girl who was quite similar to Marianne, but then there was an enforced change, a series of unfortunate circumstances." Oh, and then he puts his hand in front of his mouth, and he's like, "Oh, no, I wasn't supposed to say that." But he doesn't say that, but he looks like he shouldn't have said it, and Elinor is like, "I probably wouldn't have noticed that except for that he seemed so upset that he let himself say it." So, she's intrigued. There's a mystery. In my notes, I wrote whomst because--

Becca: Whomst?

Molly: Whomst. I mean, obviously he's talking about himself and there was a girl who was like Marianne and then because of something outside of her control, or outside of his control, what it says is I'm going just read it because my notes were almost word for word, but sometimes I paraphrase and it gets confusing. So, first, she says, "second attachment bad." He says, "This cannot hold but a change, a total change of sentiments." "No, no, do not desire it. For when the romance refinements [00:45:00] of a young mind are obliged to give way how frequently they are succeeded by such opinions as are but too common and too dangerous," which I thought was similar to what he was just saying about young minds growing old. Then, he says, "I speak from experience. I once knew a lady who in temper

and mind greatly resembled your sister, who thought and judged like her, but who from an enforced change, a series of unfortunate circumstance--" Oop, what does it mean?

Becca: Whomst?

Molly: Whomst? Whomst? Whomst?

Becca: Listeners, Whomst?

Molly: We don't know. Becca knows. I don't know.

Becca: It's a mystery.

Molly: It's a mystery. The intrigue. It's vibes. This is a vibe. We don't know what to think, and Marianne and then Elinor thinks, "Well, I'm going to let that slide," and it specifically says that she knew that if Marianne had heard that she would have immediately made up all these stories about his disastrous love and blah, blah, blah, blah, which Elinor, you're [00:46:00] doing the same thing.

Becca: Yeah, she's like, if I were Marianne, I would think, "Ah, who broke Colonel Brandon's heart?" But I'm not Marianne, so I wouldn't think who broke Colonel Brandon's heart.

Molly: There's a word that means, and I think I've brought this up before, because it's one of my words that I always think of and can never remember what the word is, but the word means to draw attention to something by omitting it. Like saying, "Well, I'm not going to say that Colonel Brandon was spurned by a love in the past," but Colonel Brandon was-- so that's basically what's happening there.

Becca: Certainly.

Molly: Which is the end of that chapter, which brings us to Chapter 12. Marianne and Elinor are on a walk, and Marianne tells her that Willoughby has given her a horse. The vibe here is Dean building Rory a car.

Becca: That's exactly the vibe.

Molly: No more needs to be said on the subject.

[laughter]

Molly: Listeners, if you don't watch *Gilmore Girls*, I'm sorry, but that's the reference.

Becca: Oh, yes.

Molly: The horse, she notes, is specifically bred to carry a [00:47:00] woman which is weird.

Becca: Women are generally in this time period, smaller than men.

Molly: Oh, it's like a smaller horse.

Becca: I honestly don't know. The other thing I was thinking about is whether or not it was, because women often road side-saddle or something.

Molly: Well, that's what I was thinking too, but I was like the saddle is what you would change not the horse.

Becca: I don't know, but what I do know is that there's probably a listener who knows more about this than us.

Molly: For sure.

Becca: So, if you're a--

Molly: Horse girls.

Becca: I was going say if you're a #horsegirl, hit us up.

Molly: You can be a horse girl if you are not a woman as well.

Becca: Yes, horse person.

Molly: A horse aficionado.

Becca: Horse aficionado.

Molly: Yeah. In any event, it sounded like he bred this horse to give to a girl, and it's weird to me. Elinor is like, "What about the fact that we will have to get another servant to take care of the horse and then keep a horse for that servant and build a stable?" but I didn't understand why with the servants, but [00:48:00] I get it. It's a horse.

Becca: You need someone to attend to the horse. It's a full-time job.

Molly: Anyway, Marianne is like, "It's going be fine. Mom would not say no to me getting a horse. She likes Willoughby. It's all fine." Elinor is like, "You barely even know Willoughby. How can you accept such a big gift from him?" Marianne's like, "I know him as well as I know you or mama," notably not, Margaret. Justice for Margaret.

Becca: Justice for Margaret. Margaret is great.

Molly: She makes an appearance in this chapter.

Becca: Yes, this is a Margaret-heavy chapter.

Molly: Marianne says, "She'd feel weirder accepting a horse from her own brother. She knows Willoughby better than her brother." To this, I say, "Oh, yeah, Marianne, what's his first name?"

Becca: This is where I wanted to read a quote out because this is another iconic Austen quote.

Molly: I could tell that something was going to be iconic in this part, because it's pretty dense.

Becca: "It is not time or opportunity, that is to determine intimacy. It is [00:49:00] disposition alone. Seven years would be insufficient to make some people acquainted with each other, and seven days are more than enough for others."

Molly: That gets to the heart of it, doesn't it?

Becca: Yes, weirdly, this is going sound really an odd parallel, but it reminds me of that quote, from *Parks and Rec*, where Ron Swanson says, "You meet someone, you like them, you roll the dice." When he's talking about how quickly-- spoilers for *Parks and Rec*, April and Andy get married.

Molly: I've never watched *Parks and Rec*. [chuckles]

Becca: So, that didn't mean anything to you.

Molly: I watched some *Parks and Rec*, and I knew that they ended up together, but I've never watched it all the way through. So, I'd say I've never watched it.

Becca: Okay, so I didn't spoil that for you.

Molly: No, it's okay.

Becca: Okay. It's not a show you watch for the plot twists. It's a show you watch for the jokes. There is something to the idea of, well, yeah, some people do get well acquainted early. I think I'm an Elinor, so the idea of rushing into romance [00:50:00] gives me so much anxiety. That does not come naturally to me as an instinct, but I do understand that I know people who are extremely happy to be committed to someone in a whirlwind.

Molly: I see, as a Marianne, it gives me so much hope that that's a possibility, because everyone in my family has gotten married after knowing the person like-- could be weeks, could be months. I mean, my parents got engaged after dating for where I think, three months, maybe six months.

Becca: That quickened my pulse.

Molly: Yeah, and then they moved to Brazil.

Becca: Such an Elinor.

Molly: My grandparents also did that. So, I think it runs in my family to meet someone and just know, and I'm looking forward to the fact that like, maybe by the end of 2021, I'll have met the person who knows. Maybe not, but maybe.

Becca: That is really beautiful, especially because I know your family, and [00:51:00] your family is not a family of unhappy marriages.

Molly: No.

Becca: So, I feel like that is something that is very, very true for some people. It's very not true for me. I will probably be in a relationship for a very long time before I decide to get married, but that's what Marianne is getting at. It's about disposition. It's about being the type of person who can get to know someone that quickly, and if you're someone who takes your time, that's fine too. But she is right, it's not completely temporal.

Molly: Mm-hmm. Wait, can you define temporal for me?

Becca: Time related.

Molly: Thank you. I knew that and I just needed the confirmation.

Becca: [laughs]

Molly: Meanwhile, here's my theory. That's happening on Marianne's end, she's like whirlwind romance, blah, blah, blah. Elinor and Colonel Brandon sitting on the sidelines, watching other things happen and getting to know each other via talking about the people at the party, talking about [00:52:00] their histories, and talking about what's important to them. I don't know like, argh, yeah. They're not the gossipy ones though. So, the fact that they are finding things to talk about at parties is great, because oftentimes at parties, it's like, "Let's talk about what everyone else is doing." So, I'm glad that they're getting to know each other and it's more of a slow burn. Unless I'm wrong, and then I'm going to feel silly, but I'm pretty sure I'm right. I'm honestly shipping this so hard.

Eventually, Elinor is able to convince Marianne that she cannot accept the horse, getting her to agree, because she says it'll cause too many inconveniences for their mother, who Marianne loves. So, Elinor overhears Marianne telling Willoughby that she can't accept the horse, and his response is that, "Well, the horse is still hers. Whenever she leaves Barton for another place, Queen Mab will be ready for her." Queen Mab!

Becca: That's the name of the horse.

Molly: I know. Queen Mab. That's [00:53:00] hilarious.

Becca: I see Queen Mab hath been with you.

Molly: What does that mean?

Becca: It's Shakespeare. Queen Mab makes a very prominent cameo in *Romeo and Juliet*.

Molly: What!? I'm such a bad Shakespeare fan. I'm googling Queen Mab right now. There's a whole speech?

Becca: Yeah, Mercutio's big moment in the play.

Molly: “Oh, then, I see Queen Mab hath been with you. Pricked from the lazy finger of a maid... Which oft the angry Mab with blisters plagues, because their breaths with sweetmeats tainted are.” What!? That’s amazing. I just thought it was a silly name. I’m such a bad Shakespeare fan.

Becca: No, it’s a specific little detail Austen throws in there to tell you these two have been exchanging poetry.

Molly: Oh, my God. And eww, eww, eww, eww.

Becca: [laughs]

Molly: I’m sorry, but the Shakespeare [crosstalk] bonding overs *Romeo and Juliet*?

Becca: I will defend *Romeo and Juliet*. I love that play.

Molly: Listen, I do too. I’m just saying it’s a gross-- they’ve known each other like, [00:54:00] three weeks and they’re already like, “I’ll die for you.”

Becca: Oh, my God. Absolutely. You know they’re exchanging sonnets too.

Molly: Oh, my God. He’s going to come outside her window and be like, *but soft*.

Becca: Come outside of a window. Am I right?

Molly: Oh, my God, Becca!

Becca: [laughs]

Molly: *What light through yonder window breaks? It is the east--*

Molly and Becca: *It is the east, and Juliet is the sun. Arise, fair sun, and kill the envious moon, Who is already sick and pale with grief.*

Becca: Oh God, we need to cut that out, poor listeners, they don’t need to hear that. [laughs]

Molly: But here’s the thing. What we just did is what they’re doing.

Becca: That’s exactly it.

Molly: And it’s gross. You didn’t like hearing it. So, admit it.

Becca: [laughs]

Molly: But we had fun doing it, because again, we’re Shakespeare nerds and I’m really embarrassed that I didn’t understand the Queen Mab reference.

Becca: Oh, it's okay. It's such a glancing reference, and we also haven't like-- I haven't read Shakespeare in a minute.

Molly: I've read Shakespeare in a minute. I haven't read *Romeo and Juliet* in a minute. Well, that's actually also not true. [00:55:00] [chuckles] I've read it at least within quarantine, but I think that speech may have been cut, or I wasn't paying attention, because I was not on stage for it and by stage I mean Zoom screen.

Becca: [laughs]

Molly: When you're in a Shakespeare play, and as the Shakespeare fan, I'm allowed to say this, when it's not your turn to speak, you like play on your phone, because it's a lot. There's a lot going on. Okay, so. [chuckles] Elinor can tell from hearing the way that-- I keep wanting to say, Eddie, and I know it's Willoughby, but it's because they haven't given him a first name. I don't know what to call him. So, don't tell me what his first name is unless we're not going learn it.

Okay, Elinor can hear from how he's talking to Marianne and addressing her by her first name only that they're basically already engaged????? This is all the drama because Elinor is like, "Hmm, this is very forward." Then, the next day, [00:56:00] Margaret tells Elinor that she is certain that Marianne and Willoughby will be married soon, and Elinor is like, "Yeah, but you've been saying that all along." She said that she was certain that Marianne had been wearing Willoughby's picture around her neck, and then it turned out to be a picture of their great uncle, and then Margaret says, "Nope, she says this time it's for real." He has a lock of her hair.

Becca: Record scratch for Molly.

[record scratch]

Molly: Eww.

Becca: Okay. To be fair, to Marianne and Willoughby, as far as I understand that this was an old person tradition to show affection, is to give someone a lock of your hair.

Molly: Maybe, but it doesn't-- the way that they say it, the vibes that I'm getting are hair-- sure, I can accept that this is more normal than I'm thinking it is, but vibe that I'm getting is sniffing someone's hair as they walk by, [00:57:00] or snipping off a little bit, or taking their hairbrush, and it's creepy now.

Becca: Okay. I think of it more as like, I mean, it could be creepy, but when you're in a relationship with someone, you spend a lot of time holding them, and you take a whiff of their hair.

Molly: Sure. Yeah, no. That's normal, and it's like keeping a sweatshirt and being like, "Ooh, this smells like my person."

Becca: Exactly.

Molly: But I still think it's weird.

Becca: It is weird. Let me give that to you. It is super weird. It is a weird thing to do. I'm just saying, I think in the context of the times, it wasn't weird, but it is super physically intimate.

Molly: Yes. Margaret says that she saw him begging Marianne, and then he takes her scissors and snipped off a piece of her hair, sniffs it. I don't know if he sniffs it, but he kisses the hair and puts it in his pocketbook. Which first of all, I like that he has a pocketbook. Elinor is like, "Okay, I guess, I [00:58:00] have to believe her, because she's got all of the facts in a row."

Becca: Margaret is a little detective in this chapter.

Molly: Oh, yes, she is. In fact, Margaret's sagacity. [phonetic] Saga-city? Saja-city?

Becca: Sagacity, I think.

Molly: Sagacity was not always displayed in a way so satisfactory to his sister. I google that word. It means foresight, discernment, or keen perception, ability to make good judgments. Meaning that Margaret knows who Elinor is crushing on, so when Mrs. Jennings asks, she turns to Elinor and is like, "Oh, Elinor, I shouldn't say, should I?" [giggles] And Elinor was like, "Oh, my God, oh, my God, oh, my God."

Becca: It's such a little sister thing to do.

Molly: Yeah, it is, and it grinds everyone's gears.

Becca: Oh, yeah.

Molly: Marianne makes it worse by getting all red in the face and being like, "Margaret, what are you doing? You don't know anything about what you're talking about," and then Margaret's like--

Becca: "Well, you told me!"

Molly: "But you said!"

Becca: I love Margaret. [00:59:00] Justice for Margaret. I think Margaret's great. She's such a kid.

Molly: Yeah, she is, she is. I love her. She says that. Mrs. Jennings presses her further and Margaret's like, "Well, I can't say, but I know who he is and where he is." Mrs. Jennings like, "Well, yes, he's probably at Norland. He must be the curate of Norland," which is like the Mr. Collins of Norland, the parish priest. Margaret's like, "No, he has no profession," which is true. Marianne is like, "Margaret, you're making all this up. He doesn't exist," and then Margaret's like, "Well, then he's lately dead, for I am sure, there was such a man once, and his name begins with an F."

Becca: Give it a moment. What's Eddie's his last name?

Molly: Does it start with an F?

Becca: Ferrars.

Molly: Oh, Edward Ferrars! We talked about that.

Becca: [laughs]

Molly: I was like, “What is she saying?” I thought that she was being coy and being like, “And his name begins with an F instead of an E.” Hmm. So, she does tell the truth. [01:00:00]

Becca: Oh, yeah.

Molly: But, it's his last name. That's what they'll know him by.

Becca: Exactly, Mr. Ferris.

Molly: How dare she? I thought she was being coy and cute, but how dare she?

Becca: No, no, no, she's being blabby.

Molly: Why is she doing that?

Becca: Because she's a kid, and she's not totally on it with her judgments, and partially she's trying to tease her sister. Partially, she's fitting in with the crowd, Mrs. Jennings and John Middleton.

Molly: Yeah, she wants attention.

Becca: She wants attention. She's also probably like, “Yeah, why are we hiding this? Elinor loves him.”

Molly: Right. Yeah, okay. Well, I totally misread that whole thing.

Becca: [laughs]

Molly: At this moment, Lady Middleton busts it and comments on the rain. I actually really liked this whole bit. So, Lady Middleton comments that it's raining very hard, and mostly that's because she doesn't really like when people are making fun of each other, and she just wants to get back to subjects that she feels comfortable with, [01:01:00] and then Colonel Brandon jumps in and also comments on the rain, because he's sensitive to Elinor's feelings. It's a specifically exact quote. “The idea however started by her was immediately pursued by Colonel Brandon, who was on every occasion mindful of the feelings of others, and much was said on the subject of rain by both of them.” It's very cute. So, they talked about the rain, and then Willoughby and Marianne go to play the piano and the topic of Eddie is dropped, but Elinor is pretty shaken up by it.

Then, they make plans for the next day to take a trip to a house 12 miles away, which belongs to a brother-in-law of Colonel Brandon, and the brother-in-law is currently abroad. So, Brandon is in charge of-- if they wanted to visit, he has to go, because John Middleton loves going to this place. He's like, “I go twice a year,” but Colonel Brandon has to supervise.”

Becca: I mean, if you have a friend with a really awesome, like, summer house, you're like, “Yeah.”

Molly: Oh, yeah. They're all making a plan to go there [01:02:00] the next day. The land has a lake on it, so they're going go for a boat ride. They're going have a nice picnic, and everyone's going go except Mrs. Dashwood who is sick. Also, it's going rain while they're on the boat. It says that most of them think, or some of them think, it's a bold idea to go when they're in the middle of a rainy spell, because we remember the disastrous walk in the hills that caught Marianne falling down the hill. It's going to rain while they're on the boat. That's the vibe.

Becca: All right. That brings us to the end of Chapter 12. This is a long one. It brings us to Becca's study questions, though.

Molly: It does.

Becca: We're seeing these interactions between Marianne and Willoughby. We touched on this at the beginning and throughout, but how is this couple different than other Austen couples we've seen?

Molly: Well, both of them feel the same way, and it's obvious to both of them. That's something that we sort of saw with Jane and Bingley, but then it was like, "Oh, wait, he doesn't like me. Uh-eh." [01:03:00] Lydia and Wickham, it was like, obviously, Wickham sucks, and that wasn't. So, this is like mutual affection, so it seems, I'm still not 100% convinced on Willoughby, but, yeah, they both love each other, and they are both being super obvious about it, and not paying attention to like-- they're not being improper. They're just being obvious, I think.

Becca: I think that the way it characterizes it also is that this translates more as what we think of as typical romance.

Molly: Yes.

Becca: Lizzie and Darcy have this back and forth over and over again where they insult each other until they fall in love. Jane and Bingley have this sweet, shy, understated romance that's so understated that Bingley doesn't think it exists at some point. We've seen Elinor and Edward who had this very understated, unspoken but very clear bond together in Norland. This is poems, rescues in the rain, [01:04:00] obsession with each other, like clothes rip off, clothes not ripped off-- [crosstalk]

Molly: Quoting *Romeo and Juliet*.

Becca: There's something very like the *Notebook* about it. It's sweeping wild romance for each other that is unapologetic and extraordinarily vast. That's where I'll leave it, but I think that it's interesting that Austen writes this, when you read something like *Pride and Prejudice* and you see everything is so like, crisp and sharp, it's very hot. I remember the dance sequences and the bickering. But this book has a romance that's, like no, this is all consuming, everlasting, *Crazy, Stupid, Love*.

Molly: The movie.

Becca: It's great movie. All right, so second question. What do you make of Elinor's reaction to the courtship?

Molly: It's interesting because my instinct is to say that she is feeling protective big sister vibes, but there's not really [01:05:00] anything wrong with Willoughby except for the fact that he's kind of mean, and Elinor's response seems maybe a little bit overblown, blown out of proportion for what's happening. But she's so sensible. This gets to the heart of how they are different. Elinor would never do that. She would never just throw her heart out there for everyone to see. So, I think that that's probably why she's responding the way that she is. She's not saying, "Don't date him," or "Don't pursue this," but she's saying, "Can you be a little less obvious about it, because also, you're hurting Colonel Brandon's feelings?" and I think that our girl, Ellie doesn't like conflict.

Becca: Yes. I'm going also put in another fork in the mix, I guess, fork in the garbage disposal. Elinor is worried about her reputation.

Molly: But isn't Willoughby rich?

Becca: Sure. He's in all standing, a good lover.

Molly: But she's 17, and he's 25. [01:06:00] Is that part of it?

Molly and Becca: No.

Becca: No, it's the actual behavior itself.

Molly: Oh.

Becca: You look at someone like Lydia Bennet, her behavior would not be better by that much if she were talking to rich men the way she talked to the soldiers.

Molly: No, that's true. That's true. It's just the behavior of making yourself seem a loose woman.

Becca: Yeah, the exposure to a man is something that women are very careful to do in this time period, and I respect Marianne's boldness and capacity to say, "I don't care. I want what I want," but it's not irrational for Elinor to say, "Hey, if you go too far with this, it's going to be a problem."

Molly: Yeah, that makes sense. Elinor is a smart cookie.

Becca: She is. These chapters draw really clear distinctions between Willoughby and Brandon. I wonder, if we wanted to tease some of those out. Some of them are very obvious, and some of them are very subtle.

Molly: Well, I've already said that Willoughby is sensibility [01:07:00] and Brandon is sense.

Becca: It is in the title.

Molly: It is in the title. Other differences that Willoughby seems to wear his heart on his sleeve, 'seems to' being the operative word here, because again, I'm not entirely convinced that this is pure. I might be just totally spurned by Wickham and think that everybody whose name starts with a W is bad, but sorry, that's just going to be what it is. Whereas, Brandon has something bubbling beneath the surface that

we haven't gotten to tap into yet, but that Elinor has gotten a hint of, but he represses it to fit in with society and like, be an upstanding citizen. Also, he has a work ethic. He was in the military, whereas I don't know what Willoughby does. He's just hanging out.

Becca: I mean, he is a gentleman.

Molly: Yeah. I just realized that Colonel Brandon's name is Colonel Brandon, because he's a colonel. [laughs] That's his name. I mean, it's not his name, but what's his first name?

Becca: We had a whole conversation.

Molly: I know.

Becca: We talked about him being in the army and [01:08:00] travelling the world.

Molly: No, he was in the army--

Becca: I said, "He's a colonel."

Molly: I know but I just like him putting together. The thing is listeners, I want you to know, I understood that he was a colonel. I'm just making the connection is why we call him Colonel Brandon. Not like Sir Brandon or something. [chuckles] Anyway, maybe I'll cut that because I sound silly, but I probably won't because I'm endearing.

Becca: So, they don't say his first name in the book.

Molly: Ever?

Becca: I don't think so.

Molly: Are you fucking kidding me?

Becca: But I did see a blog post where someone says his first name is Christopher.

Molly: Christopher Brandon.

Becca: Christofa!

Molly: No. The whole thing about people with multiple first names, good on those people, but I don't want it to happen to Colonel Brandon. It's too late. His last name is Brandon.

Becca: You wanted it to be like Fitzwilliam Brandon?

Molly: Honestly, yes, because if we're going call him Brandon, and make his first name his mother's last name [01:09:00] or something.

Becca: All right, well, we're going move on.

Molly: [laughs]

Becca: The one thing I did want to note is that there are some subtler pieces to both of those characters that were dropped in to this chapter, but I'm not going to highlight them right now.

Molly: But now, I'm hanging on a thread.

Becca: Yes. That's the point of this podcast, Molly.

Molly: Oh, right.

Becca: [laughs] Okay, what do you think of Brandon's characterization of Marianne sensibility, her feelings about second attachments?

Molly: Okay, so he attaches it to her being young, which I just want to know who hurt him, because the fact that he thinks like, you get older, and you have to become boring and not vivacious and everything, that doesn't have to be true. We can see that with Mrs. Jennings, and I think that it's interesting, because I think that he was probably more open with his feelings when he was younger, and he got burned by somebody.

Becca: All right. Let's talk a bit about the discussion of second love. What role does it play in this part of the book? **[01:10:00]**

Molly: Well, obviously, Brandon had a first love. Also, Marianne's got a first love, and Brandon's may be wondering if she will move on to have a second love, or if she's attached to this man forever now that they are obviously in love. That's something I hadn't thought about. It's just such an interesting conversation, because it's like, "Do you believe that you can only love one person?" And then, also, do you believe that it's acceptable to have another attachment even if it's like-- what about if you were really in love the first time, but your partner dies, and then you're not as in love with this other person, but you just want a companion? There's all sorts of things that could mean.

Becca: Certainly, and I think what this conversation does as well is highlight how a lot of these characters think about love. What do you learn about Marianne, by the fact that she believes in only one true love? No others. We learn that she is a young woman **[01:11:00]** who has a very specific view of love in her brain. Love is soulmates. Love is this one person who will complete you and change your life permanently forever, and you'll just know.

Molly: She thinks that there's no other lesser forms, there's no way to love anybody else, which is kind of sad, I think.

Becca: It also places romantic love on this huge pedestal, because you've already seen Marianne loves her sisters. She loves her mother. She has other love. She just sees romantic love as this entirely different, unique thing. Whereas, you look at Elinor, and Elinor believes in love. She's not a Charlotte Lucas. She sees love as something that grows and kind of is specific to the situation. She believes second loves are something that happened, because humans are human beings, and you can fall in love with anyone.

Molly: Yeah, I disagree with Marianne on this, I think it's kind of sad [01:12:00] to think of romantic love as this one end-all, be-all thing, because there's so many different ways to love other people. I feel like what you just described as Elinor's point of view is a more beautiful, open-hearted way to go about the world, because, yeah, there's love in everything. You can find love wherever and it doesn't have to be this one thing that if you never achieved that your life was worth nothing. That's a sad life to live.

Becca: I think we had this conversation at some point, but I'm a firm believer in the fact that love can be something that-- there are a lot of people out there in the world you can love. You just have to be compatible with them and open, the time has to be right, and if you do find your way to that person and you choose to really commit to that love and grow it, that's also a very valid and, I say, romantic way to live in the world.

Molly: Yeah.

Becca: Putting it all on fate and destiny cheapens the work people put [01:13:00] into their relationships, the importance of the self, and choosing what you want in a partner, and also choosing maybe to say that something's not forever. So, anyway, I think this book-- I guess I'll say this now, now that we've had this discussion, I love this book partially because I think it has some of the greatest explorations of love and feeling that have been written. That's my take.

All right, I've got only a few more questions. I was long on this one, because this was a long set of chapters. Next one is, what are your predictions about Brandon's former lady, which is also to say whomst!?

Molly: Whomst!? I don't know. I literally had to re-read that section several times, because I just could not formulate-- I couldn't even grasp on to what they were saying. There was a young lady, and there was some circumstance that was enforced upon her, [01:14:00] and she had to grow up and change her mindset. She couldn't be as open minded. I didn't understand what they were saying. Maybe she was like, "I can't be with you because you're a military man, and I need a gentleman--" I don't know. I don't know if it was because of the language that I couldn't understand or because I just don't know what's going happen, but I couldn't figure it out. Those are some thoughts.

Becca: All right. Then, my last question before the standbys is, what do you think is going to happen on this picnic? You've already voiced rain.

Molly: It's going to rain. [laughs]

Becca: Okay.

Molly: It's going to rain. They're going be on a boat. All right, wildest dreams, the boat is on the water and everybody gets soaked, and maybe the boat capsizes and they're all like, "Ah, I can't swim!" and Colonel Brandon saves everybody, or something, that's wildest dreams. Willoughby and Marianne maybe run off together somewhere [unintelligible [01:14:54]]. Maybe Elinor and Colonel Brandon go out on a boat together, ooh, I hope. Yeah. [01:15:00]

Becca: Okay, that brings us to the standbys. Funniest quote?

Molly: All right. This a kind of a convo. Elinor says to Margaret after Margaret says that she thinks they're going to get married. "You have said so almost every day since they first met on a high church down, and they had not known each other a week, I believe, before you were certain than Marianne wore his picture around her neck, but it turned out to be only the miniature of our great uncle." Then, Margaret says, "But indeed this is quite another thing. I am sure they will be married soon, for he has got a lock of her hair." Then, Elinor says, "Take care, Margaret, and may only be the hair of some great uncle of his." [laughs]

Becca: That's an icon choice. A great choice.

Molly: Thank you.

Becca: Questions moving forward.

Molly: Whomst!?

Becca: Whomst!?

Molly: Whomst!? [laughs] That's it. That's Whomst.

Becca: Okay, and last but not least, who wins the chapter?

Molly: Colonel Brandon.

Becca: Oh, my gosh.

Molly: Colonel Brandon. Ooh, ooh. I wasn't sure who I was going pick and then when I started trying to talk about him out loud and I got flushed. It has to be him. **[01:16:00]**

Becca: I would agree. I think that's a great choice for these chapters.

Molly: [laughs]

Becca: Oh, wow. This is going be a great read through. You're crooshing Colonel Brandon.

Molly: [laughs] Thank God.

Becca: Okay, listeners, that concludes this episode of Pot and Prejudice. Molly, how are you feeling?

Molly: I am so excited to keep reading this book. [giggles] I just want to know what happens next. I want to know Whomst!?

Becca: Whomst!? All right. So, next time we're going to be reading Chapters 13-15 of the book. Listeners, I do promise we are not going to read three chapters every time like clockwork. It just so happens that the beginning of this book, I think that three-chapter increments are serving us well. But

when it picks up a bit, I think we're probably going to go down to two chapters, but for next week, read the next three chapters. All right, until next time, now stay proper-

Molly: -and find yourself someone who [01:17:00] you can fall in love with the second time, if that makes sense.

Becca: Yes, I'm into it.

Molly: [laughs]

[Pod and Prejudice theme]

Molly: Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrence 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.instagram.com/podandprejudice). If you love what you hear, check out our Patreon at [patreon.com/podandprejudice](https://www.patreon.com/podandprejudice) to see how you can support us or just drop us a rating and a review wherever you listen to podcasts. Thanks for listening.