

Graham: Ring, ring. Ring, ring. Ring, ring. Ring, ring. Hello? Oh, hey, there, Molly from Pod and Prejudice, it's audio producer, Graham. What do you need? You need me to do the patron thanks, and also let the fans know about a fun new event that we're doing this week? You got it.

Hey, everyone. Before we begin today, a couple of housekeeping things. First, this Wednesday, May 17th at 07:00 PM Eastern Time, Becca and Molly are going to be moderating a discussion with Audrey Bellezza and Emily Harding, coauthors of *Emma of 83rd Street*. The event's going to take place on the Likewise app, a media and entertainment platform for social content discovery of TV, film, books, and podcasts. So, if you want to hear Becca and Molly talking about *Emma of 83rd Street*, tune into the Likewise app at 07:00 PM Eastern Time on Wednesday, May 17th.

We also want to thank our newest patrons over on Patreon, Sarah Superstar and Shadow [00:01:00] Queen. Welcome to the team. And now, enjoy this week's episode covering Chapters 37 and 38 of *Emma*.

[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: *Emma*.

Becca: Listeners, if you're new here, I, Becca, have read many Jane Austen books before.

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

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

Molly: No, today, we're talking about *Emma*, Volume III, Chapters 1 and 2. Or, if your book isn't broken up into volumes, that's Chapters 37 and 38.

Becca: Mm-hmm.

Molly: Becca, where were we when we left off?

Becca: We were at a party that Emma threw out of necessity in order to not snub Mrs. Elton, Augusta, if you will.

Molly: Augusta.

Becca: [00:02:00] Augusta in rare form in these chapters, but we'll get there. We find out Frank is coming back, and that Emma is feeling #weird about it.

Molly: She is. She's anxious.

Becca: Anxious.

Molly: So, let us begin with Chapter 1 of Volume III. Emma decides the reason she's anxious about Frank coming back is not because she's feeling nervous about herself, but she's more nervous about him still being in love with her and feeling embarrassed for him, if that's the case, because she's so over it.

Becca: Oh, so over it. But this is actually really interesting, because it's a question of how much you really believe Emma or not, but-- Well, we'll get into it. It's in the study questions.

Molly: Okay.

Becca: I have feelings on this. I have opinions.

Molly: It's just the way that she says, "I don't even like him anymore."

Becca: Oh, and she takes a moment and she's like, "Do I? No. Oh, God, it's just going to be awkward, because he's so in love with me."

Molly: Yeah.

Becca: Oh.

Molly: Oh. She wants to make [00:03:00] sure that when he's there, he doesn't profess his love to her, and she thinks that if he did, they would not be able to be friends afterwards. She says she's worried that he's going to do something to disrupt her present composed and tranquil state. [chuckles] Girl, you are not composed and tranquil. The Churchills get town later than originally planned, but not too long after they arrive, Frank does come to visit. And upon Frank entering the room, Emma is immediately like, "He's over it." She says that he's all aflutter and not nervous, but just-

Becca: On edge.

Molly: -on edge. Yeah. That's not why she thinks that he's not in love with her. What really makes her think that he's not in love with her is that he only stays for 15 minutes, and then he's like, "I actually ran into some friends out there. I'm going to have to go say hi to them."

Becca: Yep. So, this is a different Frank Churchill in some ways, because the old Frank Churchill would stay for [00:04:00] hours and talk with Emma and her father. It's only been two months, but now he's like, "I got to go."

Molly: Yeah. However, she does think a little bit that he's hurrying off, because he doesn't trust himself in her presence, but I think she's projecting. [giggles]

Becca: She's just thinking about it. When you like someone, do you ever have the experience of trying to justify their text messages that seem like they're not really into you?

Molly: Mm-hmm.

Becca: Yeah. I personally have gone in circles being like, "Oh, he only texted that, because he's afraid to show how much he cares." It's like, no, he didn't text back because he's not that into you and he doesn't want to.

Molly: This is why you're Emma and I'm Harriet, because I'd be like, "He doesn't love me anymore."

Becca: Oh, I love to rationalize away. I'm like, "Oh, no, no, no, no, no, no, no, no, this is a real thing. I'm not making this up."

Molly: So, he's there for 10 days, and he only [00:05:00] visits that one time, and he says that he doesn't visit again because Mrs. Churchill cannot bear for him to leave her. And Emma thinks that if he is telling the truth about this, then Mrs. Churchill's moving to London seems to not have helped her nervous spirit. I was also wondering if this was Jane Austen in the corner commenting on Mrs. Churchill and her like, "Is she sick?"

Becca: Well, I think we're continually meant to be asking whether or not Mrs. Churchill is actually sick.

Molly: Yeah. Frank thinks she is. He says he's convinced that she's ill or at least weaker than she used to be, and he can't agree with Mr. Weston that she's making it up. It turns out though that London is too loud for her, and so they decide to move again to Richmond.

Becca: I had so many questions about this related to *Ted Lasso*.

Molly: [gasps] Richmond AFC.

Becca: Yeah. Okay. So, they talk all the time in *Ted Lasso* about how Richmond AFC is in London-

Molly: I don't know.

Becca: -but if [00:06:00] it's right by London in this time period, I need British people to answer this for me, is Richmond like a suburb of London nowadays? Is this the same Richmond from *Ted Lasso*? I need to know.

Molly: Yeah, I actually didn't think about the fact that Richmond AFC is in Richmond, which is where they are.

Becca: I don't know if it is. I don't know if this is the same Richmond, because everything in England has the same names, apparently, including John.

Molly: [giggles] A question also for British people. Do you guys like *Ted Lasso* as much as we Americans do?

Becca: I think the answer is no, but [Molly laughs] I don't know for sure, because I feel like it's probably not an entirely accurate portrayal of the UK.

Molly: For sure.

Becca: But we in the US do enjoy a good amount of *Ted Lasso*. It's very heartwarming and good times. But I just have questions about whether or not it's the same Richmond. It's very important that I know.

Molly: Yeah. No, this is important for us.

Becca: Yes.

Molly: Ooh, a thread about *Ted Lasso* [00:07:00] characters as--

Becca: Jane Austen characters, in general? *Emma* characters?

Molly: Well, it's hard. It's hard because it's focused on men.

Becca: I know. Members of the Richmond AFC team as heroines in Jane Austen novels?

Molly: Yeah. Well, first of all, Roy Kent is Mr. Darcy.

Becca: Ah. yeah, absolutely.

Molly: But as heroines, Jamie Tartt is Emma.

Becca: Oh, yeah. Jamie Tartt is 100% Emma. Dani Rojas is Jane Bennet.

Molly: Oh, yes.

Becca: Oh, baby. Who else? Oh, no, Sam Obisanya is Jane Bennet. Dani Rojas is maybe Marianne Dashwood.

Molly: I was going to say either Marianne or-- [crosstalk]

Becca: Yes. I apologize for my slip there, guys. That was crazy.

Molly: Yeah.

Becca: Sam Obisanya is the most obvious Jane Bennet of all time.

Molly: Oh, I love Sam Obisanya.

Becca: Oh, beautiful [00:08:00] man. This is a side note. I didn't come up in our patron content, but I've been watching *The Power*, which is based on a book I really like.

Molly: Is that the one with Sam Obisanya?

Becca: Yes.

Molly: Ah.

Becca: He's in it and he's so good. I love him. I think Colin is Elinor.

Molly: Yeah.

Becca: I don't want to give away spoilers as to why.

Molly: You're right.

Becca: You know what I'm talking about?

Molly: Yeah.

Becca: And oh, God, who's Lizzie?

Molly: Hmm. Ooh, this is hard. Who's Lizzie?

Becca: Here's what we're going to do. We are going to go to the masses, and when this episode comes out, we will post on our Instagram with a little message box and say, "Guys, which member of AFC Richmond is Lizzie Bennet?"

Molly: So good.

Becca: Perfect. Okay, we can move on to Jane Austen now.

Molly: Okay. Yes. Let's talk about Jane Austen. So, they're moving to Richmond, which is a lot nearer, as we've discussed, to London than wherever they were before.

Becca: No, it's near to London, but [00:09:00] Richmond's outside of London, so they're a little nearer to--

Molly and Becca: Highbury.

Molly: Right. That's what I meant to say. So, Mr. Weston thinks that Richmond is the perfect distance away. He's so cute and optimistic. He's like, "It's even better than if he was closer than that, because it's the perfect traveling distance." It's only 9 miles, as opposed to London being 16. Now that they're going to be closer, Frank says that he's going to be there or visiting all the time, and they decide they can definitely, finally do the ball at the Crown Inn. Frank writes to them to say that the move to Richmond is already doing his aunt good, and he thinks he can get away for any given day, just tell him when to come.

Becca: Mm-hmm.

Molly: Mr. Woodhouse agrees to the ball, because it is May now, and instead of it being February when it's cold, it's going to be nice out.

Becca: Yes. So, we are recording this in May. So, to me, that is very much [00:10:00] accurate, because I hate going out in February, but even walking my dog now, I'm like, "Oh,

it's so nice out." Spoiler alert, listeners. Molly and I are going to go out and have fun after this.

Molly: Yeah.

Becca: We're going to go outside and frolic.

Molly: [giggles] I can't wait to frolic.

Becca: It's going to be great.

Molly: So, that brings us to Chapter 2 or Chapter 38.

Becca: The ball.

Molly: The ball. It's happening.

Becca: Yes. And not to give too much away to you, because I know you were upset that I cut you off here, but this is the chapter that is the ball.

Molly: Yeah.

Becca: So, next chapter will be not the ball.

Molly: All right. Well, good. [Becca laughs] I'm glad that we are ending on the ball.

Becca: Not to give too much away about where we're going on this, listeners, but Molly texted me, because she thought I cut it off in the middle of the ball, and I'm like, "No, Jane Austen cut it off in the middle of the ball."

Molly: Yeah. I was less upset that you cut it off in the middle of the ball and more I was upset about you cut it off in the middle of a conversation that I wanted to keep reading.

Becca: Well, the conversation was over, but we will get there.

Molly: Yes.

Becca: We will get there. [laughs]

Molly: Oh, my God. So, it's the day of the ball, [00:11:00] Frank arrives, and this is going to be the first time Emma's seeing him since that time he visited. Mr. Weston asks Emma to come early to the ball to make sure everything's okay, and she comes with Harriet. And then Frank appears to have been waiting for them and it says, "Though he did not say much, his eyes declared that he meant to have a delightful evening."

Becca: Oh, that's so fun.

Molly: He's just like, "Hey."

Becca: He's excited.

Molly: Yeah.

Becca: He's giving off an excited vibe. He's like, "Really game for this party right now."

Molly: He loves to party.

Becca: Frank loves to dance, as we're learning-

Molly: Yes.

Becca: -but we'll get to it. The sexy dance, it's coming.

Molly: [laughs] The hand touching. So, shortly after they get there, another carriage arrives. At first, Emma's like, "That's unfashionably early for people to be arriving." But it turns out to be a group of Mr. Weston's friends who he also invited to come early and check out this-- [laughs]

Becca: I love Mr. Weston. This is great behavior, because if you go to a family meal and your mom's like, "Can you get there early and help me set the table and cook stuff?" You're like, "Oh, yeah, that [00:12:00] makes total sense." But sometimes, she asks multiple family members to come early. You're like, "Well, you're just starting the meal early."

Molly: Yes, that's exactly what happens, because more and more people start filtering in, and Emma's like, "Okay, so, the whole party is going to be here early."

Becca: Exactly.

Molly: She feels less special. She was like, "I guess he doesn't actually care that much about my opinion."

Becca: Yeah, it's not as much about her taste as him being like, "I want my friends to come early," and everyone's his friend.

Molly: Right. So, eventually, they settle around the fire, the whole group, and Emma learns that the Westons had actually stopped by the Bates' before they came offering their carriage, but the Bates' said that the Eltons were picking them up. So, Frank is looking around anxiously, and Emma can't tell if he just wants the party to get started or if he's too nervous to be near her. To me, this reads like he's waiting for someone to arrive. He says that he's excited to see Mrs. Elton, and in my mind, I'm like, "Okay. But Mrs. Elton, as we know, is bringing Jane." [00:13:00] I'm still thinking something's going on between them.

Then they hear a carriage, and he jumps up to greet it, and he's like, "Wait, if it's Mrs. Elton, I don't actually know her. So, I probably shouldn't be the first person to greet her. Can someone else go greet her first?" And the Eltons enter, and Mr. Weston is like, "Wait a minute, where's Jane and Miss Bates?" And they're like, "Oh, oops."

Becca: Unbelievably rude stuff.

Molly: Just like, don't offer to bring someone and then forget them.

Becca: Mrs. Elton Augusta was way too excited about the fact that she's decided this is her party-

Molly: Yes.

Becca: -and that she is the center of this party. [laughs]

Molly: I thought it was funny, because they come in, they're like, "Oh, yes--" Oh, this is later, I think, but she says to Mrs. Weston, "It's such an honor and delight to bring one's friends to a party or to send one's carriage to your friends."

Becca: That's like, "Bitch, you forgot her."

Molly: Yeah. Like, "You straight up passed by her house." Anyway, they send the [00:14:00] carriage out for them. When the carriage returns, Frank is like, "I'm going to go get them an umbrella." She runs and gets an umbrella, and Mrs. Elton immediately turns to Mr. Weston as Frank is walking away and starts complimenting him though, of course, he can still hear her. So, this is intentionally placed on her part, and she says that Frank is without conceit or puppyism, which I had to google, because I was like, "Does that mean without being like [pants]," but it actually means-- Well, I think in this case, she means it to mean youthful folly, but it can also mean extreme meanness, affectation, conceit, or impedance. So, it could be

either of those. Then she goes on to say, she hates puppies. Now, in this case, I think what she's saying is she hates people who have that affectation of puppyism, but the way it reads is that she hates puppies.

Becca: Honestly, I'm not sure.

Molly: It could be either, right?

Becca: I'm going to read the exact [00:15:00] quote, because even if it is that and been taken out of context, it makes her sound even more like a villain.

Molly: I wrote "demon" in my notes.

Becca: Yeah. [giggles] "You must know I have a vast dislike to puppies, quite a horror of them. They were never tolerated at Maple Grove. Neither Mr. Suckling nor me had ever any patience with them, and we used sometimes to say very cutting things! Selina, who is mild almost to a fault, bore with them much better." So, to me, the fact that they're "not tolerated" at Maple Grove makes me think it's actually about dogs, but I can't tell.

Molly: Right. It sounds like it's about dogs or dogs like humans.

Becca: Oh, I can't really tell.

Molly: Yeah. Either way, you don't want to be a person who hates puppies.

Becca: It's literally the only thing all human beings agree on. We all love puppies.

Molly: Yeah. Anyway, as soon as she brings up Maple Grove, Mr. Weston is like, "Okay, I have to go greet the other guests."

Becca: Again, I love the little ongoing bit where she is so insufferable that even the nicest people in [00:16:00] the novel are like, "I need to leave immediately."

Molly: Yeah.

Becca: Yeah.

Molly: This is when Mrs. Elton turns to Mrs. Weston and she's like, "Oh, that must be Jane arriving. It's such a pleasure to send my carriage for a friend." She tells Mrs. Weston that she knows that she offered her carriage to them, but she doesn't have to do that anymore.

Becca: This is such this vibe. It's like, "Mm, I realized you were texting Jane about maybe picking her up. I don't know, I just feel like it's really more my thing to do that."

Molly: She's like, "She's my best friend."

Becca: "Yeah, I just feel like it's weird that you would offer. It's really sweet and all, but you know, I'm always going to send my carriage to go get Jane."

Molly: Yeah, exactly.

Becca: "But it's so nice of you. So nice of you." It's ugh.

Molly: [laughs]

Becca: Oh, Augusta.

Molly: Augusta. So, Jane and Miss Bates enter, and Mrs. Elton goes to greet them as if it's her party, and everyone sees that happening. [00:17:00] Then we have a page and a half of Miss Bates talking. This happens twice in this chapter. First-- [crosstalk]

Becca: [laughs] Do you want to give a shot at trying to do one of these like one breath wonders?

Molly: Ooh, it's a page and a half, but I can try.

Becca: You don't have to do the whole thing. You could just do an excerpt.

Molly: Yeah, I'll read an excerpt. "So very obliging of you! No rain at all." Oh, I'm going to take a big enough breath. "So very obliging of you! No rain at all. Nothing to signify. I do not care for myself. Quite thick shoes. And Jane declares Well! (as soon as she was within the door) Well! This is brilliant indeed! This is admirable! Excellently contrived, upon my word. Nothing wanting. Could not have imagined it. So well lighted up! Jane, Jane, look! did you ever see any thing? Oh! Mr. Weston, you must really have had Aladdin's lamp. Good Mrs. Stokes would not know her own room again. I saw her as I came in; she was standing in the entrance. 'Oh! Mrs. Stokes,' said I but I had not time for more."

Becca: I think that's good.

Molly: Yeah. And then she goes on. She thanks Mrs. Elton for the carriage, [00:18:00] she thanks Mrs. Weston for offering her carriage, she feels blessed with the best neighbors ever. She says that her mother is at the Woodhouses, and she says she's wearing a shawl that the Dixons bought for her at Weymouth.

Becca: Mm-hmm.

Molly: She asks Jane if her feet got wet outside, and then she turns to Frank and tells him that her mother's spectacles haven't broken since he fixed them. She says that they talk about him all the time. She goes, "Don't we, Jane? Don't we talk about Mr. Frank Churchill all the time?" And then she sees Emma and she says, it would be rude to compliment her, but she looks and then she cuts herself off. What does that mean? Why is it rude to compliment her?

Becca: I feel like maybe it's gauche, but she looks lovely.

Molly: It's like, she doesn't want to say she looks lovely, because that implies that she doesn't always look lovely?

Becca: I have no idea.

Molly: No. Yeah, that's weird. And then she says, "Doesn't Jane's hair look great? She did it herself." And then she just goes around greeting everyone and finally settles at the fireplace, and that is the distilled version. Then Frank comes to stand by Emma, and when Miss Bates is no longer talking, they can hear Mrs. Elton and Jane's conversation. [00:19:00] Mrs. Elton is complimenting Jane's dress and then fishing for compliments on her own dress, and she says, "She doesn't usually like to dress up, but she thinks that since this ball is being given for her, she wouldn't want to be inferior in a ball in her honor."

Becca: Oh, so much to unpack here. First of all, the gall, the audacity, [Molly giggles] the don't make me sing energy of the whole thing.

Molly: Yes, great time.

Becca: Don't make me sing. So, yeah, first of all, Mrs. Elton complimenting Jane solely so Jane will compliment her dress solely so she can say, "Oh, I don't really like dressing up. I'm not like other girls. I'm a cool girl." And also, her assuming that the ball has been thrown for her.

Molly: When this plan existed long before they even knew who she was.

Becca: Yes. It's one of those things where Jane Austen has done this spectacular job of making her irritating on every level, so that we [00:20:00] feel the same level of that Emma feels at every given point.

Molly: Mm-hmm. Then she starts to talk about how she hears Frank is a good dancer and she's looking forward to dancing with him.

Becca: [laughs]

Molly: Frank, who has obviously been eavesdropping is like, "Ah, ooh," and starts talking loudly over her, so that he doesn't hear anything else. But then Mr. Elton finds the other two and they hear Mrs. Elton being like, "Oh, we thought you would find us. I was just telling Jane you were going to be looking for us." Frank mutters to Emma that she's being too informal by calling her Jane and not Miss-

Becca: Fairfax.

Molly: - Fairfax.

Becca: Yes.

Molly: I [crosstalk] what's her last name. Emma asks how he likes Mrs. Elton, and he says, not at all. And Emma calls him ungrateful.

Becca: Oh, because she's so fawning over him.

Molly: Oh.

Becca: Yeah. Mrs. Elton has no self-awareness. And so, she keeps being like, "Oh, my God, all these people love me. [00:21:00] These people love me. Oh, Frank is so cute. I cannot believe we're best friends now." It's making Frank really uncomfortable.

Molly: Yeah.

Becca: Yeah.

Molly: He is like, "You know what? I don't want to know what you even mean by that," and he goes to look for his father, and Emma thinks that Frank's in a weird mood. Frank then returns with both the Westons, and they are frazzled, because Mrs. Weston realized that Mrs. Elton would be expecting to be the first dance and they'd intended for Emma to do that, because this is like her ball, actually. I just wonder why they're catering so much to Mrs. Elton, like, that they would change their plans for who's going to do the first dance.

Becca: Well, she's basically putting them in an impossible position, because you may forget, we are in Jane Austen times.

Molly: Right.

Becca: You can't be rude to anybody. That's against the rules. But she's rude to everyone and it's a one-way street. So, she's so rude that she's assumed [00:22:00] this ball is for her, even though it's not. They either have to be rude in return or rearrange their plans.

Molly: Right.

Becca: So, they are deciding to rearrange their plans rather than be rude in return.

Molly: Yeah.

Becca: It's infuriating.

Molly: Yes.

Becca: It's like talking to a brick wall.

Molly: Yes. She is a brick wall.

Becca: Yeah. Not a brick house.

Molly: No.

Becca: She's not letting it all hang out.

Molly: Uh-huh. No. Mr. Weston also points out that she's going to expect to dance with Frank and Frank is like, "Oh, no, I'm dancing with Emma." And Mrs. Weston-- [crosstalk]

Becca: "Not a fucking chance. I'm spending time with that woman."

Molly: No way. And Mrs. Weston is like, "Okay, then, Mr. Weston, you'll--" [crosstalk]

Becca: "Fine." [giggles]

Molly: Yeah. He's like, "Okay, fine." So, Mr. Weston and Mrs. Elton go out to have the first dance, and then Emma and Frank follow. Emma is annoyed to be second when she of thought this ball was being thrown for her, which it more so was.

Becca: Yes, it definitely was. Although, it does go to again that point of like, "Is Mrs. Elton just a reflection of all the worst parts about Emma?"

Molly: Yes.

Becca: Although, [00:23:00] as we go on in the chapter, you can see that Mrs. Elton starts acting in a way that Emma would never.

Molly: But in her worst moments, maybe.

Becca: Maybe.

Molly: Maybe. Emma thinks that this is almost enough to make her want to marry, because if she was a bride, she'd have to be paid that respect.

Becca: So real. I'm the princess.

Molly: Yeah, she wants to be a princess.

Becca: She's like, "I'm the princess for the day."

Molly: Emma's happy with the dancing and the group that has gathered, but she's angry because she sees Knightley standing with the other older men on the sidelines instead of dancing with the young people.

Becca: Which, classic.

Molly: Classic Knightley.

Becca: He's like, "I don't want to dance. I'm just going to talk to my old man friends."

Molly: Why is she surprised? But she says, "He could not have appeared to greater advantage perhaps anywhere, than where he had placed himself." In saying that, he's looking young and hot next to the old, stooped men.

Becca: Yep. [laughs]

Molly: She thinks that nobody, but Frank is as hot as Knightley.

Becca: [00:24:00] Mm.

Molly: She starts watching him move around, and she thinks that he moves with a natural grace that would be great for dancing, if he would just dance, and she wishes that he would like Frank better. Emma thinks that Knightley is watching her, but she's like, "He's probably not enjoying my dancing, but rather criticizing my behavior in dancing with Frank." But she's not flirting with Frank. She says, "Our behavior is very friendly right now." So, she's not embarrassed.

Becca: She's like, "Knightley's just being a little judgy bitch."

Molly: Or, jealous.

Becca: I don't know. Who's to say.

Molly: Who's to say. Whomst?

Becca: Whomst?

Molly: The ball continues to go smoothly until the last two dances when Emma notices that Harriet no longer has a partner, which is odd because they had all been so evenly matched before. And then Emma notices Elton walking around and sees that he is actively avoiding asking Harriet to dance, basically flaunting the fact that he will not dance with her. As Emma passes by him in the [00:25:00] line, because you know how they're in the dance they walk up the line, she passes by him and she overhears his conversation with Mrs. Weston, and she sees Mrs. Elton also listening and giving him, like, looks with her eyes.

Becca: Being super obvious about it too.

Molly: Yeah, being obvious about it. Yeah, Emma would never do that.

Becca: You also just know that Augusta thinks she's being subtle?

Molly: Yeah. She's like, "Mm-mm."

Becca: It's an audio medium, but it's like--

Molly: Yeah, the audience can hear what you're doing with your eyes right now.

Becca: Yeah. [laughs]

Molly: So, Mrs. Weston is encouraging Mr. Elton to dance, and he says, "Oh, my dancing days are behind me unless you would dance with me, or maybe Mrs. Gilbert." And Mrs. Weston's like, "Well, what about Miss Smith?" And he says, "Oh, no, I'm an old married man now. I can't dance."

Becca: So, here's the thing that's really fucked up about this is that he led Jane Fairfax onto the dance floor. So, it's an obvious slight. [00:26:00]

Molly: He did?

Becca: Yeah.

Molly: I forgot.

Becca: Oh, it's fine. It's a small detail, but it tells you that he's not actually opposed to dancing with single women. He's opposed to dancing with Harriet, because he wants to make her look sad, but he did dance with Jane, who is also single, so he can go fuck himself.

Molly: Fuck Elton. Mrs. Weston is shocked, because this is such obvious behavior. And Emma sees him and Mrs. Elton giving each other "smiles of high glee."

Becca: Infuriating.

Molly: Infuriating. And Emma is so mad. But moments later, she sees Mr. Knightley leading Harriet out to dance.

Becca: Okay, we need a moment. We need a moment for our guy, Knightley, because this is dreamboat behavior.

Molly: I love him so much.

Becca: I know. He hears this conversation and he's being Mr. Grump, doesn't want to dance. Like, so angry. But he is clearly above Elton in status, hears this conversation, and then goes snubs Mr. Elton, and helps restore Harriet's dignity.

Molly: Yeah.

Becca: It's so sweet.

Molly: It's [00:27:00] so sweet. Harriet's so happy. It says that she's floating along the dance floor.

Becca: Of course, because Mr. Knightley is one of the highest ranked men at this ball.

Molly: Yeah.

Becca: As Emma's pointed out, he's very handsome-- [crosstalk]

Molly: And hot.

Becca: He's hot, and he comes over to her when she's just been slighted by a guy she cared about, and it's like, "No, we're not doing that. You're going to dance with me." Oh, I could write poetry about Mr. Knightley based on this.

Molly: Oh, yeah, but it gets better.

Becca: Oh. [laughs]

Molly: So, they're dancing, and Elton retreats to the card room in shame. But then Emma overhears Mrs. Elton commenting that Mr. Knightley has taken pity on Harriet and Emma's like, "Argh."

Becca: So, this is a great moment, because it's like Mrs. Elton saving face, but also Mrs. Elton not really knowing how big a deal Knightley is because Elton has to retreat.

Molly: Yeah.

Becca: Mrs. Elton doesn't really get that Knightley is better than her husband.

Molly: Yeah, [crosstalk]

Becca: Yeah, it's a whole thing, but it [00:28:00] just goes to show how it's impossible to argue with someone who's this ignorant. Yes, it's exhausting.

Molly: Yeah, infuriating.

Becca: But it doesn't matter, because Knightley was a dreamboat, and we love him.

Molly: Yes. He really was.

Becca: Oh.

Molly: So, now it's time to go to supper, and Miss Bates talks for another two pages, [Becca laughs] which I have distilled yet again. She tells Jane to put on her tippet, which is a fur scarf because of the draft in the hall, and Frank helps her put it on. Then she says that she

left during the dancing to go put her mom to bed and come back, and she says her mom had a great time at Mr. Woodhouses.

Becca: [laughs]

Molly: She says that someone, maybe Frank, is escorting her and Jane into the dining room. I wasn't entirely sure, but she says they need to wait to go after Mrs. Elton, who is the queen of the evening. She notes the candles everywhere. That reminded me that a lot of people responded to our conversation about wax candles in the schoolroom. There was another kind of candle at this time.

Becca: A cheaper kind of candle.

Molly: Yes. [00:29:00] It was a tallow, I think is the word, candle, which is some other kind of-- [crosstalk]

Becca: So, they can afford to light their whole house at night with wax candles. Very fancy.

Molly: Yes, and tallow candles smell bad, and burn faster, and smoke more, and all the stuff. So, anyway, candles everywhere. She continues telling Jane about her mom's evening at the Woodhouses. She says there was sweet bread and asparagus, but Mr. Woodhouse sent it back, because asparagus wasn't boiled enough. She was disappointed, because her mom loves asparagus, but they agreed never to speak about it to anyone, so that Mr. Woodhouse wouldn't be embarrassed.

Becca: Which, so many things. First of all, she just spoke about it to somebody.

Molly: Yes, loudly.

Becca: Yes. Second of all, I love that Mr. Woodhouse has this little old ladies club where he invites over Mrs. Goddard and Mrs. Bates every time Emma goes out, and they have dinner together. Third of all, I'm just picturing borderline mute old Mrs. Bates sitting at this table and watching her favorite dish be carried out, which is very [00:30:00] fancy. She can't have it all the time, because she's not very wealthy. And Mr. Woodhouse just being like, "I'm sorry. This is going to be too hard on your stomach. We have to send it back."

Molly: [laughs]

Becca: She's just like, "No." [laughs]

Molly: Oh, my God, you're so right. She never talks. She just sits there.

Becca: It's just like, you watch it come out and then watch it be taken away. It's so sad.

Molly: Oh, tragic.

Becca: Oh.

Molly: It's so funny.

Becca: [laughs] I'm picturing her like little old hand.

Molly: Yeah, she was about to get it and then [crosstalk] gets taken out.

Becca: Get [crosstalk].

[laughter]

Becca: Oh, God.

Molly: Yeah. So, anyway, they get seated, and they get soup, and she starts to eat her soup. So, she is quiet for a moment. After supper, Emma finally gets a chance to talk to

Knightley. She calls him over with her eyes, [giggles] and she thanks him for dancing with Harriet, and he says that Mr. Elton was being unforgivably rude, and he also calls out the fact that he was watching Mrs. Elton give him those glances.

Becca: [00:31:00] Because not subtle.

Molly: Not subtle. He said, "They aimed at wounding more than Harriet." Meaning, they were clearly trying to also upset Emma and he asks why they hate her. She has not told him about the Elton proposal.

Becca: He doesn't know.

Molly: He has no idea.

Becca: Mr. Knightley is just perceptive enough to have known that Elton was a little bit of a social climbing sniveling rat early on. He might not even know the extent to how much of a little social climber he was. So, basically, he's just like, "Why do they hate you so much?" And Emma's like, "No reason."

Molly: Yeah. He says that she wanted him to marry Harriet, and Emma says, "Yeah, I did, and they'll never forgive me for it." He then says, "He won't say, I told you so. He'll leave her with her own reflections on this matter."

Becca: Which is basically saying I told you so.

Molly: Oh, 100%.

Becca: No question, Mr. Knightley's a Virgo.

Molly: [laughs]

Becca: We appreciate the opportunity to say, I told you so, just like more than is polite or healthy.

Molly: [laughs] He does love to say [00:32:00] I told you so.

Becca: He does.

Molly: But he wants to leave her with her own reflections, and she says, "Can you trust me with such flatterers? Does my vain spirit ever tell me that I'm wrong?" which I think is so hilarious and self-aware of her.

Becca: Yeah, we'll talk about this in the study questions, but you can really see Emma's self-awareness building through the book. I think it's really reflected in these chapters. But I do want to pull up that quote, because I love that quote. "Not your vain spirit, but your serious spirit. If one leads you wrong, I am sure the other tells you of it."

Molly: Yeah.

Becca: Very encapsulating of Emma.

Molly: Yeah. It shows that he knows her on a deeper level than most people who just think of probably her vain spirit.

Becca: Well, the thing is, Emma is a person who people love. She might be chatty, she might be haughty, snotty, but people find her unbelievably charming and clever. One of the problems with them of the reason she is so vain is because so many people indulge those [00:33:00] loves of her and respect for her that she's thought, she's amazing. Obviously, Knightley is the person to consistently knock her down a peg, but he doesn't just do that to knock her down a peg. He's not just trying to insult her all the time. He knows she's brilliant, he knows she's a good person, and he is challenging her to try to reach into that other part

of her brain that he knows is there. We hear Emma speak in that voice sometimes through the book, and he's challenging that serious side of her brain to overcome her vain spirit.

Molly: Right.

Becca: So, it's more like Knightley is not just constantly shitting on Emma for no reason. He's trying to say, "No, you're better than this. I see that you're better than this." There's been so many times in this book where Emma's like, "You're wrong." Then later in her head, she's like, "No, Knightley was right about me, this and this." And so, you really see this better angel of Emma's that only Knightley sees, because he's the only one who criticizes her vanity [00:34:00] to a really serious degree.

Molly: Yeah.

Becca: The combo means that he might have, if not a better opinion of her than everybody else, a more clear-cut, true opinion of who she is. Despite his criticisms, he admires her so deeply for her consistently good qualities, and he's just always tried to tug her out of her.

Molly: Yeah, he believes in her.

Becca: Yes. We should just read some of this dialogue together, because it's just all so good.

Molly: Yeah.

Becca: Do you want to be Emma or Knightley?

Molly: I'll be Emma.

Becca: Okay. I'll be Knightley. "I shall not scold you. I leave you to your own reflections."

Molly: "Can you trust me with such flatterers? Does my vain spirit ever tell me I am wrong?"

Becca: "Not your vain spirit, but your serious spirit. If one leads you wrong, I am sure the other tells you of it."

Molly: "I do own myself to have been completely mistaken in Mr. Elton. There is a littleness about him which you discovered, and which I did not, and I was fully convinced of his being in love with Harriet. It was through a series of strange [00:35:00] blunders."

Becca: "And, in return for your acknowledging so much, I will do you the justice to say, that you would have chosen for him better than he has chosen for himself. Harriet Smith has some first-rate qualities, which Mrs. Elton is totally without. An unpretending, single-minded, artless girl infinitely to be preferred by any man of sense and taste to such a woman as Mrs. Elton. I found Harriet more conversable than I expected."

Molly: Hmm.

Becca: That's a great passage for a lot of reasons, because you remember at the beginning of the book, we talked really way back when it's been a while about that argument that Knightley and Emma had when she tried to convince him that the declining of the proposal from Robert Martin was the correct move for Harriet. He was actually pretty mean to Harriet.

Molly: Yes.

Becca: He said, she has no class, she's stupid, she's pretty, but she's got not much to offer.

Molly: Yeah.

Becca: And Emma was like, "You're wrong about her." We talked at the time about how [00:36:00] in a lot of ways, Knightley was right about Harriet's social class, but I pushed a

little and prodded a little about his summation of Harriet as a person. All this way down the book, hundreds of pages later, you see Knightley actually acknowledging that Harriet is, in her core, a pretty good person.

Molly: So, Emma was wrong about Mr. Elton and Knightley was right, but Knightley was wrong about Harriet and Emma was right. In her acknowledging that she was wrong about Mr. Elton, he's saying, "And I'll do you one better, you were right about Harriet."

Becca: Yeah, I think he still thinks that there were some class dynamics, and I don't think he's wrong that Emma was wrong about.

Molly: Totally. She should have said yes to Mr. Martin.

Becca: But I think he's saying, "I was unfair to this girl. And you were right that she is actually kind of a cool person."

Molly: Yeah, like, you've chosen well for your friend, and she would have made Mr. Elton a better wife than Mrs. Elton, but she dodged a bullet.

Becca: Yeah. Oh, my God, we can all agree.

Molly: Yes.

Becca: Harriet dodged [00:37:00] the ultimate bullet in this book.

Molly: Yes. So, then the dancing starts up again, and Mr. Weston is going around being like, "Come on, everyone, dance, dance, please." And Mr. Knightley asks Emma who she will dance with and Emma says, "With you, if you will ask me." Oh, I melted. I melted into a puddle on the floor. I got full body chills. I have them again right now.

Becca: [laughs]

Molly: So, he says, "Will you?" And she says, she will, and she says that he's a good dancer and "You know we are not really so much brother and sister as to make it at all improper." And he says, "Brother and sister! No, indeed."

Becca: How are you feeling? Give me some thoughts. [laughs]

Molly: Well, first of all, I'm glad that's settled that they don't think of themselves as brother and sister.

Becca: Yeah, they do not.

Molly: As much as I have said, they are basically related. They don't think of themselves as related, because it's their siblings that are married. Again, today, that would be weird, but I'm glad that in their minds, they're like, "Well, we're not really brother and sister. We're more best friends."

Becca: Once again, we have seen a lot of cousins proposed to each other in these books. And so, this is at least-- [00:38:00]

Molly: They're not related by blood.

Becca: Yeah. [giggles]

Molly: [Becca laughs] This scene is so hot. So hot.

Becca: Yes.

Molly: So, this is why I texted Becca saying, "Are you kidding me with cutting it off right here?"

Becca: Yeah, but if you read the next line-- I don't want to give too much away, but the next line is, "Emma had a great time and reflected upon the conversation the next day."

Molly: Yeah. So, I think it was good to cut it off there. We're in the action. But oh, my God, when she said with you-- It says that she hesitates before she says, "With you, if you'll ask me." And I'm like, "What is she thinking in that moment of hesitation?"

Becca: Well, first of all, Emma got game, because [crosstalk] that's a hotline.

Molly: Oh, yeah.

Becca: [laughs]

Molly: "With you, if you will ask me."

Becca: "With you, if you'll ask me." Oh. Hmm.

Molly: Oh, my God, I can just picture it. I can picture he's got a little smile and he says, "Will you?" And he offers his hand, and then she takes it.

Becca: I don't want to get too into this, [00:39:00] but keep in mind that we do indeed have movies to watch of this.

Molly: I cannot wait.

Becca: Whoa.

Molly: Wow. Yeah, that's my feelings. Yeah, I'm speechless.

Becca: All right. So, let's bring it back to Earth, because we finished the chapter. So, it's time for Becca's study questions.

Molly: Oof.

Becca: Question number one. Is Emma over Frank?

Molly: I don't think so. I don't think so. She might be now, but she was very much like, "Yeah, I'm over him. I don't even like him like that anymore. I'm going to be fine when I see him. He won't be fine. He won't be the one that's fine." But I feel like she still is projecting a little bit and being like, "Well, he's just nervous to be around me."

Becca: Certainly, some of that. Those are actually two different questions. Does Emma think that Frank still loves her or does Emma still love Frank? And [00:40:00] I want to tie together a little tendril and give my opinion here, because obviously, it's not confirmed. But I don't think Emma does love Frank in this moment, because you might remember there's that scene, that tense scene between the two of them, and then he leaves. And then as he's gone, Emma reflects on how she feels and decides she was in love with him. Then when he comes back, it goes away. If you compare that also to how she felt about him before she met him, what you really see is that Emma in her head creates stories of being in love with Frank Churchill when he's gone. But when he's there, she's like, "I'll love him as a friend. He's great."

Molly: There's no spark.

Becca: Exactly. So, what I see here is, again, Emma being excited by the idea of love and playing up a fantasy of it without actually pinpointing where her chemistry with someone [00:41:00] lies.

Molly: Right.

Becca: Because she and Frank unquestionably get along. They are very well matched to be in each other's lives, and they have a lot of fun together, and there is obviously and clearly some flirtation that goes on between Emma and Frank. But Emma only reflects on him being someone who's a suitable suitor for her when he's not around her.

Molly: Right.

Becca: So, it tells me that she's really come up with this idea of Frank in her head, but when he's actually in front of her, she's like [makes a simpering sound]

Molly: Right.

Becca: You know?

Molly: Yeah, I definitely see that. I think that until she can totally let go of that idea when he's not there too, there's going to be some, like, not hope, but tension, or she's going to be thinking about it, and they won't be able to move past it. Yeah, I was thinking like, she's as much in love with him as she ever was, which I don't think is very much. It is an idea of him. It's [00:42:00] not a lust thing, but a lust after the wanting to be in love.

Becca: Yeah. Again, it goes to celebrity crushes.

Molly: Yeah, exactly.

Becca: It's that idea of like, "Oh, this is a hot person who would be perfect for me. Amazing." I also think it speaks to Emma's growing maturity in some ways in the book. She's someone who has her ebbs and flows of maturity through the book, but this sort of self-reflection on how she's actually feeling, I think is a sign of growth-

Molly: Growth.

Becca: -for our girl, Emma Woodhouse.

Molly: Yeah.

Becca: Question number two. Why is Frank being weird?

Molly: That I don't know. I think something with him and Jane, to be honest, because all of his weirdness has been around her arrival.

Becca: Here's the thing though. Jane was there before. Why is he acting weirder around Emma now? What has changed between last time he saw Emma and now that he was all over Emma, and now he's [00:43:00] there and having fun with her, but he's distanced himself? You don't have to come up with the answer. It's more of something to chew on.

Molly: Something to chew on. The last time something like this happened, it was because someone got married in their absence. I don't think that Frank got married, but maybe he met someone or something happened. Maybe the Churchills were like, "What are you doing?" Probably, I don't know. Something to think about.

Becca: Something to think about. Okay, next question. What do you make of Emma's reaction to how Frank's different?

Molly: Well, again, she's attributing it to him, like, not trusting himself around her and feeling like it's a tentative rope to walk. Well, I guess, if the Churchills said that they were going to disown him if he kept dating Emma or something like that, he would walk a tentative rope and not [00:44:00] trust himself around her. So, she could be onto something, if that's what happened. But I think as long as she continues attributing it to her and being like, "Oh, it must be because of me," then she's in danger of not being able to open herself up to someone

else who might be in love with her, for example. Yeah, the more I say it, the more I think the Churchills said they were going to disown Frank, if he kept talking to Emma. Just a thought.

Becca: Just a thought. Okay, number four. The ball hath arrived. Graham, give us a little ball music here maybe. Little ball music.

[ball music]

Becca: All right, that's enough.

[laughter]

Becca: We have fun.

Molly: You love to cut Graham, huh?

Becca: I love to cut Graham. I want a like boom, and it's gone.

Molly: Yeah.

Becca: So, this is actually pretty late in the game for a ball to happen in a Jane Austen novel, if you have noticed. **[00:45:00]** How does it change the dynamics? How are people different at this party than they would be at other parties?

Molly: I think everyone's being different, because Mrs. Elton is there. There's an outsider in their in club where everyone is normally friends with each other, and Mrs. Elton is there making it all about her. So, I feel like people are on edge. The Westons want everything to be perfect, and having to cater to her and not celebrate the way they want to. The dynamic is different. I don't know what it is that made Emma ask Knightley to dance with her, but I'm so happy.

Becca: [laughs]

Molly: The fact that he's dancing, which he never does, is different. Mr. Elton's there. So, there's tension between Harriet and the rest of-- Harriet in the room and Emma in the room. Yeah. What do you think?

Becca: Yeah, I also just think that Emma has been **[00:46:00]** a lower stakes book generally than our other books at this point in time. It's been weirdly a less sexy book so far.

Molly: Yeah.

Becca: The balls are where everything comes together. Everyone's in one place at one time. Everyone's a little bit less inhibited. Everyone's dancing together, which means everyone's touching. You really see this level of excitement, and they're taking the social event more seriously than their other social events they have in a while. So, I think it moves the story along by not just having people converse with each other, but having action occur in the context of these people being extra presenting to each other in the context of a dance as opposed to just a little dinner party.

Molly: Right.

Becca: It's a more formal event in a place that doesn't have formal events. It's like the difference between house parties in high school and prom in high school.

Molly: Right. Yeah, the stakes **[00:47:00]** feel higher. It feels more on display.

Becca: Yes. And you really see all these characters come to life. They're all dancing with each other. All these interactions are coming up between the Eltons and Harriet, finally. You get to finally see Frank meet Mrs. Elton Augusta, and you get to see how, like you said, she's a wrench in their whole community in a certain way. You get to see a Jane Fairfax really

come to life. You get to see Emma in a context we have not seen Emma before, which is like lively and dancy.

Molly: Yeah.

Becca: It's great.

Molly: With Mr. Knightley.

Becca: Okay. I want to talk about Mr. Elton, and I want to talk about that moment with Harriet, because it's so cruel.

Molly: Yeah.

Becca: Do you think Mr. Elton has always been this cruel, or do you think this is something that Mrs. Elton has heightened in him?

Molly: That's a good question. I think it was always there. We used to [00:48:00] like him, or at least I used to like him.

Becca: Yeah.

Molly: You never liked him, but I used to like him. I thought he was a little snively, but he didn't seem like a bad guy. But I think that this kind of asshole behavior doesn't come out of nowhere. He was always capable of it. I think that he chose a wife who would bring this out in him knowing that she was the way that she was. I don't think that she's egging him on out of no cruelty in himself. So, I think he's just a dick.

Becca: Well, you see Mr. Elton being somewhat of a slave to his own etiquette in the first half of the book and really polite, overly polite, almost like suck up. When he proposes to Emma, he's weirdly cruel to Harriet, and then also slights Emma almost immediately after he proposes. So, you see edges of how rude this guy really wants to be. What he has with Mrs. [00:49:00] Elton is someone who's wealthy and thinks herself as very high class and gives him permission to be as disgusting as he wants to be, as rude as he wants to be, because he's no longer trying to social climb. It's like this veneer of politeness was able to be wiped away for him, because now he's got someone who makes him feel like it's okay to be that way.

He also shows himself to be a little bit more shamed in this chapter than Mrs. Elton does. I think that's because he knows Knightley is someone he was supposed to be sucking up to. The fact that Knightley made him look like an asshole is not going to be ideal for a Mrs. Elton.

Molly: Yeah, totally.

Becca: All right. The Knightley and Emma combo. I have two questions about this. First being, why does Knightley admit he's wrong here?

Molly: I think it's because Emma's admitted that she was wrong, and I think that he's [00:50:00] admitting that he was wrong as a way to make her see that it's okay to be wrong sometimes.

Becca: Well, I think he's also saying like, "I'm not perfect. You're not perfect. We both had our classist tendencies here." Also, I think he seen Harriet for who she really is at this point, and that is a person he may have underestimated.

Molly: Yeah, and he's just a good person. He shouldn't have done that, and he knows that and he's not going to let that go uncorrected.

Becca: Yes.

Molly: So, I'm proud of him.

Becca: All right. Last question. Why is he so sexy?

Molly: Why is he so sexy?

Becca: Why is that conversation so sexy?

Molly: Well, first of all, Regency Era, right? So, they're going touch hands in a second.

Becca: I know.

Molly: Second of all, I think Emma taking charge in that way saying, "With you, if you'll ask me," when he asks her who she's going to dance with. **[00:51:00]** That's hot. We love a woman taking charge and then him being like, "Yeah, okay, I'll do what you say."

Becca: Ah, yes. A man of following instructions is about the sexiest thing on Earth.

Molly: [laughs]

Becca: Yeah, obviously, we've talked about the fact that Jane Austen writes sexiness in Regency Era unlike anybody else. She really knows how to capture romance. I think here the scene itself is not that sexy. They're having a conversation about who was right, who was wrong, and they're being caddy about other people, and then they're like, "Let's dance." What makes that scene so sexy is everything that's come before it between Emma and Knightley, which is to say, there is a level of intimacy in this friendship, a level of knowing each other that comes across in this conversation, and these are two people who never dance. They never get to dance. **[00:52:00]** They spend most of their lives bickering with each other in love, like, in a loving way, but they are finally put in a context where they [giggles] get to explore a new way of interacting with each other, and it is surprising and pleasant for both of them in that moment.

Molly: Yeah.

Becca: All is to say, we love a friends to lovers trope.

Molly: We love a friends to lovers trope.

Becca: Yes. Not always, obviously, because Elinor and Brandon.

Molly: yes, best friends.

Becca: We'll get into this. But the way that this is written compared to the way that is written, you can see the ways in which this is hitting these two characters slightly differently than it hits other characters. So, it's a simple scene. We can read it again.

Molly: Let's read it again.

Becca: "Whom are you going to dance with?" asked Knightley.

Molly: She **[00:53:00]** hesitated a moment, then replied, "With you, if you will ask me."

Becca: "Will you?" said he offering his hand.

Molly: "Indeed I will. You have shown that you can dance, and you know we are not really so much brother and sister as to make it at all improper."

Becca: "Brother and sister! No, indeed." It's a very simple passage-

Molly: I know.

Becca: -but it makes everyone's heart flutter.

Molly: I think it's just because, first, if it had stopped after asking to dance, that's fine. But then it's her drawing attention to the fact that they are not related. People dance with their cousins, people dance with their dad, people dance with their mom, you can dance with whoever. But the fact that she's drawing attention to the fact that-- But this is not in your brother's way.

Becca: He's like, "Oh, no, I'm not your brother."

Molly: Yeah.

Becca: [laughs] All right. What do you think of Emma?

Molly: She's having a moment. She's having her moment. She's growing. She is dancing. [00:54:00] I'm very curious about how this is going to play out with Frank Churchill, because what you said does make me think that she isn't so much obsessed with-- She's not obsessed with him anymore. So, that'll be interesting to see. I can't wait to see her talk about or think about her dance with Knightley.

Becca: Indeed. Funniest quote?

Molly: Okay. So, this is after Emma arrives, and so have the rest of the party to get set up. "Emma perceived that her taste was not the only taste on which Mr. Weston depended, and felt, that to be the favorite and intimate of a man who had so many intimates and confidantes, was not the very first distinction in the scale of vanity."

[laughter]

Becca: Oh, Mr. Weston, we stand.

Molly: We do.

Becca: Questions moving forward.

Molly: How will this badge with Emma and Knightley? I'm excited to just see where that goes. Why is Frank being weird? [00:55:00] What's going to happen between him and Emma, him and Jane, potentially, Mrs. Elton? Will Harriet get a second chance with Robert Martin? I've just been thinking about that a lot lately.

Becca: Okay. Who wins the chapters?

Molly: Mr. Knightley.

Becca: Ah, yeah. You cannot beat seeing someone be rude to your friend's friend and seeing a girl in need and just being like, "I'm going to be the most chivalrous, kind, compassionate gentleman, and I'm going to shame the fuck out of the guy who just slighted her. And I'm going to dance with her and then I'm going to go tell Emma that even though she was wrong, I was also a little wrong. And then we're going to dance together." Mr. Knightley, oh.

Molly: I love him.

Becca: Yeah. All I can say on that. All right, listeners, that concludes this episode of Pod and Prejudice. So, for next time, we're going to read the next three chapters, Chapters 39 through 41. Or, if you're in a Volume to book, Volume III, [00:56:00] Chapters 3 through 5. Molly, are you ready for that?

Molly: I'm so excited.

Becca: Well, then, until next time, stay proper-

Molly: -and go dance with your best friend who might turn into your lover.

[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, 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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