

**Molly:** Hey, everyone. Before we begin, we want to thank our newest patrons Michael and Alex. Welcome to the team. And a very special shoutout to our patron, Katie, who upgraded their pledge. If you want to be like these awesome people and get access to our notes, outtakes, bonus episodes, and more, head on over to [patreon.com/podandprejudice](https://patreon.com/podandprejudice). Don't forget that we also have a merch store. And the link for that is in the episode description. We've got mugs, T-shirts, masks, pretty much anything you could put our logo on, and we're working on some new designs. So, be sure to check out the link in the episode description.

By the way, just a little addendum to next week's assignment. At the end of this episode, Becca assigns me the next three Chapters 29 through 31. That's a lie. Actually, the next chapters that we're going to be covering are just 29 and 30. They are juicy, there's plenty to cover. So, that's what we're going to be doing. Don't listen to us at the end of the episode. I mean listen to us, but you know what I mean. Now, enjoy **[00:01:00]** today's episode covering Chapters 26 through 28 of *Sense and Sensibility*.

[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 26 through 28 or Volume II Chapters 4 through 6.

**Becca:** You've got it. You've got it.

**Molly:** I got it. Listeners, Becca and I had recorded a bunch of backlog episodes and now, we're recording the next episode to release. So, we have not recorded together in two months. This is going to be wacky.

**Becca:** It's going to be a little loose. You have to understand, you guys didn't go on hiatus, but we did.

**Molly:** Yeah.

**Becca:** I feel like I'm coming back from summer vacation right now.

**Molly:** Yeah, it's super weird.

**Becca:** [laughs] Well, let's tell our listeners a little bit about us. I, Becca, have **[00:02:00]** read many a Jane Austen.

**Molly:** And I, Molly, have read only *Pride and Prejudice* and I did that in Season 1 of this podcast. So, if you want to hear that, you can check that out. But right now, we are talking about *Sense and Sensibility*. We are getting into the meat and potatoes of this book.

**Becca:** The drama. [laughs]

**Molly:** I feel like the men--

**Becca:** [laughs]

**Molly:** The men? Just that's all I have to say really is, the men.

**Becca:** Oh, my God. Yes. Wait, the men?

**Molly:** The Men. I just because and I feel we talked about this before. But in *Pride and Prejudice*, it was really about the romantic relationships that Lizzie and Jane had and mostly Lizzie. But this one is, it's about Elinor and Marianne. Because the men are just questionable-

**Becca:** [laughs]

**Molly:** -all around.

**Becca:** Yes. Part of the reason that *Pride and Prejudice* is a more romantic book in a lot of ways than *Sense and Sensibility* [00:03:00] is Mr. Darcy has a little bit of an easier time. That being said, at this point in the book, you did hate Mr. Darcy a lot.

**Molly:** That's true. That's true.

**Becca:** So, there's a lot of book left.

**Molly:** You're right.

**Becca:** But you are correct in saying the fuckery is next level.

**Molly:** The fuckery is truly next level. These men--

**Becca:** I feel like there's two alternative titles to these chapters. One is These Men. Men?

**Molly:** Men?

**Becca:** Men. Actually, the title would specifically The Men, and then the other one which is a bit more descriptive. I feel like it's the subtitle. The Ghosting of Marianne Dashwood.

**Molly:** I think it's the ghosting of Marianne Dashwood: Men?

**Becca:** Or, is it Men, the ghosting of Marianne Dashwood?

**Molly:** Men:-- No, Men?; [laughs]

**Becca:** I'm picturing it like playbill.

**Molly:** Yeah.

**Becca:** What's it Samuel-- Oh, my God, what's the name of that? Samuel French.

**Molly:** Yeah.

**Becca:** And it just says--

**Molly and Becca:** [00:04:00] Men.

**Becca:** Big letters with a--

**Molly and Becca:** Question mark.

**Becca:** Then, underneath that in [crosstalk] letters--

**Molly:** [crosstalk] Marianne Dashboard.

**Molly:** The Ghosting of Marianne Dashboard.

**Molly:** That's the name of the play that I'm going to write based on this. Actually, while I was reading this, this time, I did think of a play title. Hold please.

**Becca:** Okay.

**Molly:** Did I write it down in the notes, though? When we find my play title, I will let you know, and if we don't find my play title, then it's going to be Men: The Ghosting of Marianne Dashwood.

**Becca:** That's a fantastic play title. It'll have to be somewhat based on *Sense and Sensibility*.

**Molly:** Yes, it will.

**Becca:** I want to hear about this play later, but for now, we're going to hear about this medium to tell this story.

**Molly:** The original.

**Becca:** Yes, exactly. And oh, boy--

**Molly:** And oh, boy, let's dive into it with Chapter 26. We are going to London. So, Elinor is in the carriage and she's having this moment of like, "How did I get here? I didn't want to be here. What am I doing?" But she's watching Marianne, and Marianne's so excited [00:05:00] for the possibility of seeing Willoughby and she's living vicariously through her, being like, "Oh, that I had that much hope for my loved situation." Oh, how the turntables in these chapters.

**Becca:** [laughs] What is that phrase? Well, well, well. How the turntables--

**Molly:** Yeah. [laughs]

**Becca:** Yes, suddenly, Elinor is moping.

**Molly:** Moping. But the way that it's like first flipped that way, now, Elinor is moody, and then by the end she's like, "Hey, my situation is not so bad." [laughs]

**Becca:** Ooh, yeah, it's a rough couple of chapters. It's a tough couple chapters for Marianne Dashwood.

**Molly:** Tough, tough luck for Marianne. So, Elinor is sure that on this trip, Willoughby's true intentions will be revealed. She says to herself, if she finds that he isn't fully in it with Marianne, she will convince Marianne to see that and if she finds that he is [00:06:00] fully in it, then she will endeavor to not compare herself to Marianne and to just be happy for her sister.

**Becca:** Mm-hmm.

**Molly:** What a good sister she is?

**Becca:** Yeah, she's trying her best.

**Molly:** She's trying her best. So, they travel for three days and the whole time Marianne just ignores Mrs. Jennings. So, Elinor has to be extra nice to make up for Marianne's behavior, which is classic. They get to the house and they're put up in Charlotte's room. Charlotte is Mrs. Palmer. In the room, there's some artwork by Charlotte, who's apparently very talented, and I just wanted to note that, I feel everyone thinks that Mrs. Palmer's super silly and stuff, but she's got this beautiful artwork that she made in university or whatever.

**Molly:** Well, remember that these women have not much to do in their days except prepare themselves to be properly lady like for men. So, they have to develop accomplishments. Marianne's [00:07:00] number one accomplishment is very clearly, she's an amazing musician. Mrs. Palmer is actually pretty good at art. So, Mrs. Palmer is kind of a catch. She's wealthy, she's young.

**Molly:** She's cute.

**Becca:** She's accomplished. But she's just impossible for Mr. Palmer, who is also impossible. So, it's a bit of a tragedy there.

**Molly:** Yeah. I just they're not well matched. That's for sure. So, Elinor sits down to write home and Marianne sits down too, and Elinor is like, "I'm writing to mom. So, you don't have to yet." Marianne's like, "I'm not writing to mom." Elinor's like, "Oh, I guess, she's probably writing to Willoughby." She notices that there's a W in the address and it's going by two-penny posts, which I'm assuming is like the local mail. So, she's like, that must be going to Willoughby. Therefore, they must be engaged, which yet again, I don't understand the connection that everyone's making between them. Basically, they're texting. So, they're assuming they're dating.

**Becca:** [00:08:00] Yeah, basically, it's like, Marianne is taking her phone, and she gets a text or she's looking at her texts from Willoughby, or looking at his Instagram and texting him in the corner being like, "Excuse me," and leaving the table to call him and stuff.

**Molly:** Mm-hmm. Ah, fine.

**Becca:** The decorum of the day, it's actually pretty significant, because remember how Lydia was treated when she was seen "putting herself too out there," and the pity that Jane was met with when she was seen as having been scorned by Bingley?

**Molly:** Mm-hmm.

**Becca:** Both were pretty disastrous for women in this time period.

**Molly:** And Marianne has both of those things going on in these chapters.

**Becca:** Yeah.

**Molly:** Oh, honey.

**Becca:** Yeah.

**Molly:** Ah.

**Becca:** Molly's eyes just like bugged.

**Molly:** I was already stressed, but I didn't even think about-- In classic me fashion, I didn't really think about the societal implications.

**Becca:** The Economics of Dating in Jane Austen. Graham, the sting? [The Economics of Dating theme] [00:09:00] Now, it's the Economics of Dating in Jane Austen a little, but it's really like the patriarchal society of the Jane Austen characters. Graham, give us a sting for that. Make it really ugly. [ugly sound] We hate it.

**Molly:** We hate it.

**Becca:** But Elinor can't possibly fathom that Marianne is being stupid enough to put herself this out there with a man if he hasn't professed his love to her.

**Molly:** Hmm.

**Becca:** Similar to more traditional moms being like don't sleep with the guy on the first date, because then they'll lose interest in you.

**Molly:** Which we think that Marianne maybe already did that.

**Becca:** Yeah, and that's implied.

**Molly:** Which, scandal.

**Molly:** Escandele! Escandele, Escandele. [sound] I've missed my Graham sting.

**Molly:** [laughs] So, the rest of the day, Marianne seems really anxious like waiting for a letter or whatever. Elinor is glad that Mrs. [00:10:00] Jennings is mostly in her own room. So, she can't witness it and be classic Mrs. Jennings, like making a big scene out of it. There's a loud knock on the front door, and Marianne gets so excited, she is so certain that it's Willoughby. She is just ready to throw herself into his arms, when enter Colonel Brandon. [laughs]

**Becca:** Oh, God. Poor Brandon!

**Molly:** I want us to picture this for a minute. So, Marianne, hears a knock at the front door, and she jumps up, and she goes to the door of the room at the end, thinking that Willoughby is about to enter. She's salivating. The door opens. It's Colonel Brandon, and she just burst into tears and runs out of the room. Colonel Brandon is just left standing there being like, "Is your sister sick?"

**Becca:** Yeah. You've basically surmised it. It's so funny, but it's also so terrible. Poor Brandon!

**Molly:** He's just [00:11:00] smitten with this girl who literally looks like she's going to vomit whenever she sees him.

**Becca:** It's not even his fault. It's just that he's not this other guy who's ignoring her.

**Molly:** Ah, ah, man! Yeah. Oh, my poor heart! Colonel Brandon really resonates with me a lot.

**Becca:** He's a good egg. If the theme of the book so far has been men, then Colonel Brandon is the exception that proves the rule.

**Molly:** Yes, Colonel Brandon is men, period.

**Becca:** Men!

**Molly:** Men!

**Becca:** Good men. Good Men with good masculinity.

**Molly:** Yeah, positive masculinity in Colonel Brandon.

**Becca:** We love positive masculinity.

**Molly:** Let's just take a minute to remember that Colonel Brandon has a daughter, and maybe a sick sister, and dead brother, he's got a lot going on right now. So, poor thing. Elinor is disappointed for Marianne that it's not Willoughby, but she feels really bad for Colonel Brandon.

**Becca:** [laughs] Elinor is [00:12:00] all of us in this moment.

**Molly:** Yeah. She's like, "Oh, no."

**Becca:** We feel stressed on behalf of Marianne, but also, "Oh, Brandon. No!"

**Molly:** Her best friend. Her boy.

**Becca:** Yeah, they're besties. Now, you see it, right?

**Molly:** I still ship it, but I see it. Yes.

**Becca:** Yes. Yes.

**Molly:** So, they awkwardly make small talk. Neither one of them is actually saying what's on their mind because clearly Colonel Brandon's upset and clearly Elinor's awkward, and they both want to talk about Willoughby, but no one's going to say it. Finally, she asks, if he's been in London this whole time, and he says, he has and Elinor then remembers the circumstances of his leaving Barton. I had also forgotten about the circumstances which is why I decided to remind us all that he's got a lot going on.

**Becca:** Yes, I was going to say, if you remember, listeners, Brandon left Barton, basically last minute, they were about to go to the lakes, and he was the key to the house that they were going to go to, and he had to go in [00:13:00] some sort of emergency that he wouldn't tell anybody about and Mrs. Jennings had a lot of theories as to what that emergency was, whomst?

**Molly:** Whomst? Which by the way, people have asked for that on a T-shirt and I am working on it.

**Becca:** I really want that on a T-shirt.

**Molly:** Yeah, I'm working on it.

**Becca:** Or, just like a pair of juicy sweat pants-- [crosstalk]

**Molly:** Oh, my God with 'whomst' on the butt? Oh, my God, if only TeePublic had sweat pants on the menu.

**Becca:** TeePublic, this is just a public call. If we get enough of our listeners to request-- No, please don't. Actually, this is an abomination that I'm putting out into the world.

**Molly:** When Elinor remembers that the circumstances of his leaving were kind of strange, she fears that maybe he's going to think she was prying or trying to find out why he left when she asked that. But Mrs. Jennings comes in at this point and she is thrilled to see Brandon. She says she's so sorry she didn't call on him sooner. She's just been super busy with her estate, and I just want to say that what a bad ass woman, running her [00:14:00] estate.

**Becca:** She's the second woman we have seen running an estate in Austen novels.

**Molly:** It was her and--

**Molly and Becca:** [in a British accent] Catherine de Bourgh!

**Molly:** Yeah.

**Becca:** Oh, boy.

**Molly:** Wow. TBT. Dame Judi Dench.

**Becca:** Indeed, indeed. [laughs] It's been a while since we've been able to do that.

**Molly:** I know that. Actually, [coughs] my voice.

**Becca:** But Mrs. Jennings is a much more positive person than Lady Catherine de Bourgh and she just-- Yeah, she owns her own estate. She's got two married daughters. She's just living luxuriously and getting in everybody's business.

**Molly:** Yeah, what a queen. So, she asks how he knew that she was going to be in town, and he says, he was dining with the Palmers and they told him, and they said, they're going to come by tomorrow or that they'd be hearing from them tomorrow. Then, she goes on about how she brought Elinor and Marianne with her. I wanted to read this part.

**Becca:** [00:15:00] Oh, do it.

**Molly:** Okay. So, this was maybe one of my funniest quotes. "Well, Colonel. I have brought two young ladies with me you see, that is you see but one of them now, but there is another somewhere, your friend, Ms. Marianne, too, which you will not be sorry to hear. I do not know what you and Mr. Willoughby will do between you about her. It is a fine thing to be young and handsome. Well, I was young once, but I was never very handsome. Worst luck for me. However, I got a very good husband and I don't know what the greatest beauty can do more. Ah, poor man. He has been dead these eight years and better. But Colonel, where have you been to since we parted?"

**Becca:** Mrs. Jennings is such a queen. This is a hot take, but she's amazing.

**Molly:** No, I love her so much and the fact that she started this out by being like, "By the way, the girl you like is somewhere around here. I don't know what you and her boyfriend are going to do about that?"

**Becca:** Oh, God! She's a peak in the Regency era for what a woman can be. She's wealthy, everyone's married off. She's got her own [00:16:00] estate. She's chilling. No one's telling her what to do, she can say whatever she wants not given two shits.

**Molly:** The energy that I got from this bit was like 50% Molly Weasley and 50% Arthur Weasley. Do you know the vibe that had like she's a little bit more over the top than either of them, but in terms of like--

**Becca:** Combining the maternal bubby energy of Molly with the quirkiness of Arthur?



**Molly:** Yeah, like the lack of filter and just like general eccentricities.

**Becca:** Yeah, I get that. I get that.

**Molly:** So, Marianne reenters, and Colonel Brandon gets all quiet and then leaves, which is sad. The next morning though, Marianne is in a good mood again, which is great. Mrs. Palmer arrives. She is thrilled to see them but she is angry with them that they didn't accept her invitation, which I had forgotten about. She had literally just invited them to London and they were like, "No way." Then, her mom invited them, and [00:17:00] they were like, "Okay."

**Becca:** Well, she didn't invite them to London per se. She invited them to her estate.

**Molly:** Oh. Okay. All right. All right. Either way, rude.

**Becca:** Still, it's like, "Oh, you have time to go to my mother's Manhattan apartment, but you don't have time to visit me in The Hamptons, hmm? Hmm?"

**Molly:** Yeah, exactly. I would much rather go to The Hamptons. Damn.

**Becca:** Everyone would prefer to go to The Hamptons. But London and the countryside are different than Manhattan and the Hamptons. Well, actually, you know what? I take this back. I was going to say neither one smells like garbage in Regency era, England. But I bet both of them smelled like garbage all the time.

**Molly:** Yeah, they didn't have proper sewage.

**Becca:** Exactly. So, never mind. Never mind. I take it back. I bet you can't escape it in London either. So, I take it all back.

**Molly:** [laughs]

**Becca:** Love modern plumbing.

**Molly:** We love modern plumbing.

**Becca:** We stan modern plumbing, okay?

**Molly:** [laughs]

**Becca:** We stan it.

**Molly:** [00:18:00] Stan modern plumbing forever, yes.

**Becca:** [laughs] Yes, queen! Go down that pipe. [laughs]

**Molly:** Oh, no!

**Becca:** [laughs]

**Molly:** Oh, my goodness. All right. So, this part was really funny. Mrs. Palmer goes, "Oh, Mr. Palmer would be so happy to see you. What do you think he said when he heard of your coming?" I forget what it was now, but it was something so droll. She just always says that he's the funniest person on-- Honestly, does she really love him, because if she genuinely believes that he's the funniest, then good for them. I know that I said she was going to crack any minute now though, and I want to continue on with that vibe. But I feel like--

**Becca:** I won't answer you.

**Molly:** Okay, great. All right. Okay. Then, they spend a few hours of what Mrs. Jennings would call "comfortable chat," which is basically Mrs. Jennings asking lots of gossipy questions, and Mrs. Palmer just laughing at everything. Then, they all decide to go shopping, and the whole time that they're out, Marianne is looking around, searching for [00:19:00] Willoughby in the crowds, she's anxious to get home in case Willoughby stops by. They get home and he has not stopped by and she's like, "That's weird." Elinor's like, "Yes, it is weird," because if she hadn't known for certain that he was in London, she wouldn't have written to him by the local post, which is what we saw her do. She would have written to Combe instead. If he is in town, then it would make sense for him to write back. So, what's happening here? Elinor has got her gears turning. She's like, "What's going on?"

**Becca:** Have you ever had a friend get late-term ghosted?

**Molly:** Yeah.

**Becca:** It's brutal. I have a thing with ghosting. I think social etiquette dictates that you can ghost after the first date, because there's a lot of mutual ghostings that happen after first dates. Unless you slept with the person in which case, that's rude. But second day and onwards, [00:20:00] I believe leaving someone just completely in silence is rude and not okay. If you get to date three or date four, and you've been seeing this person for weeks, that is getting towards cruel. But I have seen people get "ghosted" in two months in dating. It's a horrible thing to go through.

**Molly:** Yeah, that's terrible.

**Becca:** I want to say that's never happened. But it happens to people, and it's just like-- Listeners, don't do that and don't let yourself be treated that way.

**Molly:** Hell yeah!

**Becca:** It is not okay, if you're getting intimate with a person, and this person is going out to dinner with you, going into public with you, kissing you, telling you things about themselves, and then one day they just go like radio silent, you do not deserve that. You deserve better and you've got to just dump them. You just got to send them a text message saying, "This was really rude, how you just blew me off completely. I'm moving on. Thank you." Don't do it after [00:21:00] 24 hours though, because it's just possible the person is not checking their phone much. That's not ghosting. That's being a bad texter.

**Molly:** What do we think constitutes ghosting like several days, a week with no contact?

**Becca:** I would say, it depends on whether or not you've reached out.

**Molly:** Yeah, oh. It doesn't count as ghosting if you haven't texted them either, because [laughs] you've mutually ghosted each other.

**Becca:** If you have been hanging out for a while, and neither one of you text for a while, that's a problem. But if the person says they'll text, and they don't text, and you reach out three or four days later, and you're like, "Hey, I haven't heard from you." And then, they don't text back within 48 hours, that person should be dead to you.

**Molly:** Yeah. So, Marianne, I think, should-- and we're going to get there, but I think that she should send them a text saying, "That was really rude of you. I'm moving on to Colonel Brandon"? But well, we'll get there. So, Elinor [00:22:00] thinks to herself that this is her mother's fault for allowing them to get engaged, which again, I don't know why everyone thinks that they are engaged. The rest of the day, Elinor is just playing whist with Mrs. Jennings and her elderly friends, and Marianne just paces back and forth. She'll pick up a book, try to read, throw the book aside dramatically, and just continue pacing back and forth, and it is entirely on brand for her, and that is the end of that chapter.

Chapter 27. The next morning at breakfast, Mrs. Jennings comments that, if the weather stays nice like this, then Sir John will not likely leave Barton this week, because he doesn't want to lose a day of sport. They're talking about hunting, correct?

**Becca:** Yes.

**Molly:** Okay, great. This brightens Marianne's mood because she thinks maybe that's why Willoughby isn't answering. Maybe he's enjoying the sport in the countryside in the nice weather.

**Becca:** Honey. He probably just has been really busy with [00:23:00] work. That's why he hasn't gotten back to me. No, dump his ass!

**Molly:** Dump his ass! Have you seen those TikToks by that guy?

**Becca:** I love him so much.

**Molly:** Dump their ass!

**Becca:** [unintelligible [00:23:11] where he was like, "Does he tell you your juicy every day? If he doesn't, then dump his ass!" and I was like, "Tell me I'm juicy."

**Molly:** [laughs] Becca, you're juicy.

**Becca:** Thank you.

**Molly:** You're welcome.

**Becca:** Thank you. He also told me, I was juicy, too. So, don't worry. He's still around. I haven't broken up with my boyfriend without telling him.

**Molly:** Mike is a good egg. No need to dump his ass!

**Becca:** [laughs] Hey, guy on TikTok whose name I don't know, but who constantly tells me to dump his ass! if you want to come on this podcast, we would love to have you.

**Molly:** This whole section, honestly, cracked me up because Marianne just won't shut up about the weather for the rest of the chapter. She thinks, maybe tonight, it's going to start getting colder, though. Then, Elinor doesn't want Mrs. Jennings to know why Marianne is suddenly so concerned with the weather.

**Becca:** [laughs]

**Molly:** So, she's like, "Well, at any rate, [00:24:00] I'm sure Sir John and Lady Middleton will be in town by the end of next week." Mrs. Jennings agrees saying that, Mary always gets her way. Mary being--

**Becca:** Not Betty.

**Molly:** Not Betty.

**Becca:** [laughs]

**Molly:** But also, the fact that her name is Mary, and I know that Jane Austen tends to name her "boring characters Marianne" by tends to-- I mean she named one Marianne, that makes me got a good idea of--

**Becca:** Without giving too much away. There is an interesting Mary coming in later books.

**Molly:** Oh. Anyway, Elinor thinks that Marianne will now write to Combe because she thinks that he's in the country, but she doesn't see a letter leave the house. It says, "Marianne was in spirits. Happy in the mildness of the weather and still happier in her expectation of a frost." Mrs. Jennings spends the morning leaving cards at her friends' houses, letting them know that she's in town. and Marianne spends the whole time commenting on the weather.

This next section, I wasn't entirely sure what it was trying to say. [00:25:00] Basically, it's just saying that Mrs. Jennings is very kind to them, and the accommodations are very comfortable, but they also don't leave the house super often or at least Mrs. Jennings doesn't leave the house super often. So, they're hanging out with her a lot.

**Becca:** They're bored.

**Molly:** And I think they're bored. They're bored.

**Molly:** Yeah, they're bored. They're not hanging out in society much.

**Molly:** Got it.

**Becca:** And haven't go to a lot of places for dinner.

**Molly:** Got it. Okay. That's what I was like getting but I had to read it honestly like six times. This was a wordy section. So, Colonel Brandon comes by every day to "look at Marianne and talk to Elinor."

**Becca:** The pain of being so into someone and not being able to talk to them like being so into them that you can't talk to them.

**Molly:** I have experienced that. Yes, thank you.

**Becca:** And just talking to the person next to them the whole time?

**Molly:** Yes.

**Becca:** Colonel Brandon is in his 30s.

**Molly:** Yes.

**Becca:** Is that what's in store for us?

**Molly:** Yes. For me, at least. I relate to Colonel Brandon [00:26:00] so much, I feel like the amount that I related to Darcy in *Pride and Prejudice*, which, dear listeners, has been more so lately than not. I feel like I also relate to Colonel Brandon a lot.

**Becca:** You're such a fucking Darcy.

**Molly:** I'm such a Darcy. [crosstalk]

**Becca:** You're also a Marianne in some moments.

**Molly:** Oh, sure. And later on in this chapter, I will comment on that as well. Elinor loves talking with Colonel Brandon, frowny face, but she sees that his feelings for Marianne are only increasing. They've been there a week, when a cart arrives with Willoughby, while they are out and Marianne is stressed that she missed him. From that moment on, her mind was never quiet. The expectation of seeing him every hour of the day made her unfit for anything.

**Becca:** He liked a pic on my Instagram!

**Molly:** Listen, the amount that I relate--

**Becca:** The lies you tell yourself about why you're putting on makeup that day?

**Molly:** Listen, I don't even tell myself lies.

**Becca:** This is why you're a Marianne and I'm an Elinor. When I have a crush, which as of [00:27:00] current is mostly on my boyfriend and I don't hide, but when I have a crush. I'm like, "Oh, yeah, you know what? I feel like it's a day to feel good about me." Then I'll do my hair, put on perfume. And I'm like, "Bitch, you know you're seeing him today?"

**Molly:** Yep.

**Becca:** "What are you doing?"

**Molly:** Yep. I would be like, "Oh, my God, oh, my God, [laughs] I'm like stressing out [crosstalk]"

**Becca:** [laughs]

**Molly:** Anyway, back to Jane Austen. Marianne stays home while everyone else goes out just in case they he comes by again. But when Elinor returns, she sees that, in fact, Willoughby has not come by. A letter arrives later that day, and Marianne's like, "Oh, my God, is it for me?" And the servant's like, "It's for Mrs. Jennings." Marianne's like, "I don't believe you," and picks up the letter, and she's like, "Damn it. It's actually for Mrs. Jennings. That's annoying." Elinor asks if Marianne is expecting a letter, and Marianne is like, "No, not really." Elinor is like, "You don't trust me?" Marianne is like, "You can't say that. You don't trust anyone." Elinor is like, "I've got nothing to [00:28:00] tell." That's a fucking lie, Elinor Dashwood. And that is the title of the play that I'm going to write about *Sense and Sensibility*. Elinor Dashwood, You're a Fucking Liar.

**Becca:** Colon Men?

**Molly:** Or, like, You're a Liar, Elinor Dashwood. It's like something like that.

**Becca:** Elinor Dashboard is a Goddamn Liar.

**Molly:** Yeah. It's got like roll off the tongue like that. Elinor Dashwood's goddamn liar. I love that.

**Becca:** Got to get the rhythm of *John Tucker Must Die*.

**Molly:** Exactly. Or, the ones that I'm thinking of is like, after your age, you've brown or whatever it is. [crosstalk]

**Becca:** Oh, yeah.

**Molly:** Yeah.

**Becca:** I got you.

**Molly:** You're a liar Elinor Dashboard, but that doesn't sound good. So, Elinor Dashboard is a goddamn liar. Sounds really nice.

**Becca:** All right. Yes, it is. But she is a goddamn liar.

**Molly:** She's a goddamn liar. What do you mean I've nothing to tell?

**Becca:** She's like, let me hide everything away and then I'm just going to keep all of my emotions just like in this little bucket than I'm going to carry around with me everywhere and I'm going to be like, "I'm not holding a bucket."

**Molly:** It's like that John Mulaney quote.

**Becca:** Oh, well, I'm just going to keep my feelings right here and then one day I'll [00:29:00] die.

**Molly:** [laughs] Yeah, exactly. Then Marianne is like, "Nor I. Our situations are then alike. We have neither of us anything to tell because you communicate and I conceal nothing." She's being sarcastic. She's saying, you "communicate."

**Becca:** I think, she is saying that she doesn't have anything to hide. And that Elinor is hiding that stuff from her, but won't ever tell her. She's still denying that she has a secret.

**Molly:** But why does she say, you because you communicate? You haven't you have nothing to tell because you communicate. The energy that I got is like "constantly talking isn't necessarily communicating" from *Eternal Sunshine of the Spotless Mind*. She's saying like, yeah, you don't have anything to tell because you only-- you communicate, but you don't actually talk about your problems or something like that. Does that make sense?

**Becca:** Yeah.

**Molly:** But basically, yes. Elinor is like, "Yeah, I can't defend myself. I'm a fucking liar." She doesn't say that out loud. She just [00:30:00] internalizes it somewhere.

**Becca:** Yeah.

**Molly:** Then, Mrs. Jennings comes in and reads her letter, and it's from Lady Middleton saying they've arrived in town and inviting them for the following evening, saying that they couldn't come themselves because Lady Middleton is violently ill.

**Becca:** I feel like that's code for Lady Middleton didn't feel like it.

**Molly:** Oh, okay, okay, okay. Because this whole time I was sitting here thinking like, "How are they having people over if she's that sick?"

**Becca:** I feel she's faking it. That's a fan theory, but-

**Molly:** [laughs]

**Becca:** -I feel that's the implication.

**Molly:** I can't. [coughs] I'm sick.

**Becca:** Boo, you whore! So, what do you *Mean Girls* references in *Sense and Sensibility*.

**Molly:** Listen, this is what I'm saying is that this is based on *Mean Girls*.

**Becca:** Or, is *Mean Girls* based on this? Did [unintelligible [00:30:47]

**Molly:** No, I stand by what I said. I said what I fucking said.

**Becca:** God, this is already off the rails. We're only halfway through this-

**Molly:** Oh, my God!

**Becca:** -entire episode.

**Molly:** Ah, we're doing so great. So, Elinor has a hard time convincing Marianne to come the next day, but [00:31:00] they do all go, and Elinor finds that "disposition is not materially altered by change of abode," or in other words, new house, same Sir John. He has already collected 20 young people and wants to throw them a ball. Lady Middleton disapproves of this, because in London, the standards for a ball are much higher, it needs more planning. You can't just throw one spur of the moment. Marianne takes one look around the party and sees Willoughby is not there. So, she goes to sulk in a corner, obviously. Mr. Palmer comes over and because Ms. Palmer's there also, and he's like, "I'm surprised to see you there." This is my funniest quote, which I'll read again later but he's surprised to see them there, "though Colonel Brandon had been first informed of their arrival at his house, and he had himself said something very droll on hearing that they were to come." The commentary, it's so good. Oh, I love our third-person narrator.

**Becca:** Something's very droll on hearing [00:32:00] that they were to come.

**Molly:** Marianne is reluctant to dance all night, and then she complains that she's exhausted when they head home. Mrs. Jennings is like, "Well, Willoughby had been here, you wouldn't be so tired." Then she says, then Mrs. Jennings says, it was rude of him not to come, since he was invited, and he should come to see her, and Marianne's like, "He was invited to this party and he didn't come?" Elinor is like, "I'm going to write to our mom at once."

**Becca:** Now actually, we're seeing that little hint of panic from Elinor regarding her sister's reputation.

**Molly:** Oh, because everyone knows that he was invited and didn't come and that they are a thing, right?

**Becca:** Oh, yeah. Absolutely. Absolutely. And it's also like that is a sign something is very wrong. There's no question. There's no question he knows, she'll be there, and he didn't show up. Marianne was supposedly engaged to this guy, and something has gone very, very wrong.

**Molly:** Something, as they say, is afoot. [00:33:00] Becca, just took her foot and put it on the screen.

**Becca:** Something is afoot.



**Molly:** Something is afoot.

**Becca:** Have I done that before?

**Molly:** I think you have actually. It's just been a while. [giggles]

**Becca:** Oh, God.

**Molly:** The next morning, she sees Marianne writing again to Willoughby. So, when Mrs. Jennings goes out, she immediately goes to write to her mother, while Marianne paces and stares at the fire, and does her brooding thing.

**Becca:** Mm-hmm.

**Molly:** Elinor tells her mom exactly what she thinks of Willoughby and she demands that her mom ask Marianne right out what the situation between her and Willoughby is, like, "Are they engaged or not?" Then, Colonel Brandon arrives, and Marianne sees him coming and leaves before he even comes in. He says he's glad to find Elinor by herself as if he has something to tell her. But then, he just sits there in silence for a really long time. It is very like when Mr. Darcy comes in to propose, and he just stands there for a really long time.

**Becca:** Yes, yes. We have a very nervous man here.

**Molly:** Which makes me think like, "What's he going to ask her?"

**Becca:** But then, what does he [00:34:00] ask her?

**Molly:** Well, he asks, when he is to congratulate her on the acquisition of a brother. Elinor's like, "What?" He's like, "Well, everyone knows that Marianne and Willoughby are engaged." Elinor is like, "That's not possible, because not even her family knows that they're engaged," and he's like, "Well, what? Everyone's been talking about it," and she's like, "Who's talking about it?" He's like, "A lot of random people that you don't know, but also Mrs. Jennings, Mrs. Palmer, the Middletons, etc.," and he had come here today to ask if that was true. But then, he saw the servant leaving with a letter addressed to Willoughby that morning. So, he already knows that it's true.

Then he has a bit of a disaster boy moment, and this is what I wanted to read out, his disaster boy moment, because he says, "I came to enquire, but I was convinced before I could ask the question. Is everything finally settled? Is it impossible to-- but I have no right and I could have no chance of succeeding? Excuse me, Miss Dashwood. I believe I have been wrong in saying so much, but I hardly know what to do and on your [00:35:00] prudence, I have the strongest dependence. Tell me that all is absolutely resolved on, that any attempt that in short concealment, if concealment be possible, is all that remains." Basically, he's just like, "Is there still a chance? No, never mind, I can't. There's no chance for me, but tell me if there is, but tell me if there isn't. Aaah."

She struggles for a minute with what to say, because she doesn't know a whole lot about what's going on with them, but she is certain that there's no chance for him. So, she doesn't want to give him false

hope. Eventually, she tells him that she knows they both have feelings for each other and that much, she is certain. Then he says, and this is, I want to read this part out loud.

**Becca:** Yeah, you should read this. This is one of the most famous lines from it.

**Molly:** Did I pick out a famous line?

**Becca:** You picked out a famous line.

**Molly:** He says, "To your sister, I wish all imaginable happiness. To Willoughby, that he may endeavor to deserve her."

**Becca:** Oh.

**Molly:** Ah. What a good boy.

**Becca:** [00:36:00] Ah. I'm just going to--

**Molly:** Let's have a moment.

**Becca:** I'm just going to hold things together and not say things further for now.

**Molly:** I feel like Colonel Brandon would be a really good pet name for a dog or a cat.

**Becca:** Ah, that's great dog name, for like a Great Dane?

**Molly:** Oh, I was going to say for a black Schnauzer with the beard. Oh, man. Yeah, all right. That's the end of that chapter.

**Becca:** That quote, consistently to this day makes me emotional.

**Molly:** To Willoughby, that he may endeavor to deserve her. Ah!

**Becca:** And I'm not going to say anything.

**Molly:** Becca's having a moment. She's trying so hard.

**Becca:** It's one of those moments where I'm just having trouble not spoiling things. So, I'm just going to like--

**Molly:** Just zip it up.

**Becca:** Zip it up. Anyway, Chapter 28?

**Molly:** Chapter 28.

**Becca:** AKA, The Mess Ball.

**Molly:** This is messy.

**Becca:** Yes.

**Molly:** So, [00:37:00] everyone's invited to a party, and Marianne sits around moping and not caring about her appearance or anything. She's just like there basically staring at the fire until Lady Middleton comes to pick them up, and she's like, "Where are we going?" "We've to get to the party," which we've all been there.

**Becca:** Yes, we all have been there.

**Molly:** Mrs. Jennings is staying home with Charlotte. So, it's just the gals. I loved this description as we walked into the party, because Jane Austen, she describes the party from the perspective of someone who does not want to be there. She says they walk in, it's too hot. Everyone's pressed up against each other. They have to hear their names announced. Then, they have to go add to the press-up-against each-otherness and the too hotness and it's so good. They sit down and Elinor spots Willoughby at the party.

**Becca:** Is this a record scratch or dun, dun, dun?

**Molly:** This is a dun, dun, dun.

**Becca:** Dun, dun, dun! [ominous sound]

**Molly:** Talking [00:38:00] to record scratch, a fashionable young lady--

**Becca:** A fashionable young lady. [sighs]

**Molly:** He makes eye contact with Elinor and bows, but doesn't make any move to greet them and doesn't make any sign that he's seen Marianne. Marianne sees him and she immediately jumps up and Elinor grabs her arm and is like, "Don't go over there. Be chill," and to be chill "was not only beyond the reach of Marianne, it was beyond her wish." Because we all know Marianne has no chill. She does not want to be chill.

**Becca:** Yeah, if there's one defining characteristic of Marianne, it's a lack of chill.

**Molly:** Yeah. Finally, he sees them both. She calls out his name, and holds out her hand to him, and he comes over, and he does not take her hand, and he says hello to Elinor, and he avoids Marianne's eyes--

**Becca:** Oh, it's excruciating.

**Molly:** What is happening!?

**Becca:** [00:39:00] Oh, it's so painful.

**Molly:** Marianne is like, “What the fuck, Willoughby?” She genuinely starts freaking out to him. She's like, “Wait, what's going on? Why aren't you looking at me? Why aren't you shaking my hand? Haven't you gotten my letters?” At this point, he's like, “I can't avoid shaking your hand.” So, he goes to shake her hand and Elinor-- all of this, by the way, is being described through Elinor's eyes like, she is watching his face this whole time and clotting every little shift, and Marianne's touch seems painful to him-

**Becca:** Yep.

**Molly:** -in this moment. He says, he loved her card, surely it was not misplaced. Marianne's like “Yeah, but I wrote you like 10 notes. What is the meaning of all of this?” Then Elinor is watching him, he looks really embarrassed by this for a second, but then he catches the eye of the fashionable young lady.

**Becca:** Oh, that fashionable young lady.

**Molly:** Fashionable young lady and “feels the necessity of [00:40:00] instant exertion,” that she gives him a nudge or something. She's like be normal or I don't know what it is, but he gets unembarrassed and says, “Yes, I had the pleasure of receiving the information of your arrival in town, which you were so good as to send me.” Then, he walks away. What?

**Becca:** Your reaction is the reaction of both sisters and everyone who saw them in Barton.

**Molly:** Yeah, because it's like a 500-degree shift.

**Becca:** It's a complete distinction. We talked about how Edward was acting different around Elinor?

**Molly:** Mm-hmm.

**Becca:** Willoughby has gone so far in the opposite direction that he is barely recognizable.

**Molly:** I just got an idea.

**Becca:** What?

**Molly:** Well, you know how there's *Pride and Prejudice and Zombies*, where everyone's zombies which we plan to watch/read, probably watch.

**Becca:** We'll do it listeners. Don't worry.

**Molly:** Yeah. [00:41:00] Is there a *Sense and Sensibility* that's like something's in the water that affects the men and makes them become weird?

**Becca:** There might be a *Sense and Sensibility and Pirates*.

**Molly:** [laughs]

**Becca:** Let me check it out.

**Molly:** It's a seaside to seaside tale.

**Becca:** It's a seaside to seaside tale. No, it's not. It's not *Sense and Sensibility*-

**Molly:** Oh, dang.

**Becca:** -unfortunately. But man, that's what Elinor Dashwood is a goddamn liar, should be about.

**Molly:** Yep, there it is. That's what I'll do.

**Becca:** Because men.

**Molly:** Men. So, Marianne looks like she might faint, and Elinor gives her some lavender water, and then Marianne is begging Elinor to go get him and make him explain himself. Elinor is like, "No, we have to wait till tomorrow. At least just calm down before you go follow him." While Marianne is calming down, she sees Willoughby leave. Then she's like, "Okay, actually, Marianne, he's gone. So, you have to wait till tomorrow to talk to him." Marianne is like, "I want to leave too. I'm too miserable to stay a moment [00:42:00] longer." That's also very relatable, because when you're at a party, because you want to see one person and you're just watching, you're like, "Oh man, am I going to talk to them?" and then they leave, and you're like, "Why am I still here?" And then you leave too.

**Becca:** Oh, yeah. It's also like, it's that combined with that thing. Have you ever been embarrassed at a party or gotten your heartbroken at a party? You go to your friend who you came with and you're like, "I need to leave right now. I need to leave like right now."

**Molly:** Mm-hmm. And the fact that the hope of making it right has left, you're like this is only going downhill from here.

**Becca:** Yeah. Have you ever been the friend who witnessed this or been the person who goes up to the friend where the person just walks over to the other person at the party, and the panic, and the horror's in their eyes, and they're like, "If we don't leave right now, I'm going to have a panic attack in front of all these people and I can't handle that," and that person's just like, "Okay, let's go get mozzarella sticks" and you just run out of the party together?

**Molly:** Specifically, at our school where mozzarella sticks were [00:43:00] the late-night food to go get at our--

**Becca:** They were absolutely the late-night food to go get.

**Molly:** So, they go get Lady Middleton and they're like, "We have to leave right now." She is in the middle of a rubber of casino which by the way, thank you to all of the listeners who answered our query about what a rubber of casino is. It means like around.

**Becca:** Yes.

**Molly:** She's like, "Okay, yeah, let's go." They go home. Marianne and Elinor go straight to their rooms, Marianne takes some hartshorn, which is smelling salts. Is that how you pronounce that, hart-shorn, hart-horn, harts-horn, harts-horn?

**Becca:** Hartshorn.

**Molly:** Hartshorn. She goes to bed. Elinor is thinking everything over. It's clear to her that some engagement existed between Willoughby and Marianne, and that Willoughby is now weary of it. Meaning, he's gotten over it or something like he's tired of her. I don't-- Oh, ah, men. **[00:44:00]** Elinor would be more angry with him. However, like I said, all of these descriptions that we were getting of his face, she was watching him experience this interaction, and she noticed how embarrassed he was by his own conduct. He knows that what he's doing is wrong. So, she can't be fully angry with him. Just disappointed, I guess.

**Molly:** We can be fully angry with him.

**Molly:** Oh, I'm fully angry with him. She thinks that perhaps absence weakened his regard for her, but she feels certain that the regard did exist. Call back to Season 1 when we talked about absence making the heart grow fonder.

**Becca:** Mm-hmm.

**Molly:** In this case, absence makes the heart grow less fond, supposedly. But Elinor's own situation seems better in comparison, because at least she's still convinced that Eddie likes her, and she can esteem him as much as ever, though I think she esteems him wrongly. I think that he is a **[00:45:00]** bad egg, just as I think Willoughby is a bad egg. She thinks that this is the final fatal blow for Marianne and Willoughby, and that Marianne should dump his ass.

**Becca:** Dump his ass!

**Molly:** And that is the end of those chapters, [chuckles] dump his ass.

**Becca:** That brings us to Becca's study questions. This is an intensive few chapters. I still get emotional reading these chapters today, they're very-- Oh, men. My heart goes out to Marianne in these chapters.

**Molly:** Same.

**Becca:** First, how does London change the story? We had a seaside tale. Now, we have a London tale.

**Molly:** Mm. Well, now, we know that it smells like toilet everywhere.

**Becca:** We don't know that. We make a very educated guess that it smells like toilets. [giggles]

**Molly:** Yeah. Everyone's running into each other all the time now, all of a sudden. It's not just the five people that are in the countryside together. It's possible for anyone to run into **[00:46:00]** anyone all of a sudden. So, that's definitely increasing the stakes. It's increasing the opportunity for these interactions, like every time Marianne steps out of the house, she's like, "Am I going to see him?"

**Becca:** And you're like, "Is she going to see him?"

**Molly:** Right. Exactly.

**Becca:** That confrontations between the characters are suddenly very present, and we have a lot of questions bubbling under the surface, we have a lot of things unsaid, characters acting in strange ways, and all of it feels very close now. Where before, it was these vague characters, mysterious stuff going on in the big city while the girls were chilling out in the countryside, now. They're in the thick of it, and we're going to--

**Molly:** Into the thick of it.

**Becca:** No, we're not doing more TikTok quotes.

**Molly:** [laughs]

**Becca:** They're with the big players. They're in London society. The other thing is that, they're being observed more. There's more of a sense that-- for example, Marianne's reputation is much more on display here--

**Molly:** [00:47:00] Right.

**Becca:** -than it was in the country.

**Molly:** I kept forgetting about the fact that, like I said at the beginning of the episode that this could affect her in the long run and not just in the short term.

**Becca:** Yes. It could ruin her.

**Molly:** Mm-hmm.

**Becca:** So, stress book now. This is a stress book. This is a stress tale. Two, what do you make of Willoughby's behavior? What's your theory?

**Molly:** Well, I'm sure it's something more than what I'm thinking. Maybe, it's because I'm reading this through Marianne or through Elinor's eyes but I'm like he was infatuated with this girl, and then he went back to his life, and he was like, "Oh, maybe not." But fashionable young lady. Maybe, he had prior commitments--

**Becca:** Like Eddie?

**Molly:** Like Eddie, who, by the way, I was listening to our most recent episode covering the chapters [00:48:00] immediately prior to this, and I realized that maybe I was missing some hints that you might have been dropping.

**Becca:** [laughs] Some hints?

**Molly:** Maybe, I'm way off base. However, you asked me, is there any reason that Eddie may feel obligated to stay engaged to Lucy? I said, "No, I can't see any reason why Eddie might feel obligated to stay engaged to Lucy." Then, I was listening to it and I was like, "Wait a minute, we've been talking a lot about children out of wedlock in this book, what with Colonel Brandon and everything?" I was like, "Hmm, maybe, Eddie and Lucy have-- Maybe Lucy's pregnant? Maybe I'm way off base with that?" But when I was listening to the episode, I was like, "I can definitely think of a reason why one might feel obligated to stay engaged to someone." But also, I feel like Lucy would have told Elinor and that. Anyway, that's like way off [00:49:00] track.

But I just wanted to put that on the record as something that I was listening because I was like, "If that is the case and our listeners are listening to this hint being dropped and me being like, "No, I can't see any reason why,"" Then I wanted to throw it out there that I picked up on the hint. Anyway, I don't know why Willoughby, though, is being this way. Other than perhaps, he had a girlfriend and Marianne was like a fling that he had. That's possible. Maybe, he thought that things could be different, but I don't want to give him the benefit of the doubt because men?

**Becca:** Men? I will not confirm or deny any of that.

**Molly:** Great.

**Becca:** Speaking of men, but instead of men, we're talking about men. What do you make of Colonel Brandon's behavior in these three chapters?

**Molly:** Men. Oh, man. Man, oh, man. That's what it is. Colonel Brandon, so, so in love with our girl, Marianne. For what though? Ah!

**Becca:** Ah! [00:50:00] For y'all, masochism-- The sad thing about these chapters is that they really do paint a picture of Brandon as being the burning, desire-ridden person that Marianne searches for, but she can't see it because he's silent and mmm. [giggles]

**Molly:** Yeah, and a little awkward, and a little aloof. I think Jane Austen is giving us a statement here on love and different kinds of love, and different ways of expressing love, because Colonel Brandon, basically, what he says when he says, "For Marianne, I wish all imaginable happiness. For Willoughby, that he may endeavor to deserve her." He's saying, "I wish her the best. If you love her, let her go," like that he genuinely, actually cares about [00:51:00] her and in that is like willing to put his own wants and needs second which, meanwhile, we have this almost-- I don't know. Their relationship isn't less driven, Marianne and Willoughby, there's just something that's off here, like Marianne--

**Becca:** It's driven by passion.

**Molly:** Passion. Yeah. Their mutual passion for similar things, they have similar interests too. I feel it's one sided right now, or something has gone amiss, and Willoughby, he wasn't fully genuine or is no longer fully genuine. Something is wrong here. So, we're getting two different expressions of love.

**Becca:** Well, I won't say much, but I will say that this chapter definitely does pay both Marianne and Brandon as glutton for punishment.



**Molly:** Mm-hmm.

**Becca:** None is all I will say on [00:52:00] that matter. I'm going to ask one more before the standbys. We're going to keep it short. Austen now has two heroines going through epic heartbreak. How are they processing their heartbreak, how does it differ, how is it similar?

**Molly:** Well, Marianne is processing very loudly.

**Becca:** Smelling salts, lavender water.

**Molly:** Fainting in public and going to sleep early so she can cry all night and wake up being anxious all day. Yeah, Marianne's loud and proud and upset. Elinor is pushing her own thing back, trying really hard not to compare herself to her sister, although failing miserably because every time that she thinks about her sister, she's like, "Well, here's my situation in comparison," but is definitely putting the needs of her sister first and trying to be there for her. Maybe putting her energy elsewhere, so she doesn't have to think about her own problems as much, but still thinking about her own problems. But they're [00:53:00] both in really bad spots right now. Nothing's going well for anyone.

**Becca:** Yeah, no, it's a very sad state of affairs for the Dashwood sisters [crosstalk] a lot.

**Molly:** No one's doing well right now. Colonel Brandon too.

**Becca:** Brandon's doing poorly.

**Molly:** Everybody's sad. What's going on?

**Becca:** The drama.

**Molly:** There's something in the water.

**Becca:** Men.

**Molly:** Men.

**Becca:** All right, that leads us to the standbys. Funniest quote?

**Molly:** So, the funniest quote is, I'll read this whole little chunk, "Mr. Palmer sauntered towards Miss Dashwood to express his surprise on seeing them in town though Colonel Brandon had been first informed of their arrival at his house, and he had himself said something very droll on hearing that they were to come. "I thought you were both in Devonshire," said he. "Did you?" replied Elinor. "When do you go back again?" "I do not know." And thus, ended their discourse. [laughs] I love it. I just love that the third-person omniscient, whatever narrator is so sassy.

**Becca:** What I think of is, Jennifer Ehle in the 1995, when she raises her eyebrows at Charlotte-

**Molly:** Yes.

**Becca:** -after the wave.

**Molly:** Yes.

**Becca:** That's the look I consider every time Austen throws little snark in there.

**Molly:** Yes, exactly.

**Becca:** Questions moving forward.

**Molly:** Men?

**Becca:** Men? [giggles] That's a good question.

**Molly:** That's the question. I mean, that's a question, I so want to know what the fuck is going on with Edward Ferrars and Lucy. We know what's going on with them, but I want to know what's, what? I'm so curious about this fashionable young lady, want to know what's going on with Willoughby. I want to know why Brandon came home, or went to London, or whatever. Yeah, I want to know what's going on with all of the men.

**Becca:** That's true, actually. We don't know what's going on with any of men.

**Molly:** Yes, they are all [00:55:00] in different states of being confusing to me.

**Becca:** Men: The Ghosting of Marianne Dashwood.

**Molly:** Yep.

**Becca:** All right, who wins the chapters?

**Molly:** Ha, God! Colonel Brandon. He loses but he--

**Becca:** That he may endeavor to deserve her.

**Molly:** May he endeavor to deserve her. God, I'm going to use that.

**Becca:** Oh, here, I'm going to read it one more time. "To your sister, I wish all imaginable happiness. To Willoughby, that he may endeavor to deserve her."

**Molly:** He doesn't fucking deserve her. He never will.

**Becca:** Pain. All right, listeners, that concludes this episode of Pod and Prejudice. For next episode, read the next three chapters of *Sense and Sensibility*. For those of you who know the book, you'll probably be pretty excited. But until next time, stay proper.

**Molly:** And find someone who may endeavor to deserve you. [laughs]

**Becca:** Haa!

**Molly:** Ha!

**Becca:** Yes.

**Molly:** Yeah.

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](http://podandprejudice.com). To keep up with the show, you can follow us on Twitter, Instagram, and Facebook [@podandprejudice](https://www.instagram.com/podandprejudice). If you love what you hear, check out our Patreon at [patreon.com/podandprejudice](https://www.patreon.com/podandprejudice) to see how you can support us or just drop us a rating and a review wherever you listen to podcasts. Thanks for listening.