

Molly: Hey, everyone. Before we begin today, we want to thank our newest patrons, Shadow Queen and Viva La Couch Dog. Very cool names today, and welcome to the team. As always, if you're interested in hearing Becca's first thoughts on *Persuasion*, hanging out with us on Discord and submitting your very own study questions, check out our Patreon at patreon.com/podandprejudice.

Now, we are so excited, because we recently hit one million downloads of Pod and Prejudice, and we could not be more grateful to all of you. To celebrate, we're doing a giveaway of a brand-new design from our TeePublic store, which I designed and I think is really cute, but I'm biased. Rules for entry are on our Instagram, and we're going to pick a winner on August 2nd, so hurry up and go check it out. And now, enjoy this week's episode covering Chapters 6 and 7 of *Persuasion*.

[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--

Molly and Becca: [00:01:00] *Persuasion*.

Becca: I guess that's our new intro.

Molly: Yeah, we're working on it. [giggles] Let's workshop some of the stuff.

Becca: Listeners, if you're new here, I, Becca, have read many of Jane Austen's novels through my life.

Molly: And I, Molly, am reading her for the first time through this podcast.

Becca: If you want to hear Molly read through *Pride and Prejudice*, *Sense and Sensibility* or *Emma* for the first time, you can listen to Seasons 1, 2 and 3 of this podcast respectively, but that is not what we're doing here today.

Molly: No. Today, we are talking about *Persuasion* Volume I, Chapters 6 and 7.

Becca: Oh, boy. Without giving too much away, I think this is a perfect example of basically how much of this book is going to be panicking over your ex.

Molly: Yes, it is a lot of ex panicking.

Becca: I love it. I live for it.

Molly: Oh, same.

Becca: She's a relatable queen.

Molly: I really love her. Let's tell the listeners where we left off.

Becca: Oh, yes. So, where we left off, is that where in one that got away territory in terms of romantic tropes, Anne was persuaded-

Molly: [00:02:00] It's in the title.

Becca: It's in the title. -away from accepting a proposal from the love of her life, Captain Wentworth, eight years ago. Since then, she has been sad, and refused other proposals and basically resigned herself to no marriage. She then goes to visit her sister at Uppercross instead of going to Bath. So, she is procrastinating going to Bath by hanging with Mary, Mary's husband, Charles Musgrove, their children and Charles's family, the Musgroves, a boisterous, wealthy family that is lower class than the Elliots, but also kind of a vibe.

Molly: Speaking of being lower class than the Elliots, I wanted to bring this up, because so many people messaged us about this, but I just want to draw attention to the fact that we hear you, the Elliots are not nobility. Someone sent us a very detailed description of what the Elliots are, and I think it's important.

This is from Mandy, [00:03:00] so thank you, Mandy. "A baronet is the lowest inheritable rank in the English monarchy. Meaning, that the title will actually pass on to the next generation unlike a knight such as Sir William in *Pride and Prejudice*. It also was a purchased inheritable title and did not get you a seat in the House of Lords, because I believe you were still technically a commoner.

Just like it was foolish for Sir William to sell his business and be like, "I'm an important person now, so I don't have to work," because he was noticed by the crown for some random good thing, the Elliots are just about barely nobility. Sir Walter's complete obsession with being noble is verging on the ridiculous. It also amplifies why Elizabeth would be happy with a baronet. In her mind, that's the bare minimum, because it's the lowest rank with any kind of real prestige." So, that was interesting to me. The title could be purchased, but otherwise, it's just about the lowest-

Becca: Oh, yeah.

Molly: -rung. Here, it says it's just about barely nobility. Someone else messaged us and said, "It's just below nobility."

Becca: Yeah. There's a nuance [00:04:00] here. I think the point being, when we say nobility, maybe we are not being as nuanced as we should be with our language.

Molly: Yeah.

Becca: And so, I think we can be more precise about it. But the point being, he is a guy of rank and title. He is not just a member of the landed gentry. And so, he is taking title very seriously. I do think it is significant that he is of the lowest rank-

Molly: Mm-hmm.

Becca: -possible. And the part I didn't know about is the buying of the title part, which does make sense.

Molly: Yeah.

Becca: But there is a sense that you get he's living in excess of his position, because he takes his rank and title way too seriously.

Molly: Totally.

Becca: So, I think we can be a little bit more precise and more nuanced, but the point being and the point still stands, that there is a class rank thing going on that is separate from wealth-

Molly: Yes.

Becca: -and separate from land ownership and that is a title. And the title is what Jane Austen is making fun of.

Molly: Yes, absolutely. We also got a comment on Instagram from Beard Noland clarifying [00:05:00] what the levels of aristocracy are, as in nobility. The lowest level of aristocracy in Britain at this time was a baron. So, a baronet is like the highest you could be without being actual nobility.

Becca: This reminds me of when I was in high school, because there were like eight different types of math classes you could take your senior year of high school. There was two different types of AP Calc. There was BC Calc and AB Calc. So, there was like BC Calc was the highest calculus class you could be in, that was above college level. Then there was AP Calc, and that was like freshman year college.

Molly: Uh-huh.

Becca: And then there was honors calculus, which was just not an AP class, but a high up. And then there was advanced calculus, and then there was calculus.

Molly: That's exactly like this. Yes.

Becca: And Jane Austen is smart for picking up on these sort of like-- Obviously, she lives in the society, but she is smart for picking up on the most middle people in the system of the higher [00:06:00] class of England and being like, "That's the person who is going to be the most excited about title is the person who's in the middle."

Molly: It's unearned.

Becca: Well, it's almost like a new money thing, because there's this thing where people of a certain rank and nobility have a wish to hide it, because it's gauche to show your money. And it's like, Sir Walter's gone in the opposite direction.

Molly: Yes.

Becca: So, it's pretty interesting. But I think the point still stands that basically our guy, Sir Walter thinks himself above the landed gentry and his title means everything to him-

Molly: Yeah.

Becca: -and is part of the reason he persuaded-

Molly: It's in the title.

Becca: -his daughter away from marrying the love of her life.

Molly: Just saying that if that's our comparison for the nobility is calculus classes, then I just want to throw out there that I was a mathlete, but I am wondering if bragging about that makes me a Sir Walter.

Becca: I don't know, it might make you a Lady Catherine de Bourgh. [chuckles]

Molly: [giggles]

Becca: I don't know. I was in the Sir Walter [00:07:00] version of math classes. I was fine at math. I was good enough to be in the honors calc, but not good enough to be in the AP Calc. [chuckles]

Molly: I was an AP Calc. And then when I went to college, I skipped right to Calc 2.

Becca: Great for you. I took one math class in college, and it was a summer course that I took to basically--

Molly: Fill a requirement?

Becca: Yeah. I'm not great with the math and sciences. If you want to have me analyze English lit or talk through British imperial history, I can do that for you.

Molly: Good thing we have a podcast.

Becca: Exactly. This is why I'm not an engineer. This is why I'm a podcaster.

Molly: Yes. So, all right, where were we, because we had to get into that and I'm glad we did.

Becca: We are at the beginning.

Molly: We are at the very beginning. So, let's get into it then. Anne knows that a change in location will often include a change of conversation topics, opinions, etc. She often, whenever she visits Uppercross, finds herself thinking that [00:08:00] she wishes that her other family could see how little they are of consequence to the people of Uppercross, because they have their own things to worry about.

But this time, she's a little bummed because she was like, "Well, we're going through a lot right now, and they don't seem to care that much." They're like, "Oh, your sister and father are in Bath. Where do you think they're going to settle in Bath? We should go to Bath. I love Bath. Let's go to Bath." And then they don't actually care how she's feeling about it. And she's like, "You know what? In the future, I'm just not going to expect much from them." She's going to avoid such self-delusion. She's grateful that she has a friend in Lady Russell, at least, who cares about how she's feeling.

She figures that every community will have its own interests, and she hopes that in the course of the two months that she is staying at Uppercross that she will prove herself to be a worthy member of their society.

Becca: Yeah. You get the sense from this portion that Anne has not done a huge amount of time away from home [00:09:00] before and that she's settling into something alien and new. And also, we've talked about this before, but Anne is just like a profoundly lonely figure.

Molly: She is so lonely and so willing to overlook her own feelings.

Becca: Yes.

Molly: That comes up a lot in these chapters.

Becca: Yes. And sometimes too great, great comedic timing.

Molly: Yes. [giggles] So, she has nothing to worry about. She feels for these two months at this time, anyway, because Mary is a better sister than Elizabeth. The cottage is comfortable. It says that there's nothing inimical to her comfort. Inimical meaning tending to obstruct or harm. She likes Charles well enough, and the kids respect her more than they respect their own mom. So, she's set, she thinks at this time. In terms of Charles, she has no regrets with not accepting his proposal.

Becca: [laughs]

Molly: He's fine.

Becca: Charlie. [00:10:00] I like Charlie. Oh, boy, he's very mid.

Molly: He is so funny. He and Mary are both just hilarious.

Becca: He's great. In someways, he's almost like a sitcom dad.

Molly: Oh, 100%. He's like, "Oh, the kid is sick? Oh, no."

Becca: He's like, "I don't really want to do much. I just want to hang out with my dogs."

Molly: "I want to hang out with the bros."

Becca: Yeah. There's an old ball and chain vibe to the marriage between Charles and Mary.

Molly: Yeah. And they respect each other well enough overall, or actually, they mentioned that they give the appearance of being a happy couple.

Becca: Yeah. I think there's worse couples in Jane Austen, for sure, than Charles and Mary.

Molly: Yeah.

Becca: They don't despise each other. They have kids. They seem like they have a pretty comfy life together. But boy, do they annoy each other.

Molly: They really get on each other's nerves. I can't wait to see them in an adaptation and see what's done with them. The rest of this chapter or a good chunk of this chapter is just [00:11:00] what do Charles and Mary argue about and what do they complain to Anne about while she's here?

Becca: I think the very specific thing that's happening in this chapter, is that everyone knows Anne's there, and Anne has been the earpiece for everyone to just talk shit about each other.

Molly: Yeah. Because they all live together on the same land, and so how are they going to talk shit when they don't have anyone to talk shit to except each other? So, now, Anne's there, and they're like, "A third party."

Becca: And also, because Anne's a mediator between Mary and the Musgrove's.

Molly: Yes.

Becca: The Musgrove's whine to her about Mary, and Mary whines to her about the Musgrove's. It's Anne, like, she just sits there and takes it and is like, "Yeah, I'm sorry. That sucks."

Molly: Oh, poor Anne. Yes. So, let's hear what they argue about. They need more money. They wish that his father would give them a generous gift. Mary's salty about this, but Charles is like, "Well, [00:12:00] it's his money. He has better things to do with it than he can do with it what he wants." They both think that the other person is a bad parent, and they complain about this to Anne.

I have something written here, funniest quote on page 42. So, I might read that at the end, but just complaining about being bad parents. Mary complains that Mrs. Musgrove always wants the kids to come to the Great House, and she just feeds them sweets all the time. And Mrs. Musgrove complains that the kids are spoiled and troublesome, and she can only control them by feeding them cake, and so she doesn't invite them over as much as she's sure that Mary wants her to. So, they're just completely missing the point.

Becca: My favorite part of this is it really does capture the feeling of everyone talking shit to you about each other, which is delicious.

Molly: Yes.

Becca: Don't get me wrong. Anne seems to think like, "Oh, there's too much gossip going on." Shut up, Anne.

Molly: You know you'd like it.

Becca: This is fun. [chuckles]

Molly: Is Mary a neglectful mother?

Becca: Yes.

[laughter]

Molly: I'm glad there was no thought [00:13:00] time at all.

Becca: It is wild. So, listen, Mary and Charles, their children are fed, watered and loved, which is nice, but Mary just has no patience for her children and seems to have no patience to do quite anything.

Molly: She's like, "Go watch TV."

Becca: She's an icon. So, her children are iPad kids, basically,-

Molly: Yes.

Becca: -like, hardcore, not being stimulated by their mother. And that's the criticism that she's getting. It's hard to even really figure out exactly who the villain is in their lives, except that Charles and Mary, clearly, as we'll learn do not care enough about their children. [chuckles]

Molly: Yeah.

Becca: But I think you understand that Anne's a doting aunt who loves her nephews, that the children seem overall to be good kids even though they're wild children, a little bit.

Molly: Yeah.

Becca: So, no one's in harm's way.

Molly: No.

Becca: But oh, boy, Mary is just not-- She mentions that she can't stand [00:14:00] to be around her children.

Molly: Yeah. She later will say something like, "I can't take care of this kid. I can't yell at him when he's sick. So, what am I going to do?"

Becca: It's also, like, towards the beginning when she's like, "Oh, I'm so sick, and I'm all alone." And Anne's like, "Where are your children?" And she's like--

Molly: "I sent them away."

Becca: Yeah. "I couldn't handle them. I couldn't deal with them."

Molly: Something else that I noticed, this is the first time I've seen this in a Jane Austen, so I don't know if it's normal, but Mrs. Musgrove calls Mary, Mrs. Charles. Like, Mrs. first name.

Becca: I have no idea.

Molly: I hate it. [giggles]

Becca: Yeah. The whole tension here, you're understanding the tension here, is that Mr. Musgrove is the gentleman at Uppercross, and his son will inherit that position, but as of right now has not yet inherited. And so, they're in this awkward in between where there is a knowledge of who will be the gentleman of Uppercross and his wife, and Mary thinks that gives her a certain amount of panache-

Molly: Mm-hmm.

Becca: -and the Musgrove's are uncomfy with how much Mary knows that.

Molly: [00:15:00] Oh. She kept talking about her place, and I was thinking she meant as the daughter of a baronet.

Becca: Part of it, yes. She does think she requires some prestige as the daughter of a baronet. But it is also like Charles will inherit, Mary will inherit as his wife and she wants that to be clear to everyone, but Mrs. Musgrove are like, "We're here." It's that uncomfortable thing where if a child says something like, "Oh, God, I can't wait for my inheritance to come through," it's like, well, what has to happen for that inheritance to come through.

Molly: Right. It's like "We're still alive."

Becca: Mr. Musgrove is still the gentleman of Uppercross, like, he is still the head of that house. Mary, you are not yet. So, chill.

Molly: Yeah. Another thing that Mary complains about is that Mrs. Musgrove's servants are always gadding, which means gallivanting about town, always hanging in her nursery and trying to get her servant, Jemima to walk with them. Meanwhile, [00:16:00] Mrs. Musgrove is complaining to Anne that Mary's servant, Jemima, is "always upon the gad," which, similar to gallivanting, just carefree adventure, like not doing her job, and that she dresses too nice and ruins other servants, which I feel like means makes them aspire to have more than they do, which feels weird.

Becca: Yeah, the whole thing is a little weird. Recall, we're in a Jane Austen novel where the servants are not treated very nicely. I read this as also just like your floozies encouraging my servants to become floozies situation.

Molly: Yes. They both think that about the other persons. Meanwhile, the servants are probably all friends and like, "Leave us alone."

Becca: Exactly. And Anne's just sitting there taking it all in while she sips a cup of tea.

Molly: Mm-hmm. Then we have Mary complaining that Mrs. Musgrove doesn't give her due as both a daughter of a baronet and future lady of the house. But one of the sisters, one of Charles' sisters, complains to Anne, that Mary is nonsensical about her place in society. [00:17:00] She knows that Mary's nonsensical about it because Anne is so indifferent to her own place and they're related.

She wishes that someone would tell Mary to stop trying to take Mrs. Musgrove's place at dinner parties, specifically. She's like, "I know that she will be one day, and that it is her right to have a place in our house, but--"

Becca: Who cares?

Molly: It's also just like, "Stop acting like it and stop being so-- stop begging for it," basically.

Becca: Stop doing it, because there's an emotional intelligence level to it, like a propriety thing where it's like, "Let Mrs. Musgrove be Mrs. Musgrove. She's still here."

Molly: Right. You're just Mrs. Charles.

Becca: Exactly.

Molly: But Anne, of course, through all of this, can do nothing but smile and nod. Other than that though, the visit is going well. Mary is feeling better. They visit with the family every morning and every night and play some music. Anne [00:18:00] plays better than most of the Musgrove girls, but "having no voice, no knowledge of the harp, and no fond parents, to sit by and fancy themselves delighted, her performance was little thought of," which I thought was funny.

Becca: Well, Anne has such a nobody understands me, vibe.

Molly: Yeah.

Becca: But also, what is it with Jane Austen just deciding, like quiet women are always good at piano?

Molly: They need something to do with their time.

Becca: Yeah.

Molly: Yeah. What's devastating though is that she's used to playing only for her own pleasure and not for anyone else's, because "excepting one short period of her life," which I assume is the period in which-

Becca: Wentworth.

Molly: Wentworth. [giggles] -in which she knew Wentworth. She had never, since the age of 14, never since the loss of her mother, known the happiness of being listened to or encouraged by any just appreciation or real taste.

Becca: Molly is literally crying, guys.

Molly: It's sad. Like, nobody ever listens to her except for when she was with Wentworth and he listened to her play and he listened to her, in general.

Becca: [00:19:00] Yeah.

Molly: Nobody cares about Anne.

Becca: No? Yeah, I know. Like you said, Anne, the classic middle child.

Molly: Yeah. She doesn't allow herself to feel these feelings. She notices them, which is like kind of [unintelligible [00:19:13] of her, but she notices them and they pass through her and then she's like, "But I'm happy that the Musgrove's are enjoying their own daughters playing."

Becca: Well, also, you get the idea that she plays. They're not appreciating the exquisite nature of her music, but the Musgrove girls love to dance, so they like that Anne likes to play,

so that they can dance.

Molly: Yes. Because after every dinner party and they have company a lot, the girls devolve into dancing, and Anne plays, and they're like, "Look at your fingers fly across the keyboard." So, it's like, when it serves the greater group, it's definitely appreciated.

Becca: I think it's more like, "You have some beautiful Joni Mitchell that you want to play at a party," and everyone's like, "Can you play Kesha?" Like, "Okay, you know what--

Molly: It's like, [unintelligible [00:19:57]

Becca: Actually, I'm going to cancel [00:20:00] that, because Kesha's great. I'm not going to poo-poo on Kesha.

Molly: We love Kesha.

Becca: We love Kesha. So, it's like asking about top 40 hits.

Molly: Yeah. Well, they just want dancing music. They don't want to hear her playing Chopin or whatever.

Becca: Exactly. They just want the fun stuff to dance to, but they do love her playing. She likes to play, so it works out. But she doesn't get the chance to luxuriate in the more beautiful piano.

Molly: Yeah. If they're sitting around and playing for each other, they want to hear their daughters playing the harp and singing. They love the harp, this family. That comes up later, but they do love the harp.

So, anyway, three weeks pass, and Michaelmas happens, and suddenly, it is September 29th, which is the day that the Crofts are coming to take over Kellynch Hall, and Anne is feeling some type of way about it. Mary is like, "Ugh, I don't want to go visit them, but I have to." So, she gets Charles to drive her over. When she comes back, she is in, "a comfortable state of imaginary agitation." Is [00:21:00] that just her being annoyed further about having to have gone?

Becca: Yeah. Yeah, I think so.

Molly: Okay. They don't tell us much about what happened when she went over there.

Becca: Well, I think for her, it's like, "Oh, God, this terrible thing has happened to me."

Molly: Yeah. And Anne's like, "You didn't even live there."

Becca: Exactly. It had no effect on your life in a material manner.

Molly: Yeah, except for that now you get your sister to hang out with you for two months.

Becca: Exactly.

Molly: Anne was glad that there had been no means of her going. Do they not have a carriage large enough for three people?

Becca: Yes.

Molly: Okay. So, that's just another status thing, like, they don't have-- What is it? A barouche?

Becca: Yeah, they do not have a barouche.

Molly: Got it. Look at that. Look at that. [giggles] They don't have a barouche landau.

Becca: They do not have a barouche landau. They have a carriage, but I think not large enough for all of them to go, and Anne was like, "Oh, no."

Molly: "Oh, no. So sad."

Becca: "I can go. So sad," [Molly giggles] which is theme of Anne in these chapters.

Molly: Literally.

Becca: Yeah.

Molly: The Crofts return the visit to Mary when it's [00:22:00] just Mary and Anne home. And Mrs. Croft sits by Anne and Mr. Croft sits by Mary. And Anne, through the whole conversation, is trying to find a resemblance between Mrs. Croft and her brother. Mrs. Croft is square, upright and vigorous. She has an agreeable face, good teeth, but she's weather beaten as she has been at sea almost as much as her husband.

She looks older than her 38 years. But she has very agreeable manners. She's very self-assured. Anne is feeling great. She's like, "There is absolutely no suspicion on the part of Mrs. Croft. Everything's going great." And then Mrs. Croft is like, "It was you and not your sister I find that my brother had the pleasure of being acquainted with when he was in this country." And Anne is like "Fuck."

Becca: The panic Anne feels in this scene is so palpable.

Molly: Yes.

Becca: It's so good, because she's just like, "Umm, yeah. Yeah. Umm."

Molly: [giggles] And then she says, "Perhaps you may not have heard that he is married." And in my notes, I was like, "No."

Becca: Well, in Anne's head [00:23:00] she says "No." She has this internal panic, which is hilarious for so many reasons. For some reason, there's nothing funnier to me than someone internally panicking about an ex without anybody else knowing about it.

Molly: Yeah, she's just smiling like, hmm.

Becca: Yeah. Maybe it's because I've been there. We've all been there where someone brings up someone you have history with, and the person bringing it up doesn't know you have history with the person and you're just like, "Umm, yeah, that person is cool and exists."

Molly: I hear that they have a dog. [giggles]

Becca: And some teeth.

Molly: They have a face.

Becca: Yup.

Molly: Yeah.

Becca: Yup.

Molly: But the next words that Mrs. Croft speaks explain it to be Mr. Wentworth of whom she spoke, and not Captain Wentworth.

Becca: So, the curate brother,-

Molly: Yes.

Becca: -who tricked us all in Chapter 3.

Molly: Right. Now, my first read through of this, I was like, "Yes. Great. Phew." My second read [00:24:00] through, I panicked and I was like, "What if she's still misunderstanding?" She's not.

Becca: She's not.

Molly: Because we realize that later in the chapters. But I just had to say that I went down a whole rabbit hole and I was like, "I'm not convinced."

Becca: No, no, no, no. It is definitely Mr. Wentworth which again makes this very funny as a scene.

Molly: Yes. It's just like the emotional whiplash of Anne being like, "Oh. Yeah, I did know your brother." "No, he's married." "Oh, God, you're just talking about the other brother." "Of course, you are. That was my neighbor."

Becca: Yup, exactly. Exactly. Do you ever have that situation where it's like, if I tell you not to think of an elephant, what are you going to think about?

Molly: An elephant.

Becca: So, I feel like Anne is trying really hard to not think about Captain Wentworth in the context of the Crofts, but she can't help herself. So, in her mind, everything is tainted by Captain Wentworth.

Molly: Yeah.

Becca: And so, instead, everyone else is like, "Chill." And they're like, "Oh, you have these acquaintances. We have a lot in common. We're from the same neighborhood." She's just like, "Captain Wentworth. Captain Wentworth. Freddy. Freddy. Freddy. Freddy."

Molly: Yeah. Aww. Then the admiral says that they're expecting a [00:25:00] brother of Mrs. Crofts to visit soon, "I dare say you know him by name." He says that to Mary. But in her mind, she's like, "What do you mean?" She's like, "Wait, is this one Edward as well?" No.

Becca: That one might be Fred.

Molly: She's like, "No, it has to be Edward. It has to be Edward. It has to be Edward." Oh, my God their names are Eddie and Freddie.

Becca: Eddie and Freddie.

Molly: Wow. But before he can say more about it, he's interrupted by the boys, the young Musgrove's coming in, begging him not to leave and saying, "Can you take me away in your pocket?" It's so cute.

Becca: We haven't really touched on it, but you get a little environmental scene setting about who the Crofts are as people,-

Molly: Yeah.

Becca: -Admiral Croft and Mrs. Croft. I love them.

Molly: Yeah, they're so chill.

Becca: You get the sense, Admiral Croft has been rough housing with the boys on the ground.

Molly: Yeah. And they're like, "Someone's acting like they like us." [giggles]

Becca: "Someone's playing with us and not just going out and shooting with these dogs."

Molly: "We're not on our iPads for once."

Becca: Exactly.

Molly: Oh, yeah, I love them. Anyway, [00:26:00] they go to the Great House, and Anne is left still trying to convince herself that they're talking about Edward and not Freddie.

Becca: But we know as the readers.

Molly: We, as the readers, know that they are. So, later, the folks of the Great House, the Musgrove's are supposed to be coming over in the carriage, but Louisa, one of the sisters, comes in on foot, and Mary is all ready to be up in arms about like, "You're coming to tell us you're not coming anymore?" And she's like, "No, no, I only came on foot to make room for the harp in the carriage," because mama and papa are out of spirits, particularly mama, because she is thinking of poor Richard. And I was like, "Who?" And the harp makes her feel better. We're going to learn about poor Richard in a second.

Louisa talks about the visit from the Crofts and confirms that it is Captain Wentworth who is coming to see them directly.

Becca: Oh, yes. I'm sure you saw that coming, because it wouldn't be a book if we didn't see Captain Wentworth.

Molly: Can you imagine if the whole book was just like, maybe Captain Wentworth is going to show up and he never does and we're waiting for Captain Wentworth?

Becca: Well, because I was [00:27:00] reading chapter to chapter. By this point in time, I was like, "Where's Captain Wentworth?" So, I was impatient, but because we're moving at the pace, we're moving, like, you've met captain by this point. But it is very funny that she has this like, "Oh, maybe it is going to be his brother, the married curate, and not Captain Wentworth, the swashbuckling sea captain who stole my heart eight years ago."

Molly: [giggles] Swashbuckling.

Becca: Oh, he's just dashing.

Molly: He really is. I already know. So, when Wentworth was brought up, Mrs. Musgrove got all in her head, she was like, "Wentworth was the name of poor Richard's captain a while before he died." So, she goes through all his letters, and she's like, "Yes, it was Captain Wentworth, and it must be the same one." Now, we learn the real circumstances of this, "pathetic piece of family history."

Becca: And also, just like Jane, really fucked up here for a little minute.

Molly: I'm just going to read it.

Becca: Yeah, you just have to.

Molly: So, this is their other son, the Musgrove's other son besides Charles. Here we go. "The real circumstances of this pathetic piece of family history were, that the Musgroves had had the ill fortune of a very troublesome, hopeless son; and the good fortune to lose him before he reached his 20th year."

First of all, [chuckles] did he die before his 20th year, or did he just go to sea before his 20th year?

Becca: He died. [chuckles]

Molly: Jesus Christ.

Becca: [laughs]

Molly: "That he had been sent to sea because he was stupid and unmanageable on shore; that he had been very little cared for at any time by his family, though quite as much as he deserved; seldom heard of, and scarcely at all regretted, when the intelligence of his death abroad had worked its way to Uppercross, two years before."

Devastating for poor Richard. In fact, "Even though his sisters now call him 'Poor Richard,' he had been nothing better than a thick headed, unfeeling, unprofitable Dick Musgrove, who had never done anything to entitle himself to more than the abbreviation of his name, living or dead."

Becca: Very harsh [00:29:00] words from our girl, Janie.

Molly: But here's the thing. Is this what the Musgrove's think of him, or is this what Jane thinks of him?

Becca: This is what Jane thinks of him.

Molly: Devastating.

Becca: Yeah. So, here's Jane's turn of events here to which I'm like, "Jane, come now." So, in her brain, what's happening is this. The Musgrove's, as we've learned, very nice people, not the smartest.

Molly: Yeah.

Becca: They had a really ne'er-do-well son, and he did what a lot of ne'er-do-well sons do. He joined the Navy. Died at sea. It's one of those hindsight is not always 20/20 situations where now that he's dead, he is like a perfect son in the eyes of Mrs. Musgrove and her darling, who is beloved is gone to her. But when he was alive, she fucking hated him.

Molly: And Jane is like, "He was just always crap."

Becca: She's like, "Yeah, she's mourning a piece of shit." But also, Jane. [chuckles]

Molly: Here's my head canon, because they mention [00:30:00] that he had been in those removals, which in the course of removals to which all midshipmen are liable, and especially such midshipmen as every captain wishes to get rid of, ended up on the Laconia with Captain Wentworth.

My head canon is that he was out misbehaving in the navy and was sent to Captain

Wentworth, who has a little island of misfit boys, all of whom were misbehaving in their previous ships. He sets them to rights, and makes them write to their families, and he ended up being a good person before he died.

Becca: Okay. Well, we'll give that head canon.

Molly: Thanks. I'm a fan of Dick Musgrove.

Becca: RIP.

Molly: I think that he wasn't as bad as all that.

Becca: Very tough for a guy, Dick Musgrove. poor Richard.

Molly: poor Richard. So, anyway, Wentworth encouraged him while he was on his ship to write two letters home, or at least two that were not just applications for money. He wrote two letters telling of his tales of the sea. **[00:31:00]** He had spoken well of his captain, Captain Wentworth, in his letters, but the family wasn't very observant and didn't care enough to really read the letters at the time. So, when she hears the name Wentworth, Mrs. Musgrove is like, "Wait, that's ringing a bell." She goes back, she reads them and suddenly, she's like, "Oh, poor Richard," and is grieving him more than she actually did when he died.

Now, hearing everybody talking about Wentworth for going on and on and on is a trial for Anne's nerves, but one to which she must inure herself, which means accustom oneself to especially something unpleasant.

Becca: Yeah, this is one of those things. She's been obsessively tracking his career on her own time, because she's obsessed with him and she still loves him.

Molly: Of course.

Becca: Like, I can't express how relatable it is to panic over an ex resurfacing in your life.

Molly: Yes.

Becca: Do you know what I mean?

Molly: Oh, yeah. To hear everyone talking about it for 20 minutes straight, and you're just like, "God."

Becca: There's something very unsettling about talking about someone who meant something very specific **[00:32:00]** to you. Years down the line, hearing about them from someone who does not know what your relationship to that person was, it's very awkward. And so, Anne is the lady of the poker face, so she's immediately like, "I will handle this. I will handle this." But the internal panicking that defines these chapters for Anne--

Molly: Yes.

Becca: You feel it. You can understand it. It makes me think that Jane had an ex that she felt this way about, because it's just so real.

Molly: A hundo p. [Becca chuckles] Is that not what the kids say?

Becca: Hundo p?

Molly: Hundo p. 100%

Becca: I understood it, like, intellectually, just not spiritually.

Molly: Understood. Understood. Speaking of Anne being a sufferer in silence, complete side tangent, but I recently watched *Am I OK?* Have you seen it?

Becca: No. You wanted me to watch it.

Molly: Oh, yes, yes, yes.

Becca: And then I worked all night.

Molly: Yes. So, we watched it, and Dakota Johnson is in it. Is she British, by the way?

Molly and Becca: [00:33:00] No.

Becca: It's just very funny. Dakota Johnson coming up during this podcast-- [crosstalk] .

Molly: Well, I'm bringing it up, because I know that she is in the new adaptation of *Persuasion*. But I was thinking about it during the movie and I was like, "She's not British." Anyway, it doesn't matter. You don't have to be British to be in *Persuasion*, but I feel like it's a British movie. No? I don't know. No spoilers. We don't know.

Becca: No spoilers. I have more of my finger on the pulse of the *Persuasion* adaptation than you do, and I've watched one, which I will not disclose.

Molly: Okay.

Becca: But it is a movie.

Molly: So, I went through it while I was watching this movie because I was like-- The premise of *Am I OK?* is that Dakota Johnson is 30, and realizing that she's gay, and having to enter the dating scene and feels very late and she has a lot of gay panic. And so, it's a lot of her silently being like, "Eh, what am I doing? Why am I so messed up?" [00:34:00] And I was like--

I don't know if I can picture her as a Jane Austen heroine, because in my mind, Jane Austen heroines are like Emma and Elizabeth, who are like these firecracker women who won't let anything get in their way, and blah, blah, blah. And then I was like, "Oh, wait, she's playing Anne Elliot," which is exactly how this character is. Like, just completely silent, panicking, subdued, lets people walk all over her. And I was like, "Okay, maybe I can see Dakota Johnson playing that role." So, I'm curious to see how it goes. I know that the Austen community is very divided on this adaptation.

Becca: What Am I going to do?

Molly: Neither confirm nor deny.

Becca: I will neither confirm nor deny.

Molly: So, anyway, the Musgroves have read in the letters from poor Richard, very warm praise of Captain Wentworth, if badly spelled. [giggles]

Becca: She just can't help herself. She just keeps taking shots at this dead teenager.

Molly: Yeah, poor guy. He was literally only 19. [00:35:00] And they decide that they have to invite him over, Captain Wentworth, as soon as he's in town, which brings us to Chapter 7.

Becca: Oh, yes. Boy, does it bring us to Chapter 7?

Molly: Yes. So, a few days later, Captain Wentworth is at Kellynch, and Mr. Musgrove goes to call on him and invites him to dine with them at Uppercross with the Crofts in a week. And they're all upset that it's like, "A week? Why not sooner?" And I was like, "Yeah, why not sooner? Are the Crofts too busy? Like, do they have such a big social life that they can't meet for another week?" I was pissed.

Becca: You and the Musgroves?

Molly: Me and the Musgroves, both. Captain Wentworth returns the visit during calling hours, the next day. And Anne almost accidentally visits the Great House at the same time as him.

Becca: [laughs] The dance that she is doing to try to avoid her ex right now?

Molly: Yes. Thankfully-- So, she didn't know he was there at the same time, but she and Mary are on their way there when Mary's son [00:36:00] falls, maybe off a horse, I don't know, but he's rushed home and they're like, "We must go home. He's dislocated his collarbone."

Becca: I think the idea is that he's playing in the outside, maybe climbing a tree or something, and he-

Molly and Becca: Falls.

Becca: -and breaks a bone as children do.

Molly: Yeah.

Becca: And that Mary has decided, this is the end of days for her child.

Molly: Yes. To be fair, it's not even broken. It's dislocated. It's popped back into place as soon as the apothecary. [giggles]

Becca: I know.

Molly: No, it's scary. I also would be, it would be the end of days. If it was me, it would be the end of days.

Becca: Yeah. We've all gone through minor injuries. But children go through these sorts of things. I can imagine a five-year-old child being in a lot of pain with a dislocated collarbone.

Molly: Oh, no, it's very sad, especially because his parents don't care about him, [giggles] but they do.

Becca: They do. They do. They over panic, and bless her. My mom does this sometimes when I get stressed or upset, she amplifies the stress and upset which makes everything worse. [00:37:00] So, it's like, that's what I see happening here, Anne is this calming presence where she's like, "Oh, my God, let's get a doctor. Let's make sure he's okay. Let's make sure there's no spinal damage, because otherwise, he's going to [unintelligible] [00:37:08] he'll be fine." And Mary's like, "My child is dying," and going absolutely insane. So, there is this immediate panic, but once they realize he's not dying, they completely go indifferent.

Molly: Yeah.

Becca: Just so sad.

Molly: It is sad. So, the apothecary comes, pops the collarbone back into place. Before they

leave, the young Musgrove ladies tell Anne how handsome Captain Wentworth was, how agreeable, how much he exceeded their expectations and how he will be coming to dine with them tomorrow. I'm like, "What happened to a week?"

Becca: Well, maybe he had a really good time.

Molly: Hmm. And he was like, "Okay, bay, sure. I'll come." Oh, no.

Becca: Molly, what's going on in your brain?

Molly: He said maybe he had a really good time. At the end of this chapter, they say that he's trying to get married and that he has his eyes from [00:38:00] the Musgrove girls, and I was like, "Maybe that's just Jane messing with us." But what if he actually does? [Becca chuckles] What if he's coming to dine with them tomorrow, because he enjoyed hanging out with the young Musgrove ladies? Fuck. I'm sorry.

Becca: Molly is on the verge of tears, everyone.

Molly: I was not expecting that. All right, we don't know.

Becca: [laughs]

Molly: But he's coming tomorrow. First, they invited him to stay tonight, and he was like, "Oh, I can't, but I could tomorrow." So, he's coming tomorrow. And then the girls-- Oh, my God, and in my notes even, I was like, "They have these huge crushes on him," the two girls. I was like, "Of course, all the ladies have crushes on him." They run off full of glee and love, apparently more full of Captain Wentworth than of little Charles, which is again sad.

Becca: His five-year-old child is on a bed, dislocated collarbone, massive pain, and his aunts come by and they're like, "There was a hot guy." [00:39:00]

Molly: Oh, no.

Becca: He was really hot. [chuckles]

Molly: That night, they all come back. Mr. Musgrove confirms that Captain Wentworth is, in fact, awesome. He's only sorry that the cottage party, Mary, Charles, Anne won't be able to leave little Charles to join the visit tomorrow, and Anne's like, "Yeah, that's really too bad."

Becca: Oh, God. Yeah, Anne's like, "Oh, no, I have to put it off a little longer."

Molly: Yeah. She's going to do anything she can to not see him. Later, little Charles is doing better. And Charles, big Charles-- I'm going to call them big C and little C

Becca: Big C and little C.

Molly: Big C is like, "The boys doing well. I want to meet Captain Wentworth. Maybe I won't dine with them, but I'll just swing by for half an hour. It'll be fine." And Mary's like, "No, I can't have you go away at all. What if something happens?" And the next day, little C is, in fact, doing much better, and Charles is like, "No, my work here is done." It says, "What was there [00:40:00] for a father to do? This was quite a female case, and it would be highly absurd in him, who could be of no use at home, to shut himself up."

Becca: Poor on Jane for this, but also poor on Charles for this.

Molly: Poor on Charles for this. At least, Mary understands that this isn't okay.

Becca: Does she though? Because I feel like Mary's just mad that she's not going.

Molly: Well, she is. She is. But first, she's mad that he's going. And Anne is like, "This is the mother's duty." And Mary is like, "Well, he always does this. He always gets out of things as soon as they get tough." So, here he is to go away and enjoy himself, "Because I am the poor mother, I am not allowed to stir. "Okay, yeah, I guess it is more that she's upset that she's not going home.

Becca: Yeah.

Molly: Yeah. But she points out that she's the least fit of all of them to take care of children, because yesterday, when he got injured, she was hysterical.

Becca: This is why I love Mary. She's a fucking disaster.

Molly: Yeah, she's like, "Look at me. [00:41:00] I can't take care of a child. I'm a mess."

Becca: "Look at me. I'm just a baby."

Molly: "I'm baby." [Becca chuckles] She's like a young Mrs. Bennet in terms of my poor nerves, but she cares less about her kids.

Becca: She's like an indifferent Mrs. Bennet mixed with a Mr. Woodhouse.

Molly: Yeah.

Becca: Because it's that level of hypochondria and worry, mixed with a desire to be out in society,-

Molly: Yes.

Becca: -which is like-- Mary's a phenomenon-- She's not a great person-

Molly: But I like her.

Becca: -but she's potentially one of my favorite characters in the book.

Molly: No, I really love her. Anne points out that she was hysterical yesterday because of the shock, but she's going to be fine today. And Mary's like, "I'm of no more use in a sick room than Charles. I just end up yelling at the kids and scolding them. That's not helpful." At least she's aware of that. And Anne's like, "Well, would you be comfortable spending a whole evening away from the kid?" And she says, "Well, if Charles can, why can't I? Jemima will be fine." And she says, [00:42:00] "I was dreadfully alarmed yesterday, but the case is very different today," basically, exactly contradicting what she had just said and saying what Anne said in response.

And so, Anne is like, "I have an idea. Why don't you leave Charles, little C, with me and you can go to dinner?" And Mary is like, "That's a great idea. You're the better caretaker anyway, and you can send for us if anything goes wrong." So, Mary goes to Charles to tell him that Anne is going to stay with little C." And big C is like, "Well, that's very nice of Anne, but isn't it shitty to make your sister stay home and care for our child?" And Anne is like, "No, no, no, it's fine." And Charles is like, "Well, why don't you come once little C is in bed for the night?" And Anne is unpersuadable.

Becca: It's in the title.

Molly: Yes. And growth for being unpersuadable instead of persuadable.

Becca: But it's also just one of those things where it's like, "Oh, you sure you're good? I feel

bad. I feel bad." And Anne's like, "No, it really-- [crosstalk]

Molly: Literally, it's fine.

Becca: She's like, "You're helping me avoid my [00:43:00] ex. It's fine."

Molly: Yeah. But poor Anne is left with as many sensations of comfort as were perhaps ever likely to be hers. What was it to her if Frederick Wentworth were only half a mile distant, making himself agreeable to others?

Becca: Anne.

Molly: Anne.

Becca: You're not fooling literally anybody.

Molly: She wishes she knew how he felt about their potential meeting. She thinks that he is indifferent? No, definitely not. She thinks that if he wanted to see her, he would have sought her out a long time ago after he gained his independence, which I think is a classic misunderstanding. They both think the other person doesn't want them, because they didn't reach out. This is exactly like the notebook. I brought the notebook up last time, but like, I wrote you 365 days. I wrote you 365 letters. I wrote you every day for a year. And she's like-- She could have written. She could have picked up a pen, she could have found him and she didn't. He thought that she hated him, and she thought that he hated her and neither of them wrote, neither of them sought each other out.

Becca: Nope. She just social media stalked him [00:44:00] for eight years.

Molly: You know what? She can't say she thought that was what was best for him, because she didn't even try. Ugh, I'm mad at her.

Becca: [laughs] And you're not the only one.

Molly: Yeah. So, the Musgroves come back raving about Captain Wentworth and saying that he's coming to shoot the next morning with Charles. But somehow, in the planning of things, they were supposed to have breakfast before, but it ended up that they're going to go have breakfast first at the Great House and not at the cottage, because he didn't want to be in the way of Mary and the child. And I was like, "Is he avoiding her?" And Anne's like, "He's avoiding me."

Becca: 100%."

Molly: Yeah. The next morning, when Mary and Anne are starting breakfast, Charles comes by. They've already had breakfast, and he's going to grab his dogs and go shoot. His sisters and Captain Wentworth are following behind, and Anne's like, "Fuck, fuck, fuck, fuck, fuck, fuck, fuck, fuck."

Becca: And this is the worst, because it's like, when you go to a party or something and you know your ex is going to be there, you get to doll up a little bit. You get to prep yourself. But a sneak attack while you're having breakfast in the morning--

Molly: [00:45:00] Like, you just woke up, your hair's a mess.

Becca: Nightmare. Nightmare scenario.

Molly: But also, she doesn't-- What confuses me is, so he comes by and he stays for two minutes to talk to Mary while Charles grabs the dogs. Anne does not stay in the room, but rather, what I read, is that she stands outside, peeks in, catches his eye, he bows, she

curtsies and then he leaves. She instead of just being a normal fucking person-

Becca: Nope.

Molly: -and staying in the room to greet him and just trying to be normal, she runs away and stands in the corner.

Becca: Let's reread that little section real quick, because I think it's very telling.

Molly: "Mary, very much gratified by this attention, was delighted to receive him, while a thousand feelings rushed on Anne, of which this was the most consoling, that it would soon be over. And it was soon over.

[chuckles]

In two minutes after Charles's preparation, [00:46:00] the others appeared, they were in the drawing-room. Her eye half met Captain Wentworth's, a bow, a curtsy passed, she heard his voice, he talked to Mary, said all that was right, said something to the Miss Musgroves, enough to mark an easy footing, the room seemed full, full of persons and voices, but a few minutes ended it."

Becca: So, I don't know if she was outside the room.

Molly: She might not have been outside the room.

Becca: No. [crosstalk]

Molly: It was more that she like-- Yeah, I guess she caught his eye, but she didn't say anything. She was just like, "There he is. Hello. Curtsy." Okay, so she wasn't hiding.

Becca: It's like a little shake wave.

Molly: Yeah. At least she didn't run away.

Becca: No. She did not run away, but she did have a moment of complete clam up.

Molly: Yeah.

Becca: This girl, like a thousand feelings rushes through her when she realizes that he's coming. Oh, Anne, Anne, Anne.

Molly: Anne, Anne, Anne. She is in full panic mode. She's not at all present. Mary is talking to her about him, and she's just over and over thinking like, "I've seen him. We've met. It's over. It's over. The worst [00:47:00] is done." But she didn't do a very good job at it. Just saying. She thinks that she should be feeling less since eight years have passed, but "alas! with all her reasoning, she found, that to retentive feelings eight years may be little more than nothing. " Ah.

Becca: Girl.

Molly: Girl.

Becca: That's pining.

Molly: This is a pining book.

Becca: That is dedicated and committed pining. Can you imagine pining for someone for eight years?

Molly: Sure. You know me.

Becca: No, we all have. It's a painful experience.

Molly: Yes, it is. I cannot imagine what that could do to a person. Of course, it could age you. She proceeds to overthink, thinking, what is he feeling? Is he avoiding her? Why is she overthinking? Why am I spiraling?

Becca: Another really important thing, I think we didn't touch on yet, is that Captain Wentworth is looking, muah

Molly: He looks exactly the same.

Becca: No, he's aging like fine wine.

Molly: Yes.

Becca: Time has only made him hotter-

Molly: Exactly.

Becca: -and richer,- [00:48:00]

Molly: Yes.

Becca: -which is so devastating. When you see your ex, you don't necessarily want them to be doing badly, but you want them to be doing a little worse than you.

Molly: Yes. "I hope you're happy, but not like how you were with me," in the words of Olivia Rodrigo.

Becca: Oh, I was going to go with, "I hope you're happy, but that I'm happy first."

Molly: Yeah. Well, it's, *I hope you're happy*

But not like how you were with me

I'm selfish, I know, I can't let you go

So find someone great, but don't find no one better

I hope you're happy.

Becca: All right, let's not pay for the song.

Molly: Yeah. Sure.

Becca: But yeah.

Molly: But that's the general gist of things is like, she's like, "Fuck, he's doing better than me. He's hot. He's so hot."

Becca: Yeah. She's like, "Wow. Okay, not only have I rightfully been in love with him for eight years, since I refused him, but now, he is rich and hot in a way that he wasn't before."

Molly: This is devastating. And then Henrietta returns, and she says something that I also need to read.

Becca: Yes.

Molly: Henrietta says, "Captain Wentworth is not very gallant by you, Anne." Oh, is this Henrietta?

Becca: [00:49:00] No, it's Mary, because-

Molly: Mary.

Becca: -who else could be that tactical?

Molly: Oh, my God, Mary, ugh, Jesus. She says, "Captain Wentworth is not very gallant by you, Anne, though he was so attentive to me. Henrietta asked him what he thought of you, when they went away, and he said, 'You were so altered he should not have known you again.'"

Becca: Whoo. First of all, it takes a sister with zero to negative tactical to say that to you. Can you imagine disclosing that to another person?

Molly: Why would you ever?

Becca: Oh, my God. And also, just like, can you imagine a worse thing to hear from someone you're in love with?

Molly: No. Truly devastating. Her response is that "the years that had destroyed her youth and bloom had only given him a more glowing, manly, open look, in no respect lessening his personal advantages. She had seen the same Frederick Wentworth." Meanwhile, he is like, "Who the fuck was that hag?"

Becca: She really let herself go.

Molly: Yeah.

Molly and Becca: Oh.

Molly: Oh.

Becca: Oh.

Molly: She's just so devastated, but at the same time, her first thought is, "Okay, [00:50:00] he thinks I'm aged and altered beyond recognition. This is good. This will help me get over him," which is dululu.

Becca: [laughs] Yeah, this is the ticket you needed to get over Captain Wentworth.

Molly: Yeah. Is him being an asshole to you. In the next paragraph, I was wondering if this is Anne's thoughts on the subject or if it's the actual truth. And the more I read, the more I think that maybe it's the actual truth, which is just really hard. But basically, it says that he has not forgiven her. He thinks that she is wretchedly altered, that she used him ill, deserted him, which she did, she betrayed him. He thinks that she has a feebleness of character for having given him up to oblige others, a consequence of over persuasion.

Becca and Molly: It's his title.

Molly: He had been attracted to her once, but now, he has no desire to ever see her again.

Becca: Devastating. Yeah, that right there is a Jane Austen turning to the camera moment.

Molly: I can't. I really thought this was going to go a [00:51:00] different way.

Becca: Oh, Molly.

Molly: I thought that he was going to be pining for her too, but instead, he's just mad.

Becca: There's a lot to talk about here with the study questions, and we'll get into it, but can you blame him?

Molly: No. Not at all. I would be pissed too.

Becca: Yeah. That's the thing. It's like, I don't want to condone the discussion of women in this regard in any way, because it is not nice. It's pretty cruel to call a woman wretched beyond her years or aged beyond recognition.

Molly: Yeah.

Becca: It's a bit of a sexist insult.

Molly: Yeah. It's all a little bit sexist with she is just like--

Becca: Gone.

Molly: The years have taken her bloom away from her while he's just gotten more and more handsome after this terrible thing happened to them, but I think it's a little bit symbolic and we can get to it in the study questions.

Becca: Oh, yeah. I think there's a lot to unpack about what happened to Wentworth versus what happened to Anne during that eight-year stint apart.

Molly: Yeah.

Becca: But we learn Wentworth is on [00:52:00] the market.

Molly: He is looking to fall in love.

Becca: And his sister puts it delicately like, "He is not picky."

Molly: Yeah. Well, she says that he is not picky. His response to her, I read a sarcasm. He was like, "Yes, here I am, Sophia, quite ready to make a foolish match. Anybody between fifteen and thirty may have me for asking. A little beauty, and a few smiles, and a few compliments to the navy, and I am a lost man. Should not this be enough for a sailor, who has had no society among women to make him nice?"

Becca: Little bit of sarcasm.

Molly: Yeah.

Becca: A little hint of truth though.

Molly: There's a little hint of truth, but at the same time, Anne is still his golden standard, I think, because it says that Anne Elliot was not out of his thoughts when he more seriously described the woman he should wish to meet with, a strong mind, with sweetness of manner was the first and last of the description. So, the person that she was is still his golden standard.

Becca: Yes. But is he looking for love?

Molly: No, he's looking to get married. He's not [00:53:00] looking for love. Oh, I think that he has given up on love, because he had his great love, and she took his heart and stomped on it until there was blood everywhere. And he says, "Well, love's not for me. I just need to get married."

Becca: Well, I'll neither confirm or deny that.

Molly: Sad. Anyway, that's the end of the chapters.

Becca: And what a reunion that was, which brings us to our patron study questions.

Molly: Well, I also want to add that, it says that he-- I think that he's going to be a little bit picky. He says something a little inferior, "I shall of course put up with, but it must not be much. If I am a fool, I shall be a fool indeed, for I have thought on the subject more than most men." So, I think that he's not going to take someone who he-- I'm torn on whether he is trying to find love or not based on that last paragraph.

Becca: It's really hard to tell what he wants out of a marriage, isn't it?

Molly: Yeah, I think partially because he's guarded, and so he's not going to tell his sister what he wants [00:54:00].

Becca: He's been quite hurt before.

Molly: Yeah.

Becca: And he's also been at sea for a long time. So, he's lonely. He knows he is a much better catch than he used to be.

Molly: Yeah.

Becca: Does he want companionship? Does he want security in an economic match that would be very good for him? Economics of Dating and Jane Austen. Hello, Graham, the sound effect. Does he want love like he found with Anne with another person? It's not clear from what he's saying here. All we know is that he is looking for a marriage.

Molly: Yeah.

Becca: Mm.

Molly: Mm.

Becca: Wentworth.

Molly: Okay. So, that is the end of Chapter 7.

Becca: Which brings us to our patron study questions. I'm actually going to go a little out of order and sprinkle in patron study questions with Becca's study questions, so we can go chronologically through what we've done so far.

Molly: Sure.

Becca: So, I'm going to start with one of Becca's study questions, which is, how does Jane Austen teach us about Anne through these chapters?

Molly: One thing I noticed about Anne in these chapters was that she is so quick to ignore her own feelings and brush over them. [00:55:00] It happened several times where she had

a feeling and then was like, "But it's okay, because--" and then moved on from that feeling. So, she's got a lot going on that she's ignoring.

And that also, when we see how many things are constantly bombarding her, people being like, "Anne is a neutral third party that I could just dump on," it shows why she's quiet, because she's just taking things in and never putting things out and also just putting out fires all the time and having to be that constant, calm peacekeeper.

Becca: Yeah. I think these chapters give a great impression of how exhausting it is to be Anne Elliot, because she is, again, so internal, and we'll get into that a little bit. But the way in which these chapters operate you see her taking a bunch of people talking shit, you see her constantly playing ref between the Musgroves and [00:56:00] her sister. You see her take care of her sister's sick child, and you see her basically performing the emotionally for every single person around her when she is the one who just lost her home.

Molly: Mm-hmm.

Becca: I think what Austen is showing us, rather than telling us through these chapters, is the kind of person Anne is, which is unspeakably selfless.

Molly: Yeah.

Becca: Like, so selfless, so concerned with the wants and needs of others, so self-sacrificed at every turn.

Molly: And she makes the ultimate self-sacrifice.

Becca: Yeah. She's quiet and sturdy. To learn about Anne is to learn through her actions towards others while also knowing what's going on in the back of her head, because none of these people know what it was like for her to lose her home and none of these people know that she is about to see the man that she rejected eight years ago, because none of them were privy to that. So, Austen breaks our hearts for Anne [00:57:00] by just showing us how much she does for other people at her own expense, constantly.

Molly: Absolutely.

Becca: I think the Musgroves, despite, like-- I do like the Musgroves as characters.

Molly: Yeah.

Becca: I think they're kind to people. I think they're meant to be likable, but they also make her feel quite alone and quite burdened, not so much as her father and her older sister, but still, that's just her natural state of affairs.

Molly: Totally.

Becca: So, very sad. And this connects to Emily's study question. Emily, our patron, which says, "Anne has very few confidants in the book so far. How does that change how we learn about her and her hopes?"

Molly: Yeah. What are her hopes even? I feel like she doesn't-- [giggles] She has hopes, but she quashes them. So, she doesn't actually hope for much for herself. It's interesting to say that she has few confidants, because she has so many people talking to her all the time, but she doesn't actually get to confide in them. [00:58:00] And her one confidant being Lady Russell doesn't want to talk about Wentworth with her. So, that's devastating.

It also changes the way that we learn about her, because we don't actually get to see how she expresses herself. We only get to see how she internalizes things and quashes things

before they even make it out of her mouth. Like, we see how she behaves in the world, but we don't get to see her actually express her feelings to anybody. So, it's quite sad.

Becca: Yeah. It's a very internal book in that way. Emma has her moments of internal reflection as does Lizzie Bennet, and Lizzie's giving herself little sassy asides.

Molly: Mm-hmm.

Becca: And Emma is talking herself into dululu concepts constantly. Anne is rationalizing away really intense feelings all the time.

Molly: It's almost like she is like-- It's been a [00:59:00] while since *Sense and Sensibility*, but I feel like Elinor-- They're very similar, except that Elinor, I don't think we got a lot of her internal monologues, so we didn't know what she was thinking as much as we do know what Anne is thinking.

Becca: Well, there's a big difference between Elinor and Anne, and that Anne is so much older than Elinor. What's remarkable about Elinor as a character is how young she is, how much she has to take on at such a ripe age of 19. [chuckles]

Molly: Yeah, which is so insane to think about. Yeah.

Becca: She's basically in emergency mode through the entire book, because she's trying to grapple with the fact that her family's losing everything. Her family's losing everything, but like I said at the beginning, the stakes are much lower because she has a sister who can provide for her as we're seeing through these books.

Molly: It's funny that her sister, who can provide for her, is the one that she's basically babysitting.

Becca: Anne is earning her keep, let's say that. But there isn't that same pragmatic thing where Anne is going to live on the streets without anybody's help, because [01:00:00] she has a sister who can house her, which is-- That's the pressure that Jane Bennet was facing. That's the pressure Elinor Dashwood was facing. That is the Economics of Dating and Jane Austen in a nutshell. If you have only women in a family, that means one of them has to get married. The pressure is off, because Mary got married in this family.

But the things that Anne is facing are nonetheless quite intense and similar to what Elinor's facing, like fall of her family and the unrequited pain in love that comes with a disappointment. So, those two characters are very similar. But it's like Elinor is an emergency mode through the entirety of the book, whereas with Anne, I think it's just her natural state of being to exist in these universes of taking care of others and having no one listen to her ever. I don't think that's Elinor's state. Elinor's not quite as lonely.

Molly: Yeah. She's got [01:01:00] Marianne.

Becca: Yeah. And even beyond Marianne, she has her buddy, Colonel Brandon, throughout the book.

Molly: Yeah, her best friend.

Becca: I think at the end of the book, Mrs. Dashwood even admits maybe she hasn't taken enough care of Elinor in that last year. But it does show that there is someone in her life who loves her and at least cares about her well-being. Anne doesn't really have that outside of Lady Russell. Lady Russell and her have a point of contention on the thing that makes Anne, the most upset.

Molly: Yeah. Oh.

Becca: Devastating.

Molly: Devastating.

Becca: We have a study question that I think is a good one to jump to. This book is often described as Austen's most deep or perhaps most serious work, but it is also very funny. "How do you think that balance between the intense pining and heartache and humor plays in these chapters?" We don't have many sassy, witty lines like the ones in P&P. Instead, we have Jane Austen in a rocking chair painting hilarious picture.

Molly: And that's from Kat.

Becca: Yes.

Molly: It is funny. It's very funny. It is Jane Austen in her rocking chair, particularly when she was talking about poor Richard. I was like, "Girl."

Becca: [01:02:00] Jane.

Molly: Yeah. No, it is very funny. The balance I think is important, because obviously, if it was just sad and depressing and pining, it wouldn't shine as much unless it had these moments of levity.

Becca: Have you watched the *Arrested Development*?

Molly: No.

Becca: Okay. So, this is a reference that'll be lost on you, but I think this is actually exactly correct, as I think about it. *Arrested Development* is the story of Michael Bluth and his crazy family losing all their money, and him having to move them all into the one estate development his dad made before he went to prison. Their family is like the most heinous, rich people you've ever met in your life.

Molly: Sounds like *Schitt's Creek*.

Becca: Except there's one member of the family trying to keep everyone's shit together. It's a bit more cynical than *Schitt's Creek*, because it's not like they learn their lesson.

Molly: Sure, sure, sure.

Becca: The plot of the show is that they're constantly torturing Michael with their antics and shenanigans while he's trying to save them from [01:03:00] financial ruin. It's Jason Bateman playing Michael Bluth. It's an underrated and subtle comedic performance that's genius, because it's the perfect straight-man performance. You have to have a straight man for how absurd everyone is around him. It is actually a very impressive and hard thing to do to make the straight man as brilliantly funny as Jason Bateman does with Michael Bluth. Anne Elliot is the Michael Bluth of the situation.

Molly: Yes, absolutely. Throughout this whole chapter, all I could picture is her and then a whirlwind of stuff around her, people coming to her and being like, "You'll never believe what this person said, and then you'll never believe what this person said," and then they're fighting through her, and she's just like, "Oh, yeah."

Becca: Yup.

Molly: Mm-hmm.

Becca: Yup.

Molly: Mm-hmm. Yeah, it was hilarious.

Becca: I can see why people think this one's more intense than others. I actually don't think it's her most serious work, personally, from the ones I've read, but that's-- **[01:04:00]** We'll get there. But I do think there is just a magic to a brilliantly written straight man or straight woman here, and Anne Elliot is like a perfect straight man in these situations.

Molly: A perfect straight man, something we've never heard or said before.

Becca: Lol. That's true.

Molly: [giggles]

Becca: Except Mr. Knightley.

Molly: Oh, except Mr. Knightley, for sure.

Becca: Okay. Last question for Chapter 6. First impressions of the Crofts. "What were the Crofts?" Give some story.

Molly: So far, the Crofts are just a very kind, nice middleman, I guess. They're an excuse for them to see Wentworth.

Becca: It's very early on in the story, but you meet them and there's an immediate mesh between Anne and the Crofts, which is great, because she's in love with their brother.

Molly: Yes.

Becca: But I think I want to get, once again, pull this thread of the navy through the story,-

Molly: Oh, right. Yes.

Becca: -because we have spent a lot of time talking shit about the upper classes of **[01:05:00]** Jane Austen's world in this book. As much as we may enjoy them, they are ridiculous and pushing Anne to her edge.

Molly: Yes.

Becca: And the people from the navy come in, Admiral and Mrs. Croft, and they are more genteel than the gentiles.

Molly: Yeah.

Becca: And they are new. Well, Admiral Croft is not new. He is gentry by birth. But it gives you a very positive look at the world of the navy, like a warm, worldly set of people that Anne clearly has an affinity for. And Jane seems to have an affinity for. In this book, she's telling a very specific story about the guys coming back from war.

Molly: Yes, that they're generally just a good set of people.

Becca: They are shown to be in this portion of the book so far, somewhat the heroes compared to the gentry, who are kind of-

Molly: Annoying.

Becca: -annoying and petty and stupid.

Molly: Yeah. He plays with the kids.

Becca: [01:06:00] They're grounded, they're happy and they're grateful to be in this society. I just wanted to flag that as an ongoing theme in the book.

Molly: Mm-hmm.

Becca: All right. So, Janae asked the money question, which obviously I had on my list as well, but I'm going to give it to Janae, our wonderful patron. "First impressions of Captain Wentworth?"

Molly: Okay. So many things. First impressions were beautiful, handsome, -

Becca: Hot.

Molly: -hot. And generally, I thought that Anne was reading too much into things by thinking he was avoiding her. But then as we progressed, I saw that that was not the case and that he is in fact pissed at her and is avoiding her. You know what? Rightfully so, so generally, I feel bad for him. I love him already, but I'm devastated for him. I do feel very much, "on his side" in [01:07:00] the conflict that is him and Anne, because if you picture it--

When you get dumped, no matter what the reason is, there's going to be some resentment there. Particularly, if you're blindsided the way he was and if you're so clear on the fact that she is doing this just to please other people and not prioritizing you, you're going to walk away from that and spend the next eight years teaching your brain to hate that person, because being mad at them is easier than being in love with them still.

Becca: Oh, yes, very well put. Because if he had been just polite and indifferent to her, that would not be a fun story. He's furious. And you can tell.

Molly: Yeah.

Becca: That tells you something. [chuckles] We talked about this briefly a little bit, but the difference between Anne's eight years and Wentworth's eight years is very telling here. So, let's discuss that a little bit.

Molly: Well, I think I was going to mention this [01:08:00] earlier, but we talk about the fact that the last eight years have aged her in a negative way, and he is aged like fine wine. I was saying how that's a little bit sexist, because like, why do the women have to bear the brunt of the devastation? But I think it's symbolic here of the fact that she broke his heart and has to suffer for that. And he, karma-- Karma's a bitch. You should have known better.

Becca: [chuckles] Don't quote JoJo Siwa on this.

Molly: I'm so sorry. I'm so sorry. But karma is a bitch. He has gotten his money, he's gotten his promotion, he's gotten hotter and he gets these small comforts because he got his heart broken.

Becca: I like this as an idea of fate, but I actually think there's another way to look at it as well, which is-- I agree with you that there is a tinge of sexism here, like the women ages poorly, man ages well. That's stupid women age like Helen Mirren, so it's fine.

Molly: Yes. [01:09:00]

Becca: But Anne has spent eight years mired in regret, and that has wasted her.

Molly: Yes.

Becca: She has agonized over her decision since she made it.

Molly: Because she knows it was wrong.

Becca: Because she feels deep in her heart that it was wrong-

Molly: Yeah.

Becca: -and that she should not have done that and she would be a happier person. She lost eight years of her life that would have been happy and loving to the whims and wills of other people. Wentworth has not spent eight years with regret. He has spent eight years with a chip on his shoulder-- [crosstalk]

Molly: Yes.

Becca: -in spite.

Molly: Exactly.

Becca: When you have to prove your ex wrong about who you were as a person--

Molly: Oh, you get hotter.

Becca: Oh, you get hotter, you get richer. Remember, we learned this about Wentworth when we first met him in the book in Chapter 4. He's always been extremely ambitious.

Molly: Yes.

Becca: He's been a dreamer for himself. He's been someone who believes he's going to make something of himself. What better motivation [01:10:00] to make that actually happen than the woman who didn't believe in you enough to fight for you in front of her family?

Molly: She didn't believe in him. That's the worst thing for him. He's like, "Oh, my God, you didn't think that I could do it?"

Becca: Yes. I think we both agree that Anne did think he could do it.

Molly: Right, but he doesn't know that.

Becca: Yeah.

Molly: Because she didn't tell him that. She didn't prove that to him.

Becca: Yeah, she didn't fight for him.

Molly: No.

Becca: I was just talking about this with a friend. You need to be with someone who's going to fight for you.

Molly: Yes.

Becca: That's what's got him so pissed. That's why I understand why Wentworth is pissed with her, even though his way of dealing with it is cruel, is that when you love someone, the most devastating thing that can happen is that you would fight through heaven and earth for them, and you're devastated by the fact that they wouldn't do the same for you.

Molly: Yeah.

Becca: It's so heartbreaking for him. So, as much as it's painful to hear him shit on our girl here who's already going through it, she doesn't need this.

Molly: Right.

Becca: Like, [01:11:00] I get why he looked at her and he was like, "You are not the woman I fell in love with eight years ago, and fuck you. I am my own man now, and I'm going to find my own way."

Molly: She stopped being the woman that he fell in love with eight years ago, the minute she said, "I'm going to do what my family tells me to."

Becca: Yeah. It's--

Molly: It's like, that was it. That was it.

Becca: Well, he needs to spend so many years understanding that he can't love her because of what she did.

Molly: Mm-hmm.

Becca: That's why these years have nourished him and broken her.

Molly: Yeah.

Becca: Because she's sitting there being like, "I made the mistake of not fighting for him. I made the mistake of thinking I wouldn't be as happy with him. And instead, now I sit with this idea that I will never find a match like that again. I will never find someone who understands me that way again."

Molly: Yeah. And he's been honing his standards.

Becca: He has been honing his life.

Molly: His life.

Becca: He's like, "Okay. Yeah, I wasn't good enough for you, but look at what I can do."

Molly: Yeah. [01:12:00] He doesn't need her. Oh, it is heartbreaking. She has spent the last eight years stewing in self-hatred and knowing that she was wrong and knowing that she was weak, and internalizing that and becoming depressed and quiet and lonely, and shutting herself down because she feels so deeply how weak she was about this and he is not trying to be with a weak person.

Becca: Ah, there's so much to unpack here, and I don't want to go too far into it because obviously, we have a book to read.

Molly: Yes, yes, yes.

Becca: I don't think it's too much of a spoiler to say, these things might come up again.

Molly: Yeah, I'm sure.

Becca: So, let's go forward. I think I have two more questions. We've touched on these two as well, but I just want to run through them quickly. We have a clearcut story of, what Wentworth wants right [01:13:00] now. "What do we learn about his side of the story? What

do we learn from where he's at right now?"

Molly: Well, it's tough, because on the one hand, he's saying that he will marry. He wants to get married. We know he wants to get married. He sarcastically says that he will marry any woman between the ages of 15 and 30, that he will take whatever comes his way. But it's hard to tell if that's actually true, because he also has some level of standards. I think he clearly doesn't want to get stuck with someone like Anne, who would not fight for him. Like, he has a standard in that. He wants to end up with someone who's going to stay with him.

On the other hand, he wants to end up with someone like Anne, who loves him that much. Oh, my God, it's hard. I don't know. I don't know, if he's going to settle or if he's going to look for love. I don't know what he wants. **[01:14:00]** But at least, we know that's what he's on the hunt for.

Becca: He is a single man in possession of a good fortune in want of a wife.

Molly: Exactly. And that is a truth universally acknowledged.

Becca: Yes.

Molly: Yes.

Becca: Last question. I want to focus in on a line you read aloud in which Wentworth describes Anne as someone of feeble character.

Molly: Yes.

Becca: Is he right?

Molly: Yes.

Becca: You think he's right?

Molly: Yes. I think that for him, what he knows about her is that she caved. We've talked about Bingley being someone who needs 12 opinions. Anne isn't necessarily someone who needs 12 opinions. I think Anne is someone who's not going to make a choice. She lets other people-- At least eight years ago, she let other people make her choices for her.

Becca: It's a different situation, because Bingley made the choice when he really didn't have to, because he was a man-

Molly: Yes.

Becca: -who had a lot of options,-

Molly: Yes.

Becca: -and Jane Bennet was one of those options. He was persuaded, it's in the **[01:15:00]** title, away from her because of reasons of propriety. I think with Anne it's a little different. I want to be a little bit more fair to Anne. This is an agonizing debate. I think we're going to have a lot through the book, because I think Jane Austen is showing you there is a kernel of truth to what Wentworth is saying about her.

Molly: Right now, I'm totally on his side.

Becca: Yeah. I live somewhere between at this moment. But I think at the same time, it's like she was 19.

Molly: She was. [Becca chuckles] She was under a lot of pressure from a family that thinks so highly of themselves.

Becca: And the only person she trusts.

Molly: And the only person she trusts who may or may not be worthy of that trust, because she also is guilty of a lot of the same things that Anne's family is guilty of in terms of self-importance and blah, blah, blah. But I think that in that moment, she was weak. I think that despite the fact that she has spent the last eight years [01:16:00] punishing herself for it, Wentworth doesn't know that.

Becca: That's correct. The moment that has frozen in time for him is such a painful one that, like, one can understand why he comes to this conclusion. My question is not whether or not it's fair for him to think that.

Molly: Sure. It's whether it's true. It's a good question. [giggles]

Becca: I don't think we have to answer it right now. We can leave it open ended, because we only know our heroine so much right now. I think we have a lot of pity for Anne, which is not the best feeling to have towards the protagonist. But I think we also are both developing a lot of love for her.

Molly: No. For sure. I think, okay, a feeble character is maybe harsh. She did act a feeble character. I don't think that in her heart of hearts and soul, she is feeble.

Becca: It's hard to discern. It's hard to figure out in this moment. There's so much of this that happens to so long ago, and obviously, it seems obviously the wrong call right now. But I think that that's what Jane Austen wants us to [01:17:00] focus on so heavily is Anne feeble of character. Like, what are her flaws, and are they forgivable and how wrong is Wentworth? Is he wrong at all, is the question that Jane is asking us.

Molly: Hmm. Yeah. She is a victim of her circumstances or a product of her circumstances, rather. So, it's something that I'm sure we will continue to interrogate.

Becca: I think we just have to stick a pin in it for right now, because it's too juicy a question for us to answer at this point,-

Molly: Ooh.

Becca: -which leads us to our standby's funniest quote.

Molly: Oh, my gosh. Okay, this is, of course, about Mary and Charles. There were actually maybe some funnier quotes, but I didn't read this one, so I'll read it. "One of the least agreeable circumstances of her residence there was her being treated with too much confidence by all parties, and being too much in the secret of the complaints of each house.

Known to have some influence with her sister, she was continually requested, or at least receiving hints to exert it, [01:18:00] beyond what was practicable. "I wish you could persuade Mary not to be always fancying herself ill," was Charles's language, and, in an unhappy mood, thus spoke Mary. "I do believe if Charles were to see me dying, he would not think there was anything the matter with me. I am sure, Anne, if you would, you might persuade him that I really am very ill, a great deal worse than I ever own." I just thought it was funny. It was the beginning of the back and forth of the-- Let's all-- [crosstalk]

Becca: Talk shit.

Molly: Yeah.

Becca: It's so good, especially because Mary is like-- Mary is an icon and a legend, and I have to stan even though she's a mess.

Molly: Oh, I 100% stan. I love her.

Becca: Questions moving forward.

Molly: Does Captain Wentworth want to marry one of the Musgrove daughters? Because I know that that was a floated by our narrator. I don't want that [giggles] for him or for Anne, that would be particularly painful for Anne, I think, because they are family.

Becca: Who wins the chapter?

Molly: I got to give this to Captain Wentworth **[01:19:00]** because he is winning.

Becca: Yeah. Captain is doing his best right now. He's rich, he's hot, he won the breakup. That's all anyone wants to do. [chuckles]

Molly: Yes. And also, we love to meet a new hot main character man.

Becca: Yeah. Hot main character man is the key to Captain Wentworth's charm. He is hot and the main character at the same time.

Molly: Yes.

Becca: I will say, there is something about the dashing sailor-

Molly: Yes.

Becca: -in this that's different than these stuffy, gentry men we've had so far.

Molly: Oh, yeah.

Becca: He has a little bit more of a Leo DiCaprio vibe.

Molly: He's a little rugged.

Becca: Yes. Like, he's more--

Molly: Windswept.

Becca: Yeah, dashing.

Molly: Dashing, yeah. Buoyant. I don't know. [crosstalk]

Becca: Yeah. Our only other army or military man we've had so far is Colonel Brandon, who is dreamy in his own right, but is very subdued.

Molly: Yeah.

Becca: And Wentworth is kind of lively-- [crosstalk]

Molly: **[01:20:00]** Ooh, I can't wait to get to know him more.

Becca: All right. Listeners, that concludes this [chuckles] slightly spicy ending of this episode of Pod and Prejudice. If you would like to submit study questions to have read aloud on the show, you can join our Patreon at the \$15 tier, and then Molly will post a Google Doc before every episode, and you can submit your questions and we will ask them on air. Molly, do you

have any other things to add?

Molly: No, I can't wait. I'm loving this book so far.

Becca: It's so good. Well, for next time, we're going to read Chapters 8 and 9.

Molly: So, until next time, stay proper.

Becca: And show up dashing eight years later to make your ex regret her choices.

Molly: Yes, exactly.

Becca: Yes.

[music]

Molly: Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrance Browne. Our show is transcribed by SpeechDocs Podcast Transcription. For transcripts and to learn more about our team, check out our website at podandprejudice.com. To keep up with the show, **[01:21:00]** 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.

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