

Molly: Hey, everyone. Before we begin today, we'd like to thank our newest patrons, Stephanie, Charley, Karolyne, and Anouk. Welcome to the team. If you want to be like these amazing people and get access to our notes, outtakes, and more bonus content, head on over to [patreon.com/podandprejudice](https://www.patreon.com/podandprejudice). And now, enjoy this week's episode covering Chapters 39 to 41 of *Sense and Sensibility*.

Becca: Five, four--

Molly and Becca: Three, two, one.

Becca: God, it's easier to sync up in person.

Molly: Sure is.

Becca: Oh, man. My voice is actually starting to sound a little better. I'm not used to going out.

Molly: Yeah, Becca last night, when I was on my way in, I had gone out, I went out to dinner, I got drinks, and it was like 9:30, and I came in, I was like, "Oh, I'm so tired. I'm excited to get in my pajamas," and Becca looked hot. I was like, "What are you doing?"

Becca: I was going out on the town. Now, **[00:01:00]** I didn't get tipsy or anything. I had two beers. That's not very much drink. But just I was out late.

Molly: You left the house after my bedtime. Well, actually, I stayed up probably until you went to bed too.

Becca: There was one time-- I always associate Molly as someone who goes to bed at a reasonable hour.

Molly: [laughs]

Becca: And I recently-- I'm making it sound like I'm a party animal. I was at a friend's house until like one in the morning and I got back super late, and I was trying to be super quiet so I didn't wake Molly. Then I got into my room, and I was getting into bed, and I hear Molly go to the bathroom. I was like, "Oh, she's still awake?"

Molly: I was reading.

Becca: So, you heard all of my attempts to be quiet coming in?

Molly: Yeah.

Becca: Oh, boy. This is a little window into the life of us as roommates.

Molly: And they were roommates.

Becca: Yes. But you know who wasn't a roommate? Jane Austen.

Molly: [laughs] Really, really smooth transition, Becca. **[00:02:00]**

[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 *Sense and Sensibility*, Chapters 39 through 41 or Volume III Chapters 3 through 5.

Becca: For those of you who don't get our outtakes, you're just going to have to know that took Molly a solid 45 seconds to even like articulate.

Molly: Yeah, it took me a minute to get out. That was too much math for my brain this early.

Becca: Listeners, we are recording on a Saturday morning. We're both like oof.

Molly: Oof.

Becca: Yeah. This is going to be loosey-goosey.

Molly: Loosey-goosey. I'm in my pajamas. Have not taken a shower.

Becca: I am fully in the clothes I wore the night before.

Molly: Yeah, I noticed that. I wasn't going to comment.

Becca: Oof, all right. Listeners, if you are new to this podcast, I, Becca have read Jane Austen many a time.

Molly: And this is my first time ever.

Becca: That's Molly, by the way.

Molly: That's me. Yes, I **[00:03:00]** had never read any Jane Austen before starting this podcast, and now, we are going through chapter by chapter. If you want to hear us do *Pride and Prejudice*, that is Season 1 of this podcast, and it is a hoot, if you askd me.

Becca: But that's not what we're doing here today. What we're doing here today is discussing a set of chapters in *Sense and Sensibility* where we are coming to the close of our time in London.

Molly: Yes, we're finally talking about getting out of there. Although throughout the discussion of leaving London, I do have to say the number of times that I thought to myself, "Famous last words. They really think they're getting out of this situation, but I don't think so. Not yet."

Becca: Oh, so you think they're going to stick around London?

Molly: Not necessarily, London, but this whole Cleveland situation, I'm not sure that that's going to get them home as fast as-- [crosstalk]

[laughter]

Becca: Well, why don't we find out by talking through these chapters?

Molly: Yes, let's. So, where we left off-- Where did we leave off?

Becca: Lucy [00:04:00] and Anne got kicked out of Fanny's house and Edward got disowned.

Molly: Yes. That's the gist of it. It went public, Edward's relationship with Lucy. Everyone knows now and he has been fallen from grace.

Becca: Yes, he has, and Robert Ferrars has taken over as the first son of the family in every capacity.

Molly: Robert Ferrars sucks.

Becca: Robert Ferrars sucks.

Molly: Yeah. So, today, where we are, it's been more than two months since the Dashwoods arrived in town, and they both really want to go home at this point. So, Elinor goes to talk to Mrs. Jennings about it, and at first, Mrs. Jennings is like, "Ah, no. What? No, stay forever." But she proposes the following plan. In March, the Palmers are supposed to be going to Cleveland. Now, this is not Ohio, but can you imagine?

Becca: Yeah, Elinor and Marianne really want to stop by the Rock & Roll Hall of Fame and try some chili, although I feel like chili's more Cincinnati. So, maybe [00:05:00] Cleveland perogies? I don't know. People from Cleveland who listen to this podcast, tell us what Cleveland food is?

Molly: Yeah, I've never been to Cleveland but I feel like I know a lot of people who live there or have lived there. I've only been to--

Becca: I used to go to my aunt's house in Cleveland every Thanksgiving but I can't say I've spent a lot of time hanging out in Cleveland, because it's been one of those situations where you're just cooped up with your family in a house.

Molly: I've been to the Rock & Roll Hall of Fame though. So, maybe, I've been to Cleveland.

Becca: Yeah. I don't know. I know their river caught on fire and I know that *30 Rock* uses Cleveland as the benchmark for ideal places to live.

Molly: Nice. Nice, nice, nice. All right. Well, there you go. Cleveland, you got that going for you.

Becca: Yeah. Listeners from Cleveland, send us fun facts about Cleveland.

Molly: And listeners from Cleveland in England, tell us what that's like.

Becca: Yes. Well, Cleveland's the name of the estates in this.

Molly: Ooooooh.

Becca: Uh-huh.

Molly: [laughs]

Becca: You must have been so confused. **[00:06:00]**

Molly: I thought, it was a place.

Becca: Well, kind of it's the name of Mr. and Mrs. Palmer's estate. I'm pretty sure.

Molly: Oh, all right.

Becca: And it's in summershire.

Molly: Summersetshire.

Becca: Summershire.

Molly: Somersetshire.

Becca: Somersetshire.

Molly: Somersetshire.

Becca: Yes and that's notable to Marianne in this chapter because that's where Willoughby's estate is.

Molly: Right. The plan is they invited Mrs. Jennings and Elinor and Marianne, Elinor was like, "This is great. Marianne, we're going to do this thing." She's like, "Cleveland? No." I was confused because at first, she said, "But it's not the place where..." and then Marianne is like, "But it's in Somerset Shire." Then, I assume that's where whatever his estate was called. I don't remember.

Becca: Magna Combe?

Molly: Oh, right. It has a douchebag name.

Becca: Yeah, for a douchebag man.

Molly: Magna Combe.

Becca: So, Cleveland is Mr. Palmer's estate that Charlotte married into Mrs. Palmer, and it's in Somerset Shire, [00:07:00] Set Shire, however, that's pronounced with Willoughby's estate Magna Combe. His small estate, not the one he is inheriting from Mrs. Smith.

Molly: Right. Because that's Allenham court.

Becca: Yes. And that's near Barton. Cleveland is close to-- No, it's Combe Magna, not Magna Combe.

Molly: That's a little bit less douche-y but like still douche-y.

Becca: It's pretty douche-y. It sounds like either a body spray or a really intense but probably low-grade chocolate bar.

Molly: Oh, I was going to say a condom brand, but that works too.

Becca: Because Combe sounds like condom and Magna sounds like Magnum.

Molly: Yes.

Becca: Yeah. I got where your mind went.

Molly: Yeah.

Becca: Well, it sounds like *Magna Carta*. All this to say that we learned earlier in the book that Charlotte and Mr. Palmer associated in similar circles that knew of Willoughby, were they were. So, that's because they're in the same area of England.

Molly: Oh, right. Because I remember there was a whole conversation at the beginning where she was like, "Oh, Willoughby, I know him very well," and they're like, "Really?" She's like, [00:08:00] "Well, I know of him."

Becca: Exactly. So, they don't live close enough that they socialize all the time but they're in the same vicinity.

Molly: I see. So, that would be enough for Marianne to be like, "No, thank you." But Elinor is like, "Listen, it's a lot closer to home than we are now."

Becca: Elinor sees this is a really nice layover between their two stops, like a nice hotel stay. You know when you're like on a really long road trip and you're like, "It's okay. We have this mini trip built in the middle that'll be kind of having fun while we're on this road trip." That's what this is.

Molly: Yes, and it's a way for her to be like, "Get out of London, will be one step closer. Mrs. Jennings wants us to come back with her to London, but we're like no, then we're just going to go home from there because we're already on our way." So, it's supposed to expedite the process, and she says, and

this is where I wrote famous last words in my quote. She says, "There could be no occasion for their staying above a week at Cleveland. They might now be home in little more than three weeks." [00:09:00] There could be no occasion for their staying more than a week at Cleveland. That sounds like Chekhov's gun.

Becca: Have you ever seen the show, *It's Always Sunny in Philadelphia*?

Molly: I have not. But it's been brought up on this podcast before. So, perhaps, I should.

Becca: It's a very good show. One of the ongoing jokes of the show is that they'll say something in the opener, and then it'll switch to the credits, and every episode called like, *The Gang Goes To City Hall*, or *The Gang Learns About Gun Violence*, or something like that. It's always ironically juxtaposed by what they just said. Oh, it's a good example like all the characters are talking and one of them goes, "In no way will I ever move to the suburbs," and then, it'll flash, *Dennis Moves to The Suburbs*. The theme music. So, the theme music goes doo, doo, doo, doo, doo, doo, doo, doo. So, every time I see a line like that, I'm always just like, Doo, doo, doo, doo, doo, doo, doo, doo, doo.

Molly: That's very also like-- [00:10:00] I may safely promise you've never to dance with him. Doo, doo, doo, doo, doo.

Becca: Exactly.

Molly: [laughs]

Becca: Exactly.

Becca: [laughs]

Becca: It's like, "Well, now, you're going to." [laughs]

Molly: Right. So, we're not staying in Cleveland more than a week, doo, doo, doo, doo, doo.

Becca: Yeah, exactly. [laughs]

Molly: So, anyway, the Colonel, our good, good friend, Colonel Brandon, my sweet baby boy. He hangs around a lot. Whenever he's around, Mrs. Jennings, she gripes with him, or she's like griping at him, or like trying to commiserate with him being like, "What are we going to do when the girls leave?" Trying to get him--

Becca: If only there were some way to make them stay.

Molly: She really wants him to put the moves on Elinor, and marriageable her, and then--

Becca: Marriageable her?

Molly: [laughs] It's morning. It just came out of my mouth. She wants him to marry her and keep them there, basically. But he's like, "Uh-huh." [00:11:00] Then this whole-- the next two chapters, two to three chapters are just Mrs. Jennings misunderstanding things and it is so funny.

Becca: Oh, yes. This is the part where Mrs. Jennings becomes the main character in her own story, and basically, just creates the narrative that Colonel Brandon proposed to Elinor, because they're having a serious discussion nearby.

Molly: Yes, and it persists. I was so excited for it to persist and I'm so glad that the narrative did persist for the rest of these chapters.

Becca: [laughs]

Molly: Because I was like, "That's farcical right there."

Becca: Oh, yes.

Molly: This is slapstick.

Becca: The circumstances around it are so severe, but Mrs. Jennings living her best life is bringing that Jane Austen comedy to the situation.

Molly: Yes, it said, "that she was too honorable to listen." She overhears everything, because-- she watches them go into the corner, looking serious, and she watches all of Elinor's facial expressions, she thinks like, [00:12:00] "Oh, my gosh." She overhears like various things like him apologizing for the badness of his house, and saying, "I am afraid it cannot take place very soon." So, she thinks he is making an offer right now.

Becca: Yeah. She thinks basically, it's time to propose because she has deemed it time to propose.

Molly: Right.

Becca: But in reality, we have the bros to end all bros, Elinor and Colonel.

Molly: He leaves at the end with "the utmost sangfroid" or sang-fraw. I don't know, it means composure or coolness. Sometimes, excessive as shown in danger or under trying circumstances. So, she is shocked that he would leave like that after proposing to Elinor. Now, we find out what really happens which is, like Becca said, bros to end all bros. He was offering Edward the living at his estate.

Becca: Yes. Very good on Colonel Brandon, once again proving he is the sweetest like most selfless man on the face of the planet. He sees [00:13:00] Edward's situation, hears how badly his family treated him and it's just like, "You know what? No. No, you're going to come live with me, but I don't want you to worry."

Molly: Oh, it's literally the most sweet and selfless thing that he could do, and he's telling Elinor this. He wants Elinor to tell Edward. Not sure why.

Becca: It's because they have a really well-sustained connection. Now, here's the thing. Colonel Brandon and Elinor are bros, but need I remind you that Elinor is a steel trap of all of her feelings. So, really, Colonel Brandon has been saying all this shit about what he's feeling to her, but he doesn't know that she's connected to Edward.

Molly: Oh, right. That's why at the beginning, when he walks over with her, he's like, "Is it true that Edward is engaged to a very eligible young woman and blah, blah, blah, blah, blah." Elinor is like, "Uh-huh."

Becca: Yeah, he just knows they're friends.

Molly: Ah, that breaks my heart a little. [00:14:00] But yeah, so, he puts Elinor in a bit of an awkward position but she agrees to do it. She wishes that he would do it but he's like, "No, you should do it." The living is £200 a year. That's when he was apologizing for the living. He was like, "Oh, it's not that great. I wish it was more profitable" or whatever. He doesn't think that's enough for him to get married on but Elinor thinks, it is because they were just going to get married once he had a living. Now, she has to be the one to tell him, to give him the news that will allow him to get married to someone who's not her.

Becca: I want to make a really quick point here about just what he's offering in particular. I'm sure you've surmised he's offering him to basically be the Mr. Collins to Colonel Brandon's [in a British accent] Catherine de Bourgh.

Molly: Yes.

Becca: It is a small living. It is not super comfortable yet, but he does make the point that it has potential growth to it, so he can make it more profitable. I think, Colonel Brandon's point here is not that Edwards just going to [00:15:00] have to be a bachelor and live there. I think his point is, "Okay, you take the living, and you save up, and you make it more profitable. Once you've done that, you can marry and have a family."

Molly: Yes. He says it cannot take place right away.

Becca: Yes.

Molly: The marriage, which is what Mrs. Jennings overhears and thinks she's talking about between the two of them, but that's not what he means.

Becca: Yeah, but this is a big deal, because this is a profitable thing that Colonel Brandon has in his possession. It's not much now, but it can be grown into something very great. So, him giving it as a gift is actually very, very generous.

Molly: Yeah. I know, it's super generous and we're going to hear from Robert what he thinks about that later. But yes, so that is that chapter and the margins my notes are like, I really hope this goes on for a while, this misunderstanding between them, and it just gets better and better. They keep doing that thing, where two people are talking about different things, but they think they're talking about the same thing, and [00:16:00] neither of them ever says the thing that they're talking about.

Becca: Do you know what does that the best, *New Girl*?

Molly: Yeah.

Becca: The popcorn maker?

Molly: Oh, my God. This is the popcorn maker episode. That should be the meme.

Becca: Oh, yes, that should absolutely be the meme where he's like, "You know?" It's really the smell. Listeners, for those of you who don't watch *New Girl*, spoilers here, but there's like an episode where CeCe is in love with Schmidt, and just thinks that CeCe is in love with her ex, Nick. Because Jess and CeCe are best friend's, Jess is like, "All right, I will selflessly put aside my complicated feelings on the matter and see how Nick feels." She goes up to Nick to ask him about it, and Nick has been trying to convince CeCe away from a popcorn maker at the bar they both work at, and it just gets really gross really quickly.

Molly: Because Jess keeps asking like, "Why don't you want this with her?" or whatever. He's like, "Well, it's really the smell."

Becca: It's like, "I don't want to have to clean that."

Molly: [laughs] And so, she thinks he's talking [00:17:00] about CeCe's kahoooha.

Becca: Kahoooha?

Molly: [laughs] It's a really-- I've said it before, and I'll say it again.

Becca: Kahoooha. Oh, my--

Molly: Anyway, so that's where we're headed with this misunderstanding but we'll get there. [laughs] I'm sorry. I made up a new word. Shakespeare did it. Why can't I?

Becca: Kahoooha [laughs]

Molly: You know you're going to use it now though.

Becca: Oh, I'm like thinking about when I will next use that word, but we'll see.

Molly: Kahoooha. All right. Also, apologies to any listeners who don't like swearing.

Becca: I'm so sorry. We're both New Yorkers, and we swear a lot. So, sorry to any of our listeners who don't like the swearing. It's not going to stop because it's as inherent to the way I talk as my American accent.

Molly: Yeah, it's too late at this point. If we were going to start a new podcast, maybe we could use some bleeps or try to use Jane Austen themed swear words instead, but it's too late.

Becca: Yeah, fuck it.

Molly: Yeah. [laughs] Kahooaha which [00:18:00] isn't a swear word but should it be?

Becca: No, it describes a piece of anatomy that is beautiful. So, why should it be a swear word?

Molly: You're right. Anyway, Chapter 40 or Volume III Chapter 4, Mrs. Jennings immediately-- this takes place right after this chapter, which never happens.

Becca: Yes. This is the popcorn chapter.

Molly: Yes. So, immediately, she's like, "You know I won't ask but I did overhear your conversation and I wish you all the joy in the world." Elinor was like, "Oh, my gosh, thank you so much. Yeah, Colonel Brandon is the best." Elinor says she was so surprised. Mrs. Jennings is like, "You're too modest. Of course, this was going to happen. I knew all along." Elinor was like, "There's no way you could have known the opportunity would arise so soon." Mrs. Jennings is like, "Well, once Colonel Brandon has made up his mind, he'll find an opportunity." Then she says, "If ever there was a happy couple in the world, I think, I shall soon know where to look for them." Elinor is like, "I'm going to [00:19:00] go to Delaford." Mrs. Jennings is like, "Yes," because she thinks that Elinor is going to move to Delaford, and they're just having a whole misunderstanding.

Becca: Jane Austen's just being a troll here.

Molly: She really is just being a troll. So, they talk about how he was saying, it was a bad house. Mrs. Jennings is like, "Yeah, well, whose fault is that, that it's fallen out of repair?" I would say if we were talking about the same house, which they're not that one, he's talking about the parsonage and she's talking about his estate, which is actually quite nice. But if it was anyone's fault that it fell out of repair, that would be his dead brother.

Becca: Yes. But Colonel Brandon's been there a little while.

Molly: Yeah.

Becca: Because remember, Eliza died when she was like, well, actually, I don't know exactly when Colonel Brandon's brother died but it's been a minute. So, Colonel Brandon's been in charge of that estate for a while.

Molly: Huh. Okay. Fair, fair. I just want to blame anyone but him. But that's not responsible of me.

Becca: I think she's like, "Well, it's not your problem if Delaford sucks. You'll fix it, [00:20:00] but Colonel Brandon should really have made sure that it's good for you when you move in."

Molly: Right.

Becca: Yeah.

Molly: But she doesn't say it in so many words because otherwise Elinor would be like, "Hm." But anyway, at this point, a servant comes in and says that Mrs. Jennings' carriage is there and my notes were like, "Oh, no, she's going to go tell everyone and it's going to escalate too quickly." But Elinor is like, "By the way, don't tell anyone yet." I haven't told Marianne, I'm going to tell Marianne and Mrs. Jennings is like, "But what about Lucy? I'm going to see Lucy today. Can I tell her?" Elinor was like, "No, I have to tell Edward first because he's going to have much to do relative to his ordination," and Mrs. Jennings is like, "What, Edward? Why are we talking about Edward? Oh, is he going to officiate your wedding?"

Becca: Oh, man. What a beautiful moment in time?

Molly: That escalated so quickly. She says, "Oh, Mr. Ferrars is to be the man. Well, why doesn't Brandon write him himself?" It says, "Elinor did not quite understand the beginning of [00:21:00] Mrs. Jennings' speech, neither did she think it worth inquiring into." Because she's like, "What do you mean, Mr. Ferrars is going to be the man?" But then, Elinor just responds to the second half and says that Colonel Brandon is a delicate flower and didn't want to do it himself, so she's doing it. I'm just sitting here picturing the two of them asking Elinor's ex-boyfriend to officiate their wedding.

Becca: Oh, man, I can't think of anything Eddie would want to do less. But frankly, the good news is that Brandon and Elinor don't really want to marry each other.

Molly: Yes, and she doesn't even know that that's what we're talking about here. So, Mrs. Jennings thinks it's weird, of course, because it is. Then she leaves and she says she hasn't been this happy since she found out Charlotte was pregnant, and then she leaves again, and then she pops in again, and it's like, "By the way, Betty has a sister and she would be an excellent housemaid." I love all of this trying to get Betty a job.

Becca: It's not Betty. It's Betty's sister.

Molly: And Betty sister.

Becca: Because Betty is already working for Mrs. Jennings.

Molly: Oh, right. [00:22:00] She's just trying to get all of Betty's family employed.

Becca: Got to love to Mrs. Jennings. She's the type of person who wants everyone married and employed, and it's like, "I have the connection for you."

Molly: Champion of the working class, Mrs. Jennings. Actually though, I feel later on in this chapter--we'll get there. We'll get there. She says something that I think encapsulates the whole Economics of Dating in Jane Austen things very, very well.

Becca: Graham, the sound effect.

[Economics of Dating in Jane Austen effect]

Molly: Elinor hears her say that she's happiest she's ever been, and she's like, "Uh-huh, uh-huh, okay," but she's not really paying attention anymore because she's trying to think how she's going to tell Edward. "The particular circumstances between that made a difficulty of that which to any other person would have been the easiest thing in the world." Very sad, and then who should enter, but Edward himself.

Becca: I'm sorry. I'm laughing because it just is in all caps in your notes, then Edward enters.

[laughter]

Molly: To be fair to me, I have to say, I had cut my finger cooking and so I put a band aid on, and I was trying to type these notes with a **[00:23:00]** band aid that was like dangling off my finger. So, a lot of typos in this session.

Becca: Edwad.

Molly: Edwad.

Becca: [laughs] Edwad.

Molly: So, then Edwad answers. And Elinor had just been thinking like how happy she was that least she didn't have to do this in person. She was really excited to tell him over text and then he shows up.

Becca: And it's excruciating. I think this is a really interesting scene, because it's one of the only scenes you actually get to see Elinor and Edward interact alone. They haven't been alone together in so long in this book.

Molly: It's pretty awkward.

Becca: And it's so painful.

Molly: It is painful and also, they're acting like there's other people around. They're not talking about their feelings still. I feel like they could have a conversation here but they don't.

Becca: I think Zack said it really well. I don't remember if he said it on the podcast. I think he did, about how in Jane Austen, the number one obstacle for all these characters is just themselves and the society in which they live.

Molly: Mm.

Becca: **[00:24:00]** And two characters bound by things like duty and proper propriety as Edward and Elinor in their own separate ways are standing in front of each other, just so in love and so in pain, and just not able to communicate that to each other. You can even see it come out in I think a few of Edward's lines.

Molly: Yeah, definitely. This is the first time also that they've seen each other since the engagement came public. So, he now knows that she knows, even though she's known this whole time, but now, he

knows that she knows. He says, "Mr. Jennings said that you have something to talk to me about," and then he tells her that he's going to Oxford tomorrow and is not sure that he will ever see her ever again, which is a bomb to drop right then and there.

Elinor tells him the whole thing. It says that she's breathing faster than normal, like she's nervous, but she tells him. At first, he's speechless with this news, and then, all he says is, "Colonel Brandon?" and he says, [00:25:00] "Can it be possible?" and Elinor is like, "Well, your family sucks so much that you're probably surprised that there's any goodness in the world."

Becca: The exact line is, "The unkindness of your own relations has made you astonished to find friendship anywhere," which is so true.

Molly: Yeah.

Becca: He's been hit with such cruelty that the idea that somebody could feel bad for him and just pop in there and give him something really shocks him. But the line that follows, "No," replied he with sudden consciousness, "Not to find it in you for I cannot be ignorant that to you to your goodness, I owe it all. I feel it. I would express it if I could, but as you well know, I'm no order."

Molly: He's not.

Becca: Look at Molly melting into a puddle over Edward Ferrars here.

Molly: Ah. Yeah. Again, he dug this hole for himself. But--

Becca: He's really suffered the consequences.

Molly: Yes, at least he's suffered for his choices. That's what I'll say about that. I know that I have a small but loyal [00:26:00] band of followers who are agree with me that Edward is trash garbage and not compost.

Becca: Oh, see, here's the thing. I saw in your face there a little bit of compost coming through.

Molly: I know, I wanted to apologize to my small but loyal band of trash garbage followers, because I'm starting to feel a little bit sorry for this man and he is sweet. He did get himself into this mess but he is also feeling bad that he did so and handling it with grace, I think.

Becca: As best he can, I think.

Molly: As best he can. Elinor doesn't like that he is saying that she did this all. She's like, "No, no, no. It's Colonel Brandon. It's not me. He may have more pleasure in bestowing this living on you because he's a friend of mine and my family, and he knows that we're friends with you. But really, it's just, I didn't even know about his plan, it's all him." She has to give that little admission, because that's the truth. Like, [00:27:00] yes, it probably actually is because Colonel Brandon wants to see her and her family happy, and he knows that they're friends. But she also doesn't want him thinking that she did this, and I think that the reason she doesn't want him thinking that this is her plan and her doing is because she doesn't want to give him more reasons to be in love with her, because she wants him to go. He's getting

married. He can't keep being in love with her. I think that's why she's saying this and not taking the responsibility for this situation, which is heartbreaking.

Becca: Yes.

Molly: And for a while, Edward is silent after this and then, and oh, no. Then, he says, "Colonel Brandon seems a man of great words and respectability. He is undoubtedly a sensible man and, in his manners, perfectly the gentleman." Then, I started thinking, "Oh, no, no, no." Because the way that she's talking about it, I don't know if this is the thing, but I think that he thinks now that she's got the [00:28:00] thing for Colonel Brandon. It's just all very complicated.

Becca: That seems to be the backflip his mind did, isn't it?

Molly: Yes. Because then, he gets really awkward, and upset, and quiet, and he's sitting here like, "Oh, Colonel Brandon, huh? Oh, no."

Becca: There's a little Colonel in here that would point you in that direction, which is "Colonel Brandon seems a man of great worth and respectability. I have always heard him spoken of as such. And your brother, I know esteems him highly." John Dashwood is running around town telling everyone his sister, Elinor, is definitely courting with Colonel Brandon.

Molly: Oh, you're totally right. Oh, no. Oh, no.

Becca: So, Eddie's just in that Charlie Brown doo, doo, doo, doo, doo. He is just drooping and he's like, "Well, I fucked this up myself. She deserves a nice man. If she's going to marry someone who's not me, I am glad it is a man who is [00:29:00] so respectable and so kind to me."

Molly: And a sensible one at that.

Becca: Pain.

Molly: Pain.

Becca: Pain.

Molly: Oh, my God. Yeah, this is a heartbreaking book. So, he thinks that now. Elinor's like, "Yeah, I think you'll like him a lot. You're going to be neighbors. The parsonage is near the house." Then she turns away and Edward makes a face that shows that he wishes the distance were going to be much greater between him and Colonel Brandon. Oh, no. And then, he gets up hurriedly and he's like, "I got to go thank Colonel Brandon in person since you won't allow me to thank you."

Becca: And Elinor did not offer to detain him.

Molly: Because of course she didn't because she's trying to make this easy on him.

Becca: And then, the drama in Elinor's last thought. "When I see him again," said to Elinor to herself, as the door shut him out, "I shall see him, the husband of Lucy."

Molly: And it says, with this pleasing anticipation, she sits down [00:30:00] to think about everything that just happened and overthink it. Then, Mrs. Jennings comes home and asks if Edward was unwilling to accept her proposal, which again, of course, he would be if she had asked him to officiate her wedding. But Elinor was like, "No, of course he accepted." Again, they're talking about different things.

Mrs. Jennings asks if he will be ready in time. Elinor is like, "Well, it'll take two or three months to complete his ordination." Mrs. Jenny's is like, "Well, can't you find someone who's already ordained?" Elinor was like, "What are you talking about? This is all to help Eddie. The only reason Brandon is doing this is to help Edward." Then Mrs. Jenny's is like, "He's not marrying you to give 10 guineas to Edward Ferrars." First of all, what's a guinea?

Becca: I think it's a form of currency.

Molly: Okay, and then second of all, Elinor's like, "Marrying me?" Record scratch, and the truth comes out, and the two of them just burst out laughing, and they laugh about the misunderstanding for a while, and it says, [00:31:00] "After the first ebullition of surprise is over," Ebullition meaning a sudden outburst of emotion or violence, Mrs. Jennings starts going back over all the things she overheard and she's like, "Oh, that's what was going on. Oh, okay."

Becca: What a testament to what hearing what you want to hear.

Molly: Yeah. Elinor points out that Brandon doesn't think the living is enough to allow Edward to marry, and this is the quote that I have Mrs. Jennings kind of I think it encapsulates everything about her character, and the book, and rich people. She says, "The colonel is a ninny, my dear. Because he has 2000 a year. He thinks that nobody else can marry on anything less."

Becca: Unsinkable Molly Brown.

Molly: The Unsinkable Molly Brown. She really is. And that's what Jane Austen is saying is like "Rich people really think that they are the standard."

Becca: I do think Jane Austen is making fun of Mrs. Jennings here.

Molly: Why?

Becca: Well, I think what she's basically saying is, yeah, Mrs. Jennings would think that because [00:32:00] Mrs. Jennings is rich, and doesn't really think about the practicalities of these things, but I do actually think Edward will have a tough time stretching a budget a family on there.

Molly: Fair, fair. That's all fair. But also, I think from this modern perspective, I mean, I guess there's a lot of different ways to read this. But I really love this quote, because to me, it seemed like people can be happy without luxury.

Becca: Absolutely. And I do think that is something that Jane Austen is getting at in this book. I do think she thinks Edward Ferrars is much better off now than he was when he was stuck in his wealth loop with his selfish evil family. Just that kindness of someone who gives him sort of a middle-class earning

is definitely something that Jane Austen is pointing to in this. But you're totally correct for picking up on that. I do think in this particular case, Jane Austen is nuancing that take a little bit. It's so common nowadays, like you'll hear people in their 20s and 30s saying they're saving up to get married or have a baby, because they want to make sure they're in a financially stable place.

Molly: Sure.

Becca: I [00:33:00] think that's all Jane Austen's talking about.

Molly: This is fair.

Becca: This is the equivalent of being like, "Ah, nah, he can drop out of college, have that baby, no problems." It's like, "Well, okay, maybe he can do that. Certainly. But it might help to get the good job." You know what I mean?

Molly: Yes. I will also point out that earlier on, Savage Elinor came back out when she was talking with the Colonel about the space not being big enough and the 200 a year not being enough to marry on because the Colonel was also saying that. She was like, "I think that'll be proportionate to the family that they're going to have," basically being yeah, he's not going to pop out a lot of kids with this woman.

Becca: Yeah. Though that's going to be some very reluctant kahooha.

Molly: Kahooha. Nice callback. So, Chapter 41 or Volume III, Chapter 5. Edward goes to tell Lucy, Lucy is so happy, she tells Mrs. Jennings that she's never seen Edward happier, and I can't tell if this part was saying that she was giving Elinor credit or not. [00:34:00] I think she is, right? She's saying that this is because of Elinor and Colonel Brandon but like--

Becca: I think it is saying that she's being a simpering suck-up to Elinor as well.

Molly: Okay. Because I got that she was being a simpering suck-up, I just couldn't tell if it was because she's being sarcastic about it or if she's genuinely like, "Elinor."

Becca: Well, it's hard to tell. Lucy has very complex feelings on Elinor, but outwardly, she is giving her huge compliments for her role in securing this for them.

Molly: And I think that she's also doing it openly so that Elinor can't be angry with that. She can't be moody about it later because she's like, "You would do anything for the people you really care about, Elinor." And she wants her to be on their good side always openly, you know?

Becca: It's weaponizing praise a little bit. When someone pulls out all the stops for you, it's really good to be grateful. But at the same time, you can weaponize that, be like, "Oh, my God, you are so selfless. You really would do [00:35:00] anything," then that puts you in a position if you ever shatter that illusion--

Molly: Exactly.

Becca: --That you're doing something wrong, when in reality you people are selfless, people are selfish at different points in time. Obviously, some people are more selfless, Colonel Brandon, and some people are more selfish, Willoughby, but it's not always set in stone.

Molly: Right. And Lucy also worships Colonel Brandon like a saint and she wants him to be treated as one in his life and work. She says she hopes his tithes will be raised to the utmost, and tithes are the 10th part of agricultural produce or personal income set apart as an offering to God. At this point, it's been a week since anyone's checked on John and Fanny. So, Elinor is like, "I'm going to go see them." And nobody wants to go with her because they all hate Fanny. So, Elinor's by herself. She has the most reason to hate Fanny of them all, because Fanny is the one who tried to keep her from Edward.

Becca: And was particularly mean to her because of it.

Molly: Mm-hmm. She gets there and it said, Mrs. Dashwood was denied. [00:36:00] Does that mean that Fanny was like, "Go away". She denies Elinor or--

Becca: I think, she was indisposed because later in the chapter, it says that she wasn't even aware that Elinor was there yet.

Molly: Oh, maybe she was napping. John, though, accidentally comes out before Elinor can leave, and he invites her in, and he's like, "Oh, Fanny, we will be so glad to see you. You and Marianne were always favorites of ours, [gibberish]" John, you might think that and he genuinely might. He asks if it's true about the living, and Elinor tells him that it is. He wonders why someone would give-- Oh, it was him and not Robert who said all of this. I forgot. I thought that Robert was the one who was like, "Go and give something so valuable to someone who could not, who wasn't not even related to you and you're not selling it, you're giving it away. Why would you do that?"

Becca: Nope, that's John Dashwood.

Molly: Money man. He thinks that the only possible explanation for this is that, he's only lending it to Edward, until who he really wants to give it to is old enough to take the living.

Becca: [00:37:00] Yeah. Jane Austen uses John Dashwood and Fanny Dashwood to just excoriate the upper classes. This is just so brutal and that greed persists, that idea of, why would you do that if you're not making money? That endless pursuit of profit is very corrosive, shall we say.

Molly: Yes. And Elinor tells him "No, it's really just a selfless act. He wanted to help Edward." And John thinks that this whole situation won't make Fanny very happy. In my mind, that's because Edward has gotten something good for himself, and she's going to be mad about that?

Becca: I think you could read it that way. You could also read it as, this is such an embarrassing thing to take.

Molly: Oh, like charity.

Becca: Yeah.

Molly: Mm. I see. That makes more sense because it's not a competition, Fanny. But Elinor thinks to herself, you would think that Fanny would be happy that he's gotten some [00:38:00] means of wealth that is not taking away from her own wealth. He's not getting her money. He's getting his own. So, she should be happy, but she won't be.

Then, John says that Mrs. Ferrars doesn't know anything about this yet, and he hopes to keep it from her until after Edward and Lucy are married. Elinor is like, "Why does that matter? She literally disowned him." "She would not be so weak as to throw away the comfort of a child and yet retain the anxiety of a parent." I love the return of Savage Elinor.

Becca: She can't help it. These people are so disgusting.

Molly: Yeah. Oh, I love it. John insists that Mrs. Ferrars can never really forget that Edward is her son. She's really a very good woman and the best mother ever, and she'll be so sad when he marries Lucy. Elinor doesn't say anything to that. And then, John says they're thinking now that Robert can marry Miss Morton.

Becca: To which Elinor makes an excellent point.

Molly: She says, "I suppose Miss Morton has no choice in the matter?"

Becca: And he's like, "Yeah, it doesn't make a difference." Pota-to po-tato.

Molly: Pota-to po-tato, Edward-John.

Molly and Becca: Edward-Robert.

Becca: [00:39:00] Oh, boy. And Elinor's like, "[squirming noises] I mean one of them is the love of my fucking life and the other one is a fricking coxcomb.

Molly: So, Elinor doesn't say anything to this potato-potato talk. She's like, "Really?" He just monologues. She's not really responsive to him. He says, "Actually, I have one thing that I think will be a comfort to you," and he says he didn't hear it from Mrs. Ferrars herself but Fanny said that Mrs. Ferrars said that a certain match cough-cough Elinor cough-cough would have been preferable to her then Edward and Lucy. Basically, Elinor would have been the least evil option of the two.

Becca: So flattering.

Molly: Yeah. I was like, "Read the room, sir."

Becca: I mean, we were saying this from the very beginning that the level of vitriol thrown at Elinor for this, nothing compared to how bad a match Lucy Steele is.

Molly: Right.

Becca: And it really like that difference really comes out in this statement right here.

Molly: Yes. And he's like, "You know, it's too late now, but I thought you would like to know." [00:40:00] But he says that also Elinor shouldn't regret anything. She's going to do well for herself. Has she heard anything from Colonel Brandon lately? And luckily, she doesn't have to answer this because then Robert enters the room. What is he doing there, first of all? Oh, I guess he's the brother of Fanny. I was like, "Why is he there?"

Becca: They're nice to Fanny's siblings, just not John's.

Molly: Yeah. So, he comes in and John leaves the room to go get Fanny, and Elinor is just like Robert is confirmed because he doesn't really seem to care that his own brother has been disowned, and he's taken everything from him. He's just hanging out, chilling, happy with his new life.

Becca: There's a fantastic quote in there also regarding Robert Ferrars. "Elinor was left to improve her acquaintance with Robert, who, by the gay unconcern the happy self-complacency of his manner, while enjoying so unfair, a division of his mother's love and liberality, the prejudice of his banished brother earned only by his own dissipated course of life, and just that brother's integrity was confirming her most unfavorable [00:41:00] opinion of his head and heart."

Molly: Yep.

Becca: Yeah. You know, I was thinking about this. He reminds me of you. You don't know this reference, but I'm sure some of our listeners will. Gob from *Arrested Development*, there's just like such a callous, gross, slimy brother thing to him, Will Arnett's next character.

Molly: Oh, I was picturing that.

Becca: Yeah. So, it's just like this like, "Oh, man, funny, and Edward being a fucking little priest, man. Oh, marrying this little country bumpkin, stupid that he could be learning by that."

Molly: Yeah, he like laughs about it. He's like, "Oh, Priest, ah," and it says he goes on for a really long time, and Elinor is just sitting there staring at him, and then he's like, "Ah, oh, ooh, yeah. So, we may treat it as a joke, but upon my soul, it is a most serious business."

Becca: Robert Ferrars, not ideal. Not ideal.

Molly: He makes me really mad.

Becca: Describe that.

Molly: Well, he's just like first of all joking about it. Second of all, [00:42:00] he's like, "Elinor, you must not judge Edward from your slight acquaintance with him. He's actually quite a good man." It's like, "Excuse me, sir. She knows him better than you do."

Becca: She knows more about him than you will ever know.

Molly: Yeah. You haven't even paid attention to him for half his life. He talks about how good a person Edward is and how he can't believe this is happening. He says that when they heard he turned to his

mother, and he said, "I don't know how you feel about it, but if Edward marries Lucy, I will never see that man again." [makes retching noises] I said that was very Mrs. Bennet of him. "If you marry him, I will never see you again."

Becca: Except Mrs. Bennet isn't serious.

Molly: Right. But he was serious.

Becca: Oh, yes.

Molly: Yes. And he says that Edward is now shutting himself forever off of decent society but it's to be expected because, as we've talked about, before homeschooled, Robert really talks too much. He just talks this entire-- He enters the room and he just starts talking.

Becca: It's such a man trait. Have you ever been in the presence of a guy who really thinks he's smarter than everybody [00:43:00] else in the room and just doesn't stop talking?

Molly: Yeah. I went to a liberal arts college.

Becca: [laughs] This podcast has just become us shitting on people we went to school with. Not you, Graham. We love you here.

Molly: We love Graham. Becca and Graham never went to college together. I was two years after Becca and two years before Graham, and so I brought the two of them together.

Becca: Yes. So, Graham and I never interacted in school. We only interact now because pod stuff but we've become buds. Shouts to you, Graham. Love you.

Molly: Shouts to Graham. So, Elinor then asks, "Have you ever even met Lucy?" He says, "Once." He thought she was an awkward country girl and that she was just Edward's type.

Becca: There's something about guys making fun of like-- it's so misogynist. But something about guys making fun of the girls that their brothers or their friends are attracted to. Just like, "Oh, yeah, he's into that kind of chick. Ugh. Gross. Hilarious."

Molly: Yeah.

Becca: It's like, yew.

Molly: He thinks out loud that, if he could have known just hour sooner he could have stopped this whole ordeal. [00:44:00] Does he not know that they've been engaged for years?

Molly: Oh, I don't know. He's an idiot.

Molly: Because he's sitting here like, "Yeah, I think I could have stopped him from getting engaged to her if I had known just a few hours sooner."

Becca: I think he means he could have broken off that engagement.

Molly: Oh, before it was told to Mrs. Ferrars?

Becca: Yeah.

Molly: I see. Okay. I was like, "Does he not understand what's going on here?"

Becca: I don't know. He seems to think a trip to the brothel would have cured everything.

Molly: Oh, yes. Bachelor night.

Becca: That kind of guy.

Molly: So, at this point, Fanny then comes in and this was interesting. She makes an attempt at being cordial, and Elinor can see in how she's very awkward and trying to inquire about Elinor and she's concerned that Elinor and Marianne are leaving London. She can see that actually, Fanny does wish that Edward had been with Elinor instead of Lucy. She genuinely is making a very bad attempt at being nice to her.

Becca: Oh, yeah. And the other part about this is it seems that, we'll talk about this [00:45:00] little in the study questions, but Fanny has been broken.

Molly: Oh, yeah. Fanny's whole Fanny complex is busted.

Becca: Yeah, it's truly wild. She spent the whole book really in like a power position and now she's walking in a little lost like, "Elinor, how are you?" It's very strange.

Molly: I'm really excited to see who plays her in the movie.

Becca: All right. I'm not going to say anything but that does bring us to the end of this chapter and therefore the study questions. So, first study question, we're coming to the end of the Dashwood time in London here, what did the time in London do to the story and how is ending it going to change the story?

Molly: Their time in London really, everything fell apart. When they got to London, Marianne was still excited to see Willoughby. Since coming to London, Marianne found out that Willoughby was engaged to another woman, Elinor found out and then subsequently Marianne found out that Willoughby also before becoming engaged to this other woman knocked up Colonel Brandon's like--

Becca: Ward.

Molly: Ward, daughter almost [00:46:00] and ditched her. So. Willoughby has fallen from grace and fallen out of the picture. I don't know if he's coming back into the picture, but he's not in the picture right now. Meanwhile, Elinor's status has shifted, I think, because she was in the eyes of the rest of the family, as in Fanny, and John, and everyone, she was this threat to the Ferrars' family because they didn't want Edward to Marianne to this like fallen from grace woman. Now, like we just talked about

that's shifted, and they're like, "How are you, Elinor? Oh." They're like, "Oh, we fucked that right up." So, her status has shifted, Marianne's fallen, because she's the shunned woman. Shunted, shunned? I don't know.

Becca: Jilted, I think, is the word.

Molly: Jilted. Yes. They've both been put in different positions, they've made some new friends, their time in London-- Now, they're going back to a much more secluded place. So, the likelihood of running into anyone is less, but if they were to run [00:47:00] into anyone, it would be higher stakes, because there's nobody else around.

Becca: That's a really great way of putting it. I was going to say London was really a catalyst for the story.

Molly: Yeah.

Becca: We were living in the country kind of hanging out with the Middletons and Mrs. Jennings, and we met a few suitable eligible men along the way, but the drama was living in the girls' heads, and they were out by the seaside, the seaside tale.

Molly: Yes.

Becca: Experiencing a lot of these feelings, but nothing really was happening for them. Then, they get to the city and the shit just hits the fan. All the drama that was stored that's starting to bubble up in the country comes to a head, all the players they interacted with at different points in time started interacting with each other. We're mixing and matching all these people from like Norland, and Barton, and Delaford, I guess, now, we have a couple of boys shacking up to be bros in Delaford together.

Molly: Like those two, I've never seen them in a room together. So, I'm really excited to-- Have we seen them in a room together, Brandon and Edward?

Becca: [00:48:00] Not really. I'm sure they've been in the same vicinity, like they've been at a party or two, I'm sure, but we have not watched them interact.

Molly: I'm excited for that.

Becca: Which actually brings me to my second question. Why did Brandon do this for Edward?

Molly: Why did Brendan do this for Edward? Well, one, I think the Brandon's a really good person.

Becca: Great person.

Molly: Two, he has watched someone he loves fall from society before, and he watched her fall into death, meaning complete despair and then dying. So, I think that he's more aware of the societal implications of losing your estate, and losing your wealth, and losing your status. Also, he's in love with Marianne, and he loves Elinor, two different ways. I've come to accept.

Molly and Becca: How have you?

Becca: Growth.

Molly: Growth, but also like, I do think that there's a possibility in my life that I will write an adaptation of this book as Elinor and [00:49:00] Colonel Brandon fanfic, but as a play or something. I don't know, maybe. Anyway, that's all to say that he knows that Edward is like family to them, and therefore, he wants to do something for him. I don't know. It's complicated, because he's in love with Marianne and like every man so far in Jane Austen has been interested in his own endgame at some level but Colonel Brandon doesn't seem interested in his own endgame. Marianne, she thinks of Edward as a brother. So, there's that. But I don't know that Colonel Brandon knows that because actually for all of his being in love with Marianne, he's never really had a conversation. They never really talked. He's always been too awkward around her. So, it's very piney of him. That's all to say, is he interested in his own end game or is he just like, "This is a nice thing that I could do for--?"

Becca: You touched on it. [00:50:00] I think there's a lot of stuff and one is, I think he just genuinely cares for the Dashwood girls and knows that Edwards important to them. But I think what's really triggering him here is the fact that Colonel Brandon lost the love of his life because his family was greedy and disapproved of the match. It was all about the greed of the family and "The Economics of Dating in Jane Austen."

Molly: And that's what Edward's family is basically doing to him but instead of them shunting Lucy into poverty, they're sending Edward off with her.

Molly: Well, what happened, if you remember, Eliza was forced to marry Colonel Brandon's older brother, and Colonel Brandon was not allowed to marry the love of his life, and Edward's family tried to do the same thing to him. In Colonel Brandon's eyes, he doesn't know how Edward feels about Lucy. But what he sees is another family trying to coerce their son into giving up on his feelings because of money and I think is triggering for him. So, I think he sees somebody who's put upon in the same way he was put upon and wants to be [00:51:00] able to help that guy out because of the pain that he remembers so vividly in his past.

Molly: I want to, one, say, I'm very proud of myself for thinking about that in this moment, because I hadn't thought about it while I was reading the chapter. Two, good job on the study questions because I wouldn't have thought of it unless you've asked.

Becca: Ha, amazing. All right, third study question. Elinor and Eddie will be neighbors. How do you think that's going to affect the story? How do you think the dynamics of what Delaford is going to become are going to affect the story?

Molly: Because Delaford is near--

Becca: Barton.

Molly: Oh, so, oh. Oh, wait.

Becca: They're not neighbors neighbors but they'll like be in the same circle.

Molly: Where did Eddie live before? London?

Becca: Mrs. Ferrars has a place in London, and I believe Edward is inheriting another estate. Well, not anymore. Now, Robert will inherit that estate. That's not Norland Park.

Molly: Elinor and Eddie will be neighbors. I mean, okay, two thoughts. One, he [00:52:00] can come visit whenever. So, that leaves more options for them. But two, he's going to be a priest.

Becca: He's also going to be married.

Molly: Oh, that too. But I was thinking more, if he's a priest, he can't reasonably make moves. I mean being married he also can't but being a priest more so can't. Good points, good points. I am glad that they will be neighbors because it means it's not the end of this situation.

Becca: It's a recipe for a whole lot of tension.

Molly: For sure and also, because Colonel Brandon is friends with the girls, they're not going to have two separate lives. It's not going to be like Edward can just hang out. Like there's going to be dinners, they're going to invite them over to the freaking parsonage like how Lady Catherine de Bourgh had all these dinners with Mr. Collins, and the Bennets, and--

Becca: Well, think about how often Colonel Brandon came and hung out with them at Barton.

Molly: Yeah.

Becca: He could just bring Eddie along?

Molly: Right. But then Lucy will be there, [00:53:00] too.

Becca: Yeah. As we leave London, where do we leave the Ferrars' family, and what is Jane Austen saying about where we are leaving the Ferris family?

Molly: The Ferrars family's in a bit of a situation because they've got their son who has fallen from-- I'm sorry, he hasn't fallen from grace. They've knocked him to the ground. So, Edward's in his whole space. Mrs. Ferrars doesn't know what's going on fully. She's mad at him but she doesn't know that he's been offered this living. We've got Fanny who's done a bit of a 180 or like a 50. She's kind of sort of starting to turn. We've got Robert, who is now in a better position than he was before, because all of a sudden, he's inherited all this stuff and he's a douchebag. So, that's where they are all at.

What is Jane Austen saying with them? I think we've got all aspects of levels of wealth and status in their family now, right? We've got the second son, who is now a first son. We've got the first son who's [00:54:00] now not a son. We've got the rich mother, and we've got the daughter who's married into more wealth.

Becca: Well, I think Jane Austen thinks really poorly of the Ferrars family and she uses the Ferrars family to encapsulate the different privileges and pains of being wealthy. Obviously, Edward's a real

encapsulation of the pain of being wealthy, the burden of it. Robert is the privilege obviously, because you walk in, he had all those benefits of the second son. Before now, he has all the benefits of the second son and that he's got this carefree attitude and he doesn't give a shit about anything. He also now gets all the money. He gets both at the same time, and it doesn't seem to affect him at all that he got that at the cost of his brother.

Then, you have Fanny. I think Fanny, her arc here is so interesting, because she's so hateable. She's like really awful. She's like a terrible person. From the first moment of the book, Jane Austen really wants you to hate Fanny with every fiber of your being, and then you just see her fucking [00:55:00] crumble the moment her brother shatters her worldview. The way I picture Fanny in this is that this is a big punishment for her for all the treatment of the Dashwoods, and Jane Austen took a little bit of sadistic pleasure in ruining her life, just a little bit. Because people at the top unless you're Edward, if you keep your money, your life isn't really ruined, but it can be a little ruined, and Jane Austen went in there and just kind of a little ruined Fanny's life.

Molly: I love it.

Becca: Yeah, it's delicious and interesting, I think, because it only took Fanny having a literal breakdown for her to be even cordial to Elinor.

Molly: Mm-hmm.

Becca: All right. That's it for my questions. I will say, I guess, ending that out before I get to our standbys, I don't know, the other part of it is that like, Fanny has hated the Dashwood girls forever because in some way, shape, or form, she was always characterized them as trying to steal her money. They were either trying to steal her money because it was her rightful inheritance [00:56:00] or by marrying her brother. Now, it's clear, no inheritance, and now, it's also clear, no marriage, the person who was poised in Fanny's eyes to take her wealth is so much worse.

Molly: And she now sees that Elinor doesn't care. I mean Elinor cares but she's not acting like she cares. She's not going around and being like, "Oh, no, my chances of stealing Fanny's wealth are ruined." She's just like, "Here I am not upset about it." I mean she's upset, obviously but Fanny must be like, "Oh, I guess we're not enemies."

Becca: Okay, standbys. Funniest quote?

Molly: Okay. I think I'm going to go with my simplest option. "Mrs. Ferrars is one of the most affectionate mothers in the world."

Becca: [laughs] Said by John Dashwood?

Molly: Yes.

Becca: Oh, man.

Molly: Oof.

Becca: Rough look for our guy, John.

Molly: [laughs]

Becca: Questions moving forward.

Molly: [00:57:00] All right. One, will we actually get back to Barton in three weeks? Meaning, will we in the next set of chapters? I don't know. Now, I am curious also as to Edward and Elinor being neighbors, and that's not going to be relevant until we get back to Barton. So, I guess I'm curious mostly what's going to happen in Cleveland when we are there with the Palmers. Will we see anyone there of note? Perhaps, the Willoughbys because we're going to be in their neighborhood?

Becca: Intriguing. Who wins the chapters?

Molly: Colonel Brandon.

Becca: Being a selfless boy.

Molly: Yeah, I was like, "Oh, I've got to think about that. No, I don't."

Becca: All right, listeners, that concludes this episode of Pod and Prejudice. It has been chaotic.

Molly: Yes, we are not used to morning records. It's been a while since we've done a morning record.

Becca: So, for next episode, please read the next two chapters, Chapters 42 and 43. And until next time, stay proper--

Molly: --And find yourself [00:58:00] someone who will bestow a living upon your ex-boyfriend for £200 a year.

Becca: Love it.

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.instagram.com/podandprejudice). If you love what you hear, check out our [patreon@patreon.com/podandprejudice](https://www.patreon.com/podandprejudice) to see how you can support us or just drop us a rating and a review wherever you listen to podcasts. Thanks for listening.