

Molly: Hey, everyone. Before we begin today, we want to thank our newest patrons, Anika, Carey, and Pia. And a special shout out to our patron, Alyssa, who upgraded their pledge. If you want to be like them and get access to bonus content like our notes, out takes, and mini bonus episodes, check out our Patreon at patreon.com/podandprejudice. Now, enjoy this week's episode covering Chapters 19 and 20 of *Emma*.

Becca: Should we just go right into it? I'm excited to talk about these chapters.

Molly: Yeah. I think we should just go right into it.

[Pod and Prejudice theme]

Becca: Well, this is Becca.

Molly: This is Molly.

Becca: We are here to talk about Jane Austen.

Molly: We are here specifically to talk about the first two chapters of Volume II of *Emma*.

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

Molly: And I, Molly, am reading Jane Austen for the first time via this podcast.

Becca: If you want to hear Molly read through *Pride and Prejudice* or *Sense and Sensibility* for the first time, **[00:01:00]** then go listen to Seasons 1 and 2 of this podcast respectively, but that is not what we're doing here today.

Molly: No. Today, we are talking about *Emma*. We are talking about the first two chapters of Volume II, which are Chapters 19 and 20, if your book is not split up into volumes.

Becca: Here, we can call these chapters, the true introduction of Jane Fairfax.

Molly: Yes. Miss Jane Fairfax.

Becca: Hath arrived. [chuckles]

Molly: I have so many questions about her.

Becca: Yes, I'm so excited. Fresh blood in the book. It's time we're in the second volume just to refresh our listeners on, last time we talked about this book, Mr. Elton humiliated after being rejected by Emma, goes away and Harriet is heartbroken over Mr. Elton and decides to blame herself for not being good enough for him. We find out that Frank **[00:02:00]** Churchill is not indeed coming to Highbury, and Mr. Knightley has a nice little rant sesh about it to Emma, who's like, "Chill your beans, man."

Molly: [laughs] Chill your beans.

Becca: No, I was going to say, "Calm your tits," but I was like, "I don't know." [laughs]

Molly: Chill your beans is perfect. But I am picturing like a can of beans in the freezer. Actually, not in the freezer, but in a bucket of ice like how champagne is when it's fancy and served to you at a restaurant, but it's just a can of beans.

Becca: That honestly sounds terrible.

Molly: It sounds awful, but when you said, "Chill your beans," that's what I pictured.

Becca: Well, that's what Emma said to Mr. Knightley when he wouldn't stop shitting on Frank Churchill.

Molly: That's exactly what she said. So, that leads us into these chapters. So, should we just get into it?

Becca: Yes, because they are for both, because certain characters won't shut the fuck up.

Molly: [laughs] Yeah, that is a way to put it. Sure. **[00:03:00]** So, at the beginning of Chapter 1 of Volume II, Emma and Harriet are walking one day, and Harriet keeps bringing up Mr. Elton. So, Emma decides, "You know what? Let's go to the Bates's. Someone else needs to talk for a while."

Becca: I love this part, because it's not in your notes. But at the very beginning of the chapter, Emma and Harriet are walking, and Emma is trying to take her mind off it and she's like, "Oh, yeah, we should do some good stuff for the poor." Harriet's like, "[sighs] Elton's so good to the poor," which is great for two reasons. Number one, no, he's not. The amount of times he ditched the poor to try to hit on Emma is notable for someone who's a clergyman.

Molly: So true.

Becca: Second of all, it's really relatable when you're dealing with a friend going through a breakup, and they will not stop talking about their ex, and you're just like, "Okay, anything else, please."

Molly: Literally anything else, because at this point, she is about to go into the lion den. She hates this person that she's about to go into their house.

Becca: Kind of. It's more like she avoids this person, **[00:04:00]** because the Bates's, she knows she should visit them and that they're good people, but they're impossible to be around.

Molly: Yeah, at first-- So, I remember early on, I was like, "Oh, my God, I love Miss Bates," and I really was Team Miss Bates. After this chapter, I'm like, "Okay. I understand why she would choose not to be around Miss Bates."

Becca: When I think about Miss Bates and Mrs. Bates, what I think about very specifically is that episode of *SpongeBob*, where they're selling chocolate bars and it's the old lady and her fish grandma-

Molly: Oh, my God.

Becca: -with her fish mom.

Molly: "Chocolates."

Becca: "I remember when they first invented chocolate. I always hated it."

Molly: [laughs] Emma knows that she is considered "by the very few who presumed ever to see imperfection in her as not giving enough to the Bates'." This is true, because she doesn't really, one, like we said, like being around them and two, want to risk falling in with their crowd, their lower-class friends. So, that's why she never goes [00:05:00] there.

Becca: Yes.

Molly: She thinks that they're safe from hearing about a letter from Jane Fairfax today. I wanted to know why she thinks that, because if it's because she knows Jane's writing schedule, then she's a little obsessed with her. [giggles]

Becca: "Why are you so obsessed with me?"

Molly: Yeah.

Becca: You could read these chapters as Emma being just a little Lizzie to Darcy, but it's Emma to Jane. But I think the answer to this is that the Bates's, as we've noted, are very verbose about Jane Fairfax and they always tell people when she writes. She writes on a very regular schedule to her aunt and her grandmother. So, everyone knows Jane Fairfax writes once a week or something. Emma is like, "All right, I had to get my ear chewed off about this recently. So, I think we're safe from another Jane Fairfax letter at this moment."

Molly: Mm-hmm. [00:06:00] Oh, she thought.

Becca: [laughs] Luckily for her, Jane Fairfax is like, "Ooh, I'm going to be random and write to my aunt."

Molly: [laughs] How random of me.

Becca: [laughs]

Molly: So, she goes in. They live in an apartment building. They have the drawing room floor. And the Bates's welcomed them in. Mrs. Bates, who is a neat old lady, offers her chair, and Ms. Bates is just about ready to overpower them with kindness. She's like, "Oh, my gosh. How's Mr. Woodhouse. Do you want some cake?"

Becca: I want to stop here for just a second, because this description of their apartment, I would note that it is a very different description of a space than pretty much any other space we've seen so far in Jane Austen.

Molly: "Mrs. and Miss Bates occupied the drawing-room floor, and there, in the very moderate-sized apartment, which was everything to them, the visitors were most cordially and even gratefully welcomed; the quiet neat old lady, who with her knitting was seated in the warmest corner, [00:07:00] wanting even to give up her place to Miss Woodhouse, and her more active, talking daughter, almost ready to overpower them with care and kindness, thanks for their visit, solicitude for their shoes, anxious inquiries after Mr. Woodhouse's health, cheerful communications about her mother's, and sweet-cake from the beaufet, which id a buffet like a counter.

"Mrs. Cole had just been there, had just called in for ten minutes, and had been so good as to sit an hour with them, and she had taken a piece of cake and been so kind as to say she

liked it very much. And, therefore, she hoped Miss Woodhouse and Miss Smith would do them the favor to eat a piece too."

Becca: Okay. So, this parlor room that they have, this floor of this little building, because this isn't like a penthouse suite. It's like this tiny little apartment in a small place that is their entire living situation.

Molly: Mm-hmm.

Becca: Very different than a Hartfield or a Pemberley, obviously, but even different than a Barton cottage. [00:08:00]

Molly: Yeah. There's the warmest corner like they're conserving heat. She's sitting in the one corner that she can get warm in.

Becca: Yes. I think the implication is that it is a small, basically, close to one bedroom apartment above a shop almost. So, they really don't have a lot of space. This is a very much a step down from what Emma is used to in her home and her home would more closely resemble a Rosings or something of that nature like a grand manor.

Molly: It should be noted that the Bates's love having company into their small home.

Becca: They do. Again, this goes to what I said at the very beginning of the podcast about people loving the Bates's and being kind to them, but pitying their circumstances in a way that's very public and very embarrassing.

Molly: Yeah. So, when she mentions Mrs. Cole, I wrote in my margins, "Isn't that [00:09:00] Mr. Elton's friend's wife?" I was so proud of myself when the next sentence was, "If they were mentioning Mrs. Cole, then Mr. Elton was sure to follow." Lo and behold, the next thing that happens is, they bring up Mr. Elton and Emma carries the conversation so that Harriet doesn't have to get involved. She was expecting this going into it. What she was not expecting was that the topic of Mr. Elton was going to be immediately followed by the topic of Jane Fairfax and a letter that she has just written.

Becca: [imitates music]

Molly: [laughs] She's like, "Oh, no." So, Mrs. Bates is like, "Oh, yes, Mr. Elton, he's in Bath." And there was the ball in Bath. He's a great favorite.

Becca: Speaking of that, Jane Fairfax, my niece.

Molly: Speaking of that, my niece was in Bath. She says that whenever Mrs. Cole comes to visit, she always asks about Jane. This time she came, and she had assumed there was no letter much like Emma had assumed there was going to be no letter. But in fact, Jane had written [00:10:00] a letter. Emma is like, "Oh, I hope she's well." Miss Bates is like, "Oh, you want to hear the letter?"

Becca: Emma is like, "Ah, let me look at it."

Molly: Yeah. She's looking for the letter and it's under her huswife, which has come up before, and I think it's a kind of embroidery thing.

Becca: Yeah, it's related to sewing.

Molly: Yeah. She was like, "I knew it must have been right here, because I had just shown it to Miss Cole this morning." Like, "I've been reading it so many times.

Becca: It's hard to capture. As we're recapping how Jade Austin writes Mrs. Bates, which is paragraphs like pages long without proper punctuation.

Molly: Yeah. I feel there was no way for me to get the tone in which she speaks and the way in which she is just so, like you said verbose. There was no way to write that down without just reading it out loud.

Becca: So, do you want to try your [00:11:00] luck at a Miss Bates' monologue right now?

Molly: Oh, I would love to.

Becca: Give it a shot.

Molly: God, there's so many. These chapters were not short, but my notes were short, because I was like, "And then she gives a speech about how much she loves her niece."

Becca: I know. They genuinely took me a longer time to read than usual, because I was just like, "All right." The magic of Jane Austen's writing here is that the listener starts to glaze over as Miss Bates starts talking.

Molly: Exactly. So, here's one very long paragraph that's exactly the point that we're talking about right now. Emma says, "Have you heard from Miss Fairfax so lately? I am extremely happy. I hope she is well?" And here we go. "Thank you. You are so kind!" replied the happily deceived aunt, while eagerly hunting for the letter. "Oh! here it is. I was sure it could not be far off, but I had put my huswife upon it, you see, without being aware, and so it was quite hid, but I had it in my hand so very lately that I was almost sure it must be on the table. I was reading it to [00:12:00] Mrs. Cole, and since she went away, I was reading it again to my mother, for it is such a pleasure to her, a letter from Jane that she can never hear it often enough. So, I knew it could not be far off, and so here it is, just only under my huswife and since you are so kind as to wish to hear what she says. But, first of all, I really must, in justice to Jane, apologize for her writing so short a letter, only two pages you see, hardly two, and in general she fills the whole paper and crosses half.

My mother often wonders that I can make it out so well. She often says, when the letter is first opened, 'Well, Hetty, now I think you will be put to it to make out all that checker-work' don't you, ma'am? And then I tell her, I am sure she would contrive to make it out herself, if she had nobody to do it for her, every word of it. I am sure she would pore over it till she had made out every word. And, indeed, though my mother's eyes are not so good as they were, she can see amazingly well still, thank God! with the help of spectacles. It is such a blessing! My mother's are really very good indeed. Jane often says, when she is here, 'I am sure, grandmama, you must have had very strong eyes to see as you do and so much fine work as you have done too! I only wish my [00:13:00] eyes may last me as well.'" How did we start talking about her eyesight? [laughs]

Becca: I didn't follow any of that. Not a word of it. Except one thing. You noted in your notes. You were like, "Why does Jane cross out half her letters?"

Molly: I was wondering that.

Becca: I saw a TikTok about this recently. She doesn't cross out half her letters. She basically, it's like a technique from back in the day to save space on a page where you'd write basically over your other writing to write more.

Molly: Oh, that makes sense. Then why she was saying, "Usually, she fills up the whole page and crosses half."

Becca: Yeah. That means she's writing a page and a half per page.

Molly: Whoa.

Becca: Yeah. Jane Fairfax is so talented.

Molly: She's so talented. She writes so well, and her grandma has excellent eyesight. After she takes a pause to **[00:14:00]** breathe, Emma's like, "Oh, well, Jane has excellent handwriting." Miss Bates is like, "That is the highest compliment in the world coming from Emma Woodhouse, Queen of Handwriting."

Becca: And then she's like, "Guess what, mom? Emma said, Jane has good handwriting" and her mom's like, "What?" She goes, "Good handwriting." "What?" "Good handwriting?" Emma is just sitting there hearing the handwriting thing go back and forth and back and forth for a while.

Molly: Mm-hmm. And she like, "Why did I even open my big dumb mouth?"

[laughter]

Molly: Ms. Bates then is like, "You know, sometimes, my mom can hear Jane better than she can hear me," which to me sounds like selective hearing. But to Ms. Bates, she says, "Jane speaks so clearly." [laughs]

Becca: My grandma is a little deaf and she can never hear a single word I say, because I mumble. But then, I started training in Shakespeare. So, when I would go see her, I would just be **[00:15:00]** like, "No, Nina, hello. It is so nice to see you." I would go full enunciation on every word and suddenly she could hear me.

Molly: See, my reference point is my dog, who my mom can't get to hear her, if she's calling her to go out. She's like, "Amy. Amy." But when you open a treat box, or something, or you're crinkle in a bag of potato chips, she comes running. It's probably got to do with the frequencies.

Becca: Oh, I was going to say it has to do with the sass.

Molly: Well, yeah, that's what I was thinking. So, now we learn that it has been two years since Jane has been to Highbury. In my notes, at this point, I wrote, "I bet Miss Fairfax and Elton are banging." I don't know why I wrote that at that point, but I just had this thought. Actually, this begins a trend in this chapter of me thinking that Jane Fairfax is hooking up with all of the men.

Becca: [00:16:00] Well, to be fair, one of the definitive canon things we learn in this chapter is that Jane Fairfax is hot.

Molly: Hot.

Becca: Hot.

Molly: So, it's not too far off to think like, she could have her pick of the men. Now, my question is, is she having her pick of the men?

Becca: We are going to talk about that in study questions.

Molly: Can't wait.

Becca: I will say just again for the peanut gallery. Once again, Jane Austen has named a character Jane-

Molly: Who is perfect and hot and wonderful.

Becca: -who is gorgeous, and accomplished, and everyone loves.

Molly: Yeah, once again. So, Jane's in the Bath and so is Mr. Elton. That's all I have to go on there. But that's why I think that they are hooking up. So, we've learned that it's been two years since she's been back and that she is coming. Emma is like, "Oh, she's coming soon?" They're like, "Yes, she's coming next week." Emma's like, "That's going to be nice." And Mrs. Bates is like, "That is the nicest thing you could have ever said. [00:17:00] Thank you so much." Oh, and she says that everyone's been saying the same obliging things. I was like, "What's so obliging about saying that'll be nice to have your niece with you?" But she thinks it's the kindest thing someone could say.

We learned that she's coming on Friday or Saturday and that's the whole reason they got a letter from her is because she's coming to visit. Otherwise, this isn't a time that she normally writes. Emma says, "Yes. So, I imagined I was afraid there could be little chance of my hearing anything of Miss Fairfax today."

Becca: So afraid. Thank God, I'm hearing about her now.

Molly: I'm so happy to be hearing about Jane Fairfax. Miss Bates tells them that Jane is going to stay with them for three months while the Campbells go to Ireland to visit Mrs. Dixon. Mrs. Dixon is Miss Campbell, who was Jane's friend/sister growing up with the Campbells and she got married to a Mr. Dixon in October.

Becca: Yes, that's correct.

Molly: [00:18:00] Just to clear that up. So, Mrs. Dixon has written to her parents begging them to come to Ireland saying that Ballycraig, "Ballycraig" is the most beautiful place. Miss Bates says, "Jane has heard a great deal of its beauty from Mr. Dixon, I mean. Now, I think at this point, I'm like, "Hmm, how does she know Mr. Dixon?" We learn that the Campbells often would send Jane on dates with Mr. Dixon and Miss Campbell as like a third party, a chaperone, if you will.

Becca: Yes.

Molly: You haven't watched *A League of Their Own* yet, right?

Becca: Not the TV show. I've obviously showed you the movie.

Molly: Becca showed me the movie. The TV show-- This isn't a spoiler, but there is a scene where a man has asked out one of the baseball players, and because they are young ladies, they have to have a chaperone come with them. [00:19:00] Actually, two other players have to go. So, they're just quadruple wheeling the date and it's hilarious.

Becca: Yes. I was thinking, *Bridgerton*, how they all freak out if a young lady is unchaperoned.

Molly: Yes. Same thing, basically, but just like a hundred years apart.

Becca: Yes.

Molly: So, we learned that Jane really wanted to go to Ireland. And I wanted to read what Emma thinks about that. "At this moment, an ingenious and animating suspicion entering Emma's brain with regard to Jane Fairfax, this charming Mr. Dixon, and the not going to Ireland, she said, with the insidious design of farther discovery." Is this ingenious thought of hers that Jane has a thing for Mr. Dixon? It becomes clear later, but is that what she's saying here?

Becca: Do you want me to confirm or deny?

Molly: I think that's what she's saying. Well, there's two things that are coming to light here with this thought. She's thinking, "I wonder why she didn't [00:20:00] go to Ireland, if she wanted to go to Ireland so bad." She's thinking, "Mr. Dixon was telling her all about Ballycraig, blah, blah, blah." I bet she has a thing for him. One, she's trying to do her whole drama thing in her head. And two, Mr. Frank Churchill chose to not come home as opposed to staying where he was and Jane Fairfax chose to come home instead of staying with her guardian family. So, it's just interesting.

Becca: It is. Do you want me to tell you what Emma's thinking here?

Molly: Yeah.

Becca: Yeah, Emma's thinking that there's something seedy going on between Mr. Dixon and Jane Fairfax.

Molly: Okay.

Becca: Maybe not even seedy, but that there's drama, that something is afoot.

Molly: There's definitely drama afoot, and that definitely becomes later. This is the first seedling planted, at least in Emma's mind of it. I just wanted to draw attention to that. So, then we learn that [00:21:00] Mr. and Mrs. Dixon both really wanted Jane to come to Ireland, in particular Mr. Dixon. There was one time where he saved Jane's life, because they were on a boat and she was about to fall off and he grabbed her habit, at which point I wanted to know, is she a nun?

Becca: No, I think her little bonnet situation.

Molly: Okay. So, it's not a nun's habit.

Becca: No. She's just like--

Molly: Just falling off a boat.

Becca: Yeah. Well, it's possible she was falling off like a cliff's edge or something. But she was toppling somewhere into the sea and he caught her.

Molly: Yes, very romantic.

Becca: Very, very gallant.

Molly: Very gall-ant.

Becca: Mm.

Molly: Now, Emma thinks that the Dixons will be disappointed, and she notes then that Mrs. Dixon is not as pretty as Jane, which I wanted to know is a random thing to say in this moment.

Becca: Yeah, they actually talk about that later too. Jane Austen says something about this later, which I think is interesting. **[00:22:00]** But yeah, it's like, noted that Miss Campbell, while she's very-- or Mrs. Dixon, I should say, while she's very close to Jane, Jane is stunningly beautiful and Miss Campbell is just nice looking.

Molly: Yes, that's exactly what they say.

Becca: Yeah. She's not terrible, but Jane is like a knockout, like a life ruining beauty.

Molly: Yeah. But Miss Dixon is elegant and kind.

Becca: Yeah. Mrs. Dixon has her stuff.

Molly: Yes. Miss Bates then says, "As I'm going to read to you," which at this point, she has essentially read the entire letter. Every time she's like, "As you'll see when I read to you," it's like, she already knows what the letter says.

Becca: It's like us at the beginning of every episode of this podcast.

Molly: Yes, it's exactly like that. We're like, "Oh, my God, but can you believe this one thing that happened? Wait, we're going to talk about it. We're going to talk about it." [giggles] Exactly. She says, "Jane caught a cold in early November and she hasn't gotten well yet, so they were thinking that the air at home would do her some good, plus, it'll better for her to be with her **[00:23:00]** family, they can nurse her back to health." Then, Miss Bates tells her all about how she received the letter and accidentally exclaimed out loud, "Oh, Jane is ill," and she scared her mother, but it wasn't as bad as they thought. But if she doesn't get well soon, they're going to call in Mr. Perry. At this point, she says, "She's sure that Mr. Perry will not try to charge them, because he is so kind and fond of Jane," but they know that he has a family to take care of and they're not going to think twice about the expense. I think that now would be a really good time for Emma to be like, "Can I help you with that? Give to the poor, et cetera."

Becca: But they're like genteel poor, so the charity is tough.

Molly: The charity is tough.

Becca: They already get so much charity from people.

Molly: They hang out at her house. She's like, "That's enough."

Becca: Yeah. Well, Emma is particularly ungenerous to the Bates's compared to others in the town. There's a great point where she says, she doesn't visit enough and she's chided by both Mr. Knightley and sometimes herself for that.

Molly: Yeah, [00:24:00] [laughs] she's like, Mm. Mm-hmm, mm-hmm."

Becca: You can hear Mr. Knightley being like, "You don't visit enough." And she's like, "Shut up. They suck." And then to herself, she's like, "Ah, they don't visit enough."

[laughter]

Molly: Yes. Actually, these two chapters are pretty self-aware for Emma for those types of things, which we'll get into in the next chapter. We'll get into it.

Becca: Yeah. Emma's self-awareness has its places and then has its limits-

Molly: Yes, of course.

Becca: -in these circumstances.

Molly: So, Miss Bates is about to read the letter and then Emma's like, "Ah, we got to go." She's happy at this point that even though she heard most of the letter by experiencing the conversation, she did not have to sit through the reading of the letter itself.

Becca: She did not.

Molly: That's the end of that chapter.

Becca: Mm-hmm.

Molly: Now, it's time to move on to Chapter 2. So, this is Jane Fairfax's back story.

Becca: Yes.

Molly: Jane Fairfax is an orphan. She was the [00:25:00] only daughter of Mrs. Bates's youngest daughter, which means that Miss Bates is her aunt and that her mom is dead. So, we learn that Miss Jane Bates had married a Lieutenant Fairfax and he died in the war and she died of grief and consumption shortly after.

Becca: Little quirk here. Which war do we think it is?

Molly: Oh.

Becca: Because I think it might be the Revolutionary War.

Molly: This is 18, whatever.

Becca: Let's see what year *Emma* was published. 1815. So, Jane Fairfax is at 21

Molly: Mm-hmm. And she was three when her mom died.

Becca: And younger when her dad died. So, it wouldn't be the Revolutionary War, would it?

Molly: You're asking the wrong person, Miss History Major.

Becca: Hey, listeners, if you remember exact dates as to what war Jane Fairfax's dad died in, let me know.

Molly: We do theater.

Becca: I also have a history major. So, I should know this, [00:26:00] but I can't precisely match up when Jane Austen wrote this book to what war would have been being fought. Not that the UK was using its army in a lot of different ways at that time.

Molly: Right. Well, also, we don't know what year Jane Austen intended this to take place.

Becca: Exactly.

Molly: Anyway, I'm sure there are people, scholars in our audience who have done research on this and will let us know. I also wanted to note that we have another character named after her mother, Jane, named for Jane. So, after her parents died, three-year-old Jane is left with her grandmother and her aunt and it seems that she was going to stay there forever with her poor connections, her lack of wealth, lack of upward mobility, just having her nice little life with her very well-meaning relatives. But there's a friend of her father's, Colonel Campbell, and he was very fond of her dad and owed him a [00:27:00] debt for saving his life in the war. So, he takes little Jane under his wing.

She stays a regular guest with them until she's nine, and then he takes full charge of her education, and she moves in with them permanently. He plans to train her as a teacher in the instruction of others so that she can gain her own independence and live her own life, because he can't offer her any inheritance. She has a good life with the Campbells. She gets the best education she could possibly have. At 18 or 19, she's already ready to become a teacher, but she was too beloved to be parted with, so she stays with them. Am I right in assuming that they're talking about being a teacher?

Becca: Specifically, being a governess.

Molly: A governess. Okay. Yeah, in the instruction of others.

Becca: Somewhat like our good girl, Mrs. Weston.

Molly: Right. Because she would be moving out and moving in with another family.

Becca: Yes. She would be a governess to [00:28:00] high-ranking children.

Molly: Okay. So, she stays with them a little longer. She does all of the society things that a 19-year-old does with Miss Campbell. She is actually superior to Miss Campbell in both beauty and acquirements as we have discussed. She is hot and talented and perfect. And

so, it surprises everyone when Miss Campbell gets married first to a very rich and very agreeable young man named Mr. Dixon.

Becca: There's a great description of that in the book though of what happens there.

Molly: Do you want to read it?

Becca: "That nature had given it in feature could not be unseen by the young woman, nor could her higher powers of mind be unfelt by the parents. They continued together with unabated regard however, till the marriage of Miss Campbell, who by that chance, that luck which so often defies anticipation in matrimonial affairs, giving attraction to what is moderate rather than to what is superior, engaged the affections of Mr. Dixon, a young man, rich and agreeable, [00:29:00] almost as soon as they were acquainted; and was happily and eligibly settled, while Jane Fairfax had yet her bread to earn."

Molly: So, they're saying that often in matrimony, a guy will fall for someone-

Becca: Mediocre.

Molly: -mediocre because of love.

Becca: Yeah. Or, because of in this case, I mean--

Molly: Money.

Becca: Economics in Dating in Jane Austen. You could read that a couple of ways. There's also just this thing sometimes where people you think are unremarkable are just beloved by everyone around you.

Molly: Like Miss Bates?

Becca: [giggles] No.

Molly: Not quite. Okay. [laughs]

Becca: No. Have you ever met someone who's you think is just fine, but everyone else is obsessed with them?

Molly: Yeah.

Becca: I think that's what Jane Austen's getting at.

Molly: I see. Yeah. I'm a fan of Miss Campbell.

Becca: What we learned from the story is that part of the reason Colonel Campbell takes in Jane full time is because Miss Campbell loved her.

Molly: Yeah. They're best friends. [00:30:00]

Becca: Yeah. She was basically like, "Hey, can you take her in? She's awesome and I want to be with her all the time." Her dad was like, "Yeah, that--" [crosstalk]

Molly: Gay.

Becca: There's a lot of gay vibes hanging around Jane Fairfax in these chapters.

Molly: I was going to say, there are a couple of moments where I was like, "Is it gay?"

Becca: You could go out at a lot of angles like Emma and Miss Fairfax, Mrs. Dixon and Miss Fairfax.

Molly: That's a big one for me.

Becca: We ship.

Molly: We ship. So, this marriage between Miss Campbell and Mr. Dixon happened very recently. Jane has not yet started on her path of duty. But she's 21 now, and she has decided it is time to "retire from all the pleasures of life of natural intercourse, equal society, peace and hope, dependence and mortification forever." Is she becoming a nun?

Becca: No.

Molly: Okay.

Becca: She's becoming a governess.

Molly: That's so dramatic.

Becca: Well, here's what's happened to Jane Fairfax, and it's relevant **[00:31:00]** to our conversations about a Miss Smith. Jane is a woman of dire circumstance for a lot of reasons, and she happens to be beautiful, and elegant, and smart, and talented. That meant the Campbells just adored her so much that they did not want to give her over to the life of being a governess, something which she would have started doing a long time ago, if she had not been compelled by the Campbells to stay with them. So, instead of starting her career and starting to make money for her aunt and her grandma, she is instead gallivanting around high society and cosplaying as a debutante, basically.

She's an accomplished young woman who could be eligible because of her beauty and because of her talents, but predominantly her job is to go out there and make money, and she should have done that a few years ago. Now, she's got to go out of high society, **[00:32:00]** which is what she's gotten used to and into the ranks of the health.

Molly: Like what, Harriet is going to get used to, if she's not careful?

Becca: Exactly. So, there are some parallels there in that people can be playing as high class when they're really of a slightly lower class. Now, governesses are a higher-class version of help. Think again, Miss Taylor was the constant companion to Emma and then married Mr. Weston, but they are nonetheless paid to be there, and they are not-- They have a job, essentially and that low class way women are not supposed to have jobs.

Molly: I'm really glad that we've cleared this up, because they were being so dramatic about her going and giving up her life that I really thought she had given up on being a governess and was going to go be a nun and go live in an abbey.

Becca: Yeah. No, what we have here is someone with crazy student debt after college whose best friend **[00:33:00]** is a trust fund baby gallivanting around Europe and keeps

being like, "Hey, join me. Keep gallivanting across Europe with me. I'll bankroll you, but you have to pay down your loans." So, essentially, they're saying, "It's time for her to wrap it up and go find a full-time job."

Molly: Got it. So, the Campbells selfishly want her to stay with them, but they are like, it's probably for the best that she, like you said, you find a full-time job, goes home instead of coming with us to Ireland and getting another taste of the good life. They're like, "Go back to your aunt and your grandma." Now, she hasn't been well since their daughter's marriage. Is this that cold they were talking about? Is she sad that her best friend got married? Is her best friend her lover or alternatively and probably more likely, is she sad that Mr. Dixon got married and is she depressed about that? Don't know.

Becca: Who's to say.

Molly: Whomst, even. [00:34:00]

Becca: Yeah, whomst, if you will.

Molly: There's a note that says she did not lie in her letter, but she might not have told the whole truth about why she's not going to Ireland. My notes are ridiculous now that I know she's not a nun.

[laughter]

Molly: I was like, "Did they not know about the nun thing?"

Becca: [laughs]

Molly: What truth is she not telling them?

Becca: That's a great question. What truth is Jane not telling them?

Molly: She in love with Mr. Dixon? Probably. We will find out, I guess. In any event, Highbury is going to have to deal with having Jane Fairfax instead of Frank Churchill for a couple of months. Emma is sorry about this, because she hates Jane Fairfax and she cannot explain why.

Becca: The bitch cracker syndrome on our girl, Emma with Jane Fairfax.

Molly: Yes. The return of the bitch cracker syndrome in tenfold, because she even says like, "I don't have any better excuse, but I don't like her."

Becca: Knightley's like, "You have literally no reason not to like her."

Molly: Knightley [00:35:00] thinks that Emma is jealous of Jane, because she sees in Jane, the accomplished young woman that Emma wishes everyone would see in herself. Emma is like, "Maybe."

Becca: I don't have a study question on this, but the gall of Mr. Knightley to be like, "You unfairly hate someone."

Molly: Yeah, it's Knightley. He's the angstiest boy.

Becca: Well, no, we just had an entire argument, where he just [crosstalk] on the men he's--

Molly: He hates Frank Churchill.

[laughter]

Molly: Well, that took me a minute to get there. I was like, "Yeah, he's grumpy."

Becca: Which, if I'm being fair to Knightley, he has more grounds than Emma has here. But I'm also like, "Yeah, I've never met him."

Molly: Yeah, barely. He has barely any more grounds.

Becca: Exactly.

Molly: That's funny.

Becca: They're the two saltiest people on Earth that just call each other out for being salty all the time.

Molly: They're sitting in a room and he's venting about this guy that he hates, and Emma's like, "Yeah, and I hate this girl." He's like, "You don't even know [00:36:00] her."

Becca: [laughs]

Molly: I didn't even think of that.

Becca: Fucking disasters. [laughs]

Molly: They are disasters. Emma claims that she just can't get acquainted with Jane, because Jane is cold and reserved and doesn't seem to care, if she pleases Emma or not, which Emma does not like. She likes people to want to please her. She thinks also her aunt is really annoying and everyone also thinks that Emma and Jane should be friends. Just because of that, she doesn't want to be. Emma is aware that she's not really justified in hating Jane. She is also aware that it's possible in the last two years, her dislike has been blown out of proportion in her mind. But when she sees Jane, she sees that she is, in fact, very elegant and very beautiful and very perfect. There is a long paragraph where Emma is like, "Damn."

Becca: What I love about that paragraph is that it's specifically describing her body.

Molly: Yeah. It's like, "Oh, she's tall, but not too tall and look at those curves. Oh, my [00:37:00] God, her skin."

Becca: She's like, "She's curvy, but in a trim way like is hot."

Molly: Yeah. It's very thirsty.

Becca: What we do have confirmed as canon is that Jane Fairfax must have a bit of an ass.

Molly: Yes. She's got ass, she's got thighs, she's got boobs.

Becca: Actually, in this time period, my guess is that she got him titties, because those empire waste dresses are all about the boobs.

Molly: Yeah. The little square cut out and the boobs just spilling over a little bit.

Becca: Yeah. As a woman who has wears-

Molly: Buxom?

Becca: -a large cup side-- Yeah, I am buxom for our listeners who may not have seen many pictures of me. I have big boobs.

Molly: [laughs]

Becca: I look at those dresses and I'm like, "Yeah, that's just a situation that's just meant to highlight big boobs.

Molly: Yeah, it really is. And to make small boobs look big. Keira Knightley case in point. So, does she even wear them in that movie?

Becca: Empire waist dresses?

Molly: Yeah. Do they wear them?

Becca: They do. This goes back to our conversation about the Revolutionary War. The conceit of that movie is putting *Pride and Prejudice* [00:38:00] in the time that Jane Austen wrote it, which would have been the late 1790s.

Molly: Right.

Becca: So, it's a couple of years before *Pride and Prejudice* is usually set, which is when it was actually published. So, that movie that costuming is a little different than it would be otherwise. Plus, and I cannot stress this enough, the 2000s of it all.

Molly: Right. I think when I was thinking of the big boobs in the empire raised dresses, I was actually thinking of Jennifer Ely.

Becca: Jennifer Ely.

Molly: Those boobs-- [laughs]

Becca: Molly got gay really quick.

Molly: I'm blushing.

Becca: [laughs]

Molly: Anyway, ooh, gosh.

Becca: Very, very chared content here describing Jane Fairfax's bod.

Molly: Yeah. She describes Jane's bod for a while. I wanted to note that, I think Emma is aware of this and us as the reader, we are aware of [00:39:00] it that Emma's dislike of Jane

is another fantasy similar to her liking Frank Churchill. She just likes to blow things up in her mind and write stories for people.

Becca: The slight difference here is that Emma has met Jane Fairfax many times.

Molly: Yes. But in the time that she hasn't been there, she's like, "God, I hate her."

Becca: Yeah. She just goes over every piece in her head and she's like, "You know what? That piece of shit, Jane Fairfax."

Molly: "She's not even that hot." And then in front of her, she's like, "Oh, my God--"

Becca: "Definitely hot."

Molly: Yeah. She's determined, because she is so hot to not dislike Jane any longer. In fact, she feels compassion and respect for Jane for her whole history and all of her-- [laughs] I'm reading through my notes and every five words, I was like, "None."

Becca: [laughs]

Molly: She's feeling compassion for Jane because of her history and how she's going to lose everything she's gained in society, because she's going to have to go and be, I guess, a governess and not a nun. [Becca laughs] Plus, she's very interested in the [00:40:00] "highly probable circumstance of an attachment" to Mr. Dixon. Now, I wanted to note that I think this is a highly probable circumstance as she says, but also I think it's a stretch like, "I want it to be true," but I also think that it might be a bit of a red herring that Jane Austen's throwing at us being like, "Oh, yes, Jane Fairfax and Mr. Dixon." But really, I think something else is going on. I think Emma is deceived. So, we'll see.

Becca: Something is afoot.

Molly: Something is afoot. Emma believes that Jane is in love with Mr. Dixon and that it's one sided she's pining and that she's denying herself a trip to Ireland out of the purest possible motives. She doesn't want to be a homewrecker. Emma leaves Jane thinking that she wishes there was some young man that she could set her up with. Here, Emma goes again, "However, this feeling does not last, because before she can publicly announce that she is now friends with Jane, aside from, I wanted to [00:41:00] note telling Mr. Knightley that she thinks that in fact, Jane is quite handsome."

Becca: Again, pretty gay.

Molly: Pretty gay. Jane comes and spends an evening at Hartfield with her grandmother and aunt, and Emma once again is annoyed by the entire family. It's not Jane's fault that the Bates's are annoying though, right?

Becca: No, not at all. One thing you might be able to glean from this. Emma keeps using words like cold, dour, reserved.

Molly: Do you think she's frustrated that her aunt is so annoying?

Becca: Somewhat. But also, Jane is shy.

Molly: Oh, she's shy.

Becca: Like, she's quiet, right?

Molly: Uh-huh. Yeah. Maybe Emma is just not used to people being shy. Harriet's shy, but more in a [imitates a coquettish shy] way.

Becca: Harriet's not exactly shy. Harriet's just a yes woman.

Molly: Yeah, she's young. Harriet's young. Jane is shy. That makes sense.

Becca: Jane's just quiet. [00:42:00] It's one of those things where like-- I get it from Emma's perspective, we have a podcast. We talk a lot. When you're a woman who's very outspoken, very loud, very all over the place, there's an envy you have for women who can just hold it together and look so reserved and cool in the corner. It's like, Emma is very loud and she just makes the whole party about her all the time. Jane is not. Jane is reserved.

Molly: And yet, everyone loves her. So, Emma's like, "How is she doing that? She's just being there."

Becca: She's gorgeous, and she's good at everything, and she's quiet and polite, and her family is ridiculous, and she keeps a straight face.

Molly: So true. Yeah, I get it.

Becca: Yes. Fuck Jane Fairfax.

Molly: I [00:43:00] don't think there's any reason to not like Jane Fairfax, but I get why Emma doesn't. So, whoo. Yeah, she's good at everything. Emma's like, "I'm playing the piano." Jane is like, "Oh, that was so good." She goes to play the piano better than Emma and Emma's like, "Fuck you." The party is generally not good for Emma's perception of Jane. She tries to get Jane to talk about Mr. Dixon to no avail. Emma takes this quietness on the subject of Mr. Dixon to mean that she is hiding something. She thinks it's possible that Mr. Dixon was about to leave Mrs. Dixon for Jane, but is staying with her for her money, which would be the drama.

Becca: Absolutely, the drama. Also, keep in mind that Jane Fairfax and Mrs. Dixon are besties.

Molly: Besties. So, that would be triple the drama. Additionally, Emma tries to get Jane to talk about Frank Churchill, who was at Weymouth at the same time as her, but she won't say anything other than he has good manners and everyone who knows him likes him.

[00:44:00] I don't know what to think, because when I was reading this, I hadn't quite caught on that she's shy yet. So, I was like, "She's not saying anything about Mr. Dixon. Is she in love with him?" I was like, "She's not saying anything about Frank Churchill. Is she in love with him?" And then I was like, "You big flut. Good for you."

Becca: Or is she gay?

Molly: Or is she gay and in love with Mrs. Dixon?

Becca: Or is she into Emma?

Molly: She could be into Emma. The whole book is very gay. There's a lot of women loving each other. So, I wouldn't be surprised, if she has a thing for Emma either. But mostly, I think that she is potentially having a thing with any of these men or maybe none of them and she is just quiet. Who's to say?

Becca: Whomst, if you will.

Molly: Whomst?

Becca: Well, before we go to the study questions, I want to read the last line of this chapter.

Molly: Please do.

Becca: Emma could not forgive her.

Molly: [laughs] Yes, I did laugh at that.

Becca: Why can't she forgive her?

Molly: Because she's not [00:45:00] gossiping with her.

Becca: Not only that. There's another piece of that.

Molly: Because she wants to know more about Frank Churchill.

Becca: Because Jane's met Frank Churchill.

Molly: Yes. She's met Frank Churchill and Emma has not.

Becca: She beat her to that too.

Molly: Fuck Jane.

Becca: [laughs]

Molly: Just kidding. I love her.

Becca: Wow. Okay. So, that brings us to Becca's study questions. So, starting with where we started these chapters, who are the Bates's in the story?

Molly: They're kind of the comedic relief, kind of something to show who Emma is in society. She looks down on them just enough to show that she's looking down her nose on people who are actually really good people just because of how they live and who they are. What else?

Becca: That's all correct. Adding another element to it, Mrs. Bates is a widow. These are not the true poor. These are the [00:46:00] genteel poor.

Molly: Oh, so, they were left by a rich man, a rich man died?

Becca: Once again, we have an example of a man dying who has unmarried daughters and them being destitute, because there's no son.

Molly: So, where did all of his money go?

Becca: To the next male heir.

Molly: So, even if there is no male heir?

Becca: Well, remember, Mr. Collins was the Bennett's male heir.

Molly: So, there's probably a cousin somewhere who made off with all their money?

Becca: Yep.

Molly: Do we know who it is?

Becca: No. And also, I don't think that the Bates' were as rich as the Dashwoods or the Bennetts. I don't think the father had his own estate, but I think he was clergy level and now, they have nothing.

Molly: Right.

Becca: So, they rely on the kindness of their community almost in entirety.

Molly: Right.

Becca: Once again, they are worst case scenario. And then, to make matters worse, one daughter did marry.

Molly: And then, she died and he died. **[00:47:00]**

Becca: Not only that. He also didn't have a lot of money. Love connection.

Molly: Doesn't bode well for love in this story, huh?

Becca: Not so far, but that is where we come out with Jane Fairfax. That's how she comes into this world. She is also an orphan, as we learned at the beginning of the story. We now have three children of ivory, who have lost parents at a young age, and it has affected their three lives in very different ways.

Molly: Mm-hmm.

Becca: We have Emma, who lost her mother when she was very young. Her father is very wealthy and all it meant is that she did not have anyone who was her intellectual equal growing up and she grew up a spoiled brat. Frank Churchill, whose mother died and left his father destitute, who was raised by an aunt and uncle, and kept away from his home.

Molly: Mm-hmm.

Becca: Then, you have Jane Fairfax, **[00:48:00]** whose both parents died and has well-meaning relatives but relies on the kindness of her father's friends for food and shelter.

Molly: Yeah.

Becca: So, you have these three children going down very different paths in life based on the circumstances of their birth and who died when.

Molly: Right.

Becca: Any comments on that?

Molly: We talk about it a lot in the other books about what would happen if this parent died or what would happen if this situation happened. We've got all of the different options here. So, it's just interesting to see them play out. And I'm also intrigued as to how all three of these people who are similar in age will interact with each other.

Becca: How will this fudge?

Molly: How will this fudge?

Becca: Why does Ms. Bates talk so much?

Molly: I don't know. It seems almost like a Mrs. Jennings' level of talkativeness, because she's so endearing. I think that she does that [00:49:00] to make up for her situation. She can't offer people a big, comfy place to stay, but she loves to have people over and give them the talk of the town. She tells people most of what she says is about Jane. She is so proud of her niece who got out there and is doing the thing and is like in society, which is something she could never have, and she just wants to share that, I guess.

Becca: Yeah, I think that's all correct. I also think there's a way in which there's a discomfort in the amount of charity she has to accept and that level of gratitude she feels she has to keep conveying to everyone for hanging out with her all the time.

Molly: That makes a lot of sense also, because when Emma says something like, "Oh, that'll be nice to have here," she takes that as a compliment. She's like, "Oh, my God, thank you." But she feels she has to thank people for everything.

Becca: The kindness that Miss Woodhouse is showing her when Miss Woodhouse does not have to stop by at all.

Molly: Right. [00:50:00] Wow. Yeah, I hadn't thought of that.

Becca: It's really sad.

Molly: Really sad.

Becca: I know were mean to Miss Bates in this episode, but I feel for her.

Molly: Yeah. No, I like her. She's annoying, but I get it. I do.

Becca: Yes. So, we've learned a lot about Jane here. What does she tell us about class in this story?

Molly: Well, for her, like you said, she has gotten used to a level of class that is not actually attainable for her. She's been training to be a governess her whole life, because she is so well loved by the family she is living with. They are like, "Stay with us, keep hanging out. Keep experiencing rich people life." But she knows that she has to go back at some point to

the life that's going to provide her stability and a living. If she doesn't marry super well, which she probably won't, because she has nothing to offer. So, she's resigned to her fate [00:51:00] and resigned to the class that she was left to when her family died.

Becca: That's all accurate. I would also just add to that that Jane can do something that is a little different than some of the other characters in this story. She's a bit more of a chameleon of class than some of these other characters, because she's learned from the bosom of high class.

Molly: She's like what Harriet wishes she was.

Becca: She's what Emma wishes Harriet was.

Molly: Yes.

Becca: So, she has the education to transcend her circumstances somewhat. She's stunning and she's kind and accomplished and all this and that. So, despite the fact that she is trapped as we've talked about, and the fact that she's gotten this taste for high society and might have to pull back from it into a governance role, there's a reason why someone like Mr. Knightley thinks that she's such an appropriate companion for Emma. There are kind of two. One is nature, [00:52:00] one is a nurture. One is that she's not a person born of questionable circumstance, who's Mr. Knightley saw suit to marry a farmer. She's a woman who at one point was part of a high-class family. Not a high-class family, but a reasonably classed family that fell from grace because of bad circumstances. Therefore, there's a way in which her bloodline is inherently not tainted.

Molly: The Bates's being the people who fell from--

Becca: Yes.

Molly: Yes. And then, her mom married a lieutenant, which isn't so bad either.

Becca: Yeah. She's not of questionable birth.

Molly: Right.

Becca: Then, on top of that, nurture wise, she's gotten all the trimmings of an upper-class education. She knows the signals. She knows the moves.

Molly: She's classy.

Becca: She's classy as [00:53:00] fuck. So, she can do a lot in society that someone like Harriet could not.

Molly: Right.

Becca: That's why everyone talks about her as this companion to Emma who is lacking companions in her class rank, because she can perform companionship in this class for Emma in a way that others can't. She has a bit more mobility almost in her class than some of these other characters. So, that's an interesting way to think about it.

Molly: Totally.

Becca: Let's talk about Mr. Dixon and let's talk about Emma's fantasies for Jane's romantic deal.

Molly: If I were left to my own devices, I would have come to the same conclusion, but I think that it's too obvious at this point. I think that this has to be a red herring. I believe it wholeheartedly, but I would think that, if I believed it wholeheartedly, I would be [00:54:00] wrong just because one, Jane-- Well, I don't know. Maybe she's in love with Mr. Dixon and she doesn't want to go to Ireland, because she doesn't want to hurt her friend and she doesn't want to hurt herself and she doesn't want to hurt Mr. Dixon and she's like, "This is the best thing for me to just disappear." That's totally plausible, but I just don't think that Jane Austen would outright say it so early on. Maybe she would. I don't know.

Becca: Who's to say?

Molly: Whomst even.

Becca: Just going off that before we go to my one last question before the standbys, I think we're seeing Emma relapse a little already on the matchmaking.

Molly: Totally. She has relapsed times ten. Every time, she's like, "I'm never going to do this thing again," she does it immediately.

Becca: Yes. She's like, "God, who could I set Jane Fairfax up with?"

Molly: Yeah, exactly.

Becca: Yeah. What do you think of Jane Fairfax?

Molly: At first, I was like, "Ooh, she's a little saucy like which [00:55:00] man is she secretly dating?" But actually, I think that you're right and that she's quiet and shy. I think that she seems earnest enough. I feel like I want to experience an interaction with her that isn't through Emma's eyes.

Becca: Our unreliable narrator, Emma.

Molly: Yes. She is not reliable. She's like, "God, that was so annoying when she complimented my piano playing." Like, "Okay, really?" But also, reading parts of it, I was like, "What is she really getting at here? Why isn't she saying more on this?" So, I'm curious to see where this goes. She's got quite the backstory and I do feel bad for her in that. She is now having to go back to being a governess, getting a job. She doesn't get to experience life the same way that her almost sister does. So, I hope someone whisks her off her feet. I do.

Becca: What do you think of Emma?

Molly: She's so [00:56:00] funny. She knows that she's a hot mess. [crosstalk]

Becca: Messy.

Molly: She's like God. I know I have no reason to hate this person, but it is so fun to hate her. She's funny. Yeah.

Becca: All right. Our relatable queen. Our petty relatable queen with their bitch cracker syndrome toward Miss Jane Fairfax.

Molly: Bitch crackers to the max.

Becca: Funniest quote.

Molly: I think I'm going to go with one I already read, but I think it was the funniest moment for me. So, Ms. Bates has just said that Jane is coming to visit, and that's the only reason they heard from her. Otherwise, they wouldn't have heard from her before the next week. Emma says, "Yes, so I imagined. I was afraid there could be little chance of my hearing anything of Miss Fairfax to-day. She was afraid.

Becca: So afraid. Thank God.

Molly: [laughs] Yeah.

Becca: Questions moving forward.

Molly: Who is Jane Fairfax? Who is she? Who is she going to fall in love with, because I just [00:57:00] have a feeling that she's going to fall in love with someone. Does she know Mr. Elton? Does she really know Frank Churchill? Where's Harriet? Yeah, let's leave it at that.

Becca: Who wins the chapters?

Molly: Gosh, I think it has to be-- I was going to give it to Jane Fairfax just for intriguing me into getting to know her more, but I want to give it to Mr. Knightley for being like, "You have no right to hate on this girl." He literally did the same thing last chapter.

Becca: Oh, you know what, I'll take it. I never complain about Knightley winning at anything. [Molly [laughs] And also, just like the gall, that the absolute cojones on that man.

Molly: I love him.

Becca: oh, boy, all right. Listeners, that concludes this episode of Pod and Prejudice. For next time, please read Chapters 3 and 4 of Volume II [00:58:00] or if you don't have a volume book, then just read Chapters 21 and 22. Molly, is that correct? We're good?

Molly: Yes. That sounds good to me.

Becca: All right. Well, then, until next time, stay proper.

Molly: And don't fall in love with your best friend's husband.

Becca: It's a bad idea.

Molly: Yeah. Who knows if that's even going to happen in this book? But don't do it

Becca: Who knows?

Molly: Whomst?

Becca: Whomst?

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.

[Transcript provided by SpeechDocs Podcast Transcription]