

Becca: Hi everyone, this is Becca.

Molly: This is Molly.

Becca: We're putting this little intro to our episode this week to address the coronavirus which is now making its way across the world in a really scary fashion.

Molly: Things are really scary right now. We're holed up in New York. We are all in our own apartments. We're cut off from each other, but we wanted to take this time to acknowledge that we can still be coming together, especially through audio mediums during this time.

Becca: Yeah, as of right now, Molly and I have no plans to stop recording. We can both record remotely from our apartments. So, we plan to continue on our regular schedule, giving you guys the content that we have been providing so far.

Molly: That good-good Jane Austen content.

Becca: I also just wanted to say that when times are harsh, I think it's a really good time to revisit the classics because they do tend to give comfort in these times. I know that I myself have turned to Jane Austen and other classics when I'm feeling blue in my life. **[00:01:00]** This is a collective scary, sad time for everyone. I hope that our little podcast about Jane Austen makes you guys feel a bit better.

Molly: I have a stack of books in my suitcase that I'm bringing home. I'm planning on just reading and reading, and I know that because you're all listening to us, you must love Jane Austen, so.

Becca: Similar book nerds. The last thing I'll say is please stay safe. Social distancing really helps and wash your hands, avoid going out when you can, even if you're young and have a really low chance of getting the virus seriously, it's really important that we stop the spread of it for people who are more susceptible to the disease, but it's all going to be okay, guys.

Molly: We just wanted to say stay safe out there and stay proper.

We'd also like to take a moment to thank our newest patrons, Isaac, Paige, and Eric. If you want to be like these awesome people and support our podcast, head over to patreon.com/podandprejudice to see how you could support us. Thanks so much for listening and enjoy this week's episode. **[00:02:00]**

Molly: The title of this episode is the What the fuck Lydia Chapters.

Becca: I would like to add a caveat to that in the study questions, so I'm not going to give any spoilers away but I think we might have a different title to it by the end of the episode, but that's for a different part of the pod.

Molly: Oh my God.

[Pod and Prejudice theme]

Molly: All right.

Becca: Oh, British this episode.

Molly: [with a British accent] Lady Catherine de Bourgh.

Becca: [with a British accent] Catherine de Bourgh.

Molly: All right, let's see.

Becca: Hi, I'm Becca.

Molly: And I'm Molly.

Becca: Welcome to Pod and Prejudice.

Molly: A podcast where we read Jane Austen and talk about it too. Yes.

Becca: Specifically, some *Pride and Prejudice*.

Molly: Specifically, Chapters 14-16 of Volume the Second.

Becca: And we are nearing the end of Volume the Second, so next week we're going to finish Volume the Second and get to the Volume the Third.

Molly: The Third.

Becca: The Final.

Molly: The Final.

Becca: The Electric Boogaloo of the-- [00:03:00] No, the final saga of the *Pride and Prejudice* book, isn't that wild?

Molly: Dun-dun-dun!

Becca: You've almost read a whole Jane Austen book.

Molly: I thought you're going to say you've almost read a whole book. My very first.

Becca: Your very first book.

Molly: Today, we're going to read Chapters 14-16. Maybe I began this episode, we'll see what happens in the final cut with saying that these chapters are the, "Oh, for the love of God, Lydia" chapters.

Becca: Also known as the "Goddamnit, Lydia."

Molly: Or, like, "What the fuck, Lydia?"

Becca: or, “Dear God? Oh, my Lydia.”

Molly: Yeah, basically, all my notes are just, “WHAT? LYDIA?” In all caps, and that’s mostly in the last chapter, so we’ll get to it.

Becca: But, yeah, so where we left off last time was actually one of the really important moments of this book.

Molly: Oh, God, was it?

Becca: Yeah. Last time we discussed the letter that Darcy gives to Lizzie after the proposalgeddon, and then we see Lizzie have a nice little Twilight Zone existential crisis. **[00:04:00]**

Molly: Mm-hmm, in real-time of her reading the letter and responding to it.

Becca: Yeah.

Molly: Then she cries, does she cry? It was after the proposal that she cried. She didn’t cry after the letter. She’s kind of introspective about it.

Becca: Until this moment, I never knew myself.

Molly: Oh. Yeah.

Becca: Yes, Lizzie.

Molly: What does that even mean? So many things.

Becca: It means that she was not in tune with the world and she was so stuck in her own views that she failed to see things clearly. So that’s where we are with Lizzie.

Molly: Yeah. I guess we can just get into--

Becca: What happens next-

Molly: Which happens.

Becca: -is basically the boys leave.

Molly: The boys leaving, everyone is suddenly sad and bored. [chuckles]

Becca: Well, do you remember the first couple of chapters at Hunsford? It was like-

Molly: Pretty boring.

Becca: -pretty boring.

Molly: Yeah. Lady Catherine is really bored, and she says that she needs them to come over more to fill the void.

Becca: She doesn't interact with a lot of her family members all the time other than Anne who's apparently too sick to be interesting.

Molly: Poor Anne.

Becca: Poor Anne. She [00:05:00] interacts with a lot of people of the lower classes. So, she loves when her little nephews are there because they're of the high class and she's particularly proud of her super tall handsome son, Fitzwilliam Darcy-- well, nephew, Fitzwilliam Darcy.

Molly: Yeah, I just got really confused because they're both named Fitzwilliam, yet again, so I didn't know who you were talking about for a second.

Becca: Well, Fitzzy is awesome.

Molly: We love Fitzzy, but he's not the handsome one.

Becca: Yeah, nor is he the richer one.

Molly: Darcy is hot.

Becca: Darcy is hot.

Molly: They go to Rosings for dinner, and I loved this, Lizzie can't help but think the whole time about how had she chosen it at this point, she would have been Lady Catherine's niece or niece-to-be. In her head, she's like, "How would lady Catherine have responded?" Ooh.

Becca: And how would she have responded?

Molly: How would she have responded?

Becca: Well, that's a question I'm asking you.

Molly: Oh, I see. I feel she would have been a little disappointed because Lizzie has proven to be the person who talks back [00:06:00] to her and doesn't really give a shit what she thinks and she would have been like, "Lizzie's not good enough for my family." That's what I think.

Becca: That is also all very smart and astute. I also think that you have forgotten the added element of her plans.

Molly: Oh, I forgot!

Becca: You forgot about Baby de Bourgh?

Molly: I forgot about Baby de Bourgh. Anne.

Becca: The chemistry is just so palpable between Baby de Bourgh and Darcy.

Molly: Yeah, I really forgot about that. I think for many a reason, Lady Catherine would have been upset about that match.

Becca: A little peeved, a little upset.

Molly: Upset. She talks while they're there about how sad she is the boys are gone, specifically Darcy, and she feels like Darcy is also especially sad to be leaving when she might not know why.

Becca: Well, she thinks he's just really sad to leave his old doting aunt. That's the only reason he's upset.

Molly: It couldn't be a hot girl.

Becca: Couldn't be proposalgeddon.

Molly: Yeah, proposal get in didn't go [00:07:00] great for him. After dinner, she also notes that Lizzie seems to be sad, and she thinks probably to be leaving so soon, so she should probably just stay longer and Lizzie's like, "Oh, no, I have to be back on Saturday." Do we know why she has to be back on Saturday?

Becca: I presume she doesn't, actually.

Molly: All right, that make sense.

Becca: -that she just really wants to get out of there at this point.

Molly: That's fair. Lady Catherine is shocked, then she's like, "That would only be six weeks. I thought you were staying for at least two months. Mrs. Bennet could certainly spare you for two more weeks." And Lizzie says, "Oh, maybe Mrs. Bennet can but my father could never."

Becca: Aww.

Molly: Which is cute. He sent her a letter saying that he wants her to come home.

Becca: Which is simultaneously so cute and so savage because he misses Lizzie, but that also means that his wife and other daughters are driving him crazy.

Molly: Yes. Oh, absolutely. Lady Catherine's response to this is that "If her mother can spare her, her father can. Daughters are never of so much consequence to a father." She really doesn't get their relationship and I think it's a very [00:08:00] uncommon relationship between Lizzie and Mr. Bennet.

Becca: I think so too. I think Jane Austen had a pretty close relationship to her father.

Molly: Yeah, as we learned on fun facts for the pod squad, if you subscribe to our Patreon for \$7 and up, you get a bonus episode once a month.

Becca: Excellent, stellar, little plug for the Patreon--[crosstalk]

Molly: Thank you very much.

Becca: Jane Austen was close to her father and I think you can see the authenticity of the relationship between Daddy Bennet and Lizzie comes from Jane Austen's own experience a little bit.

Molly: For sure. Then, she offers that Lizzie could stay another month, Lizzie and Maria, who I keep forgetting about.

Becca: Honestly, me too. I struggled so hard to remember if Maria even existed in this part of the book because I remember back in an earlier episode, I was like, "Yeah, Maria, she goes back with Sir William Lucas, right?" But, no, she stays there. She just does.

Molly: Yeah, she's still there, and they keep referring to the three or the two of them. I'm like who's the two?

Becca: And you're like Maria.

Molly: Even Catherine de Bourgh does because [00:09:00] she's like, "I could bring you back in my cart," or my, what's it called?

Becca: Barouche.

Molly: "Barouche box when I go back in June if you stay an extra month," and she says, "I could even bring both of you back." I was like, "What? Oh." Lizzie's, like, "No, no, really, we have to go." Lady Catherine de Bourgh is like, "Okay, Charlotte, send a servant with them, it would be really improper for two young women to travel by post," which means they're going in the carriage that brings the mail alone. Her quote on this is, "Young women should always be properly guarded and intended according to their situation in life. When my niece Georgiana went to Ramsgate last summer, I made a point of having two menservants go with her."

Becca: How'd that work out, Lady Catherine de Bourgh?

Molly: [laughs] It didn't work out great, let me tell you.

Becca: Well, I don't think Catherine de Bourgh knows about Wickham because we're all about protecting the Georgie rep here.

Molly: Right. She doesn't know.

Becca: Oh, yes. But she thinks it all went swimmingly, not so much.

Molly: Not so. [00:10:00] Lizzie tells her that her uncle is sending them a servant and Lady Catherine is very pleased by this and she starts asking them questions and then answering said questions like, "Where will you change horses? Bromley, of course. Mention my name," blah blah, blah. Lizzie is glad. I want to read this quote. "Lady Catherine had many other questions to ask respecting their journey, and as she did not answer them all herself, attention was necessary which Elizabeth believed to be lucky for her or with a mind so occupied, she might have forgotten where she was." Meaning that she couldn't think about the fact that she was with Darcy's aunt, and she wants to save her reflections for a solitary time.

Becca: That is so relatable.

Molly: She's been trying to distract herself while she's at lady Catherine's house, and so she's glad that Lady Catherine's not answering all of her own questions so that Lizzie has to say something or else she would just sit there ruminating and she doesn't want to ruminate while she's there.

Becca: She wants to wait till she gets home and puts on Adele.

Molly: Exactly.

Becca: And then, gets a glass of white wine, cookie dough ice cream.

Molly: Takes her letter back out, [00:11:00] rereads it.

Becca: Oh my God, she's obsessed.

Molly: She's is obsessed. She has this letter memorized by now, she knows it by heart. She's reading it and reading it. Sometimes, she's still angry at him for the manner in which he proposed, which we all know was bad.

Becca: Extremely bad.

Molly: Yeah, extremely bad, but sometimes she is full of compassion for him because she feels so bad about how she misused him and misunderstood him.

Becca: Yeah, I think Lizzie's really doing a great job in this moment growing towards the nuance of the situation because Lizzie's flawed, Darcy is also flawed. Mistakes were made on both sides.

Molly: Yeah, and she's starting to realize that.

Becca: Yeah, so she's embarrassed by her own conduct, but she also acknowledges that his conduct was not perfect in the moment.

Molly: Right. Her thoughts on this in real-time are, "His attachment excited gratitude, his general character respect; but she could not approve him; nor could she for a moment repent her refusal or feel the slightest inclination ever to see him again." Are you [00:12:00] telling the truth to yourself? I can't tell.

Becca: Well, I like that now you don't trust Lizzie anymore.

Molly: Yeah, I don't. I don't trust her one bit. She's thinking about the section on her family and she's agreeing with everything Darcy said. In particular, she's thinking about Kitty and Lydia.

Becca: Kydia.

Molly: She thinks about the fact that their father is too content with just laughing at them to ever restrain them or put a foot down. She says that she and Jane are usually trying to keep Kydia in check. She refers to Kitty as Catherine, and I just cracked up because I forgot that Kitty had a full name or that she was different.

Becca: Yeah, it's one of those moments like, "Catherine? Who is Catherine?"

Molly: Who the fuck is Catherine? But it's Kitty. They take after their mother, so there's really no stopping them. We describe Kitty as weak-spirited, and as someone who follows Lydia's lead. Lydia is self-willed and careless. Even after all of that, she's still the most upset about the fact that Bingley really did love Jane.

Becca: She even says her evaluation of Bingley is [00:13:00] restored.

Molly: Yeah, she still thinks that Bingley is a good guy.

Becca: Well, at the end of the day, the only reason Bingley didn't propose really, according to Darcy, is that Bingley thought that Jane didn't love him.

Molly: Right.

Becca: He would have done it anyway.

Molly: He would have done it anyway. Lizzie ends on the fact that her family is what has kept Jane from happiness, but it's also Darcy's dumbness.

Becca: No, it's very much still Darcy. She's right that her family's decorum, or lack thereof, is what caused Darcy to push so hard on this, but at the end of the day, this was Darcy's choice.

Molly: He's so silly.

Becca: Ugh. Human disaster, Fitzwilliam Darcy.

Molly: Yeah, we should get t-shirts which say that. She's also of course upset about Wickham, but she doesn't even dwell on that very long.

Becca: Yeah, the Wickham thing is just so 180 for both the reader and Lizzie.

Molly: Yeah. It's like suddenly we just hate him.

Becca: Yes. Suddenly, Wickham is no longer in the conversation.

Molly: No. They spend their last night there at Rosings and Lady Catherine is sure to tell them exactly how they should pack their [00:14:00] suitcases.

Becca: This was a hilarious tidbit. One of the funnier little anecdotes.

Molly: Yeah. And Maria is like, "Oh. Oh, no." She's planning to go back and unpack her whole suitcase and repack it, even though it's already packed. Poor Maria.

Becca: Can you imagine taking anybody's advice that seriously?

Molly: No.

Becca: Listeners, if anybody's ever telling you how to pack a suitcase that's already packed, just go.

Molly: Just leave.

Becca: No one's going to care if your shirt gets wrinkled.

Molly: Yeah. And then, they leave Rosings that night and even Baby de Bourgh comes and shakes their hand.

Becca: That was the first time Baby de Bourgh actually has done anything in the book.

Molly: Yeah.

Becca: And it's pointing to us, "Look. She stood and shook a hand."

Molly: She gave all that trouble. It must have been hard for her. She's sick. I'm sorry, that sounds terrible, but it's how they described her.

Becca: It's one of those things it's hard to tell if she's weak to a point where she can do anything, or she's weak and boring. This [00:15:00] indicates that she's just weak to the point of not being able to do anything.

Molly: Well, shaking a hand doesn't really make you not boring.

Becca: Yeah, I mean she's also boring.

Molly: Only in public.

Becca: Yeah.

Molly: Only in public, [crosstalk] and she's listening to heavy metal in her room.

Becca: I know, I like our little side story for Baby de Bourgh. This is the *Conceal, Don't Feel* version of Baby de Bourgh.

Molly: [in a sing-song voice] *Conceal, Don't Feel*.

Molly and Becca: Chapter 15-

Molly: -is, the next day, Lizzie and Mr. Collins are the first ones at breakfast. I honestly don't know why Jane Austen is spending so much time on these paragraphs, but he just thanks her for coming for a page and a half.

Becca: Well, I mean, that's part of Mr. Collins's personality.

Molly: I know, but we get it at this point.

Becca: Yeah, we do. Some of its for humorous effect, but I do think we can mind these paragraphs for some other meaning. First of all, you see that Collins clearly bears no more ill will towards Lizzie. You almost start to root for Mr. Collins when he has that one paragraph where he's like, "For young ladies such as yourself, I know our modest life might be boring to you, but we hope that you had the best day ever." That was sweet, and you're like, **[00:16:00]** "Oh, Collins," and then he goes on with his Catherine de Bourgh and his Charlotte, and then it gets a little awkward, and Lizzie's just sitting there gritting her teeth.

Molly: Yeah, it's especially a little awkward when he gets to the point where he's like, "I trust it does not appear that your friend has drawn an unfortunate-- [ahem] But on this point, it would be as well to be silent." The first time he's ever been silent on anything. Basically, he doesn't want Lizzie to think that Charlotte married down, which he knows that she thinks because--

Becca: Yeah, it's unavoidable that Charlotte did marry down, and it is a rare moment of self-awareness that Collins is recognizing that, and it breaks your heart a little bit, but it also tells you that Collins in his own right feels love for Charlotte.

Molly: He does. He says that he thinks they were made for each other in this section.

Becca: I want to go back to the proposals for just a second. Remember when Lizzie got the proposal and he was like, "It's proper." And then, with Charlotte, he felt to his knees. **[00:17:00]**

Molly: He did. He begged her.

Becca: There is a little bit of a heartbreak here because it actually looks like for Collins, this is the ideal marriage. For Charlotte, it is a convenient way to win a salary.

Molly: Yeah. It's sweet, I don't side with anyone, this isn't a siding situation, but Lizzie is trying to be nice and going with it. And then, he says that he and Charlotte are wishing her the most happiness in her own marriage should it come anytime soon. When he says that they're designed for each other, she says, "Elizabeth could safely say that it was a great happiness where that was the case, and with equal

sincerity could add that she firmly believed and rejoiced in his domestic comforts. She was not sorry, however, to have the recital of them interrupted by the lady from whom they sprang. Poor Charlotte.”

Becca: Yikes. Lizzie's completely correct in her evaluation and she's put in a very awkward position and she does a great job with it.

Molly: Yeah. **[00:18:00]** When Charlotte comes back, Lizzie is thinking about how she doesn't want to leave her in this situation, but she knows that Charlotte chose it with her eyes open and that she's happy with it. Then, she talks about how her home, and her housekeeping, her parish and her poultry had not yet lost their charms. Chickens come up a lot in this chapter.

Becca: They're all really excited that Charlotte has chickens.

Molly: Chickens, is that a sign of wealth?

Becca: Yeah, mostly it's a convenience for food because you don't have to go to the market to get eggs. I guess it's part of a wifely duty to tend to the farm, like the chickens and you have a cow or something. Collins is out there gardening and Charlotte's out there tending to the chickens and then they come back at the end of the day and Charlotte desperately avoids having sex with him.

Molly: Yeah, she smells like chickens. He doesn't want that, anyway.

Becca: Oh, he clearly wants that.

Molly: I know, but she's like, “Oh, no, I smell like chickens.”

Becca: “I just spent all day with the chickens, I couldn't possibly **[unintelligible [00:19:45].**”

Molly: Finally, their chaise comes, meaning, I guess their carriage, right?

Becca: Mm-hmm.

Molly: Collin says goodbye again, and wishes well to the whole family, **[00:19:00]** including the Gardiners whom he has never met, and he closes the door and then he opens the door again, and he reminds them that they haven't left their well wishes for the de Bourghs. “But you will of course wish to have your humble respects delivered to them with your grateful thanks for their kindness to you while you have been here.” Lizzie says sure, and then they leave. Basically, Collins needs everyone to be the way that he is. Everyone is like, “Sure, Collins. Sure.”

Becca: I mean, if you're not worshiping Catherine de Bourgh in Collins' presence, then he just assumes you're being silent and shy about it.

Molly: Right, of course, everyone loves Catherine de Bourgh.

Becca: A little goodbye to the Collins' for now.

Molly: Good riddance.

Becca: [chuckles] Except Charlotte, we love you, Charlotte.

Molly: We love Charlotte. Then Maria upon the closing of the door says, “Good gracious!” And I also said, “Good gracious.” And then I realized she wasn't talking about Collins being the worst.

Becca: Nope.

Molly: She marvels how much has happened since they've arrived and how much she'll have to tell, and Lizzie privately thinks, “And how much I shall have to conceal,” which is where I said, “Oof!”

Becca: That [00:20:00] is a lot of oof. Also, I mean, it's a little juicy. Come on, you love it when you went to a party and you got the dish and your friend didn't, and you're like, “Oh my God, I have to keep this as a secret--” special.

Molly: Yeah, we love to see it.

Becca: We love to see it.

Molly: Then, they get back to the Gardiners house where they're going to stay with Jane for a few days and then go back with her. Lizzie is holding her tongue about everything that's happened, even though she really wants to tell her about Wickham and Darcy, and all of that, but she doesn't want to reveal anything about Bingley, because she doesn't want to make it worse for Jane to know that he actually did love her. It's even more heartbreaking.

Becca: Yeah. She wants to let her know like-- because you can do the whole thing just being I rejected him because of Wickham, not because of his involvement in the destruction of your happiness. How would Jane respond to that?

Molly: I think we might get to this somewhere in the next chapter. Maybe we don't, but it's so much the worse because knowing that you've had your happiness ripped away from you for no [00:21:00] need or no reason is so sad.

Becca: I don't know if I agree. I'm thinking about it now. When you've been through something with somebody, there is a tendency at the end to question whether or not you made the whole thing up in your head. I see value personally in getting confirmation that you didn't, even if it's tragic.

Molly: Yeah, I think it would be a comfort to her and simultaneously, it would make it sad. Getting that confirmation and be like, “Oh, my God, it could still work out.”

Becca: The question is if we go on the assumption that it's over between Jingley, if that's off the table entirely, would you want to just move on and have no answers and not know what happened or would you want to know, at the end of the day, it happened for a really stupid reason, but what you had together was real?

Molly: No, because I think that would give me too much hope that it's not [00:22:00] off the table.

Becca: Okay.

Molly: I think that would send Jane back into a spiral of maybe we can get back together. Honestly, me knowing this now, why can't they get back together? I think they still can. I don't want Jane to get her hopes up if Darcy is going to prevent-- Darcy wouldn't prevent it at this point, but if someone is going to prevent this from happening, be it her family, money, whatever, I don't want her to have that false hope because he loves her. So, it's just so sad, and I think that Lizzie can't tell her.

Becca: All right, fair enough.

Molly: Yeah. Let's move on to Chapter 16, and this is the bonkers chapter.

Becca: This is the manifesto of Lydia.

Molly: This is Lydia's chapter.

Becca: Now, this is an interesting chapter for a lot of reasons, and we'll get to this in the study questions, but never really gotten to know the younger Bennets until this chapter.

Molly: Yeah, we just know them as Kydia and Mary.

Becca: Mary [00:23:00] has a rich love of dead bugs and heavy metal and lesbian poetry that we know.

Molly: We know.

Becca: Canon-wise.

Molly: Maybe Jane Austen didn't know.

Becca: Yeah, she didn't know that, or she felt she couldn't reveal it to the public.

Molly: Right, but we're revealing it now.

Becca: We're revealing it now. We know the truth about Mary. There's something about Mary.

[laughter]

Molly: I just fell over.

Becca: Sorry, I'm just laughing too hard at my own jokes. Let's get into Chapter 16.

Molly: Yeah, so now we're in the second week of May. And Lizzie and Jane and Maria, we must not forget.

Becca: A star and icon, Maria Lucas.

Molly: They arrive at an inn somewhere along the way where they're to meet the carriage sent by Mr. Bennet, and see Kydia looking out the window at them. I was making a prediction here that Lizzie is going to start seeing these two differently. I think that we as the audience or the readers get to see them a little differently at this point as well because it's described as they have [00:24:00] spent the whole day looking at the guard and talking to a milliner. What's a milliner?

Becca: Let me google it. It might be like a Miller, but how do you spell it, milliner? Hatmaker.

Molly: Hatmaker. Oh, right, they went to the hatmaker.

Becca: Oh, we know they did.

Molly: Lizzie and the girls arrive and are greeted by those two. They're like, "Look at this antipasto spread we've laid out for you." It's all cold cuts and stuff and like-- it's fancy.

Becca: Yeah. I would have thought more like a charcuterie.

Molly: Oh, probably a charcuterie, I couldn't remember the name.

Becca: [crosstalk] -a little Italian for Britain.

Molly: I'm vegan, so I couldn't remember the name.

Becca: What's on a vegan charcuterie? Is it just like a pile of seitan and some cashew ricotta?

Molly: Yeah, so there's a bunch of cashew, ricotta, some sliced. There's a lot of different kinds of vegan cheese out there now.

Becca: On a really sidenote, I had a vegetarian Nashville Hot chicken sandwich the other day. We're hungry as we're recording this. But, yeah, that's why this charcuterie is [00:25:00] what it is.

Molly: It's fancy as fuck. Lydia and Kitty are like, "We are treating you to this, but you have to pay for it because we spent all our money on this bonnet," that they got from the milliner. Lydia shows them the bonnet and it's ugly. Lydia's like, "I didn't really like it that much, but I thought why not spend all my money on it? Because I could probably doctor it up and I'm going to tear it apart and make it better when we get home." Everyone's just like, "Okay, Lydia. That's ugly."

Becca: Yeah, it's not an ideal purchase. I do have respect because I also go to thrift stores and I'm like, "Oh my God, I will wear that," and then I don't.

Molly: Sure, but this was not a thrift store. She spent all her money on the hat.

Becca: That's true.

Molly: I was like that's so wasteful, and I think that bringing that to light first is Jane Austen's way of being like, "Here's a flaw in the Bennet sisters that you might not have noticed before."

Becca: Yeah, they're aggravating us now more where we were Daddy Benning them before.

Molly: We were like, "Oh, ha, ha, ha, those girls." Now we're like, "You're wasting money. And then, you're trying [00:26:00] to treat your sisters and asking them to pay for it," weird.

Becca: Such a first date fuck boy move!

Molly: Such a first day fuck boy move! But then, Lydia says, "It doesn't really matter what we wear this summer anyway, because the militia is leaving in two weeks." And Lizzie is like, "Oh, good," because that means Wickham will be leaving.

Becca: This is interesting. She just wants to avoid Wickham.

Molly: Avoid him at all cost at this point.

Becca: Yes, she does.

Molly: Yeah.

Becca: I think she's a little embarrassed.

Molly: Yeah, I think so too.

Becca: [crosstalk] -behavior with him. Also, Lizzie has suddenly a nonconfrontational streak.

Molly: She's been very confrontational up until this point.

Becca: Well, I think she's a little embarrassed of her confrontational nature in relation to Darcy. Oh, yeah, because she was so wrong about him.

Molly: Exactly.

Becca: And she was so happy. We were all so happy when she confronted him during proposalgeddon.

Molly: For sure.

Becca: And then, she felt so embarrassed afterwards because she was like, "I confronted him on the wrong things." This is a skill set to learn. If you're going to confront someone, make sure you have all your chickens in a row.

Molly: Chickens.

Becca: And make sure, you're Charlotte, [00:27:00] you have all your poetry in a row, so that you know when you yell at them, you yell at them for only the righteous things.

Molly: Lydia then says that those guys-- what are they actually called? Is the militia, right?

Becca: I think so. We can call them the Redcoats because they're literally just the British imperial officers.

Molly: All right. The Redcoats are going to Brighton for the summer, and she said that she and Mama want to go there in the summer. She's a stalker.

Becca: A bit. I mean, the way I'm thinking about it more is that she's hanging out with these boys and they're like, "Oh, we're going to Brighton." And she's like, "Oh my God, it'd be fun if I came in." They'd be like, "Oh my God. It's so fun if you came."

Molly: You're right.

Becca: Yeah. She's not like following them. But it is also--

Molly: The reason that Mrs. Bennet wants to go like, does she think that Lydia is going to find a husband in this group?

Becca: Kind of. It's unclear. Mrs. Bennet is weird with Lydia on this front, particularly with Lydia because she's so keenly aware of how Lizzie and Jane need to marry comfortably.

Molly: But Lydia is like a big old flirt. [00:28:00]

Becca: Yeah, she totally is. I think it's just a flaw in Mrs. Bennet that she doesn't see how bad Lydia's flirtation is in the society.

Molly: Yeah, I think so too.

Becca: But I also think there is a way in which she really indulges Lydia as her favorite by not making her think about social classes much in her flirtation.

Molly: Oh, we've talked about the parents' favorite-- we talked about this in the first episode we were going to see who's favorites and why. Lizzie is Mr. Bennet's favorite.

Becca: Obviously, Mr. Bennet's favorite.

Molly: I thought Jane was Mrs. Bennet's favorite, but Lydia is.

Becca: Nope, it's clearly Lydia. Granted, she loves Jane, and Jane is her like--

Molly: Jane is like the prized possession, but Jane fucked up and didn't get married.

Becca: Yeah, Jane fucked up, and Jane, as we learned, is headed to spinsterhood according to Lydia.

Molly: Oh my God. [crosstalk] Oh my God, this chapter. So, before we get to that, Lizzie replies like, "Oh, yeah, that would be nice." I think she's being sarcastic. And Lydia then goes, I have some gossip

about a certain person that [00:29:00] we all like, which is not true anymore, but she doesn't know that yet.

Becca: Yeah, that's fair. That's a fair assessment given how Lizzie felt when she left.

Molly: Right. They tell waiter that he should leave but Lydia is like, "Ha, ha, he's probably heard worse. But anyway, I'm glad he's gone because he's ugly. Anyway," she says.

Becca: Oh, my God. That was such a funny moment, she's like, "I don't want anybody around me unless they're hot," which is such a mood, Lydia.

Molly: Such a mood. And then Lydia says that "There is no danger of Wickham marrying Mary King because she moved away to Liverpool. Wickham is safe." And then, Lizzie's replies, "And Mary King is safe from a connection imprudent as to fortune." Also, so many other things, but Lizzie doesn't say those things.

Becca: Yeah, because she's on Team Protect Georgie Darcy now.

Molly: Right. My notes said, "YES, BITCH."

Becca: Yeah, this is also one of those moments of like, you're over your ex and someone comes up to you and they're like, "They're single again," that there's still stuff there.

Molly: And you're like, "Yeah, good for that girl that avoided him."

Becca: And you're like, "Ah, good for him. Whatever, I'm over it."

Molly: Yeah, exactly. [00:30:00] But something else that I noticed in this moment is that Lizzie is-- at first, I was like these girls, meaning Kitty and Lydia are very much into looks over money at this point, which is something that Jane and Lizzie have had to think more about but all of them are aware of the societal constructs that are placed on them.

Becca: Absolutely. It's very prevalent in society. It's the air they breathe. It's cultural for us the way that texting is.

Molly: Exactly. I think that Lizzie-- This is more prevalent for her now that she's had all of these different interactions. But with Wickham specifically, she used to be on team like, "He's hot," whatever.

Becca: Yeah, because Wickham is so good looking that he gets away with everything.

Molly: Mm-hmm. But now she's like, "That would have been an imprudent marriage for Mary King."

Becca: Do you remember her conversation with Mrs. Gardiner?

Molly: Yes, I do, at the theatre, when they were whispering about how it was going to be a mercenary marriage or whatever.

Becca: Now, looking back on how Wickham was [00:31:00] with Mrs. King, it's grody as fuck.

Molly: He's terrible.

Becca: Yeah.

Molly: We don't like him.

Becca: Anti-Lickham.

Molly: If you are listening to this podcast and you like Mr. Wickham, I'm going to have to ask you to sit down and keep downloading.

Becca: I don't know if anybody's ever read *Pride and Prejudice* and been like, "You know who identify with? Wickham." Although I will say, I maintain my stance that Wickham in general is a construct that shows some of Jane Austen's classism, but that's a different story. Personally, he sucks.

Molly: Wickham is a construct is the best sentence that's come out of this podcast so far. Anyway. [crosstalk] Then Lydia says that she's a fool for going if she liked him anyway, like, she should have stayed because he's hot. Jane says, "She hopes there are no strong attachments on either side."

Becca: Classic Jane.

Molly: Yeah. Lydia says, "I am sure there is not on his. I will answer for it, he never cared three straws about her, who could about such a nasty little freckled thing?" My notes just said, "OMG, Lydia!"

Becca: Oh my God, no filter.

Molly: None. [00:32:00] Lizzie has an interesting response to this privately in her head that while she could never express her feelings so coarsely, the sentiment matches that she has had before in her own breast.

Becca: Well, we've heard it from Lizzie internally, but her entire inner monologue when it comes to Anne de Bourgh is so savage. She's like, "That skinny little thing will make Darcy miserable. Ha, ha, ha, ha, ha."

Molly: They're all bitches.

Becca: Okay. I'll give it to Lizzie. You can't help thinking mean thoughts. Everyone has mean thoughts. Maybe you don't have mean thoughts. I'm just a bad person.

Molly: I have mean thoughts too, everyone.

Becca: But it's about what you've expressed to the outside world. Lydia, you're not allowed to call people ugly. It's rude.

Molly: Yeah, but she does.

Becca: Yes, she does.

Molly: Then Lizzie and Jane pay, and they all leave. Lydia starts giving a speech that just really encompasses the good god Lydia's stance on these chapters. I think I just want to read the whole thing.

Becca: Oh, boy.

Molly: "How nicely we are all crammed in," cried Lydia. "I am glad I bought my bonnet, if it is only for the fun of having another bandbox. Well, now let us be quite comfortable and snug, and talk and laugh all the way home. And in the first place, let us hear what has happened to you all since you went away. Have you seen any pleasant men? Have you had any flirting? I was in great hopes that one of you would have got a husband before you came back. Jane will be quite an old maid soon, I declare. She is almost three-and-twenty. Lord! How ashamed I should be of not being married before three-and-twenty? My aunt Phillips wants you so to get husbands, you can't think. She says Lizzy had better have taken Mr. Collins, but I do not think there would have been any fun in it. Lord! how I should like to be married before any of you; and then I would chaperone you about to all the balls. Dear me.

Becca: She's 15. She might be 16 at this point. First of all, I think we finally have Jane's exact age, she's 22.

Molly: 22, almost 23.

Becca: *Feeling 22* a la Taylor Swift. Feeling like a spinster.

Molly: Oh my God, we should rewrite 22 by Taylor Swift [00:34:00] but to be about Jane.

Becca: Oh my God.

Molly: Oh my God, I'm going to work on that and then we'll see where it comes. And if any of you want to do it, let's have a contest.

Becca: First of all, I do think that Jane's not old yet, but she's getting slightly towards being on the older side of the single women.

Molly: But she's not 27.

Becca: She's not 27 and Charlotte still bagged a man.

Molly: It's not too late. If Charlotte can do, we all can.

Becca: Also, Jane is perfect and gorgeous. She's still going to be fine. This is mostly just Lydia being petty and competitive.

Molly: I don't know what it is, but Lydia is perfect. I hate her. She's awesome.

Becca: We're going to talk a lot about Lydia in the study questions. I have a whole conversation saved.

Molly: So, then she tells this story about how she and Kitty dressed up this man, Chamberlayne, I guess.

Becca: Oh my God, in drag.

Molly: And drag, and brought him to a party and surprised everyone, and nobody could tell that he was a man and that was fun-

Becca: Weird.

Molly: -and weird. And then, Lizzie tries to tune out Lydia for the rest of the trip, but she can't help [00:35:00] but hear the mention of Wickham's name quite frequently. They arrive home and Mrs. Bennet is really glad to see Jane as beautiful as ever. Mr. Bennet says multiple times, "I am glad you have come back, Lizzie."

Becca: Daddy.

Molly: We love daddy.

Becca: That was so sweet.

Molly: Yeah, he doesn't show affection much, but when he does--

Becca: It's usually just to Lizzie.

Molly: It's usually only for Lizzie. All the Lucas' has come over to greet them and Lady Lucas is asking Maria about Charlotte and the chickens. Mrs. Bennet asks for an account of all the fashions from Jane and then turns around and relays those fashions to the young Lucas', which was such a Mrs. Bennet move

Becca: Hardcore on brand.

Molly: Lydia is yelling to anyone who will listen about how lovely their morning in the carriage was and she's talking to Mary about how she and Kitty treated everyone to lunch. Then Mary, oh my god!

Becca: What an icon and a legend for the introverts of the world.

Molly: My favorite Bennet sister.

Becca: [laughs]

Molly: My notes say, "Fucking nerd, I love her."

Becca: She's so fuckin nerdy. [00:36:00]

Molly: Lydia is just going on about their carriage ride and how they had this hat and the charcuterie and everything, and Mary says very gravely, “Far be it from me, my dear sister, to depreciate such pleasures. They would doubtless be congenial with the generality of female minds. But I confess they would have no charms for me. I should infinitely prefer a book.”

Becca: First of all, Mary's a legend.

Molly: We. Love. Mary.

Becca: We stan an introverted woman out of her time who just needs to cross-stitch a nightgown forever. But also, Mary, you can be feminine and read a book. That's the entire point of this podcast.

Molly: But you can also be feminine and not be Kydia.

Becca: That's true.

Molly: Well, actually, Kitty, I don't think the Kitty is the problem here.

Becca: Oh, yeah, no Kydia is primarily Lydia with a little asterisk that says also Kitty.

Molly: Yeah, that's why we get most of Lydia's name.

Becca: And it's just the little K at the beginning.

Molly: Also, why we often forget about Kitty, [00:37:00] and her name is Catherine, which I think is hilarious.

Becca: Oh, yeah.

Molly: I missed them.

Becca: Oh. I kind of missed them, too. I mean, the benefits are just so chaotic compared to everybody else.

Molly: They really are. What's funny about the end of this is that Lydia didn't hear a single thing that Mary said, because she seldom listened to anybody for more than half a minute and never intended to marry at all.

Becca: Yeah, Lydia.

Molly: Then, in the afternoon, Lydia wants everyone to go to Meryton, but Lizzie says no, because, “It should not be said that the Miss Bennets could not be at home half a day before they were in pursuit of the officers.” She's really trying to fix the reputation here.

Becca: Yeah, she is haunted by how accurate Darcy was in some of his critiques of her family.

Molly: She also doesn't want to go to see Wickham because all of the things.

Becca: Suddenly this hoe is non-confrontational.

Molly: Yeah, she also at the end of this chapter notices that her mother has started bugging her father about going to Brighton for the summer, but daddy Bennet doesn't really want to do that.

Becca: Yeah, Lydia is like, "Oh, it's totally going to happen." And then [00:38:00] Lizzie sees her dad and she's like, "Oh, that's not happening."

Molly: Yeah, he has no intention of yielding.

Becca: Oh, no.

Molly: So that brings us to the end of these three chapters and onto--

Becca: Becca's study questions. These chapters are, again, we're back in transition mode a little, we're back home now from Hunsford, but the ends of each of these volumes do take you from one part of the story to another. We have some to talk about, but a lot of it's about shifting focus and general themes.

The first one I have is that we have the final thoughts on Hunsford section of my study questions, because we are leaving Rosings and the Collins. I wanted to just talk about the insights we've gained about the people, from the people, from the plot of the story, but also the themes of the book in general. You learn a lot about [with a British accent] Catherine de Bourgh who is this person we've heard a lot about from Mr. Collins. And we've had Collins' comedic solitary figure for the first part of the book. Now he's a married man. You meet Catherine de Bourgh. And you meet [00:39:00] her daughter, and you see Charlotte in this marriage that is extremely different than the marriage that everybody else seems to be wanting and picturing in this time.

Molly: Not everybody.

Becca: Sorry, Lizzie.

Molly: Lizzie and maybe the younger girls, and Jane.

Becca: Our protagonist in this book is Lizzie Bennet. Lizzie Bennet is the sharp-minded, perceptive-

Molly: Hopeless romantic.

Becca: -hopeless romantic, and she is this revolutionary wants to be married for love in a time period where, spoiler alert, women needed to marry for money.

Molly: What?

Becca: But you have a real insight and a look into Collins and his marriage to Charlotte and Charlotte's life here and the complicated positives and negatives of it. I think the last chapter with the Collins' in it in this section really captures that well.

Molly: I think so, too. I think that Charlotte and Collins are the-- when you have a science experiment, and you have the control group [00:40:00] and then you have the one that you're testing on, I think that they're the control for this time period. The marriage that is financially stable, not wealthy or anything, but they're the marriage that made sense. They're not unhappy. They've got chickens. They've got good friends.

Becca: A garden.

Molly: A garden. I don't know why I said good friends, they think they have good friends in Lady Catherine de Bourgh. They have a higher-up connection, steady income with the job. So, they're the ideal, but we get to see why the ideal is not ideal for others.

Becca: Yes. And you really see the drawbacks emotionally of this marriage, particularly for Charlotte because I think Collins is pretty fulfilled.

Molly: Collins is so happy.

Becca: It's really tragic.

Molly: It is, but the thing is Charlotte's not unhappy.

Becca: Charlotte is content.

Molly: She's content, but the thing is she's in a relationship where she's not getting good sex.

Becca: Nope.

Molly: She's not in love.

Becca: There's not a chance of that.

Molly: Those things are perks [00:41:00] in this time period, so that's fine, I guess.

Becca: Yeah. And you really see Lizzie living for the perks.

Molly: Yeah, we want the perks.

Becca: So, that's my first question, and then just from the de Bourghs, do you think you've taken any insight from Catherine or Anne that you did not have before?

Molly: Anne, we remembered in this chapter, or I remembered, and you already knew, that Anne is supposed to marry Darcy. Now, we know how incompatible that match would be. Catherine de Bourgh, I have a great deeper understanding of and still don't like her at all. I've also want to point out because in the last episode that we released, which was episode nine, I went on a tirade about how Catherine de Bourgh could be played by Gwyneth Paltrow or Judi Dench, and I got them confused because I was thinking about Gwyneth Paltrow, I was think about Judi Dench and I said Gwyneth Paltrow. But really who I was thinking was the halfway point between the two and that would be Tilda Swinton. [00:42:00]

Becca: I pointed out that that's absolutely not a halfway point.

Molly: It's absolutely a halfway point.

Becca: No, no, no.

Molly: Yes, yes, yes.

Becca: No, Tilda Swinton is her own breed of human being. I think we can all acknowledge that she doesn't look anything like Gwyneth Paltrow, she doesn't look anything like Judi Dench, she looks like Tilda Swinton.

Molly: But she would be perfect to Lady Catherine de Bourgh.

Becca: Maybe, I love Judi Dench as the Catherine de Bourgh.

Molly: But the Ice Queen.

Becca: The White Witch.

Molly: The White Witch.

Becca: Yes, she's great at evil but she's also like an extraterrestrial being. She is so weird, that's why she works so well in fantasy.

Molly: What about Catherine de Bourgh is not weird? I just need to see it.

Becca: I'm not going to clock you any harder on this, but I thought it was ridiculous.

Molly: [chuckles] I'm just thinking about-- I haven't seen *The Lion, the Witch and the Wardrobe* in so long and I don't know--

Becca: She has like white dreads, it's wild.

Molly: Yeah, I know it's weird, but I feel physically, that's what I was picturing, is the White Witch as Lady Catherine de Bourgh.

Becca: Okay.

Molly: Anyway, moving on [00:43:00] to the next question.

Becca: We talked about this briefly, but I want to dig back into it. We had Lizzie as the unreliable narrator for the first half of the book and last chapters learned that Lizzie realized she'd been an unreliable narrator. Now, we've shifted a little. I wanted to talk about how that affects the way the story is written, and how it affects the way it's playing out and will play out later.

Molly: It really has been like a cloud has been lifted, especially when looking at her own family. Immediately with Kitty and Lydia, like we were talking about. It was like, they were annoying and all of these things that before, we didn't even get to delve that deep into them. Or maybe it's just how Jane Austen wrote it, but I had that cloud over my brain too. So, I know that Lydia got up and talked directly to Bingley about throwing a ball and it was very rash and well received by him, but everyone else was like, "Lydia, sit down." But in my mind, that wasn't so bad, but thinking back on it--

Becca: Yeah, even [00:44:00] When Mr. Collins was reading aloud, and she was like, "I'm bored of this!"

Molly: Yeah. We thought that was funny, but actually it was rude as shit.

Becca: Yeah.

Molly: All of those things, and then obviously with Wickham, like he's hardly even crossing the story at this point. He's not even on our minds because Lizzie wants to avoid him, so we want to avoid him. But I definitely am starting to look back and not trust things as much that Lizzie said.

Becca: Yes. That is the interesting thing about how clever Jane Austen is in writing this novel.

Molly: Yeah, I also don't feel bad about liking Darcy anymore.

Becca: Yes, thank God! Yes, he's one of the most beloved characters in literature. So, you've touched on this as well. We're getting to know Kydia and Mary better now. Do you have any new insights you haven't already talked about on this pod?

Molly: Not really. Other than the fact that Kitty doesn't really have a personality.

Becca: None at all. She's just such a follower.

Molly: We don't know her at all. So, Kydia really is Lydia.

Becca: Yeah, I don't know if you remember this, this [00:45:00] is almost a spoiler. Remember when I said you could probably replace Kitty with a cat, with a kitty?

Molly: I don't remember that.

Becca: It was like in an earlier episode, you were like, "Oh, could we?" And I was like, "Oh, no, you'll see." Yeah, you could. The next one I have is Darcy's evaluation of the family. I still think some of it is, he's not spot-on with his evaluation of the Bennet family. I wanted to talk about where he was right and where he was wrong.

Molly: Did he say anything bad about Daddy Bennet?

Becca: He said occasionally, he shows impropriety as well.

Molly: I don't think that's true. I think that--

Becca: We stan.

Molly: Daddy Bennet can do no wrong. He was right about the sisters and the flirting. He was wrong about Jane being standoffish or whatever he thought she was. He's less right about the sisters than he is about Mrs. Bennet. I think his evaluation of Mrs. Bennet is pretty spot-on.

Becca: Oh, yeah.

Molly: The sisters at least are sweet people. They're not bad people. They're just annoying and young. He thinks that Lizzie and Jane can do no wrong, but Lizzie can do wrong. **[00:46:00]**

Becca: Well, I think he's pretty aware that Lizzie has faults.

Molly: Yeah, okay.

Becca: Given how he proposed to her, but I think you're totally correct in that. I also would point out that he does lump Mary in there and I feel like-- [crosstalk]

Molly: Oh, I forgot about her again.

Becca: Your favorite Bennet sister?

Molly: My favorite Bennet sister, I forgot about her.

Becca: All right, this is my favorite question, and I want to talk about this for a bit. I said flirting in the Austen times, Lydia, feminist icon or annoying twat?

Molly: Ah! Oh, my God!

Becca: Because Lydia is annoying. There's absolutely no question about that.

Molly: But she's kind of awesome.

Becca: Yeah, I think this is a hot take. Lydia gets a bad rep for being a teenage girl who is into boys and has no filter and is sure of herself and bold. Obviously, that translates to self-obsession and narcissism at certain points in time, but that does for a lot of teenage girls.

Molly: Yeah, I mean, what I said earlier still stands. I said, "I hate her, she's amazing."

Becca: Yeah.

Molly: She is that bitch, 100%.

Becca: **[00:47:00]** I know, and I feel if Lydia were alive today, she'd be trying to be an Instagram influencer.

Molly: For sure, and she would be. She wouldn't fail. She's hot. Lydia is hot.

Becca: Yes. It would be a little annoying, but also, she understands her own self-worth, and isn't bound like her sisters to certain societal expectations.

Molly: Yes, bringing it back to my first ever *Fiddler on the Roof* analogy.

Becca: I've honestly never seen *Fiddler on the Roof*--

Molly: Becca, bad Jew!

Becca: I'm a Jewish musical theater nerd, and, yeah, I know I failed.

Molly: In *Fiddler on the Roof*, the first sister gets married to her best friend whom she is in love with, and he's a tailor, so, it's not a financially stable relationship. But the father gives his permission and it's like, "Fine, marry for love," whatever. The second sister marries a teacher, and he's a radical. He's political and he's like, "Let's do the thing." [00:48:00] And that's like, "Argh," for the father, but he lets her do it anyway. The third sister doesn't conform to any of her family's societal norms. She's not a badass like Lydia in that she's out here being boys and all that. But she falls in love with a Christian, and this is very bad. Her father says, "You can choose him, or you can get out of my house."

Becca: [unintelligible [00:48:26]

Molly: She gets out of his house, and he disowns her. Now, I've given you the summary of *Fiddler on the Roof*. And I realized like, that's not how Lydia is, but she is the youngest one and she's the one who's going to break all the rules.

Becca: In some ways, Jane is a quintessential eldest child, some ways Lydia is the obvious baby of the family. In some ways, Mary is just a middle child to end all middle children.

Molly: Mary, M stands for middle.

Becca: Ooh, dark! I think that's all correct. I'm not going to comment [00:49:00] on how that plays out, but I do think that Lydia does just allow herself to be herself, and herself is annoying, but herself is also-- herself is a little bit more bold and less corseted than other women in this time period. This is my baby defensive Lydia Bennet in one of her more annoying moments.

Molly: Yeah, I would agree with all of that and say that, as much as Lydia's annoying, I think that she is awesome. She won a chapter before and she may just win a chapter again.

Becca: The one thing we don't stand is her calling Jane a spinster.

Molly: No, we don't want that.

Becca: I want to be the first one.

Molly: We do not like that. That was a moment where I was like, “Lydia, what the fuck?” But there are also moments where I'm like, “LOL, Lydia,” so both are true.

Becca: All right.

Molly: Duality of man.

Becca: Duality of man. Lydia, the flawed character actually fleshed out better than some of her other sisters. Then I said, there's a ticking clock on the Bennet sisters, and this goes back [00:50:00] to Lydia's gross comment about Jane's age. I think it's the first time you're drawing attention to the fact that there's only a finite amount of time to find a husband. Again, all their money depends on it. I don't know if you had any thoughts about that.

Molly: Well, time is moving fast in this book. As you said, Lydia might be 16 by now, what will become of them? Are we going to have to see them married off in the course of this book? Oh, my God. Yeah. Again, I'm thinking about the fact that I remember when the first proposal happened, and you said, this is the first proposal from a book that starts with the line about marriage.

Becca: Let's say it again.

Molly and Becca: “It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.”

Molly: That is also a very good vocal warm-up.

Becca: It is.

Molly: It is the truth universally acknowledged that a single man-

Molly and Becca: -in possession of a good fortune must be in want of a wife.

Molly: Anyway. I was surprised when you said the first proposal and I was like, “Oh, this is going to be a book about getting married,” like finding husbands. [00:51:00]

Becca: It's a rom-com.

Molly: But we forget that the journey is the most important part.

Becca: Yep.

Molly: So, I wonder if they're going to actually have to start settling down with people because the ticking clock.

Becca: I'm not going to confirm or deny that.

Molly: Okay.

Becca: That brings us to our standby questions.

Molly: For the funniest quote, I had a few options, and I really enjoyed the line about Lady Catherine answering all her own questions, and I really enjoyed the line where Lizzie was not sorry that Charlotte appeared to cut off Mr. Collins. I think the best one is the one I already read from Mary talking about wanting to read a book.

Becca: I will accept that because it is a mood from two big literature fans.

Molly: Big nerds.

Becca: Big ol' nerds. Sometimes, it's more fun to read a book than flirt with a man. It's a toss-up, but sometimes, or women.

Molly: Yes. I would always rather read a book.

Becca: Than flirt with anybody?

Molly: Yes.

Becca: That's very fair.

Molly: Talk to me about books and I'll date you.

Becca: That is an open invitation.

[chuckles]

[00:52:00]

Molly: Single.

Becca: All right, so questions moving forward in the book.

Molly: Well, we're back at Longbourn. It just occurred to me that Bingley never actually gave up Netherfield. They said they weren't going to be there for the winter and they probably were never coming back. But it was never decided that they wouldn't. So, I wonder if we'll see them in Netherfield again. I wonder if we'll see Wickham before he leaves. I wonder if we'll go to Brighton. I also am remembering Lizzie's hiking trip that she was going to take.

Becca: With the mountain man.

Molly: Yes. So, maybe that'll happen, too.

Becca: Great questions. Who wins the chapter?

Molly: Honestly, even though Lydia's annoying as shit, she was the best part of these chapters.

Becca: She gave us the most to talk about, and say what you want about her, the woman dominates a conversation.

Molly: She sure does.

Becca: Lydia Bennet, you get the win this chapter.

Molly: We are appreciative of you.

Becca: So, that concludes this episode of Pod and Prejudice. Before we go, we want to **[00:53:00]** just boost that we just launched our website.

Molly: We did. By the time this episode comes out, it'll have been a few weeks, but in advance.

Becca: Check us out at *podandprejudice.com*.

Molly: And you can also check us out at *patreon.com/podandprejudice* if you want to get in on some of these fun burpee outtakes, etc.

Becca: And you can also hear a little bit more about Jane Austen's relationship with her dad, which is cool.

Molly: Yeah, that's a \$7 tier perk, and we hope that you will take advantage of it.

Becca: But until then, stay proper-

Molly: -find a husband.

[Pod and Prejudice theme]

Molly: Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our beautiful show art is designed by Torrence Browne. To learn more about our show and our team, you can check out our website at *podandprejudice.com*. To keep up with the show, you can follow us on Twitter, Instagram, and Facebook @podandprejudice. If you like what you hear, check out our Patreon at *patreon.com/podandprejudice* to see how you can support us or just drop us a **[00:54:00]** rating and review wherever you listen to podcasts. Thanks for listening.