

Shmanners 447: Shmanners: Shmidgerton, Part 2

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[theme music plays]

Travis: Hello, internet! I'm your husband host, Travis McElroy.

Teresa: And I'm your wife host, Teresa McElroy.

Travis: And you're listening to Shmanners.

Teresa: It's extraordinary etiquette.

Travis: For ordinary occasions. Hello, my dove.

Teresa: Hello, dear.

Travis: Oh, I forgot to put on my regency jacket! Hold on. I gotta put my reaches—ah... oh, no, my chair is on it. [laughs] Okay, here we go. Now I'm a regency lord, that's so much better. Okay, hello.

Teresa: I mean, it's not bad. It's got tails, that's—

Travis: Yeah.

Teresa: That's part of the fancy dress.

Travis: Yes, it has Tails, but no Sonic. Hi, everybody.

Teresa: [chuckles]

Travis: Ah, see?

Teresa: I got it.

Travis: Happy MaxFunDrive to all. It is the end of week one, so who knows? We're recording this ahead of time. I have no idea where we'll be at by that

point. But I do know that we are thankful for everybody who so far has become a new member, an upgrading member or boosting. All of those things help. We wouldn't be able to do the show without you. And why would we? That would just be absolute folly.

MaxFunDrive, once a year we come to you for two weeks, ask you to consider supporting the shows and the creators that you enjoy. That you help us keep the lights on, as they say. You hear us at the end of every episode talk about how we couldn't do this without Alex and Rachel. Well, it is through your Max Fun support that we are able to do that, so thank you so much. That's why you're getting two Shmanners this week. You lucky so and so's. You lucky... whatever. So...

Teresa: Lucky fanners.

Travis: Lucky fanners. You might also know, Teresa's got a deep, smokey voice from that seasonal allergy, cold, who knows?

Teresa: Who knows?

Travis: But we wanted to do just a fun little discussion this week, hence our regency beauty. We are talking Bridgerton again. Bridgerton season two. My personal favorite of this season so far.

Teresa: Mm-hm.

Travis: Now, a while ago, you would have heard us talk about season one, which was—

Teresa: And kind of the general.

Travis: Yeah, a kind of general vibe. Season one was primarily Daphne and the Duke. Which was based on a book, I believe, called The Duke and I?

Teresa: Yes.

Travis: And this is called like My Viscount Lover, or something like that. My something. But—

Teresa: I can't recall.

Travis: It focuses primarily on Anthony, who's the oldest Bridgerton—

Teresa: This book, yes.

Travis: Offspring. And him falling in love.

Teresa: Well, kind of—

Travis: Sort of.

Teresa: Kind of the foibles of him falling in love, right? In last season, in the season one, we get a lot of—so a lot of the B plot involves—

Travis: Ah, the *B plot*?

Teresa: *Eh?*

Travis: That—

Teresa: Because Bridgerton bees.

Travis: If you haven't watched the show that won't make sense, but it will in a little bit.

Teresa: Involves Anthony, not only his long-standing affair with an opera singer.

Travis: Yes.

Teresa: But also with his mother kind of like pestering him about when is he going to get serious about getting married and like assuming his responsibilities, or whatever.

Travis: Yes, and—I mean, I think that's true. But like we were watching some of it yesterday, and you were talking about there being kind of a discourse about Violet's mothering—

Teresa: Yeah! Like the idea, is she a good mother? Because I think that the standard that we see characters like mothers through is different from what they would have seen a mother as.

Travis: Yeah.

Teresa: Right? And so there's talk online about things like, you know, what does she want from him? She asked him to go get married, and now he's gonna go get married. But she's mad at him about it, and like...

Travis: So just to establish really quick, because I realized [we/you??] could have jumped into it. So basically he's like, "I'm gonna get married because it's time for—I'm the viscount count now." Because his dad died like 10 years earlier and he's like, "I need to get married. I'm not gonna wait for like love or whatever, that's irresponsible. So, I'm going to treat this like a business transaction. I'm going to find the best candidate for the job. I'm going to marry her, settle down, have kids." Love does not need to factor into it whatsoever.

Teresa: And since Violet and Edmund, they had... is it Edmund? Edward. No, I can't remember.

Travis: Ed. It's Ed.

Teresa: They—

Travis: Old Ed Bridgerton!

Teresa: They were a friends to lovers, right? And they were deeply in love. And so Violet is always talking about love matches and how she just wants the best for her children.

Travis: Yes.

Teresa: Everything that she had, she wants them to have. And like, Anthony has a habit of being kind of like closed off, right?

Travis: Oh, he's got walls up, 100%.

Teresa: He's very closed off. And she's like, "Hey, man, I want it—I want you to get married, but I want you to do it right." And he's like, "What do you want from me, woman? I can't make—I can't make somebody fall in love, and I don't want to. It just makes things messy. Look at how hurt you were when he died, and how hurt we all were. And you've only been bugging me about doing it, and now I'm doing it, and I can't do anything right."

Travis: And I could see it being taken that way. But the two things that I kind of feel about her in question is like, one, I don't think that those two things are contradictory.

Teresa: Mm-hm.

Travis: Because in season one it's like, hey, man, you're not really taking like the running of the state—of the estate. The...

Teresa: Well, no—he was always fine at the businessy stuff.

Travis: Okay, but like—

Teresa: It was like the personal stuff. Like everybody knows that you love—that you're—you've been sleeping around with this opera singer.

Travis: Yes.

Teresa: Basically. Like, and everybody knows that she can't like be your viscountess.

Travis: Well, but I think the main reason she brings it up to him in the first season is because like Daphne has now debuted, right? The first of the Bridgeton like daughters to debut. And he's like, "Ooh, my sister getting kissed by boys, gross," kind of feeling about it. Where he's like, "I don't know, man, who cares?" And she's like, "This is like your duty, you're

supposed to care about this." Care about the family, care about it like going on and how it, you know, moves forward, right? Not just the estate.

Teresa: And so he says, "Okay, fine." And sets up a marriage for Daphne. And does a terrible job.

Travis: Yes.

Teresa: But like with zeal, he does a terrible job. [chuckles]

Travis: Because he's like, "Okay, done, got it. Now that's done, right?" And it's like, what? No, man, that's not how that works.

Teresa: [chuckles]

Travis: Like, it's—I think that her fault, if anything, is not setting clear expectations for him. Where if she had said, "I want you to be enthusiastically involved," right? That would be different than how she handles it, which is, like, "You're supposed to be in charge of this and get it done."

Teresa: And I think that—

Travis: And then he's like, "Oh, okay, cool, it's done." And she's like, "No, actually, that was—that was bad. You did a bad job."

Teresa: Everything becomes clearer when you put on the lens of the time period, right? Where not only are they an illustrious family that has a reputation to uphold, but the way that Violet made a match is not the way that people made matches back then.

Travis: Yes.

Teresa: And for her to have that kind of expectation of her children is highly unusual.

Travis: So, this is the other thing too. Well, there's actually two things that you've just reminded me of. But one is that I think it's also important, if you

like genre like fiction, there are certain behaviors and tropes that, yes, if you remove the lens of that genre, you're like, "I don't like the way that they do that," right? For example, when you're like "I love detective novels," you know, and like murder mysteries and stuff. And there's always that frustration of like, well, why didn't that person just say that that's the thing? Why were they lying about that thing? It made 'em look suspicious, and if they just said it... Oh, you were afraid you'd look suspicious if you said it, you look—right. But it's like, yeah, but that's what they do. Because if everybody was completely honest in the first 10 pages, the book would be done.

Teresa: Yeah.

Travis: Right? And I think that that is the thing of her being like, "But I want my child to be in love!" And it's like, yeah, that's not appropriate for the time period and that's a huge expectation when you're like, "You need to get married and settle down. But wait for love!" Right?

Teresa: Right.

Travis: But that is the nature of it.

Teresa: So if I were to answer my hypothesis of violet is a good mother—

Travis: Yeah.

Teresa: I would say that yes, but she is a product of her time period.

Travis: Yes.

Teresa: Right? So that she wants the best for her children, she has all of these different constraints. And she has a lot of pain in her past, right?

Travis: Correct.

Teresa: So—

Travis: And she's not a perfect per—right? Like—

Teresa: Exactly. She's not a perfect person. She is a flawed character. And that, I think, is where the discussion of is she a good mother comes up. Because we see—we see our mother characters in a different lens, right? We see these people who are like willing to sacrifice everything for their children, right? And I'm not saying that Violet doesn't do that, but she has these kind of like responsibilities that she has to... that she expects of her children and—because of their birth and because of their status and all those things. He has milestones he has to hit and it's almost her job, at the time, to make him hit those.

Travis: Well, and also, I mean, I think that Anthony and Violet, it's one of those things where it's like you could tell that while his father was alive, he was very much like his father's son.

Teresa: Mm-hm.

Travis: But I think that they have written it very well that Anthony and Violet, his mom, have a lot in common, personality-wise. Of that fluctuation between, "Here's what I am supposed to say," and then being like, "I hate that I said that. I actually—"

Teresa: A little bit.

Travis: Ugh. But one of the things that I really like in this season, to go along with the like, the mother's not perfect, Violet's not a perfect person. She's not this like on-a-pedestal, you know, paragon of—we see like when her husband and his father died. She was wracked by loss, you know, and grief. And he had to like step up and handle a bunch of it, because she wasn't able to. And it's like, ah, man, 100% get that grief knocked you down. He was also grieving.

Teresa: Right.

Travis: And only I think 20 years old at the time?

Teresa: Oh, no, he was younger than that.

Travis: But like this idea of there is, I think, one, some psychological scarring of him like having to step up.

Teresa: Yeah.

Travis: And also, some bitterness of like, "So which is it? Do you want me to be in charge and take control? Or are you in charge and I'm just a kid? Which one is it?"

Teresa: Right. Yeah. There is a lot of that. And society at the time says, oh, no, Anthony is in charge.

Travis: Right.

Teresa: And I think that Violet kind of bucks against that, right?

Travis: Mm-hm.

Teresa: She wants to have a hand in the raising of her own children, and I think, personally, that she should. But society says that, no, he's the heir. It's his now. This is all his deal. So, there's—that's the first part, I think, that's important to talk about this series. And the second part for this season is... is the trope, the enemies to lovers trope.

Travis: Yes. So, I... listen, I'm not confident in what I'm about to say.

Teresa: Okay?

Travis: I don't feel like this is true enemies to lovers. Because like when I think of enemies to lovers, it's usually like rivals or like we're on opposite sides of a war. Or like, you know, something like that where it's *enemies*. Where I don't think Kate and Anthony are enemies, I think they just annoy the crap out of each other.

Teresa: I mean, that is true. They do annoy the crap out of each other. But their goals are diametrically opposed. Where she wants a fairy tale for her sister—so they have come to Mayfair, to England, from India, in order to

marry Edwina off. So that their mother, lady Mary, can be reinstated in society and taken care of, right?

Travis: And her grandparents who—so basically, lady Mary had a marriage that was planned, and she ended up running off with a clerk. And her parents disowned her.

Teresa: Mm-hm.

Travis: Right? And they ran off to India together. And now basically, Kate and Edwina's grandparents, but they're not actually Kate's grandparents because she was the daughter of the clerk before. But basically the grandparents have said, "Okay, cool. If she marries like an English noble, then we will pay the dowry and like you guys will be taken care of."

Teresa: Right. And so Kate's goal, I mean, obviously, to marry a peer, right? But she doesn't want to just sell her sister to the highest bidder.

Travis: Yeah, she loves her sister.

Teresa: She loves her sister, and she has conditioned Edwina to expect love in a marriage. She's given—she's taught her like, if you do all these things, you will have the fairy tale ending that you—that I promise you, right?

Travis: Yeah.

Teresa: And so, Edwina is looking for love. And Anthony is looking for criteria met. He does not want love. And Kate knows this because of the way that she overhears him at a ball talking about what he wants in a marriage. And so their goals are in opposition. That does make them enemies. Edwina singles out the viscount as the person that she could love, and he singles out Edwina as the diamond of the season. "That's the best, that's the one I want. Regardless of how I feel about her."

Travis: I think the thing for me is like, if you remove Edwina from it, of course the season's completely different.

Teresa: [titters]

Travis: But like it's that, to me, like I just see Kate and Anthony as so similar. Which is honestly my favorite thing about it, is like they I think have done—I think the actors specifically—the writing's good. But I think the acting specifically, there are some wonderful choices in like the way they react to each other. Where it's just like, oh, yeah, they're both reacting to like the poking and prodding from each other the exact same way.

Teresa: Yeah, they're loving it. They are really enjoying upsetting the other person.

Travis: There is a moment early on, like before anything has even been [introduced??], where they just like running—he sees her riding a horse across a field by herself. And he like chases her. And she like jumps like this like hedgerow. And like he does it. And then later he find—like, you know, 20 minutes later, whatever, finds her again. And he's talking about it as a race. And she says like, "Oh, was it a race?" And he was like, "Yeah, of course." And she's like, "Well, for it to be a race, there has to be a competitor."

Teresa: [chuckles]

Travis: And his reaction drops from like playful, sassy flirting to like, "What? No, that's not fair. Because like you didn't—we didn't set a finish line so like that doesn't count."

Teresa: And she—

Travis: He *immediately* drops.

Teresa: She counts it. She's like, "Point." [titters]

Travis: It's like—

Teresa: Right?

Travis: He goes from like, "I'm a debonair lord and we're exchanging these barbs," to like, "What? No, shut up! No!"

Teresa: [laughs]

Travis: "There was a glitch!"

Teresa: He's one step away from negging her at that point.

Travis: Yeah, well, and he's one step away from throwing his controller across the room and going—

Teresa: [laughs]

Travis: Like he's... he's so like, "What? No, shut up." And the same thing like during the pall-mall game, right? Where it's just like he's trying to make a good—it's basically like croquet. And he's trying to make a good "I'm totally chill and calm" impression in front of Edwina. And he and Kate are just annoying the crap out of each other the whole time. But loving the competition. To the point where Edwina is like, what's going— "Why is everybody playing like this?" And, "I thought this was supposed to be a game." And they're like, "Ah! Yeah, it is! This is fun!"

Teresa: Yeah, the Bridgertons are more interested in hitting each other's balls out of the way—

Travis: Yes.

Teresa: Than they are getting their own ball through the wickets. And I think that the crux of the season is where Edwina is certain that if only the two of them could get along, her future with Anthony would be sealed, right?

Travis: That's what he's waiting—that she becomes convinced that the reason he hasn't proposed yet is because she thinks that they annoy each other so—Kate and Anthony annoy each other so much that it's hindering his love for Edwina.

Teresa: Mm-hm.

Travis: When really, by that point, the problem is, is he—I don't even know if he knows he loves Kate, but he feels passionate about her.

Teresa: Right.

Travis: In a way that I think really like throws him off.

Teresa: It takes a long time for him to actually like realize his feelings. I think that Kate realizes her feelings quicker. She—

Travis: But she's more in control of them—

Teresa: She is a little more in control, I think because she has more practice.

Travis: Yeah.

Teresa: As a woman of the time. But like she realizes her feelings and she quickly becomes ashamed of her actions and of not telling Edwina. Not only about her feelings, but also about the pretense of them even being there.

Travis: Yeah.

Teresa: Right? Because Edwina doesn't know about the—about her grandparents' stipulations of a dowry, right? She doesn't even know, I think, how in dire straits their whole family is when they leave India. And so like, Kate quickly becomes so ashamed that she can't possibly tell anyone. And Anthony isn't in tune with his emotions enough to figure out what he actually wants.

Travis: Yeah.

Teresa: But it seems like everybody in their vicinity can tell what is happening.

Travis: Especially Daphne! Who I think comes upon them alone in like a room together. And she's like, "Hey, what's up, dog? Hey, remember when like last year this happened and you were like 'You need to marry the duke now.' So what's up?"

Teresa: Anthony's whole thing is like, "Yeah, but you actually kissed the duke, and I didn't physically kiss Kate." And—

Travis: He basically says, "Yeah, but you're my little sister, shut up."
[titters]

Teresa: And Daphne is like, "Well, but if I hadn't walked in, you would have physically kissed Kate. How is it any different? The thing that was happening with me is the thing that happened with you, and it's not fair that just because you're a man, you don't have to make things right. And... I hate that you did that for me." Even though she loves Simon. Anyway.

Travis: Yeah. Real quick, we're gonna take a quick pause and then I'm gonna be right back, because I want to talk about the bee scene.

Teresa: Okay.

Travis: But first, this is a reminder that we're in the middle of the MaxFunDrive. This is the time when we come to you and say please consider supporting the shows and the creators that you love. You're going to go to maximumfun.org/join, and you're going to pick a membership level that works for you. Now, Teresa?

Teresa: Yes?

Travis: Let's say I decide to become a member.

Teresa: Okay.

Travis: Right?

Teresa: Yeah.

Travis: I ring the little silver bell I have that summons Jesse Thorn, right?

Teresa: [chuckles]

Travis: And every month—

Teresa: Your valet.

Travis: Yes, I hand him five dollars. What is Jesse Thorn going to bring me on a silver platter?

Teresa: Well, first of all, you'll get access to all of the bonus content. That's a very heavy-laden platter.

Travis: That's a big platter.

Teresa: There's days—

Travis: What?

Teresa: Nay, weeks—

Travis: What?

Teresa: Of material, right? That you're—

Travis: Well, if you're a Shmanners listener—

Teresa: Gonna have access to.

Travis: What bonus content can you expect to find this year?

Teresa: Well, this year, the genie episode.

Travis: What?

Teresa: Where we go through and talk about the history and pop culture of genies, and go through some of our listeners' submitted genie wishes, for holes—where we poke holes in all of their wishes. [chuckles]

Travis: We poke holes. People don't wish for holes, we poke holes in them—

Teresa: We poke holes in them.

Travis: Now, on top of—do I get any kind of feelings in my heart along with all that bonus content?

Teresa: Of course. You get the feeling of knowing that you are supporting the shows that you love, and that a portion of that, a large portion, a significant—

Travis: A significant other.

Teresa: Majority—

Travis: What?

Teresa: Of the portion that you supply us with every month actually goes straight to the creators of the podcast.

Travis: That's wonderful. Now let's say I, when I summon Jesse Thorn, I say, "Yes, young Jesse, here is an extra five dollars. We're gonna do 10 dollars a month. Now what am I getting? On top of the bonus content, on top of the warm, warm fuzzies in my heart. What does Jesse bring?

Teresa: I believe that you'll get to select from an array of pins.

Travis: Ooh? Thank you, Mr. Jesse.

Teresa: Yes. Our pin, specifically, our Shmanners pin is a monster truck with flowers and teacups on it.

Travis: So cute.

Teresa: And there are lots of other wonderful pins designed by amazing artists that you can choose from. And I mean, that is loaded on the silver platter on top of the bonus content.

Travis: Picture it like he's holding a big platter full of bonus content. And he's like, "I couldn't handle a little bit more." And then a little enamel pin drops, and he just goes straight through the floor.

Teresa: [chuckles]

Travis: Like the floor just falls out underneath him. It's great. And we'll tell you more about some other stuff as we go forward. But let's get back into talking about the show. So, I want to talk about the bee scene.

Teresa: Okay.

Travis: Because it was what, for me, when we first watched it, made the whole season like fall into place so hard in my heart. And even like I re-watched it today before recording, completely out of context, just jumped right to that scene. Watched it, cried—watching it.

Teresa: Yeah.

Travis: Because the thing—and once again, a testament to the actors playing Anthony and Kate.

Teresa: Mm-hm.

Travis: Where they are—it's in the middle of a heightened bit of like, "I cannot stand you, you—this is all your fault. You were the one talking to me, and you came to do this." And they're fighting. And he sees a bee flying around in front of her, right?

Teresa: Mm-hm.

Travis: And his father had been stung by a bee, spoiler alert, and—hopefully you know that by now, we're talking about season two. But his father was stung by a bee and died. And that was how his father died.

Teresa: Right, from—

Travis: He had a huge allergic reaction.

Teresa: Yeah, anaphylactic shock. And he... he like was witness to that, watched his father die. And it lit—it colored every single other thing for the rest of his life.

Travis: Yes.

Teresa: Right? And I mean, if you watch Bridgerton, I mean, I hope you do, if you're listening to this, you see that the bee is a very common motif.

Travis: Yes.

Teresa: For the Bridgerton family. We have the bee for the Bridgertons, we have the butterfly for the Featheringtons.

Travis: Yes.

Teresa: And this significance of the bee is so interwoven throughout everything. And I think that it's like supposed to be the catalyst of everything that happens to the family. The trajectory of their life, all of their lives, completely changes in this one moment.

Travis: Yes.

Teresa: That he is witness to. And there's the added drama of his mother being pregnant at the time. And several small children in the house. And the servants immediately come to him and say, "What do you want us to do? It's your job now."

Travis: Including like funeral arrangements and stuff like that, right?

Teresa: Right.

Travis: While he's wracked by this feeling. And that is—

Teresa: I would say it was guilt, right? It's panic.

Travis: It's, I mean—

Teresa: He doesn't—

Travis: A little guilt, because like he was—

Teresa: Is it—

Travis: With his dad. I think it's that morass of emotions.

Teresa: Yeah.

Travis: Of like grief and like, "I was there and I couldn't do anything." And like... you start to convince yourself of that feeling like, "Maybe if I had run to get help sooner," or something. Whatever, right? But—

Teresa: Or maybe the general guilt of if dad was still here.

Travis: Yes, right, he would be doing this better.

Teresa: Right.

Travis: Right? And that's like where all of those walls—right—start to go up. This feeling of loss. And not just loss, but like something being stolen from him.

Teresa: Maybe abandonment, even?

Travis: Yeah. And it being like, "Okay, cool, that's what happens when you love someone. So I need to always keep people at arm's length." And that feeling of like growing up before his time, feeling that distance from his brothers and sisters where it's like they still get to be kids, "I'm not a kid anymore, I'm kind of in charge of their lives now."

Teresa: Mm-hm.

Travis: And so in this moment when that bee lands and stings her—

Teresa: He has a full-on panic attack.

Travis: And in a beautiful acting moment, he suddenly looks like a 14-year-old kid who's like just seen a monster.

Teresa: Yeah.

Travis: Where his panic isn't like, "Oh, I'm so worried." It's like he's frozen and completely vulnerable.

Teresa: It's visceral.

Travis: Yeah, man!

Teresa: You watch him and you can—you can sense just the pain and the panic.

Travis: He's like, he's having a panic attack, he's hyperventilating and he's like—and like at first she's like, "Hey, calm down, dude." And then she's like, she softens as hard as he's panicking. And like takes his hand and like lays it where the sting was and he she's like, "It's okay, everything's fine." And it's like... it's the first time I think we see the third layer of their relationship.

Teresa: Mm-hm.

Travis: Where we've seen the like, "We're butting heads and can't stand each other." And then we see the like, "Actually, we're feeling really passionate about each other underneath that butting heads." To the third like, "Hey, I really care about you. I'm suddenly so scared that I could lose you. And I see that you're scared, and I want you to feel better."

Teresa: Yeah.

Travis: And it's like that's the moment where it's just like, oh, snap! They love each other. Right? And I think they both—that's where it hits, where he's realized like, "I didn't realize I would be so scared to lose her."

Teresa: Mm-hm.

Travis: "And now I'm suddenly like, without being able to help it, terrified of losing her."

Teresa: Right.

Travis: And like she sees how vulnerable and scared he is in that moment. And she's like, "Oh! He's a very vulnerable and scared person, and so am I."

Teresa: And I think in any other situation, this should have been the turning point.

Travis: Yes.

Teresa: But instead, everything was so far in motion, there was so much momentum going into him marrying Edwina, that there is no turning back.

Travis: And so he proposes. [titters] After that, right?

Teresa: After that, he—

Travis: Where it's like—

Teresa: He runs out and proposes to her.

Travis: That's when Daphne—after that Daphne's like, "Hey, something's going on between you guys. You need to do the right thing." And he's like, "You're right, I'm gonna marry her." And Daphne's like, "What? No, that's not—"

Teresa: Yeah.

Travis: "Hm, crap." So, they get engaged and Kate's like, "Okay. Cool. I'm gonna just pack this all away. That's fine." And then like they're at the altar doing the vows—

Teresa: There's more that happens.

Travis: There's more.

Teresa: There's more that happens, but they... This train that they couldn't seem to stop then derails at the altar.

Travis: Because Edwina like looking at the way Anthony's looking at Kate, looking at the way Kate's looking at Anthony is like, wait a second.

Teresa: Yeah.

Travis: "I think they might like each other. Crap."

Teresa: And it seems like everyone in the world was kind of like, "I mean, I guess it's okay if that's what everybody wants. That's what everybody wants, right? We're gonna see this through?" And then Edwina is like, "You guys... somebody should have told me."

Travis: Yeah, right.

Teresa: "Why didn't anybody say anything about this? Have they been doing this the whole time and I just was so blinded by wanting to be in love that I could not see it?" And she's understandably very upset with Kate. And the parents are trying to do the best that they can to like mitigate scandal, right? Because the queen.

Travis: And lady Danbury at that point is like the sponsor of the Sheffield Sharmas. And is like working with Violet Bridgeton, and the queen eventually, to be like, "This can't go on. This is bad for every—" Because basically this is—culturally, right? At the time, nobody did anything wrong, right? There's nothing illegal happening, right? There's no divorce happening.

Teresa: Right.

Travis: But the problem is, is like, it's so scandalous. And Edwina was the queen's diamond, you know, candidate of the year.

Teresa: And the queen was giving this wedding, right?

Travis: Right. That it's like, oh my God, this is such a huge scandal, this is such good gossip, that it's all anybody's talking about.

Teresa: And also, the queen is like, "Hey, I staked my reputation on this. You guys gotta get your house in order." Right? But there's really nothing that anybody can do. There's a really great scene where Edwina is talking to the queen and king George comes in. But he's not himself, he doesn't know where he is in time.

Travis: Yeah.

Teresa: And thinks that he's getting married to queen Charlotte again.

Travis: Yes.

Teresa: He thinks this is his wedding.

Travis: Thinks Edwina is queen Charlotte, right?

Teresa: No, no, he doesn't think that Edwina is king—queen Charlotte.

Travis: Oh, okay.

Teresa: He thinks that it's his wedding day all over again. That it's—that that is where he is in time. And Edwina figures out that something is wrong, and says like the perfect stuff to make sure that there's no kind of like embarrassment anywhere. And then—

Travis: And calms him down.

Teresa: And calms—

Travis: Like and is like—

Teresa: He's a little—

Travis: She's very gentle—

Teresa: Shaken.

Travis: With him.

Teresa: Yeah. And the queen is like, "All right, well, so, there's this one scandal of this match that I basically backed completely. And then there's this thing where my subjects have heard rumors of the king not being—not being well. And now we've seen him not be well in front of my subjects. So, I guess, Edwina, you get to do whatever you want to do, as long as like all of this stays kind of under wraps." And so she says, "We can't do this. You two messed all this up, and I'm mad at all of you. And I won't be part of this anymore." And walks out.

Travis: Well, and they don't—I don't know if they ever go fully into it, but, man, it's the kind of like anger that also has its roots in she's angry at herself for not seeing it.

Teresa: Right.

Travis: Right? So it's like that thing of like, "Yes, I'm angry at you." But you can tell that that anger is magnified by her like, "And I feel so stupid."

Teresa: Mm-hm.

Travis: And so... I believe the next thing that happens is Kate goes for a ride in the rain and storm and ends up like slipping off her horse.

Teresa: Well, there's other things. There's a—the Bridgertons and the Sharmas try to save their face in society by throwing a joint ball.

Travis: Yes.

Teresa: Which maybe would have worked, except lady Whistledown is delivered, and—

Travis: Oh, right, yeah!

Teresa: Yeah. And so like, who is it that gets in trouble this time? Is it—

Travis: I think it's Eloise.

Teresa: Eloise.

Travis: It's a very like biting story about Eloise, right?

Teresa: Yeah. And we haven't talked to all about lady Whistledown in this.

Travis: We might have to do a Shmidgerton season two, part two. Because we haven't gotten to Penelope, haven't gotten to Eloise, haven't gotten to Benedict, haven't gotten to all of it.

Teresa: Right, we're still just doing the A plot.

Travis: Yeah.

Teresa: And so like that gets interrupted, and it doesn't really work. And then the two—

Travis: The Featheringtons. There's so much with the Featheringtons this season.

Teresa: I know. Kate and Anthony, they get down and dirty in the gazebo.

Travis: It's a good scene.

Teresa: It's a good scene. And then Anthony is going after—after gazebo happens, he's going to save her—like be—do the honorable thing and marry her instead.

Travis: I hate that, though, the honorable—he wants to marry her.

Teresa: He wants to.

Travis: Yeah.

Teresa: But he's framing it as "I made—I did this to you. I took your maidenhood." Right?

Travis: It's that thing too of like, hey, man, you're putting these walls back up. Of like, "Well, I guess I gotta marry!" And it's like, you want to.

Teresa: Yeah.

Travis: But he's rebuilding that thing of like, "I don't want to feel too vulnerable and I want to kind of get back a little bit of the like safety of the banter—"

Teresa: I think so.

Travis: "Feeling of like, I don't want to be too vulnerable with you, because that's really scary for me." And yeah.

Teresa: Yeah. And then she goes for a ride to clear her head, and she falls.

Travis: Yes. And is seriously injured with a, I think a brain injury or a head injury.

Teresa: A head injury, for sure.

Travis: And he like carries her.

Teresa: Yeah, because he went after her when she wasn't there. He's like, "Oh, I know what she's doing, she's riding." And it's a terrible day for riding, it's all wet and stuff.

Travis: And it takes her a while to recover. And it's touch and go there for a while, as they say. Medical term there, touch and go.

Teresa: Medical term, touch and go.

Travis: And, you know, because of the—like the possibility of the loss, like her and Edwina are able to like make up. And basically—though, I think she finds out like Anthony hasn't been there.

Teresa: Right.

Travis: Because he had carried her in. And then was like so scared that he had to leave.

Teresa: Yeah. And he tries to propose again, and she rebuffs him.

Travis: Yeah.

Teresa: Being like, "No, you don't have to do that just because of this and this and this and all that stuff." If you don't—I think that the subtext is, "If you don't really love me, I don't really want you."

Travis: Yeah.

Teresa: Right? And he has all the walls that make her think that he doesn't. But then they reconnect at a ball. And I think that it's a really great scene where she uses the kind of, like the social capital that she has from falling off her horse to kind of like do whatever she wants in the ball. It's really great. It's a good scene.

Travis: Is that where the—is that when the like, "Do you think that there's a corner of this Earth that you could go to that I wouldn't like be tormented by you?"

Teresa: No, that's earlier.

Travis: Oh, it's—I like—

Teresa: That's a good scene.

Travis: That's a good scene too. They got some good monologuing on this show.

Teresa: That's actually before the wedding.

Travis: It's so good.

Teresa: I know, it's so good.

Travis: "You are my greatest torment." There's a lot we were talking about—

Teresa: You are the bane of my existence and the object of all my desires.

Travis: Yeah. Oh, good.

Teresa: I know, right?

Travis: Good! We were talking about it last night that I think it's funny, and perhaps inspired, that her name is Kate. And it reminds me a lot of like Taming of the Shrew. But I also think there's a lot of Beatrix and Benedict in there from Much Ado About Nothing.

Teresa: Okay?

Travis: Of that like, "I do love nothing in the world so well as you—is not that strange?" That feeling of like these two people who just exchange witty barbs constantly and are annoying the crap out of each other, suddenly realizing like, "You know what's weird? I actually love you."

Teresa: Yeah.

Travis: Isn't that weird?

Teresa: And I really like in this season, there's the kind of strata of not only their personal feelings, but their feelings about society, and the way that society plays a role in everything that's happened. And then the queen, who isn't in the books. But it's fine.

Travis: She's major in the show!

Teresa: She's in the show. And then how the events that conspire make it so that once they—at some point, it was about society and wanting to make good in society's eyes. And then it was about not caring about society. And

then society being like, "Oh, well, whatever, right? We'll just forget about this." And it's a—it's a really layered argument for the—for like the clandestine kind of like coming together.

Travis: Well, and it's also a lot of them being like... putting pressure on themselves of what they believe society is enforcing on them.

Teresa: Mm-hm.

Travis: Of Kate being like, "I'm past the point. I don't expect love. That's not in the cards, that's not what I'm looking for. I just want to get my sister married and then I'm perfectly happy like being a governess or whatever." And Anthony being like, "Listen, man, I'm supposed to be responsible and the head of a family. And so, looking for love is not in the cards for me." And so like both of them kind of coming at it from the beginning of like hamstringing themselves. When no one, I mean, there's no one saying to them like, "Hey, you two can't be in love."

Teresa: Well, society kind of is. She is not of noble birth, right? She's not a lady. She was the daughter of the husband, right? So, she's not blood related to lady Mary. And we already know that she doesn't have any dowry, right? So even if she had stuck out her hat, right? For—or stuck out her thumb, is that what it is? I don't know what the idiom is. Even if she had gone for Anthony—

Travis: Throwing her hat in the ring?

Teresa: Maybe that's what I'm thinking of. She really wouldn't have had a chance, right? Because she's not titled, and she doesn't have any money. What could she offer him? Other than her personality. Her shining personality.

Travis: Do you think they just forego the dowry?

Teresa: I'm certain that they do.

Travis: Yeah.

Teresa: Or maybe... maybe Lady Danbury gives her one? I don't know, she's not getting one—

Travis: He doesn't need it.

Teresa: He's doesn't need it, he's rich. And titled. And so like... I don't think that in that circumstance she really could have gone for him anyway.

Travis: I guess so. That's fair. But they end up together.

Teresa: They do.

Travis: It's great! And yeah, man, we did 40 minutes on just the A plot. So we'll have to do a part two sometime.

Teresa: [chuckles]

Travis: Before you go, I want to remind you one more time, it's maximumfun.org/join, the MaxFunDrive. If you are already a member, please consider upgrading to the next membership level. Like if you're at five, you can move up to 10, 10 to 20, that kind of thing. But if you're not able to do that, maybe consider boosting? Which is like maybe you're not ready to go from 10 to 20, but you could go from 10 to 12, right? And that little, you know, two dollars a month extra, it all helps. Everything helps. It helps us keep the lights on, it helps us do more. And we appreciate you sincerely. Thank you for everybody who's able to support, everybody who listens, everybody who watches live streams that we do, comes out to live shows, all of those things. I feel like, because of the nature of Max Fun, our stuff is very connected to the people that we make it for.

Teresa: Mm-hm.

Travis: And I, every year during MaxFunDrive, I am just awash with gratitude and appreciation for the people who've supported us over the years, so thank you so much. If you're considering it, please do it while you're thinking about it. [Maximumfun.org/join](https://maximumfun.org/join), don't let it slip from your brains. We want to get you those rewards, we want to be able to say thank you, all of those things. Speaking of which, thank you to Alex, our

researcher, without whom we would not be able to make the show. Thank you to Rachel, our editor, without whom we would not be able to make the show. Thank you for you for listening. We would never make this show without you.

Teresa: We wouldn't make it without you. Also, thank you to Brent 'Brentalfloss' Black for writing our theme music, which is available as a ringtone, where those are found. Also, thank you to Bruja Betty Pin Up Photography for the cover picture of our fan-run Facebook group, Shmanners Fanners. If you love to give and get excellent advice from other fans, go ahead and join that group today. And as always, we are taking topics submissions and questions and queries and idioms. Please send those to shmannerscast@gmail.com, and say hi to Alex, because she reads every single one.

Travis: And that's gonna do it for us. So join us again next week!

Teresa: No RSVP required.

Travis: You've been listening to Shmanners.

Teresa: Manners, Shmanners. Get it?

[theme music plays]

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