

Molly: You can be emotionally invested in disgusting things in people.

Becca: Well, yeah, I'm a heterosexual female, I know that.

Molly: Yeah.

[laughter]

[Pod and Prejudice theme]

Molly: I'm Molly.

Becca: I'm Becca. This is Pod and Prejudice, a podcast where we--

Molly: --discuss Jane Austen and-- Well, more than discuss Jane Austen. We--

Becca: We read Jane Austen.

Molly: We read Jane Austen and then recap it to you. I, Molly, have never read a Jane Austen in my life.

Becca: I, Becca, have read all the Jane Austens in my life.

Molly: We thought it would be fun to dive in with the perspective of one stan and one future stan.

Becca: Noob.

Molly: One noob.

Becca: One stan, one noob. That describes us in this podcast.

Molly: Yeah.

Becca: So, if you're joining us now, congratulations. You're probably our eighth listener. This episode, we're talking about Chapters 13-15 on *Pride and Prejudice*.

Molly: I want to preface this **[00:01:00]** by saying that I think that this is going to be an episode of me being more confused than I have been in the past because I genuinely thought that we were done meeting people.

Becca: Oh, you thought we were done meeting people?

Molly: Yeah, I'd only ever heard of the Bennet sisters and Mr. Darcy, so I didn't really realize that there were more characters in this book.

Becca: Oh, no, bitch, you thought!

Molly: I did. I really did think.

Becca: That is part of the reason I was excited for these chapters, very specifically, because I want a perfume of the disdain that everyone has for Mr. Collins. But also, because this is the part of the book where I feel you might get the sense you don't actually know the plot of this book.

Molly: Yeah, I really, again, bitch, I thought that we were done. I think last episode I said, "How is this going to go on for 300 more pages?"

Becca: And I kept a very stoic face.

Molly: She did. I was honestly shook. Chapter 13 begins with someone is coming to dinner. **[00:02:00]** I believe that's the title of a play too.

Becca: Well, I believe the play is, "Guess who's coming to dinner"?

Molly: And guess who's coming to dinner? It's a gentleman and a stranger. I like to note that Jane Austen, every time we meet a new character says, it's someone that they had never seen before, just so that it's clear for the audience.

Becca: Well, when she introduced, for example, Charlotte Lucas, she was like, this is one of their best friends. Now, we're like, this is someone none of them have met.

Molly: So, this is where I wrote in my notes, there are no more characters in this book. So, who is it? Actually, Mrs. Bennet is like, "Oh, it's got to be Bingley. You're just fooling with us, Mr. Bennet." But he's like, "No, it's really someone none of you've met."

Becca: It's very someone new.

Molly: Yeah. He reveals, Mr. Bennet, that he received a letter from a certain Mr. Collins, to whom Longbourn had been left.

Becca: So, we've talked about the fact that these girls are not inheriting this estate couple times.

Molly: Yeah. And I realized actually going back that **[00:03:00]** they talked about how it's being left to a distant relative whom none of them had never met, and this is that distant relative. The way that Mr. Bennet says it, he describes Mr. Collins as the man who "when I am dead may turn you all out of this house as soon as he pleases." **[chuckles]** Which I thought was a funny way to say that.

Becca: Well, Mr. Bennet is making a pretty dark joke here. He's saying something very true, which is that when he dies, Mr. Collins has absolute control over all of their economics, except it is said that Mrs. Bennet comes to the marriage with a tiny parcel of money, but I believe it was not much, so it's really just like they're fucked 20 dice.

Molly: Yeah, this is getting interesting because we did a lot of financial talk in one of these chapters. And I was like, this is boring and I don't care, and now I'm like, "I need to actually pay attention."

[laughter]

Becca: I mean, to an extent-- I don't want to give away anything for the other books [00:04:00] but this is a pretty strong current through Jane Austen's entire work, as I said in our first episode, because women were so financially dependent on men for money at this time. Financially dependent on men for money is redundant, but I'm really emphasizing how much women needed men for money. It's why ladies like Lizzie Bennet have to force themselves to deal with fuck boys, despite the fact that they're better than them.

Molly: Mm-hmm. And so, Mrs. Bennet is immediately like, "I don't want to hear about that." And she talks about how terrible it is that this estate should be entailed away from his own children. And I have things to say about the word 'entail,' because then Jane and Lizzie tried to explain to her what an entail means but she won't hear about it. They've apparently tried to explain a lot of times, and then I was like, "What the fuck does that mean?" Because every time I looked it up, it didn't really tell me. So, then I looked up, what does it mean in Jane Austen. I'll just [00:05:00] tell you for any common folk like me who don't know what that means.

In English common law, fee tail or entail is a form of trust established by deed or settlement which restricts the sale or inheritance of an estate in real property and prevents the property from being sold devised by will, or otherwise alienated by the tenant in possession and instead causes it to pass automatically by operation of law to an heir determined by the settlement deed. Basically, meaning that none of the girls can have any part of it, even if someone was like, "I actually want to give it to them." It's too late.

Becca: So, for those of you who don't know this, my little day job I have outside this podcast--

Molly: Your day job. **[chuckles]**

Becca: --is that I'm a law student on my way to become a lawyer. And so, I actually had a decent idea from my property law class what a fee tail was. The short story answer to this is that it's basically how the British hierarchy and nobility kept the property from being sold outside the bloodline. [00:06:00] So, this is like a longer economic rant but basically, a lot of wealth is tangled up in property, in real property, in land. This is especially true in England. I don't know what the state of it is in England nowadays, but back then, fee tails meant that you could only give the property for generations to people of the bloodline.

Molly: So, do women not count as of the bloodline?

Becca: No, not in this case. They do not.

Molly: God fucking damn it.

Becca: But if you're interested, this is the last foray into law I will say, this is impossible to create under American law. You cannot create a fee tail in American common law because it is part of cycling the wealth in the country. You cannot tie a piece of property to anyone bloodline in America. So, yeah, that's a fun fact.

Molly: Nice.

Becca: Lawyered!

Molly: So, I think that Mrs. Bennet's rightfully angry because they have five children and none of them are allowed to inherit this land. Mr. Bennet agrees but says maybe if she hears the letter, [00:07:00] it will soften her feelings towards Mr. Collins. And she's like it definitely won't. She thinks he's being fake. She thinks he's a fake friend. Why couldn't he just keep the family feud going because apparently his father had a feud going with Mr. Bennet.

Becca: So, I'm not totally clear on this, but what I'm deducing is, you know how Darcy and Bingley and the Bingley sisters were talking about some unsavory relatives of the Bennets?

Molly: Yeah.

Becca: I think that Mr. Collins is technically connected to the shitty Bennets. He is now a learned man, and one of the ways you can sort of fix your birth status in England in this time period is to become a priest. [crosstalk]

Molly: Which he does.

Becca: Yes, he does.

Molly: Yeah.

Becca: So, now he is respectively middle class-ish.

Molly: Cool.

Becca: Specifically, he is a priest to someone very fancy. And so, that's like a good solid life.

Molly: I have so many questions about [00:08:00] the priesthood.

Becca: We'll get there.

Molly: But, yeah, Mr. Bennet is like, "He does have some filial scruples on that head." Meaning, I have no idea what that means actually, but I just really liked the term filial scruples. So, I wrote it down.

Becca: We could probably deduce what filial scruples means.

Molly: Brotherly or familial. Scruples, I've heard that word before.

Becca: I mean filial scruples. I think filial usually means son, right?

Molly: Yeah. He kind of-- [crosstalk]

Becca: He doesn't like his dad!

Molly: Yeah, yeah, yeah! He doesn't like his dad!

Becca: Oh, you got it!

Molly: He doesn't like his dad, but he also-- Okay, well, actually, no, it's explained. Explained in the letter. We can use context clues. Let's get to the letter.

Becca: Oh, okay. So, I have a very specific way that I think Mr. Collins probably speaks.

Molly: I want to hear you do that.

Becca: So, just so you know, I have an amazing British accent. So, get ready.

Molly: I can't tell if you're being serious or not. Let's go.

Becca: [In British accent]

"Dear Sir, [00:09:00] The disagreement subsisting between yourself and my late honoured father always gave me much uneasiness, and since I have had the misfortune to lose him, I have frequently wished to heal the breach, but for some time I was kept back by my own doubts, fearing lest it might seem disrespectful to his memory for me to be on good terms with anyone with whom it had always pleased him to be at variance. There, Mrs. Bennet."

Well, actually no, that's for Mr. Bennet's-- [crosstalk] "There, Mrs. Bennet." That's sort of how I picture him talking except that you like your daddy--

Becca: I'm still picturing him as Zachary Quinto, so it's more like you kind of tilt the glasses down saying, "There, Mrs. Bennet," and then winking.

Molly: Just like a substitute teacher who's opening the book to the weird poem and being like, "No poetry school kids." "There, Mrs. Bennet."

Becca: Exactly like that.

Molly: Do you understand how my perception of Mr. Collins as a character?

Becca: Yes. [00:10:00]

Molly: So, is Mr. Collins like rotund?

Becca: I think so.

Molly: Cool.

Becca: I mean, he's just like-- you tell so much from the letter itself.

Molly: From this first section that you just read. They love to hate in Jane Austen. He is like, "I should be hating anyone that my father hates." But it makes me a little bit uncomfortable and so much I think it's sweet. Right now, I have a sweet spot for this man. I know that he's supposedly an oddball, but--

Becca: Oh, so you're into Mr. Collins?

Molly: Well, I don't have any reason not to be-- well, I take that back. Anyway. Yeah, that's what we learned in that part. Do you want to read the rest, or should we just summarize?

Becca: I mean, I think we **[in British accent]** can say that the rest says he's very sorry to be inheriting the property, and he'll be around for dinner on Monday sometime--

Molly: At 4.

Becca: --at 4 o'clock, which is very early for dinner.

Molly: Yeah.

Becca: But I mean maybe it's like happy hour.

Molly: Dinner-- yeah, they're doing happy hour and tea and things. He also explains that he's become a priest **[00:11:00]** under Lady Catherine de Bourgh.

Becca: Yes, actually that's **[in British accent]** Lady Catherine de Bourgh.

Molly: **[in a bad British accent]** de Bourgh. I don't understand what any of this means. I wrote he's been distinguished by the patronage of Lady Catherine de Bourgh, who has awarded him the valuable rectory of the parish. I am not religious. Is this where priests hang out?

Becca: So, I used to work in a church.

Molly: What!?

Becca: Yeah, we've been through this.

Molly: We have?

Becca: When I worked as an actor in Philadelphia, my day job was giving tours at a church.

Molly: I knew that you gave tours, but I didn't realize it was at the church.

Becca: I worked for a secular nonprofit that was heart of the church.

Molly: I thought you were giving historical Philadelphia tours wearing a giant poofy skirt.

Becca: No, I only wore the poofy skirt once. Usually, I just talked about the architecture of this church and its history and everything. It was cool, but it's an active episcopal church. And the episcopal church is an offshoot of the Anglican church.

Now I want to be clear to all of our 16.35 listeners. Both Molly and I are Jewish. **[00:12:00]** So, when I say I know anything about Christianity, I come at it from an academic historical perspective. So, if I get something wrong here, please correct me. But here's what I perceive to be the case. Mr. Collins is ordained in the Anglican church, which is the Church of England, which is that piece of the church that broke off from the Catholic Church under Henry VIII famously because he wanted to divorce his wife and marry Anne Boleyn.

Molly: Yeah. *The Other Boleyn Girl* with Jim Sturgess.

Becca: Yes, very historically accurate movie. And that's really all I can say about that that's relevant here, is that when you hear people talking about church in Jane Austen novels, they're usually talking about the Church of England and to preempt a question of yours. Yes, Anglican priests can marry.

Molly: Ah, thank you for noticing that question.

Becca: Yeah, it's only Catholic priests. as far as I know, that can't marry. And also, Lady Catherine de Bourgh, sorry. **[in British accent]** Lady Catherine de Bourgh is a **[00:13:00]** very, very wealthy woman and you could be wealthy and noble enough in this time period to get your own personal priest.

Molly: So, he's her own personal priest?

Becca: Yeah, he basically is under her patronage because she's got her chapel and a home for the priest next to the chapel. I think people in the community can go to the church, but it is primarily Lady Catherine de Bourgh's priest.

Molly: Cool. That all make a lot more sense because I was like, "What is going on here?" So, he says that now being a priest, he feels that he should be kind to all people and promote peace and all families including his own. Therefore, he hopes that they will overlook the fact that he's inheriting the estate, which of course, they probably will not. He says he especially feels bad that he's hurting the lovely daughters and wants to make every possible amends. We'll get to that. And then, he says that he's coming to stay with them. Is he staying one week or two weeks because he says he's going to be there from Monday **[00:14:00]** to the next Saturday and he can do this because it's fine if he's not there on some Sundays as long as someone else is available to do the service on Sunday. Is he's staying two weeks?

Becca: I believe he's staying two weeks.

Molly: Okay, that's a long time to just barge in on the family that you're taking their estate when they die.

Becca: Yeah. It's a while, but, I guess, in this time period, traveling takes a lot longer. So, if you're going to go somewhere-- it's like going to Australia. You're not going to go to Australia for a weekend. I mean this is a huge exaggeration, obviously. But it's not so easy to just take a day trip.

Molly: Yeah. Mr. Bennet ends the letter, ends like, “Yep, so he'll be here at 4 o'clock today.” Okay. Mrs. Bennet says, “Well, if he wants to make amends, I won't stand in the way.” Jane wonders how he will make amends. Lizzie thinks he's a little weird for apologizing for inheriting the estate. Would he actually change anything if he was given the chance? Probably not. Says to Mr. Bennet, “Dad, he can't possibly [00:15:00] be sensible, right?” Mr. Bennet's like, “No, and I have great hopes of finding him quite the reverse.” Meaning he's hoping that he's a little bit crazy.

Becca: I think he's also hoping that he's a bit of a dimwit, like a dummy.

Molly: Ah, sensible meaning smart. The reverse meaning-- [crosstalk]

Becca: Practical, down-to-earth, smart dude. Mr. Collins is not these things.

Molly: Well, then Mary comments and says, “The composition of the letter was very nice.” “The idea of the olive branch isn't new, but he expressed it very well.” I hashtagged #VeryMary. And in fact, all three of those sisters' responses were very on-brand for them.

Becca: I would say all five sisters had pretty on-brand responses.

Molly: Oh, yeah, because following up Kidia does not care at all. If he's not in a scarlet coat, then they're not going to look his way.

Becca: I just really want to quickly say that I think Mary's the kind of girl who thinks that simple plan is pure poetry, if that makes sense. Molly just looks like she's about to cry for Mary.

Molly: I am. I want her to figure herself out. [00:16:00] I feel she's got some growing up to do and I hope that she gets to in this book.

Becca: Oh, Mary! She's just a little goth.

Molly: So, Mrs. Bennet doesn't hate him anymore. Then, he arrives. He is very talkative. He's tall, heavy-looking. So, is he chiseled heavy looking, like heavy-lidded eyes? Or is he like heavy looking?

Becca: I get the sense he's on the pudgier side.

Molly: But in a cute way.

Becca: Maybe. So, we'll talk about this later. But I think you can really compare the way he is described as opposed to other men in this book to take something from his general presence.

Molly: Mm-hmm. So, he's 25 years old.

Becca: Yes, he is.

Molly: He is basically my age.

Becca: Yeah, he's between our ages.

Molly: He's between our ages. I picture him maybe a little bit baby-faced.

Becca: Yeah, that's a good picture.

Molly: He's like a pudgy baby face dude, but tall.

Becca: I'm not going to comment.

Molly: Oh, he's cute! But, but [00:17:00] he's grody.

Becca: But he's grody.

Molly: We'll get into it in a few bullet points, but I don't really like his motivations for coming here.

Becca: Oh, yeah. We do not get a big mystery as to why Mr. Collins is coming to this home.

Molly: Yeah. So, he arrives, and the first thing that he says is that he compliments how beautiful the girls are, and he doesn't doubt that they'll all soon be married. And all the girls are like, "What?" And Mrs. Bennet says, "Oh, well, I hope so. Otherwise, there'll be destitute enough since things are settled so oddly," and I was like, "Zing!" She's like so backhanded right now. And he's like, "Oh, you mean the entail of this estate?" And she's all, "Yeah, it's not your fault. It's okay." And he says he realizes it's a hardship, but he comes prepared to admire the young ladies. And I just wrote in my margins, "Oh, no!"

Becca: Oh, yes!

Molly: No. I immediately know why he is here. [00:18:00] He is here because he wants to marry one of these girls as a way of making amends because then one of them can inherit the estate.

Becca: Yes. Which has, in some ways, a little bit of nobility to it.

Molly: Well, we'll get into what he thinks about it.

Becca: Yes.

Molly: Before he can say more on the subject, however, it is time for dinner. He admires everything in the house and Mrs. Bennet would be touched by how kind he's being if she didn't think he were just viewing it all as his own future property, which I agree with. Then, he compliments the food and he asks which of his lovely cousins, note "cousins" made it. But Mrs. Bennet immediately is like, "Oh, no, I have cooks for that. There's nothing for the girls to do in the kitchen." And I noticed that we bring this up a lot. Mrs. Bennet is constantly talking about how her daughters are never in the kitchen.

Becca: Yeah, it's a sign of good breeding that you don't have to do your housework.

Molly: Interesting how the trope has shifted from that being a sign of good breeding to women should all be in the kitchen. [00:19:00]

Becca: It's also a difference of culture between the upstairs and the downstairs, and this is a culture shift thing, possibly. But I don't know how much of American history it was ever the case that you didn't want women to cook. But I do know that there came a time in American history where the middle class really swelled, and people wanted wives that could do all the servant role stuff. But when you're talking about high society, Britain in this time period, you want a wife who's really good at piano and talking to people and cross-stitching and making sure her house looks nice, but you don't want her to be doing the menial work of the lower class. So, again, we have these themes of not only what makes the perfect woman, but what makes the perfect high-society woman. I am bad at all of these things except I can kind of sing and play piano.

Molly: You made me really good pasta with tomatoes the other day.

Becca: I did.

Molly: Well, then he just took apologizes [00:20:00] for 15 minutes for having offended Mrs. Bennet. And she's like, "Please don't, it's okay."

Becca: Well, he says Bennet is so amenable to compliment.

Molly: She means please don't as in please keep going.

Becca: It's like, "Oh, stop!"

Molly: So, that's where we kind of end for Chapter 13. I'm just upset that he's trying to marry one of his cousins.

Becca: If marrying of cousins is something that minorly upsets you--

Molly: Maybe this isn't the book for me.

Becca: No, this one-- I mean, well, I don't want to give anything away. Just generally in Austen's work, there's a little bit of a suspension of disbelief there with certain other books.

Molly: Well, I suppose he's a distant cousin.

Becca: Yeah. Austen goes more full hard incest in different books.

Molly: Oh, no!

Becca: Yeah, you'll see. There's one in particular and I will not say which.

Molly: Huh. Well, Chapter 14. Mr. Bennet doesn't really say anything at dinner, but once it's over, he brings up how fortunate Collins is [00:21:00] to have found himself under the patronage of Lady Catherine de Bourgh.

Becca: [in a British accent] Lady Catherine de Bourgh.

Molly: And Mr. Collins immediately just goes off. He talks about her forever with much importance and more than usual solemnity of manner, which I'm just confused. How can he be excited to talk and also be solemn? I'm trying to picture him getting excited to talk in my brain.

Becca: Have you ever had a friend who is friends with a celebrity?

Molly: No, but I'm picturing Tahani Al-Jamil.

Becca: Yes!

Molly: Okay.

Becca: Perfect.

Molly: Oh my God!

Becca: So, imagine that Tahani Al-Jamil had one famous friend and every single anecdote she said in the entire show was about one person.

Molly: Yes. Oh, this morning, they tweeted about the most memorable interview of the *Afterlife*, and they're like, "Who's the most famous celebrity you have on your phone?" And she's like, "Oh, fame comes from within or some of the entertainment," blah, blah, blah. "The Dalai Lama texted me that."

Becca: Yes.

Molly: Yeah. Okay. So, thank you. **[00:22:00]** That's a very good-- **[crosstalk]**

Becca: Yeah.

Molly: He talks about her affability and "condescension" and how some people think she's proud but he's never experienced that and she even "condescended" to advise him to marry as soon as he could. There are several questions. Condescension. I looked at that footnote, which I was really nervous because it said, condescension, there's a footnote, and I was like, I'm not looking at any footnotes because I don't want to accidentally see a spoiler, but I did look at that one because it came up so many times. And what it says is that his use of the word 'condescension' so much and 'condescend' is supposed to show that he's kind of dumb, and it's supposed to reveal flaws in both characters. Don't know what that means. Don't know if we're going to meet Lady Catherine de Bourgh.

Becca: I am not going to tell you what that means. And it's **[in a British accent]** Catherine de Bourgh!

Molly: **[in a bad British accent]** de Bourgh!

Becca: de Bourgh! **[laughs]** But I will ask you to speculate about what that means.

Molly: I speculate that **[00:23:00]** he thinks that she is stooping to be nice to him, like condescending, like lowering herself.

Becca: Cool.

Molly: And then, I asked about clergyman marrying.

Becca: And I gave that beautiful, I'm sure completely 1,000% accurate evaluation of Christianity in general from this nice Jewish girl from New York.

Molly: And also, she told him that he liked his decorating, which was cute. We learned that she lives across the street from him at Rosings Park. She has one daughter, the heiress of Rosings, and that she has extensive property. I was like, "Dude, why don't you just marry her?" But anyway, Mrs. Bennet is jealous, and she says that she's better off than many girls, meaning her girls. And then, she asks him if the heiress of Rosings is hot. And he says that she is. She's the handsomest of her sex because she is a distinguished birth, meaning her mom is **[00:24:00]** hot? Or she's rich?

Becca: She's rich, but more than that, she's of noble blood.

Molly: So, that makes her hotter?

Becca: The Bennets are not of noble blood The Bennets are wealthy for this time period, not the wealthiest. Darcy's clearly wealthier. Darcy is not of the high noble blood, like basically **[in a British accent]** Lady Catherine de Bourgh has a vein of royal blood in her.

Molly: Okay.

Becca: So, maybe other people can talk about this as well because I know there is a certain level of wealth in Jane Austen's England that means that the lady is all good to go even if she-- because the Bennet sisters are not inheriting their estate, but Baby de Burgh is inheriting her estate, I believe.

Molly: I want to look up how to pronounce de Bourgh.

Becca: Oh no, don't do that! You'll get spoilers!

Molly: Oh my God! Okay, okay! **[hyperventilates]**

Becca: It's Lady Catherine de Bourgh.

Molly: We're just going to say de Bourgh.

Becca: Personally, I'm starting to sound a little like Borat as I do it, but I just like **[00:25:00]** how much Mr. Collins brings up Lady **[in a British accent]** Catherine de Bourgh!

Molly: Can we call her Catie? Catie de Bourgh? Just Catie?

Becca: Catie. Sure.

Molly: Great. So, young de Bourgh.

Becca: Baby de Bourgh.

Molly: Baby de Bourgh--

Becca: [laughs]

Molly: -is hot. But she is also of sickly constitution. Now, I've recently started playing Dungeons * Dragons. So, my brain immediately for all of my fellow D&D nerds, maybe I'm one of you, I can't tell you. I was just like, "Wow, her constitution score is low, and therefore, she's unaccomplished in all of the ways of the ladies." She doesn't really get to do all of the practicing the piano or the lady-like things, because she is of sickly constitution, but she often condescends to drive by his house in her carriage. And again, I thought he should just marry her.

Becca: I'm not sure he's of high enough blood status to marry her.

Molly: Well, sounds like he's got a big old crush on her. Mrs. Bennet asks if she has been presented because she doesn't [00:26:00] remember seeing her and I thought, is that like a cotillion?

Becca: Well remember how earlier in the book it said Lydia got presented kind of early?

Molly: Yeah.

Becca: It's kind of the cotillion. It's like you get presented to high society, you get to go to all the parties, you're not kept at home as a child.

Molly: Got it.

Becca: You're like a young lady on the town to be presented to all the men. So, she's not been presented on the town. She doesn't go to parties.

Molly: So, he says that since she's sick, she can't really do all that. But he talks about now how he loves to give little compliments to ladies, often telling Lady Catherine, Catie, how lovely her daughter is.

Becca: How often do we trust a dude who says I love giving little compliments to ladies.

Molly: I don't trust him. I don't trust this. I think it's hilarious. Mr. Bennet says, "Oh, you're very talented and flattering with delicacy," but he asks if these little pleasing intentions are spontaneous, or if he plans them out in advance and then just says them. And fucking Mr. Collins [00:27:00] honestly answers him saying that, "Generally, they're spontaneous, but sometimes I make up little compliments that I can then adapt to use in different situations. But I make sure to give them as unstudied in air as possible." Goddamn it! [squirring noises] I don't-- I don't even know.

Mr. Bennet sees that Mr. Collins is just as absurd as he had hoped. And he and Lizzie kind of share a glance over the table. They're just like, "Mm-hmm."

Becca: The two of them are the salt baes. They'd sit at the table together and they just exchange glances of how stupid people--

Molly: Yeah. Then by teatime, Mr. Bennet is ready to get rid of Collins. So, he asks them to read aloud to the ladies. And he's like, "Sure, but I won't read a novel." And Kidia are both like, "No, we must have fiction."

Becca: Well, look at what the alternative is.

Molly: The alternative is what he does read. How do you pronounce this, Ford-iche or Ford-ice?

Becca: For-deece, I think? I don't know. It's spelled [00:28:00] F-O-R-D-Y-C-E. [in a British accent] Fordyce's sermons!

Molly: Fordyce's sermons, which is a book of conservative advice on female conduct and education. And Lydia, just straight up, interrupts him and starts talking about the officers in town. She mentions that Colonel Forster is going to hire someone named Richard. Okay. And she's planning to go to Meryton tomorrow to ask when Mr. Denny is coming back. And Lizzie and Jane are like, "Lydia, what are you doing?" Mr. Collins is super offended that she interrupted him.

Becca: What exactly does he say in that moment? It's so good. [in a British accent] "I have often observed how little young ladies are interested by books of a serious stamp, though written solely for their benefit. It amazes me, I confess; for, certainly, there can be nothing so advantageous to them as instruction. [00:29:00] But I will no longer importune my young cousin."

Molly: You should do audiobooks.

Becca: [laughs] No, I would just want to narrate everything as how I picture Mr. Collins speaking

Molly: Yeah, but that's how some audiobook narrators speak. I feel like you can be good.

Becca: [in British accent] Yes.

Molly: I've been listening to I'm *Lord of the Rings* audiobook. First, I've never read *Lord of the Rings*.

Becca: Oh my God, me neither!

Molly: Wait, really?

Becca: Yeah.

Molly: Oh my God. Do you want to listen to that next?

Becca: Yes.

Molly: I keep getting distracted, when they're talking about something important. And I'm like, "Oh, man, I don't know how we got here." But he does that sort of voice for like Gandalf. **[with a vague accent]**. Gandalf is like this.

Becca: **[chuckles]** Wait, do that again?

Molly: **[with a vague accent]** Gandalf is like this.

Becca: **[imitating]** Gandalf is like-- **[laughs]**

Molly: So, then he turns to Mr. Bennet, and he's like, "You want to play backgammon?" And the girls and Mrs. Bennet are like, "No, please keep reading." And he's like, "No, no, it's fine." And then, that's the end of the chapter.

Becca: Yes, it is. Chapter 15 starts with **[00:30:00]** a little bit of a third-person description of Mr. Collins.

Molly: Yes, the basic summary is he's socially awkward.

Becca: Yes, extremely.

Molly: His father was illiterate and miserly, meaning stingy. I had to ask my brother. He went to college, but he didn't really make any friends. It says that he didn't make any contacts that would help his career, but in my mind, he didn't really make any friends.

Becca: Yeah.

Molly: He used to be a very humble man, but now that he's become a priest and works for wealthy woman, and all of this, he's become a little conceited. And he is overall, a mix of pride and obsequiousness, self-importance, and humility.

Becca: God. He's like the ultimate mansplainer, a little. Have you ever met a guy who's failed in the world and then he sort of finds his place, and you're like, "Oh, this is good! I've always been rooting for you." And then he--

Molly: Becomes a dick?

Becca: --becomes a huge dick.

Molly: Yeah.

Becca: Yeah.

Molly: Anyway.

Becca: I don't talk about anyone in particular.

Molly: “Having [00:31:00] now a good house and very sufficient income, he intended to marry.” Or in other words, being in possession of a good fortune, he's now in want of a wife.

[both make trumpet sounds]

Molly: And he means to choose one of the daughters. I knew it.

Becca: To be clear, Molly just wrote in big letters, (I knew it!)

Molly: Yeah. This is his way of amends and atonement. And he's very impressed with himself for being so generous and so disinterested in his own needs and wants.

Becca: What a fucking sacrifice!

Molly: Yeah.

Becca: You have to marry one of the fucking Bennet sisters!

Molly: So, Jane has his first choice, obviously, I guess. And in the morning, he starts chatting with Mrs. Bennet. I imagine that she's like making coffee. I'm sorry, she doesn't cook.

Becca: You imagine she's just sitting there drinking her coffee.

Molly: Drinking her coffee. He is leaning on the kitchen island, and he's like, “So, I mean to marry one of your daughters.” She says that she doesn't know of any pre-possession of her younger daughters, but her eldest is probably getting married soon, so he shouldn't even try it with her. [00:32:00] I don't really love the word pre-possession, like know if her daughters are seeing anyone, that she's pre-possessed.

Becca: It does imply that some guy has plucked them off a shelf and intends to take them to the checkout, which is gross.

Molly: Pretty gross.

Becca: But let's remember--

Molly: This is what 1850 or-- when did this come out?

Becca: Oh shit! It's one of her earlier novels. The very early 19th century.

Molly: Copyright 2000-- [laughs]

Becca: What year was that, Molly Burdick?

Molly: [laughs] 2003. 1813. So, he decides since Lizzie is the second oldest and the second prettiest, he will then marry her.

Becca: There's a very common thing that happens in bars where you see that one dude who's just in it for the night, looking for the girl. And he'll like walk up to the prettiest girl in the bar, she'll reject him. He'll take a moment walk away and then walk up to the second girl as if she was his first choice all along.

Molly: And she knows it. She always knows it. [00:33:00]

Becca: I mean Lizzie is no stranger to the fact that men love Jane. There's a keen awareness amongst all the ladies that Jane's the first choice, but he's going to be like, "Nope." And I love the way he says it, too. He's like, "Oh, but now that I think about it, she is even more beautiful than Jane."

Molly: Yeah, it actually says that she's equally next to, which I had a hard time with. I was like, "How can she be both equal and next to?" I guess, like next to on a horizontal plane as opposed to next to and one stop down on the vertical plane. That was a hard emotion and I don't know if it's going to translate.

Becca: I actually noticed in this chapter that Jane Austen got a little bit roundabout with her words, and I thought to myself, "Is she doing this because of Mr. Collins?"

Molly: I think so. He seems like a simpleton. A simpleton. Not so much as Mr. Hurst--

Becca: Well, Mr. Hurst is just disconcertingly normal and just there.

Molly: I was thinking more [00:34:00] Mr. Hurst just needs to be fed and slept and he's fine.

Becca: Mr. Hurst is literally just a vessel of nothing.

Molly: He's a living being.

Becca: He is a living being.

Molly: And he sleeps.

Becca: He's apparently married to Mrs. Hurst.

Molly: I know but she doesn't really care. Anyway, now that he's planning to marry Lizzie, Mrs. Bennet holds Mr. Collins high in her good graces, which is just great.

Becca: To be fair to her, it's like, on one hand, "Yeah, it is nice. You have some financial stability for one of your daughters." And this guy who you were worried was just going to run away with your fortune is trying to put his money where his mouth is. So, that's all great. But Mrs. Bennet, come on! You know Lizzie's better than this!

Molly: Yeah. Oh, and she's not even thinking about the fact that Lizzie doesn't even want a husband right now.

Becca: Oh, I know.

Molly: The next day every sister, but Mary, is going to Meryton because Mary wants [00:35:00] to sit at home and read. Mr. Bennet really wants to get rid of Mr. Collins, because he keeps following him into the library and then he's like going to read, but then he picks up a book and just talks to Mr. Bennet. And Mr. Bennet tells Lizzie that though he's prepared to meet with folly and conceit in every other room of the house, he was used to be free from them here in his library, which I think is hilarious because his dumb daughters don't ever go in the library! He asks Mr. Collins to go with the girls on the walk. And Mr. Collins is like, "Yeah, sure."

Becca: And I just pictured Lizzie being like, "Dad, no!"

Molly: "So, they pass the time and pompous nothings on his side and civil assents on the girls' side." And I wrote "pompous nothings and civil assents." I want that to be the title of my next play that is going to be based on Jane Austen.

Becca: Oh, I love that. Just on a quick side note, quick plug. Molly's a very talented playwright.

Molly: Oh, thanks!

Becca: Saw her play last week. I cried. It was great.

Molly: That was my first New York play.

Becca: But pompous nothings and civil assents [00:36:00] describes so many interactions I have had with men.

Molly: Yeah, they're just like, "Oh, well, you know this thing. Ho, ho, ho" Oh, and then you're like, "Mm-hmm. Oh, I didn't know that before!"

Becca: You know when an old guy makes a joke and it's like really uncomfortable and you're just like, "Mm-hmm." And you do that little like, the girl face where we'll do where we bug our eyes and pop up our cheekbones and we're like, "Mm-hmm." That's this entire thing.

Molly: [laughs] Yeah, and I can picture it perfectly. It's so good. Also, civil assents is a really assonant phrase.

Becca: It is.

Molly: Like cellar door, civil assents.

Becca: Civil assents! [in a British accent] Catherine de Bourgh.

Molly: Once they get to Meryton, Kidia is immediately looking for the officers. And the only thing that could distract them is cute clothes in the shop windows. Then, all of them at once, not even just Kidia, but all of them, notice a young man whom they had never seen before. Thank you, Jane Austen.

Becca: Exactly.

Molly: And again, I really thought we were done meeting characters. I did not think there are any [00:37:00] more characters in this book.

Becca: Bitch, you thought!

Molly: Yeah, I wrote too many.

Becca: [laughs] So, one of the benefits to a classic story is that certain things have stuck in your brain before. But it's a long novel that's complex and has a whole world in it. And there are certain characters who you still haven't met, and you will moving forward, that's about as much of a spoiler as I will give you. But, yeah, there's a whole buttload of plot we've still got to go through. There are three volumes to this novel. And we are--

Molly: Oh my God, I forgot! We're in volume the first!

Becca: We are in volume the first.

Molly: What the fuck!?

Becca: Yeah. Well, to be fair, we're nearing the end of volume the first. I think we have two more episodes in volume the first. But, yeah, there's a lot to happen here. Yeah, Jane Austen was not a simple tale teller. She knew how to weave a very complicated rom com.

Molly: Yeah. I've never had a rom com this complicated. So, again, I'm very doubtful as to how this is [00:38:00] still going to go on for-- I don't know, 300 more pages, and I'm trusting you.

Becca: I'm glad you're trusting me.

Molly: Yeah.

Becca: Let us move on.

Molly: So, it's Mr. Denny who Lydia had been talking about the night before. And this man, the man they've never seen before, is walking with Mr. Denny. He bows as they pass, and then Kidia-- For those of you who are just joining us now, Kidia refers to Kitty and Lydia together.

Becca: They're quite the unit.

Molly: They're a unit. Kidia is like, "We've got to follow them." So, they leave the way across the street and everyone's like, "Oh, okay," and they all follow. I love picturing this in my head. They like book it across the street, trying to be all sleuthy and then the two men turn around and they just like come face to face, they're like, "Oh, I didn't know you--"

Becca: Freeze frame of them like, "Oh! Couldn't have seen you there."

Molly: And they were just walking the other direction! Anyway, so Mr. Denny is very kind and introduces Mr. Wickham, who had just arrived in **[00:39:00]** town and accepted a commission from their corp. So, he's part of the military.

Becca: Yes, yes.

Molly: And they are all swooning.

Becca: Yes.

Molly: The young man wanted only regimental is to make him completely charming. So, basically, now that he's got the regimentals, he is HOT!

Becca: Oh, yeah!

Molly: And they're all having a great convo, just bantering back and forth like you do when you're meeting a new person and who should turn up, but Darcy and Bingley on a horse.

Becca: On horses, I believe.

[laughter]

Molly: I was going to say on horses, and on a horse came out and then I just pictured Darcy holding on to Bingley.

[laughter]

Becca: I had the same picture.

[laughter]

[imitating horse gallop]

[laughter]

Becca: This girl doesn't get-- **[crosstalk]** Oh my God!

Molly: He's like so embarrassed and they roll up. He's like, "Oh, I don't know how to ride a horse, and now they all know!"

Becca: Oh, boy. Which one would be embarrassed?

Molly: I think Darcy **[00:40:00]** would be embarrassed and Bingley would just be like--

Becca: Be like, "Oh no, it's not a big deal." **[crosstalk]**

Molly: And Darcy's like, "Don't talk to them! Don't talk to them! Don't talk to them!"

Becca: Which is just generally the vibe between those two, is Bingley's going, "Hey guys." And Darcy being like, "No!"

Molly: So, Bingley steers them right over to the girls and he's like, "Oh, Jane, I was just headed to Longbourn to see you." And he's the only one talking and only talking to Jane.

Becca: And Jane's like the only one talking back at this point.

Molly: Yeah, it's just the two of them talking to each other and everyone else is--

Becca: They just want to flirt.

Molly: I know it's cute.

Becca: Jingley.

Molly: Darcy, this whole time is just trying super hard not to look at Lizzie and then he notices the stranger, Mr. Wickham.

[Both make dramatic noises]

Lizzie notices this. She notices that they both change color. One turns white and one turns red, but we don't know which is which. So, I'm assuming one of them gets really scared or embarrassed and one gets really angry at the sight of the other based by the color that their skin turns. And my thought is that Darcy is angry because Darcy is always angry. But I don't know **[00:41:00]** this new character yet. And I just want to know what's come to pass between them that this is happening.

Becca: I will neither confirm nor deny this.

Molly: Great. Wickham touches his hat, and Darcy just barely returns the gesture, and Lizzie is wondering what this could all mean. It says something like, "It was impossible not too long to know," which I liked. So, then Bingley and Darcy ride off. And I was like, "Are they still going to Longbourn?" That's where they were headed, and now they've seen Jane, did they just remain with her?

Becca: I actually don't know where they go at this point in time.

Molly: It would be funny if they still went to Longbourn and then they were like, "Oh, wait."

Becca: Never mind. When they pull together on that one horse.

Molly: **[laughs]** And then Mary comes out is like, "What are you doing here?"

Becca: Can I play piano for you?

Molly: And they're like, "I guess so."

Becca: You want to see my band t-shirts?

Molly: [chuckles] I have a collection of bugs I could show you.

Becca: I really like this one caterpillar I found the other day, preserved pretty well. Most of the carcass is still there.

Molly: So, anyway. [00:42:00] Denny and Wickham walk with them to Mr. Philips' house, which is where they were headed, and then say goodbye, even though Lydia keeps inviting them inside and then Mrs. Philips like throws open the window and loudly seconds the invitation. So, I picture like, Lydia is out there being like, "Oh, do you want to come inside?" And Mrs. Philips is like, "Please do come inside!"

Becca: Would you like to stay for dinner?

Becca and Molly: WOULD YOU LIKE TO STAY FOREVER?

Molly: Oh my God. We've got to get a good *Mulan* reference in there.

Becca: Yeah, we've had a lot of pop culture in this one. I'm pretty happy about it.

Molly: So, Mrs. Philips is very excited to see all of the girls, but especially Lizzie and Jane. She was surprised that they were even back at Longbourn and she wouldn't have known except that Mr. Jones' shop boy told her that morning that they weren't sending any more medicine to Netherfield because the girls had left. It took me a while to put that together. I was like, "Who is Mr. Jones and who is his shop boy?" But I figured out that he is the doctor and the drafts that he was talking about, or droughts, drafts?

Becca: Drafts. Yeah, something.

Molly: Were sent to [00:43:00] Netherfield by Mr. Jones. So, Jane introduces Mr. Collins and Mrs. Philips is very impressed by how polite he is. But soon she gets sidetracked because she wants to talk about Mr. Wickham because she saw that the girls met. She tells them everything they already knew about him and says that she's been watching him walk up and down the street for the last hour, and I wrote, "No wonder where Kidia gets it."

Becca: Oh, yes. Also, how good looking is this man?

Molly: Right? I mean he's got to be hotter than Bingley.

Becca: I mean Darcy is supposed to kind of be hotter than Bingley.

Molly: He's got to be hotter than Darcy.

Becca: He is supposed to be like HOT!

Molly: HOT

Becca: He is a man in uniform and all these ladies are just like, "Oh, wow!"

Molly: Yeah. So, the girls want to keep watching out the window, but the only people that walk by now in comparison are "stupid and disagreeable" in their opinion. So, Mrs. Philips says that a few officers are actually coming by for dinner the next day, and she would have her husband invite Mr. Wickham if all the girls will also come to dinner. And they're all very excited by this [00:44:00] prospect. Then, there's a more about Collins being overly polite, like, "Thank you. Thank you so much for letting me into your home when you don't even know me," blah blah blah. And Mrs. Philips is like, "It's okay."

Becca: We're chill, dude.

Molly: Yeah. So, then they walk home and Lizzie asking if she noticed what happened between Wickham and Darcy. And Jane did notice, I think. It says, "Though Jane would have defended either or both had they appeared to be wrong, she could no more explain such behavior than her sister." So, I think she noticed and was also confused by it. Additionally, I like the description of Jane as would have defended either or both. I thought that was very Bingley of her.

Becca: Jane's sort of defining traits in this book. Other than the fact that everyone talks about how hot she is, I would say is the fact that she is somewhat introverted and just absurdly kind and fair.

Molly: Yeah.

Becca: And so, there's this line about how she always sees the good in people and she's wanting to be like, "Oh, no, Lizzie, there wasn't drama. You imagined it," but if Jane saw that something went down, [00:45:00] then like--

Becca and Molly: Something went down!

Molly: Then when they get back, Collins tells Mrs. Bingley that aside from Lady Catherine and her daughter, he had never been a more elegant woman than Mrs. Philips where she not only met him with the utmost civility but also invited him to dinner the next night. And then, that's the end. That's the cliffhanger that we end on. What's going to happen at dinner? I don't know.

Becca: Yeah. Also, [in a British accent] Catherine de Bourgh! Yeah, that's the end of these chapters. So, part of the reason I cut it down to three chapters this time instead of four is because these are long chapters.

Molly: Meaty.

Becca: Yeah, they're meaty. There was a lot of new information and a lot of new characters that we met pretty immediately.

Molly: My brain is broken.

Becca: And very specifically, I wanted to give Mr. Collins some breathing room because I just live for Mr. Collins. [laughs] He's so funny.

Molly: He's such a weirdo.

Becca: He's so weird, which is why I enjoy his presence in this book so much. It is so ridiculous.

[00:46:00] But that brings me to my study questions, which are sort of related to these three chapters and the new characters specifically. So, I said we really met three new characters in this chapter. Collins, Wickham, and Mrs. Philips. What are your first impressions, and very specifically, particularly with Collins and Wickham, how do those two differ so far?

Molly: Well, I don't think Collins is hot. I think that Collins is maybe a little homely and annoying. I think that the girls are like "whatever" with him. And he's their cousin.

Becca: Yes, he is their cousin.

Molly: So, that's weird. And then, Wickham is this new mysterious hot man. And I'm getting the sense of this kind of a small -- while there are multiple towns in this area, they're all small towns, like if you haven't seen someone before--

Becca: It's definitely a big deal.

Molly: Yeah, it's a big deal too. Oh, there's a new guy in town. So, Wickham has a lot of potential for them and I think that Collins is like their annoying cousin that is coming to visit and is also taking all **[00:47:00]** of their land when their dad dies. That's their difference. And Mrs. Phillips is my new favorite character. She's Mrs. Bennet's sister, but she is honestly so much better than Mrs. Bennet. She's their cool aunt.

Becca: And she is so their cool aunt. She's chill and gossipy and fun. But she doesn't have Mrs. Bennet's nerves.

Molly: Right. She's just like, "Let's talk. I will throw a dinner. You guys come. I will invite the hot boys that you like."

Becca: Yes. Also, I mean, she is the aunt that Kidia goes to, to go flirt with soldiers.

Molly: Right, which she approves.

Becca: Which, in the time period is not-- I don't think is supposed to be the best thing. But also, I'm here for it because Kidia are two cute teenage girls, they deserve to flirt with soldiers.

Molly: I remember in a previous episode, we decided that Lydia is 15.

Becca: Mm-hmm.

Molly: So, would that make Kitty 16?

Becca: I think about maybe 17. They're in that range.

Molly: Cool. They're like real full adults. Not adults, but they're full humans.

Becca: Oh, yeah.

Molly: They're not eight years old. [00:48:00] So, this fine in my opinion. That's all I have to say on those.

Becca: Great. So, I said we got a lot of mentions of [in a British accent] Lady Catherine de Bourgh. And I wondered what your predictions are in terms of like, what do you perceive of her and her daughter at this point?

Molly: I'll start with her daughter because I think I have more thoughts on that. I imagine that her daughter is going to be some sort of competition in some way for one of these girls. I don't know how. I really want Mr. Collins to go for her daughter, but it seems like he's not going to. So, I don't know what's going to happen there. Is she in a wheelchair? Or is she just going around on her carriage all the time?

Becca: I will decline to comment.

Molly: Okay, because I'm kind of picturing like Nessa in Wicked, like rolling up, and she's super beautiful and makes the sisters all jealous. That's just one thought that I had for her. But I think that she's like the hottest. If anyone's is going to be [00:49:00] competition for her, it's Jane and I want to see what happens there. As for Lady Catherine, Catie, de Bourgh, I don't know. She's really rich. That's what we know about her. And she's noble. So, I feel like, one, if we ever get her in the same room as these girls-- because in my brain this story doesn't happen outside of Longbourn, Netherfield, and Meryton. I don't see us leaving those places and I'm going to be very shook if we do. But if we ever get them in the same place, I feel like Mrs. Bennet's going to hate her, and Mr. Bennet will have nothing to say

Becca: Dope. Also, really quick two-word answer to this. Based on what you know now who would you cast as [in a British accent] Lady Catherine de Bourgh in a movie?

Molly: Oh my God. Gwyneth Paltrow.

Becca: Okay. So, I wanted to go back a little to how now we have a face on this inheritance drama and this is, again, such a huge part [00:50:00] of romance in this time period, because women really need the money. I know I keep making you talk about economics. [crosstalk]

Molly: No, but it's not even that. It drains the life from me to think that there is a possibility of one of them marrying Mr. Collins because it will help them keep the estate. That just drains the life from me.

Becca: It's a tough situation. I think it's so well put. He can't help the fact that he's inheriting.

Molly: But he's not mad about it either.

Becca: But if he could, would he stop it?

Molly: No, of course not.

Becca: It really just does show how dire the straits are for women in these time periods.

Molly: And it makes a lot of sense, his plan makes sense. It does. I would probably offer the same thing, but it would not be a love marriage, it would be a money marriage. And I would want my wife to still go out and date other people, which would not fly in this time period.

Becca: It's a brutal, brutal thing.

Molly: Also, he's such a doofus.

Becca: For real. **[00:51:00]**

Molly: I feel like-- now that I'm picturing him as like kind of baby faced, but still with a mustache and just like--

Becca: Oh my God! Like a peach fuzz!

Molly: Yeah, yeah. Oh, it's so creepy. And he just like kind of potters it around and he like talks a lot, and they're like, "Uh-huh, uh-huh." And he's like, "Oh, did you know?" And they're like, "I didn't know but I will pretend not to for you." Argh. But I don't hate him. It's not his fault. That's just who he is. I don't hate him.

Becca: Oh, Mr. Collins. Before we go into our next question, just our ending thoughts on Mr. Collins. I'll just say, we feel for him. It's not his fault he's kind of homely and uncharming. He's trying. And he doesn't seem like a bad dude.

Molly: He didn't ask for this money.

Becca: He didn't. The next question I had is I wanted you to give me a prediction for what you think is going on between Darcy and Wickham.

Molly: All right. So, my brain went a lot of different places. I was like, "Ooh."

Becca: I'm going to react to none of it. I just want to get this on the record.

Molly: So first, I thought maybe there's like they had a past feud with a woman, but I also like to think that Darcy's never been able to get a woman, **[00:52:00]** so maybe not. Then, I thought maybe it has something to do with money, but what I would like-- I might just be making this up on the spot. I'm going to just make a plot for them. They are distant relatives and their families have been feuding for decades and decades, and one of them murdered the other one's brother. No, no, I'm just doing Romeo and Juliet.

Becca: Yeah, I was going to say two households, both alike in dignity.

Molly: So, but the family's feuding-- No, I feel like it's got to be a girl. I tried. But I feel like it's got to be a girl, and I think Wickham probably stole away Darcy's love when they were like 18, maybe they're like

childhood best friends or something. And Darcy has never forgiven him and hasn't seen him since then because Wickham and this girl got married and are in love, and then-- oh, maybe she's dead. Maybe she died. And so that's why he's an eligible bachelor now. [00:53:00] And Darcy still hates him and he's kind of just embarrassed because you can't help who you fall in love with.

Becca: Cool. We will take that as your prediction on the record for what happened between them.

Molly: Great.

Becca: So, then my last question for you before we get to my standbys, what are your predictions for dinner?

Molly: Oh my gosh, Kidia is going to be in heaven.

Becca: Yes.

Molly: Just like all of the officers are going to be there, they're just going to be dying. I think Lizzie and Darcy are going to be sitting across from each other. Is Darcy invited to dinner?

Becca: Do you want me to tell you?

Molly: No, don't tell me. I don't know if Darcy is invited to dinner. I just realized maybe Darcy won't be there. Oh, my God, and if Darcy's not there, then Bingley won't be there, and if Bingley's not there, then Jane might flirt with someone or someone might flirt with Jane. And then, she's going to be conflicted. And I bet Wickham flirts with her.

Becca: All right, we're putting that on the record as your prediction. So, obviously, my last three questions for you are, what is the funniest quote?

Molly: There were so many. This is a quote from [00:54:00] our good friend, Collins. "They arise chiefly from what is passing at the time." And-- oh, should I do your voice?

Becca: Yeah, go for the voice.

Molly: [in a really bad British accent] "They arise chiefly from what is passing at the time, and though I sometimes amuse myself with suggesting and arranging such little elegant compliments as may be adapted to ordinary occasions, I always wish to give them as unstudied an air as possible."

Becca: [chuckles] [crosstalk] fuck boy move. I love it.

Molly: Truly.

Becca: All right. What's your biggest question moving forward?

Molly: What the fuck happened between Darcy and--

Becca: Wickham.

Molly: --Wickham.

Becca: And who wins this stretch of chapters?

Molly: Oh, Mrs. Philips.

Becca: Yes, girl!

Molly: She's so good!

Becca: She is on it. She is wing-manning up a storm.

Molly: Yeah. I love her.

Becca: All right, cool. That brings us to the end of this episode of Pod and Prejudice. Until next time, stay proper and find a husband.

[Pod and Prejudice theme music]

[00:55:00]

Becca: Special thanks to our newest patron, Teresa.

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