

Graham: Hey there, Pod Squad, it's Graham. I know that most of you know me as the guy that puts in the sound effects when Becca and Molly tell me to. This week, I just wanted to give a brief heads up that the audio quality for episodes 14 and 15 are a little wonky. We're still figuring out our new recording situation given the current circumstances but thank you for being patient with us and enjoy the episode. Bye-bye.

Becca: What kind of person sits in their own bed with a microphone?

Molly: A podcaster?

Becca: Yeah, but give me something more tawdry. Come on.

Molly: Are you thinking like a cam girl?

Becca: No, I was thinking more like, I don't know, an erotic audiobook actor. I don't know.

Molly: That's exactly where I think you're headed, Becca.

Becca: Yep, screw the JD. This is going to be a life of sensual words--

[Pod and Prejudice theme]

Molly: Hey, everyone. I'm Molly.

Becca: I'm Becca.

Molly: And this is Pod and Prejudice.

Becca: We're going to talk about some Jane Austen. [00:01:00]

Molly: We are specifically talking today about the beginning of Volume III.

Becca: Volume III, already 0 to 100, I would say.

Molly: Yeah, this chapter is crazy.

Becca: Yeah, guys, usually I assign Molly somewhere between two and four chapters because Jane Austen, she's not brief.

Molly: No.

Becca: So, sometimes, I feel the need to add the chapters with more chapters, we have a lot to talk about on the episode, but this one's straight-up one-chapter episode.

Molly: Yeah, Becca was like, "Molly, you read the first chapter and then tell me if you think we could do two." I was like, "Becca, there is no way we're doing two chapters."

Becca: Yeah. I was like what, it's probably for the best. There's a lot of feelings to unpack in this chapter.

Molly: If you're just joining us for the first time now, the premise of our show is that I've never read any Jane Austen in my life.

Becca: I've read many Jane Austens in my life.

Molly: Together, we are taking a look at all of the Jane Austen and unpacking it from **[00:02:00]** a modern feminist perspective from two non-English majors.

Becca: Yes. Neither of us was an English major and I will say Molly struggled mightily with that phrase, 'modern feminist perspective,' in our last episode, and so I'm so proud of her. She nailed it this time.

Molly: Thank you so much.

[chuckles]

Molly: Where we left off, Lizzie was feeling a little stressed about wanting to just get out of Longbourn, and her aunt and uncle were supposed to take her on a trip to the lakes.

Becca: Yeah. Then instead, they're like jokes, "We're going to go to Darcy's hometown."

Molly: Which was like, what? There was some foreshadowing of this, because when we first met Mrs. Gardiner, she was talking about how great it was that she lived near Wickham, and we knew that Wickham grew up with Darcy. Well, we didn't know that then, but now we know.

Becca: I think by the time we met Gardiner, we did know that Wickham and Darcy grew up together in the same place. We did have this little setup **[00:03:00]** that there was this connection between Lizzie's family and Darcy's hometown. Now we're there, and we have this little bit of Chekhov's Pemberley in the last chapter.

Molly: Chekhov's Pemberley like Chekhov's gun.

Becca: Yes. For those of you not familiar with the concept, Molly as the Chekhov aficionado, would you like to describe?

Molly: Yes, I would love to. Chekhov's gun is the concept that when you bring a gun on stage, at any point during a play, that gun is going to go off before the end of the play. We've been taunted with Pemberley, Pemberley, Pemberley, and now we're finally there.

Becca: Yeah. Also, the idea of, "Will the owner be there?" "Oh, no, he's away." "Oh, I'm safe to go." Are you, Lizzie?

Molly: No.

Becca: Are you safe to go?

Molly: Oh, I knew. I knew there was absolutely no way that Darcy was not going to be there. In the capacity that he was there, I was still very shocked.

Becca: Oh, it is a shook moment. Can you imagine if this were just MTV Cribs with the housekeeper?

Molly: That's exactly what it is.

Becca: Hello, this is MTV and-

Molly and Becca: -welcome to my crib-

Molly: -that I housekeep.

Becca: Well, [00:04:00] she lives there, too, I guess.

Molly: All right, we're going to get there. Very good analogy, Becca. That is exactly what's happening here. Beginning with Chapter 1, the only chapter that we're going to cover in this episode, Volume III, baby!

Becca: Volume the Third!

Molly: Third. Lizzie and the Gardiners get to Pemberley woods, and Lizzie's spirits are, "In a high flutter." [chuckles] I'm going to use that.

Becca: In a high flutter?

Molly: For when I'm feeling giddy around someone.

Becca: Yeah, it does really capture that energy. In this case, it's not about a someone, it is about property.

Molly: Truly. They drive through the woods until they get to the top of a "considerable eminence," which I'm sure means a hill, but I did have to google 'eminence' because I was confused because eminence actually means fame or respectability. I understand if you're, like, "Oh, that that was an eminent hill."

Becca: It's like height.

Molly: Height. They get to the top of a hill, and from the top of the hill, Lizzie can see the house. [00:05:00] It's at the opposite end of a valley with hills behind and a beautiful river in front, neither formal nor falsely adorned on either bank, meaning that the natural beauty of it hadn't been counteracted with awkward taste. Lizzie felt that in this moment, she felt that to be mistress of Pemberley might be something.

Becca: Yeah, Lizzie has a baby gold-digging moment where she's like, "Oh, this is nice."

Molly: I would not say that it is a baby gold-digging moment. I would say that Lizzie is upset in this moment that she does not live in this beautiful house.

Becca: Have you ever been somewhere where you're like, "Oh my God, if I had the money, this is where I'd live."

Molly: Absolutely.

Becca: I have this vision of myself in a Mediterranean Villa, sparsely furnished, but newly renovated. I'm wearing linen and mourning the death of my 90-year-old billionaire late husband who died under mysterious circumstances.

Molly: Becca! [chuckles] That is not where I saw that going.

Becca: Tell me you've never fantasized about that. [00:06:00]

Molly: I've never fantasized about that.

Becca: Not about the villa or not about the gold-digging?

Molly: Not about my dead husband.

Becca: Okay, I'll be clear about this. I don't actually want to gold-dig.

Molly: I trust you.

Becca: I'll make money on my own because I'm going to be a lawyer, so I don't actually need that. I could get my own Mediterranean villa, I'm just saying.

Molly: Yeah, no, it's great.

Becca: God, everyone's going to think I'm a murderer now.

Molly: No, you're not a murderer. You just described the situation as though you were a murderer.

Becca: Anyway, Lizzie's picturing herself in the linen in Pemberley.

Molly: Yes. Let me tell you, this is a beautiful house. My notes say landscaping makes Lizzie hot.

Becca: Oh my God. Listen, you said last episode you wanted more descriptions of the country, and I was like the next chapter has enough description of the country to maybe last a thousand years.

Molly: Yeah, it's endless. It's beautiful. I could picture it so clearly. I can picture Pemberley house sitting there, kind of like it's grown out of the earth. It's very tasteful. She gets really nervous that Darcy might be there despite her chambermaids telling her that he wouldn't. Yeah, [00:07:00] I would be nervous, too. Then, the housekeeper meets them and she's not what Lizzie was expecting. She's much less hoity-toity than she was expecting.

Becca: Yeah, I mean, have you seen a lot of old British movies where the housekeeper is like this-

Molly: Jeebs.

Becca: -crazy woman?

Molly: Oh.

Becca: That's a butler.

Molly: Jeebs could be a housekeeper's name too.

Becca: Well, housekeepers are a very big deal in this era. They are the top tier of possible servant class hood. They make a solid living, they have a steady job. They're very respected. You see a lot of them get it into their heads that they're more important and you'll see this in other Jane Austen novels, or in-- I don't want to say *Downton Abbey* because Mrs. Hughes is dope and not like this but there are hoity-toity housekeepers.

Molly: Well, this housekeeper is not as such, and she shows them inside and the inside of the house is also very nice. Lizzie is admiring the view from each room and she admires Darcy's taste specifically that the inside of the house is neither gaudy nor uselessly fine. [00:08:00] There's less splendor and more real elegance than Rosings had, which is interesting that she's comparing it to Rosings, which is where her best friend has been wedded to live.

Becca: Rosings is the Catherine de Bourgh estate.

Molly: Yes.

Becca: She doesn't live there live there.

Molly: You're right.

Becca: But [with a British accent] Catherine de Bourgh, it does say something about Catherine's character versus Darcy's character that his house is a little bit understated.

Molly: Yes. She starts thinking about if she would have said yes to Darcy, she would now be welcoming her aunt and uncle as guests into her home. Then, she reminds herself, no, she wouldn't have been allowed to invite them there because Darcy thinks that they're the trash of the earth. She thinks to herself, "Good thing I remembered that. Otherwise, I might regret turning him down."

Becca: That is just one of those moments. You want to lower your glasses and look over them for a second at Elizabeth Bennet, the dumbest woman of this chapter.

Molly: She's such an idiot.

Becca: We love Lizzie.

Molly: We do.

Becca: Lizzie is the queen of this book. Obviously, she's one of the most relatable and well-written characters in all of literature.

Molly: Because she's dumb. [00:09:00]

Becca: She is so dumb.

Molly: [chuckles] Mr. Gardiner then asks the housekeeper if Darcy is actually not there, and the housekeeper says, "Correct, but he is returning with a large party tomorrow." I was like, "Ooh, called it," but then Lizzie thinks to herself that she's really glad their trip hadn't been delayed one day, so they're not planning on coming back tomorrow. Then, Mrs. Gardiner points out a picture of Wickham on the wall. I think a drawing, they didn't have photography yet, right? Why did I say it like that?

Becca: Oh, no, this is definitely paintings.

Molly: Paintings, grand.

Becca: Small reminder to the entire community that thinks millennials are self-absorbed that people used to get full paintings done of themselves.

Molly: It's true.

Becca: A selfie takes a minute.

Molly: A painting takes like 17 hours.

Becca: Well, a selfie takes a second, a good selfie takes a few minutes. But regardless, Darcy has pictures of himself all over his house. I don't want to give anything away but this in the movie is-- It's a great scene.

Molly: I'm excited. I will point out that this room happens to be his father's favorite [00:10:00] room and that's why there's paintings of Wickham and Darcy. He decorated the house, but he didn't decorate the house.

Becca: Let's be real though. Darcy didn't actually decorate this house. This house has been decorated this for the last billion years.

Molly: Exactly.

Becca: Also, if we know anything about Darcy, he's one of those guys who would not be into interior design. Collins, definitely has opinions about the doilies.

Molly: Collins is interior design isn't good.

Becca: I didn't say it was good, I said he had interest. Darcy strikes me he's the kind of guy if he got a condo in Williamsburg today, he would be stressed about it looking nice, but then he'd end up just taking all the advice of whoever spoke to him at West Elm.

Molly: Yes. I will say I think that Darcy despite not having care for interior design is definitely going to be good at it. He's got style.

Becca: Oh, yeah. He knows when something's ugly.

Molly: Exactly. He knows-- well, no. Wrong. He thought Elizabeth was ugly at first. [00:11:00]

Becca: She is tolerable, this couch.

Molly: But not handsome enough to-- What? Did you just say this couch?

Becca: [laughs] Yes.

Molly: [laughs]

Becca: Not handsome enough to tempt me, too high a price.

Molly: You'd be walking around Pottery Barn, holding a vase and being like, "Hmm, it is tolerable," but puts it back down.

Becca: He's the guy who bookmarks eight different rugs for his apartment and never buys any of them because he's too anxious that it won't go but he doesn't really know, and he doesn't want to put too much work into it.

Molly: Ah, yeah.

Becca: Anyway, back to this.

Molly: They're looking at the painting of Wickham and the housekeeper, whose name is Mrs. Reynolds, says that this is the son of the late master steward, which we knew already and then she says, "But he's grown up to be very wild." She knows about that. She doesn't know, but she knows.

Becca: She might not know about Georgie, but she definitely knows about all the other stuff but also, she might know about Georgie because servants know fucking everything.

Molly: Yeah, but for some reason I feel she doesn't know about Georgie, but we'll see.

Becca: Yeah, I don't think so. The Georgie thing is so under wraps. [00:12:00]

Molly: Because Darcy cares about his sister.

Becca: He loves his sister. We'll get there.

Molly: He love his sisto!

Becca: He's so cute!

Molly: He is so cute!

Becca: He's so baby cute!

[gibberish]

Becca: He loves his sister. Oh, my gosh.

Molly: Anyway. Mrs. Gardiner then smiles at Lizzie. She doesn't know about his wildness, so she thinks she's being like, "Ha-ha, she thinks that Wickham is wild, but we know he's like wild."

Becca: Yeah. She thinks that Wickham is this good guy, and then Darcy's this tool bag because Lizzie has told literally everyone and is not correcting herself.

Molly: Right. Then Mrs. Reynolds points out a picture of Darcy, which was drawn eight years ago, and Mrs. Gardiner says to Lizzie, "Oh, does it look like him?" Mrs. Reynolds is really excited, and she asks Lizzie if she knows Darcy and Lizzie says, "A little."

Becca: This is adorable because Mrs. Reynolds is basically a sweet midwestern aunt to Darcy.

Molly: Yes.

Becca: She's like, [in a midwestern accent] "Oh, goodness. My nephew is so sweet. I'm going to make you some cookies." [00:13:00]

Molly: She's obsessed with him.

Becca: Yeah, but this is a big moment because Mrs. Reynolds is not actually Darcy's aunt. Catherine de Bourgh is Darcy's aunt and we've seen what Catherine de Bourgh is like. Mrs. Reynolds is of a significantly lower class. She's a lower class than Lizzie. This is her opinion of Darcy, who up until this point, we have not seen interact with any poor people.

Molly: Oh. [gasps]

Becca: Guys, Molly looks like she's going to cry.

Molly: Yeah. We thought that he was classist in the worst, but, oh my God, he loves her. He-- wow. I love this. I love him, as it goes.

Becca: Let's unpack this a little bit more because this is actually extraordinarily important.

Molly: I think that there's going to be a moment later on because Mrs. Reynolds says he's going to grow up to be just like his dad, just as affable to the-- it comes up, but should we talk about it now? Let's talk about now.

Becca: Yeah. The thing is, we've spent most of the book talking about the good things in Darcy and the bad things in Darcy. **[00:14:00]** Past Chapter 10 of Volume I, we were acknowledging that there are good things about Darcy, some of us more than others, if you remember.

Molly: I do.

Becca: I would say that up until this point, the number one critique we've had of him that has always seemed quite valid is that he's classist as fuck. Now, we have evidence that he is not as snotty to the lower classes as we believed he would be.

Molly: I will say now we have evidence that he is nice to one poor person, at this point.

Becca: At this point, yes, but not just nice. It's clear from the way she talks about him that it's a warm relationship.

Molly: Yes, we love.

Becca: Now, Darcy is still classist.

Molly: Yes. We don't love.

Becca: That is absolutely true, but I do think it is notable that it's not just that she thinks he's a good master. She clearly knows him well and respects him and he clearly respects her.

Molly: Yes.

Becca: Anyway, moving on.

Molly: Mrs. Reynolds is excited that Lizzie knows him, and she asks if she thinks he's handsome, and Lizzie says, "Well, yeah."

Becca: So awkward.

Molly: I know. Mrs. Reynolds says, **[00:15:00]** "There's an even better drawing of him upstairs," or painting. She points out also a painting of Ms. Darcy at eight years old, which if this was taken along the same time that the one of Darcy was taken, that makes her now 16, which I guess we knew as she's Lydia's age. Then, Mrs. Gardiner asks if Georgiana is as hot as her brother, and Mrs. Reynolds says, "Of course she is." She's also very talented at playing and singing, and she's coming tomorrow with him. There is no way we are not coming back to stay for this party. There's just no way. It's Chekhov's gun.

Becca: Well, yeah, no, this is Chekhov's Pemberley right here. It's very clear. He's so close to the plot, we're just not going to see him? There's no way we tangentially went to his aunt's house by accident almost and ran into him there. You don't think if we go to his house, we're going to run into Darcy?

Molly: Of course, we are.

Becca: Jane Austen, you're not being sneaky. She keeps being like, "Oh, there's no way you'll see him. He's so gone."

Molly: There's just no way. Mr. Gardiner keeps asking questions because he notices [00:16:00] that she really loves to talk about Darcy and Georgie, and she tells them that Darcy spends half of his time at Pemberley usually, and Georgie is always down for the summer months. Lizzie thinks to herself except when she's at Ramsgate, but she doesn't say that out loud.

Becca: Ooh. [shivers] Yeah.

Molly: Yeah. Then, Mr. Gardiner suggests that if Darcy married, he might be home more and Mrs. Reynolds says, "Sure, but she doesn't know who's good enough for him."

Becca: Midwestern aunt.

Molly: So cute. Then Lizzie says this is very much to his credit, basically, that's really nice of you to say and Mrs. Reynolds says that everyone thinks so, it's just the truth. Lizzie thinks this is stretching it a bit.

Becca: I think that's even the exact words, I was shocked by how colloquial Jane got in that moment, if you have your book in front of you.

Molly: I do. I think I basically typed it. It says, "Lizzie thinks this is going pretty far."

Becca: [laughs] It's like the most relatable line in the entire book. Lizzie thinks this is going pretty far.

Molly: Yeah. Then, Mrs. Reynolds is like, "I've known him since he was four. [00:17:00] Never had a cross word with him. Lizzie is shocked.

Becca: She's had so many cross words with him.

Molly: So many. She thinks, I mean she has, but also sometimes he's just trying to be nice.

Becca: Oh no, sometimes he's just straight up trying to bone her, but they have been cross sometimes. Let's not forget, "Your family's embarrassing, and I can't believe I love you, but I do. Marry me."

Molly: God, such a dumb fuckin' proposal. Then, Mr. Gardiner says, "Oh, you're very lucky to have him for a master," and Mrs. Reynolds says that she's observed that generally those who are good natured as children are also good natured as adults and he was the best child. Lizzie's even more shocked by that. She's just continually getting more and more confused as to how Darcy is the way that he is. This is where Mrs. Gardiner says that Daddy Darcy was an excellent man, and Mrs. Ramsey says his son will be just like him, just as affable to the poor, which is, I guess where we get that he is not a total

classist pig. Lizzie wants **[00:18:00]** only to hear her talk about Darcy. Luckily, Mrs. Gardiner is amused by the family “prejudice” that Mrs. Reynolds has because she assumes that Darcy is actually still a dick and thinks that this is all bullshit, so she keeps bringing it up. Luckily, Lizzie gets to hear Mrs. Ram-- I keep saying Mrs. Ramsay, that's not her name. Mrs. Reynolds talking about Darcy.

Mrs. Reynolds says that while some people may call him proud, she has no idea what they're talking about. Then, Mrs. Gardiner whispers to Lizzie that this is so opposite what they know of them from their friend, Mr. Wickham. Lizzie suggests that maybe they might be deceived. Mrs. Gardiner is like, “No, I doubt that. Our authority was too good.” That being Wickham.

Becca: Lizzie's, like, “Ooh, sounds fake, but okay.”

Molly: Yeah.

Becca: Have you ever been in a situation where you're talking to your friend and you have hated on someone for so long, but for some reason, you're just like you're not in on it anymore, and the friend keeps trying to be like hint, hint, wink-wink, nudge-nudge, we're still on this joke, and you're like, we're not in this joke. I'm sorry.

Molly: I think so. Yeah.

Becca: That's what's happening. **[00:19:00]**

Molly: Then, they get to a spacious lobby above that is decorated a little differently from the rest of the room and Mrs. Reynolds says that Darcy did this for Georgie because she liked the room. Lizzie comments that he's a really good brother. Mrs. Reynolds says there's nothing he wouldn't do for his sister.

Becca: Here's the thing. I am not one of those women who has been in love with Fitzwilliam Darcy forever. There are a lot of women out there who do love Fitzwilliam Darcy. This is so heart melting, though.

Molly: Truly.

Becca: It's so hot that he loves his little sister so much.

Molly: We love a good brother.

Becca: We love a good brother. It's so endearing. Lizzie thinks so too. She is getting hot and bothered over his landscaping, his interior design, his fealty to his housekeeper, and his love of his sister. I almost said daughter. Oh, my God!

Molly: I almost thought you said dog. Where're the dogs?

Becca: Oh, the thing in Jane Austen is that there are dogs everywhere. We just never talk about them. You watch a movie and there will just be dogs. **[00:20:00]**

Molly: Thank fuck. The only three things that are left to show of the house that are open to the public are the picture gallery and two of the three main bedrooms. At this point in the book, my thought was like, “Are they going to go creep on his bedroom?” but they don't do that. Don't worry friends. They get to the gallery. Lizzie is looking instead of at the paintings at Georgie's drawings, which she did with crayons. Are crayons the same-- crayons are different.

Becca: I don't think it's like Crayola crayons. I think it's like pastels.

Molly: Crayons, like the French word for pencils.

Becca: Yeah. I think it's like charcoal.

Molly: Ah. Then they get to a portrait of Darcy, and I'm going to read the description. “It's a striking resemblance of Darcy with such a smile over the face, as she remembered to have sometimes seen when he looked at her.” That's all I have to say about that.

Becca: It's very sweet.

Molly: Very sweet. Mrs. Reynolds tells them that it was done before his father died. “There was certainly at this moment in Elizabeth's mind, a more gentle sensation towards the original,” the original being Darcy, [00:21:00] “than she had ever felt in the height of their acquaintance.”

Becca: This is the closest that Lizzie has gotten to be self-aware of this entire book.

Molly: But wait, there's more. She thinks to herself if his servants love him and he's a brother and a landlord and a master, “How much pleasure or pain it was in his power to bestow? How much good or evil must be done by him?” All of these people he cares for and they all love him, so that's wild to her. She looks at his painting for a while and it's like looking into its eyes. She's thinking about his feelings for her with much more warmth, lessening in her mind the impropriety of its expression, thinking specifically about proposogeddon.

Becca: Proposalgeddon, yeah.

Molly: Oh, I call it proposogeddon.

Becca: Oh, is it proposogeddon or proposalgeddon? This is a poll for our listeners, I think.

Molly: Yeah. Listeners, let us know what you think. Proposogeddon or Proposalgeddon?

Becca: Both are good.

Molly: They are.

Becca: This is the thing. It's so easy to just do a 180 on Darcy in this chapter and be like, “Oh my God, what an [00:22:00] angel, but he still negged her pretty hard.

Molly: Yeah, it wasn't a good proposal.

Becca: Nope.

Molly: It's lessened in her mind. It's softened.

Becca: Well, it's also that Lizzie is finally letting her heart go all fluttery for him because the sexual tension has always been there, but the genuine warmth and enjoyment, less so. We're starting to see that a little bit. Getting the warm and fuzzies for someone is very sweet. It feels good. It's very different than being drawn to someone in a different way if you catch my drift, if you get what I'm throwing out there.

Molly: Letting your heart flutter instead of your vagina?

Becca: [coughs] Sorry, yeah, I just choked on that for a second. [chuckles]

Molly: We have an E on iTunes. It's okay.

Becca: Back to this podcast that my parents listened to.

Molly: Yep. Moving on.

Becca: [chuckles]

Molly: This is where this chapter takes a turn. They're led by a Gardiner out onto the grounds towards the river that they saw earlier and they all turn to look back at the house and suddenly there is Darcy.

[trumpet blows]

[00:23:00]

Molly: What the literal heck?

Becca: This is such a record scratch moment.

Molly: Literally, I could picture the music like all like go--

[violin playing in background]

Molly: Then it's just like--

[record scratch]

Molly: Graham, can we get a record scratch?

Becca: Yeah. We want to record scratch for the moment here, say it again.

Molly: Then, suddenly, there's Darcy.

[record scratch]

Becca: Record scratch! Thank you, Graham.

Molly: He freezes, but then he starts walking towards them. He speaks to Lizzie in terms of perfect civility, if not composure. He's like, [in a perfectly civilized tone] "How are you, Lizzie?"

Becca: This is so classic exes seeing each other for the first time.

Molly: It's terrible.

Becca: It's so bad.

Molly: She takes his compliments to her family and everything with complete embarrassment that her embarrassment was just impossible to overcome.

Becca: This is palpable. You can almost feel it as you're reading it.

Molly: Yeah, her aunt and uncle hang back. But Lizzie is so befuddled, she just completely blacks out for the next three pages.

Becca: This is so relatable. **[00:24:00]**

Molly: Everything is like she can't look at his face, she doesn't know how she's answering his questions. She is just thinking about how wrong it is for her to be there and how he must be seeing the fact that she's there right now. But she does note that he too has none of his usual qualities of sedateness, which I think is pretty hot like that. He's usually like, "Yeah, I don't really care." Now, he's like, "Uh, um, yeah."

Becca: He's like, "Uh, uh, hi, how are you?" This is how this conversation is going.

Molly: To be fair though, he hasn't had the quality of sedateness for quite some time with her.

Becca: Well, no, I think he actually has because if you look at the way Charlotte describes him being around her, she's like, "Is he into her?" Then, he's just stiffly staring at her.

Molly: Like a weirdo.

Becca: This is genuinely a little different, and we'll talk about why, that's in the study questions.

Molly: Right. He asks her when she left Longbourn, and how long she's been here and then he runs away. Lizzie is just freaking out thinking that he might think that she's come there to throw herself at him, which like, I won't say that she did, but **[00:25:00]** I think in the back of her mind, she was hoping. She can't help but think that if they had just come 10 minutes sooner, they wouldn't have run into him, but she's very impressed that he was able to speak to her at all, let alone civilly after how they had last parted, but Lizzie, you dum-dum, he loves you.

Becca: He loves her.

Molly: He loves her so much.

Becca: The letter he wrote to her, why would you take the time to write that to someone if you didn't want to see them again?

Molly: Correct.

Becca: Well, he would have done it anyway, because he's super proper.

Molly: He's also a big dork.

Becca: This entire chapter Darcy is such a little dork. It's so cute.

Molly: They're on this beautiful walk by the river, but Lizzie's still blacked out. We're not past the blackout yet. I'm going to read some quotes. "Her thoughts were all fixed on that one spot of Pemberley house, whichever it might be where Mr. Darcy then was. She longed to know what at that moment was passing in his mind. In what manner he thought of her and whether in defiance of everything, she was still dear to him."

Becca: Lizzie has a--

Molly and Becca: Croosh.

Becca: We are here, it is happening, and you know what? I respect the [00:26:00] fact that it comes out of the fact that she loves his house.

Molly: She loves his house so much. His big, big, big house. I have to say that there was a chapter earlier on that I'm remembering now where we got an in-depth description from Caroline of how big Darcy's house was.

Becca: Do you remember the library description?

Molly: So many books.

Becca: So many big books in his big library.

Molly: Big hardcover books.

Becca: [laughs] Anyway, back to this podcast that my parents listen to.

Molly: She thinks that there had been in his voice something which was not like ease, and I really love that phrasing because it's like he can't be easy with her. Whether that's because he likes being around her or he's anxious to be around her or he's angry at her, it's not like ease, it's something else.

Becca: I think it's a whole “yes, and” situation to all three of those.

Molly: Oh, yeah.

Becca: I do think that it's a beautiful way of phrasing it.

Molly: I'm going to write a play that's about that. [00:27:00]

Becca: Well, it's so real. Liking someone is very intoxicating and you're not at ease.

Molly: Yes.

Becca: It's nice.

Molly: Then the Gardiner's notice that she's daydreaming and she's like, “Oops, I'm here.”

Becca: How long have they been walking where she's just been like, “Oh, yeah.”

Molly: A long time because this walk is long. Speaking of which, they head up into the woods onto a hill. Mr. Gardiner's like, “I would love to walk around the whole park,” and the actual gardener, not the Gardiners, but the gardener-

Becca: Very confusing.

Molly: -tells them that it's 10 miles around, and therefore, that's a nice walk. I'm confused. Is it like, “Oh, sure, we'll start it”?

Becca: I think they plan on doing part of it and not all of it got it.

Molly: They get to a narrow part of the path and they cross over a bridge and then Mrs. Gardiner gets tired and wants to head back. Basically, they walk for maybe three or four or five something miles and then they're like-- [crosstalk]

Becca: Imagine doing that in a fucking corset.

Molly: Oh God.

Becca: Of course, she's tired.

Molly: And heels, like little heeled boots.

Becca: This is why women came off as “weak” back in those days. They're not wearing comfortable clothing.

Molly: Yeah, yikes. [00:28:00]

Becca: Anyway.

Molly: They start to head back, but progress is slow, because Mr. Gardiner keeps getting distracted by fish in the water and he talks about fishing with the gardener, very manly men things to do.

Becca: That's why they always show fish on Tinder.

Molly: Then, they see Darcy coming towards them.

Becca: I like the idea that he gets home, and then he's like, "I'm just going to chill, I'm going to relax," and then boom. His love of his life is there who broke his heart. She's just standing there like a deer in headlights, and he's like, "Oh, no, I look bad. I have to just say hi to her." And then he runs in like, freshens up, looks in the mirror, and he's like, "You're going to do this, you're going to find her, you're going to talk to her again."

Molly: Then he follows her five miles into the woods.

Becca: Exactly.

Molly: Fuckin' weirdo. I love him so much. Then Lizzie hopes maybe he might take a different path. Lizzie.

Becca: She's so uncomfortable right now, but I have to respect it.

Molly: She's so oblivious.

Becca: She's so oblivious.

Molly: She thinks he hates her.

Becca: Yeah, but [00:29:00] she's a dumbass.

Molly: She is a dumbass. Then they turn a corner, and he pops up immediately before them and I got a splitting image of Edward Cullen in my mind in the woods just appearing.

Becca: I can't wait for you to watch the Colin Firth version of this part of the book.

Molly: I just salivated.

Becca: You will. Oh, bitch, you will.

Molly: I'm screaming. I don't want to hurt your ears.

Becca: It's okay. That was a weird banshee sound. I'm into it.

Molly: Thanks.

Becca: Let's keep going.

Molly: Lizzie starts commenting on how lovely Pemberley is because she thinks that's a safe topic, except that Pemberley gets really hot and bothered, and she stops because she doesn't want him to get the wrong idea thinking that she's complimenting him, but it's not the wrong idea and she is complimenting him.

Becca: Yeah, because she's really into his crib, MTV crib.

Molly: Then, he asks Lizzie to please introduce him to her friends. She gets a little excited. She can't suppress a smile because he is now seeking the acquaintance of some of those very people against whom his pride [00:30:00] had been revolted in his proposal because he talked about that, about her aunt and uncle. She wonders what he will do when he finds out who they really are because right now he thinks that they're people of fashion. She does the introduction and he's clearly surprised, but he handles it well. Then, Lizzie feels like, "It was consoling that he should know that she had some relations for whom there was no need to blush." She wants to impress him.

Becca: Yeah, she also wants to show him because despite how much she clearly has the heart flutters for him, she also wants to be proven right.

Molly: Yes, we respect that, Lizzie.

Becca: You can both have a crush on someone and want to be right, that's my entire brand.

Molly: Totally. Mr. Darcy and Mr. Gardiner start talking about fishing and he offers to Mr. Gardiner that he can come fish there anytime throughout his day in the area. Mrs. Gardiner gives Lizzie a look like, "What? Who is this man?" Lizzie is gratified at how he's treating her family, but she also wonders, "Why is he so altered? From what can it proceed? It cannot be for me. It cannot be for my sake that his manners are thus softened. My reproofs at Hunsford could not work such a change as this. It is impossible that he should still love me."

Becca: Elizabeth, there are a lot of ways in which Darcy is clearly exhibiting different behavior than he has in the past. Why he's doing that has some obvious answers and some less obvious answers. This is going to be something we're going to save for the study question.

Molly: Yeah, sounds good.

Becca: You look intrigued.

Molly: They walk for some time with the ladies in front and the men in the back. Then Mrs. Gardiner needs to lean on Mr. Gardiner, so she falls back and walks with him. Therefore, they have to switch partners, and I'm screaming at this point, and I can't wait for our patrons to see my notes at this part because I've probably scribbled out half the words on the page with like, "Ahhh!"

Becca: Oh my gosh.

Molly: They walk in silence for a bit, and then Lizzie says, "I didn't know you were going to be here. We thought you were coming back tomorrow." He says that was originally the case, but [00:32:00] he had

some business with his steward, and he had to come back early, but the rest are joining tomorrow, including Bingley and his sisters.

Becca: [blowing trumpet]

Molly: Who I forgot about.

Becca: Wait, no, you did not forget about them. You didn't forget about Charles.

Molly: I didn't forget about Charles, but I did forget about Caroline and Louisa and Hurst.

Becca: Oh, my God. Yes, they all exist still. Oh my God, we still hate Caroline.

Molly: We do.

Becca: You wondered if she was ever going to come back into the book.

Molly: We did. Here they come. After he says that, he and Lizzie both stand there or a walk for a minute in silence like thinking exactly what just happened between us, but in their own heads silently. Then Darcy says, "There's also one other person in the party who more particularly wishes to be known to you. Will you allow me or do I ask too much to introduce my sister to your acquaintance during your stay at Lambton?"

Becca: Did your heart burst into flames or melt into a pile of goo or both?

Molly: I would say it melted into a pile of flammable goo, [00:33:00] and then burst into flames.

Becca: Yeah, he loves his little sis so much.

Molly: That means that he told his sister about his crush on Lizzie because she wants to meet her, which is adorable.

Becca: Yes. Also, do you have any predictions because now it seems pretty clear that you're going to meet some Georgie Darcy?

Molly: I bet she's awesome. I hope she's awesome. Lizzie melts too. She's glad to know, "That his quote that his resentment had not made him think really ill of her." Again, Lizzie, you're an idiot. We've covered that already, but that's the name of this chapter.

Becca: For those of you who listen consistently, you know that our sound engineer Graham often does name these episodes and this one is just "Lizzie's an idiot."

Molly: She's giddy that he wants to introduce her to his sister because she knows that he loves her so much, his sister, not Lizzie. She's clueless about herself. She's still feeling very awkward though. By the time they reach the carriage, they're about an eighth of a mile ahead of the others. He asks her to come in and she declines, so they just stand [00:34:00] there again. "At such a time, much might have been

said, and silence was very awkward.” I have to say that this part just made me think about, one, their first dance where she ragged on him for needing to be talking about something all the time.

Becca: Oh, she was like, “No, no, it's your turn, Mr. Darcy. I've commented on this. Now, you have to comment on this.” He's like, “Do you like reading books?”

Molly: Yeah, he was so bad at talking.

Becca: It was still hot.

Molly: I thought about that time. It's always an issue with them of like, what to talk about, because then I thought about their first time alone together and how it was, “Absolutely necessary to think of something to say,” and that's like her thing. She is not good at silence. So, standing in silence for a minute here, a step up for them.

Becca: Also, it is a testament to how deeply uncomfortable they both are in this moment.

Molly: They are.

Becca: They do not know what to say to each other here.

Molly: Eventually they do think, “Oh, we can talk about the places that I've traveled.” They talk about Lizzie's trip. Then, the Gardiners get there, **[00:35:00]** and then he invites them all in again and they decline again, so he sends them off. Then, the Gardiners start gossiping about him. They are very impressed. They see nothing of pride in him. Mr. Gardiner says his acquaintance with Lizzie was very trifling, meaning trivial, small, so he really had no reason to be as nice as he was to them but he doesn't know. Mrs. Gardiner says, “While he's not as hot as Wickham, he's still hot.”

Becca: Friendly reminder that Wickham is hot.

Molly: We know Wickham is hot, but Darcy's hot.

Becca: Oh, yeah, no, Darcy is hot. She basically says, “Darcy's hot but Wickham's hotter.”

Molly: Yeah. Then she wonders why Lindsay found him so disagreeable at the start. Lizzie says, “Uh, I liked him better at Kent. And this is the nicest I've ever seen him.” Basically making some excuse for like, “I don't know, I didn't like him before. He's fine.” Mr. Gardiner wonders if maybe he's just putting it on and he doesn't want to come do the fishing thing in case Darcy changes his mind but Lizzie thinks that it was really in earnest, which is cute.

Becca: Very cute.

Molly: Then Mrs. Gardiner says, “She really can't see how he could ever be as bad as they knew he **[00:36:00]** had been to poor Wickham. He's not ill natured.” She even says, “There's something pleasing about his mouth when he speaks.” Winky, winky, winky face.

Becca: Ms. Gardiner, you are a married woman.

Molly: Thirsty.

Becca: Aren't we all?

Molly: Yes. Lizzie wants to say something in vindication of his behavior to Wickham. I want to say, I know what vindication means but I needed to look it up anyway in this context to make sure that I knew exactly what the sentence meant. For those of you like me, who need to look words up sometimes, vindication means clearing the blame of someone for something. She wants to clear Darcy's name without revealing too much. She tells them that she heard from his relations in Kent that he wasn't so bad, nor Wickham so good as they had heard. She relates all the particulars of the pecuniary transactions, meaning transactions relating to money between Wickham and Darcy, but she never says who told her. She just says it was a reliable source.

She tells them basically the whole story without telling them the whole story, and then Mrs. Gardiner is surprised and concerned but soon distracted by her old [00:37:00] neighborhood, meeting with old friends, etc. And Lizzie can think of nothing but Darcy and soon meeting Georgiana.

Becca: Yep, Lizzie's dumb.

Molly: That's the end of Chapter One.

Becca: That is the end of Chapter One of Volume III, and that concludes that part of this episode. Now we're going to talk about Becca's study questions. We're going to keep it brief this time. I have a couple that I think are really good. We're going to start with how do you think the tone in Volume II is so far, how does it differ than I and II?

Molly: If Volume I was setting up the scene, Volume II was getting to know each character individually on their own, Volume III feels already with this first chapter, this is definitely the longest chapter we've read so far. Everything's happening at once. In the other chapters, we got some cliffhangers, we got like, "Oh, what's going to happen," and then the beginning of the chapter was the big, exciting news. This chapter, it was like setting up a scene, "Darcy's there," like what the fuck? That would have been its own chapter. This is like everything is happening all at once, [00:38:00] all of a sudden.

Becca: Yeah, it's a very action-packed sequence because you could have done a whole chapter that was just the tour of Pemberley, and then a whole chapter that was just the awkward meeting with Darcy, then a whole chapter that was him coming back and being like, "Wait, I'll fish with your uncle."

Molly: I think this is indicative of how Darcy is as a character versus other people, but only Collins could describe Pemberley for an entire chapter. Darcy gets to the point.

Becca: Yeah, well, Lizzie internally was doing a pretty good job of it herself. She was admiring his landscaping.

Molly: We love a good landscaping.

Becca: We love that she likes the landscape, wink-wink. Yeah, I do think that's accurate. I also think that the tone is shifting a little. It's very bubbly, if that makes sense.

Molly: Giddy.

Becca: Like the first volume was very sarcastic and bitchy. The second volume is-- it's a lot about revelation, and this so far has been a little bit soft boy.

Molly: Soft boy Darcy instead of fuck boy Darcy.

Becca: [00:39:00] That brings me to my next question which is about Pemberley itself, the landscaping that Lizzie likes so much. What does Pemberley really symbolize and what about Lizzie's perception of Pemberley tells us a new thing in the story?

Molly: First of all, I want to say that Pemberley sounds awesome, so beautiful. It shoots up out of the nature around it and it isn't gaudy and disgusting the way that a lot of mansions are, unrelated to what it symbolizes because what it symbolizes is Darcy for Lizzie, in my opinion. The way that she sees it and how it's decorated and even how it shoots up out of the ground the way it does and makes use of the nature around it, as opposed to cutting it down, is symbolic of how Darcy's going to grow on her, as a natural man. It sounds gross saying it.

Becca: I cannot wait for you to watch the Colin Firth movie. It's going to be so fun!

Molly: I'm excited. For example, I think Darcy doesn't put anything on. He just is [00:40:00] the way that he is, in a way that Bingley doesn't-- you can't trust that Bingley's not fake. We don't know that. I don't remember Bingley.

Becca: Dark.

Molly: I remember him, but I was nervous that it wasn't genuine with him. Darcy didn't try to hide anything.

Becca: Yeah, compare that to Wickham, particularly.

Molly: If Wickham was a house, Wickham would be like a skyscraper in New York, but if it was this time, it would be in the middle of the woods or whatever, but it's just like cleared out the trees, skyscraper. Whereas Darcy is this beautiful estate that makes use of the natural landscape, instead of working against it.

Becca: Also, I think that Wickham would be probably filled with bad ventilation and asbestos and all those other things that make buildings that look cool not that great.

Molly: Yeah.

Becca: Next thing I wanted to talk about was the social class, which we touched on with his housekeeper. You see that everyone who works for Darcy adores him and not in a way like, "We're falling in fealty to our [00:41:00] master who's so good to us." It's like, "No, he's a genuinely good

person and he has treated me with respect to my whole life.” How does this compare to the way Darcy's treated people, especially at the Shire, which was also who Darcy was as well?

Molly: Yeah, we did talk about this at some point when he was at the Shire and someone mentioned he's much more genial around the rich. He's a better person when he's with the wealthy people. That's why we were excited to see him with Bingley because we thought we would be getting a better sense of who he is as a person, but I think it really isn't that he's not good around poor people, he's not good around people he doesn't know.

Becca: Yes. I also think there is an element to which Jane Austen does buy into social class, and so Darcy doesn't love people trying to leave their social class, which isn't great.

Molly: We don't stan.

Becca: That's also Jane Austen stuff, not really the character of Darcy, if that makes sense.

Molly: Janie!

Becca: She is amazing. One of the most important writers of the 19th century, we can critique [00:42:00] that her views needed some work. She's also from the 19th century, so it's okay. But we can just say that for as good as she was at critiquing classism and sexism in this era, she has somewhere, I'm like, “Okay, Janie, we're going to just take a 21st century era to that and just go right through it.” That's one thing I'd say. At the same time, I do think you get a little bit more of his humility when you hear from his servants because he ain't no Caroline Bingley, who probably doesn't know her housekeepers' name.

Molly: Absolutely not. Something that I'm curious about is Caroline Bingley still thirst trapping over him.

Becca: That is a very good question.

Molly: That'll be one of my questions moving forward.

Becca: Yes, it will be. Then my next question is Darcy's new demeanor. Because it is true Lizzie seeing him in a new light right now, but he is objectively acting different than he used to. I wanted to pose this to you. One, we saw after proposalgeddon or proposogeddon that Darcy realized his tactics with Lizzie weren't, so he's trying [00:43:00] a new tactic.

Molly: He's trying a tactic. He didn't have a tactic before.

Becca: [chuckles] There's another piece to this that I wanted to bring it up as something to germinate in your brain. Lizzie ripped Darcy a fucking new one and Lizzie has been very hard on herself for doing that, since it happened, especially since she got the letter. But we haven't thought about how it affected Darcy since it happened.

Molly: Well, first off, he deserved it.

Becca: He did.

Molly: Second off, of course, it hurt his feelings.

Becca: But is it possible that he might have taken it and evaluated where she was right?

Molly: I've never thought of Darcy as a smart boy.

Becca: [laughs]

Molly: Sure, I would say that's possible. Oh. [gasps] Are you saying that he's not only being nice to her aunt and uncle because he's trying to impress her, but also because maybe he actually is trying to be better to people of lower classes?

Becca: Ding, ding, ding!

Molly: Because he loves Lizzie, and he believes what [00:44:00] she says about him?

Becca: Because she was accurate.

Molly: She was so accurate. She was stone-cold accurate.

Becca: This is a piece of *Pride and Prejudice* that for me, I think, sometimes gets lost in the weeds, which is that a lot of people speak about Darcy being misunderstood through this book.

Molly: No, wrong.

Becca: I do think to some extent, he is.

Molly: To some extent, sure. That doesn't mean it was right that he was the classist asshole before.

Becca: Exactly.

Molly: Which is what we were just talking about and evaluating.

Becca: We do see a seed here planted-

Molly: -of the human capacity for change.

Becca: Ding, ding, ding!

Molly: Wow, I'm getting a lot of ding, ding, dings, listeners. Be proud of me.

Becca: You've been a smart lady.

Molly: Thank you.

Becca: That brings us to our next question. Has Lizzie changed at all in this chapter?

Molly: Yes, I think so.

Becca: Please describe.

Molly: Well, in two ways. One way is that she's starting to get a big crush on Darcy, and she doesn't realize that yet, but it's starting to really happen beyond an obsession, like he's starting to make her heart flutter. That's what one way. [00:45:00]

Becca: It's very sweet.

Molly: Very sweet, way two, is that she is, in a similar way to what he did, is evaluating her own actions. She feels guilty for having been so hard on him and so quick to judge. I think this started a little bit in the last chapter, but right now, she's like, "But he hates me. There's no way he could still be in love with me. I was so bad to him," and is starting to not think that she's hot shit.

Becca: Correct. I think that what else does the smack of character development do I hear?

Molly: This does.

Becca: We love to see it. This is Jane Austen at her finest, being smart with these characters. That brings us to our standbys. Funniest quote?

Molly: This part made me say, this is one of those moments where Lizzie is wishing, wasting away, here we go. "And of this place," thought she, "I might have been mistress. With these rooms, I might now have been familiarly acquainted. Instead of viewing them as a stranger, I might have rejoiced in them as my own, and welcomed to them as visitors my uncle and aunt. But no," [00:46:00] recollecting herself, "that could never be, my uncle and aunt would have been lost to me. I should not have been allowed to invite them." This was a lucky recollection, it saved her from something like regret.

Becca: That is funny. Good choice. Questions moving forward.

Molly: Well, is Caroline still thirsty, is one. Two, will we just come back tomorrow for the party, or is that what's happening? I don't know about that. Then, Georgie.

Becca: Right. Who wins the chapter?

Molly: Man, either Darcy or Mrs. Reynolds.

Becca: Your call?

Molly: Hmm. Well, pros and cons. Darcy, he's won me over, but he shouldn't have yet. Mrs. Reynolds is awesome. She's so sweet. While Darcy was a bumbling buffoon, and it was very cute, let's give it to Mrs. Reynolds.

Becca: All right, Midwestern aunt, obsessed with her little nephew, Mrs. Reynolds. [in a midwestern accent] "Oh, Isn't he handsome?"

Molly: [in a midwestern accent] He's so handsome.

Becca: [in a midwestern accent] He's so handsome. That concludes this episode of Pod and Prejudice. Thank you for sticking around to hear us talk about MTV Cribs. **[00:47:00]** Until next time, stay proper-

Molly: -and find yourself a husband.

[Pod and Prejudice theme]

Molly: Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our beautiful show art is designed by Torrence Browne. To learn more about our show and our team, you can check out our website at podandprejudice.com. To keep up with the show, you can follow us on Twitter, Instagram, and Facebook [@PodandPrejudice](https://www.facebook.com/PodandPrejudice). If you like 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 review wherever you listen to podcasts. Thanks for listening.