

# Letter from Chicago

Spring 2016

## Spring Gala

### “Highbury and Beyond”

Saturday, May 7, 2016 • 10:00 AM–4:00 PM

#### “Jane and Emma—A Celebration of Music and Words”

Josefien Stoppelenburg, soprano and Stephen Alltop, piano

#### “How Well Do You Know Highbury?” Quiz by William Phillips

#### “London High Society in Austen’s Novels”

Sue Forgue and Vicky Hinshaw

Woman’s Athletic Club, 626 N. Michigan Avenue, Chicago • Enter on Ontario Street

Coffee and Tea • Three Course Plated Luncheon

Vendors: Jane Austen Books, Bingley’s Teas, Laura Whitlock Millinery,  
Janine Fron Made-to-Order Cooperative Games, Nancy Melvin *Made Here*  
naturally dyed scarves, Novel Soaps, Nancy Nikko Designs Stationery

GCR Used Book Sale Table

### GALA REGISTRATION FORM

Members: \$80; Guests and Public: \$90

Registration deadline: April 29

Member Name \_\_\_\_\_

Guest(s) Name(s) \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

E-mail \_\_\_\_\_ Phone \_\_\_\_\_ Amount enclosed \$ \_\_\_\_\_

I would like to support the Gala with a voluntary tax-deductible contribution of \$ \_\_\_\_\_

#### 10:00 am Coffee and Tea only

#### Luncheon Selectons:

Starter: Poached Pear Salad with Candied Pecans, Blue Cheese,  
Citrus Vinaigrette

Entrees: Chicken Schnitzel Choose one entrée  
or per person

Papardelle Pasta with Zucchini, Mushroom,  
and Tomato Ragu

Dessert: Key Lime Chiffon Torte with Passion Fruit Sorbet

#### You can register by

1. Going to [www.jasnachicago.org](http://www.jasnachicago.org) and pay using  
your Visa or MasterCard.

or

2. Mailing your check—payable to JASNA-GCR—  
and this form to Cathy Feldman,  
1301 N. Astor Street  
Chicago, IL 60610

Jeffrey Nigro



## Will It Ever End?

It has been more than twenty years since a dripping Colin Firth launched Jane Austen's worldwide fame into the stratosphere, so it is perhaps understandable that many people have

been assuming that Austen's phenomenal popularity should be fading at any moment. Even those of us who can't get enough of her work and world may well be surprised at the tenacity of such continued and sustained celebrity in an era of "throw-away" pop culture. It is a truism within JASNA that a major movie or TV version of an Austen novel will boost membership numbers within the organization, but how many of those can we reasonably expect? There are only six completed novels, after all (readers may now sigh as needed).

But it seems that, at every turn, there is a newly-published cornucopia of

Austen-inspired fiction, a novelty product marketed to Austen lovers (Jane Austen Toothpaste, anyone?), and filmmakers and production companies will find a clever way to bring Austen's work (or something like it) to the screen. Hot on the heels of the movie adaptation of Seth Grahame-Smith's *Pride and Prejudice* and *Zombies* comes Whit Stillman's film *Love and Friendship*. As you may have heard, although *L&F* uses the title of one bit of Austen's Juvenilia (the hilarious parody of the "novel of Sensibility" that includes the sage and memorable advice: "Run mad as often as you chuse; but do not faint—") it is in fact a dramatization of another work of Austen's youth, the incomplete epistolary novel *Lady Susan*. The ruthlessly self-centered title character is played by none other than Kate Beckinsale, memorable for her superb portrayal of another Austen title character in the 1996 BBC/Andrew Davies/Diarmuid Lawrence *Emma*.

On one level, I see these developments as a positive step. People in the non-JASNA

## LETTER FROM CHICAGO

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 The JASNA/GCR year begins September 1 and ends August 31. Dues can be paid online at [www.jasnachicago.org](http://www.jasnachicago.org) or mailed to

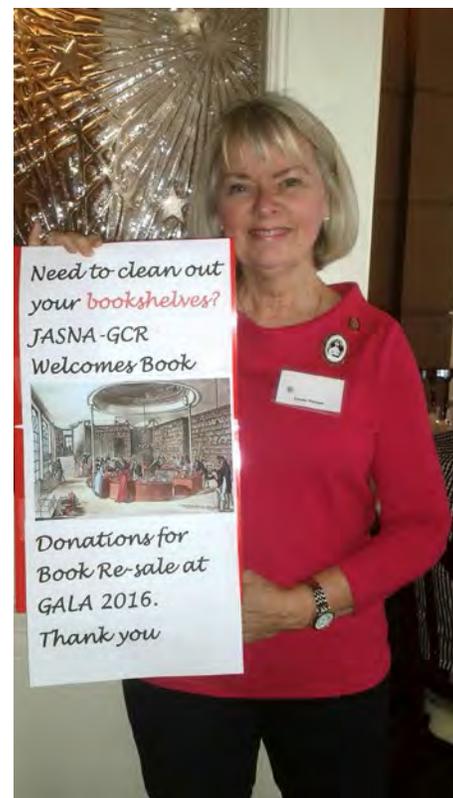
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world often associate the Austen Brand with uptight gentility and dewy-eyed nostalgia. It's a good thing to make them aware that Austen herself wrote *P&P&Z*-like mash-ups (including, in a way, *Northanger Abbey*), that her Juvenilia is wacky enough for *Saturday Night Live*, and that the eponymous "heroine" of *Lady Susan* engages in enough scheming to match any "reality" TV show. I suspect that sinking one's teeth into (I mean in an actor-like, not a zombie-like, way) the character of Lady Susan Vernon would be, to use a very un-Austen like phrase, a hoot; but I have to wonder if it would really be more satisfying than playing the complex Emma Woodhouse, with her mixture of kindheartedness and selfishness, her exaggerated sense of her own importance and her, well, cluelessness.

As much fun as the Juvenilia is, I don't think I'll be causing any controversy when I say that *Emma*, the Austen novel we celebrate this year, has so much more of what we Austen lovers love so much about Austen. The richly drawn characters, the sophisticated plot structure, the brilliant use of language—all provide both constant delight and opportunities for analysis and discussion. As many commentators have noted, the surprises embedded in the story

have inspired many readers to re-read it, searching for the clues they may have missed. In an era in which so much of our entertainment is based on the momentary thrill of "spoilers", it's refreshing to engage with a novel that encourages multiple re-readings and seemingly endless discussions. That is why, wherever popular culture heads, for many of us, the joys of experiencing Austen's genius will never end.

Our JASNA-GCR Spring Gala on May 7 will provide plenty of opportunities for discussing and celebrating *Emma*. Debra Ann Miller and the program committee have provided a day of enlightenment, entertainment, music, conviviality, and of course food and shopping. You can read Debra's Program Director Letter on page 8, and see page 1 for registration information.



# Members

## Welcome New Members

Phyllis Anderson  
Sara Burrows  
Elizabeth Gellen  
Jane Lucius  
Maureen O'Shea

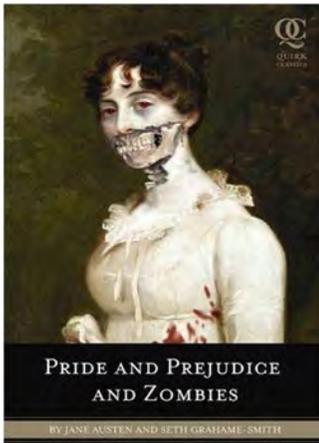
Michelle Powers  
Melissa Ramer  
Marla Wolff  
Margaret Workman

## Thanks to our Donors

Georgia Cibul  
Maureen Collins  
Marilyn Duff  
Janine Fron  
Carl Johnson  
Diane Kelliher  
Sherry Leonchik

Joan Matz  
Corinne McArdle  
Kathy Mueller  
Liz Pilch  
Ellen Pancoe's Book Club in  
memory of Geri Swygert

Ronnie Jo Sokol in  
memory of  
Prof. Tom Hoberg  
Jeanne Steen  
Duwanna Wall  
Betty Zasuner



A collective groan went up when my friends and I heard that a movie was in production based on Seth Grahame-Smith's 2009 parody novel, *Pride and Prejudice and Zombies*. *Pride and Prejudice and Zombies* is set in the same time period as Jane's *Pride and*

*Prejudice*, but polite society is now facing down what may spell its doom. The English countryside is menaced by one thing: "A zombie in possession of brains must be in want of more brains." (*Pride and Prejudice and Zombies*, page 1) There's another little twist, too. In this world, the aristocracy has undergone training in Eastern fighting styles to protect themselves from the slaving, brain-seeking fiends. The rich prefer training in Japanese fighting styles, while the "wise" chose the Chinese styles. Fitzwilliam Darcy, now a colonel, comes to Netherfield with his friends the Bingleys to keep an eye on the area, and a finger on the pulse of local zombie activities. There, they meet the Bennet family. Mr. Bennet has insisted (to his wife's chagrin) that his daughters be highly trained in the less-fashionable Chinese fighting styles, and, further, that his daughters not divide their time by paying any attention to elegant feminine refinements, as accomplishments would be of little use to a dead Bennet daughter anyway. When Mr. Wickham arrives, Elizabeth feels herself drawn to him and perplexed by the antipathy she sees between him and Mr. Darcy. What could it be? The story progresses from there.

I personally had a love-hate relationship with the book: I loved the idea, but hated its execution. It comes off as if someone had skimmed Jane Austen's novel, vaguely

grasping the plot and largely missing the personalities of the characters, and added fight scenes and zombie attacks wherever the novel seemed too "confusing" or the scene too "boring." Lady Catherine, Mrs. Bennett, and Mr. Darcy suffered most in the clumsy characterization of the resultant book; they largely lost the personalities Austen had given them, and were now two-dimensional stereotypes, or else had new personalities entirely (poor Mr. Darcy!). My paperback has angry little comments written in the margins throughout, the increase in underlines and snide remarks as the plot progresses, a testament to my growing dissatisfaction. When I closed it, I mentally shrugged that at least I'd read it, and could now creditably give an opinion if anyone asked about it. In this spirit of "at least I'll be able to discuss it," I went to the movie, expecting to hold my breath through an uninspired couple hours.

My fears were unfounded. I started relaxing into the movie within the first 10 minutes. In an interview with Den of Geek contributor Rob Leane, adaptor Burr Steers explains: "I reinserted Jane Austen." Indeed he did. It quickly became clear that this was a love letter to *Pride and Prejudice*, not a money grab. It showed a concerted attempt to keep the world historically accurate, and references to other Austen's works (the "History of England" intro, for instance, was reminiscent of Jane Austen's juvenilia of the same name). As I watched, I kept peeking furtively at my JASNA friend, Linda Reinert to make sure she was enjoying it too (she was!). In terms of accuracy to the material culture of the Regency, I was pleasantly surprised with the attention to detail. The furniture looked the part, glassware was generally accurate to the period, the sets were great, and the costuming was actually better than many serious Austen adaptations I've seen, if you can ignore one off-the-shoulder dress, a

scene where the Bennet daughters are wearing anachronistic corsets, and women in skin-tight leather pants toward the end of the movie. To be fair, the pants were a practical decision, as the women wearing them expected to fight a full-fledged zombie horde and dressed to allow a full range of motion in their limbs. The characterizations, my biggest gripe with the book, were fleshed back out into the original, intended personalities, their one-dimensionality was gone, and the plot had been hammered back into coherent sense. This movie was far better than I ever expected it could be.

Various people I've talked to agree that the movie *Pride and Prejudice and Zombies* actually is better targeted to an Janeite audience than to those who love zombie films, or horror films. It's not too gory (though there is blood), and there are more jump-scares than creepy situations. In fact, even though *Pride and Prejudice and Zombies* takes more liberties with an original Austen novel, fans of *Austenland* would likely enjoy *Pride and Prejudice and Zombies* too. Like *Austenland*, this movie is a pastiche of references to earlier *Pride and Prejudice* adaptations and to other Austen novels. (Linda chuckled at a *Sense and Sensibility* quote). For instance, Elizabeth's gown at the Netherfield Ball appears to be a nod to the one worn by Jennifer Ehle (*P&P* 1995). Later, the theater erupted in applause when Mr. Darcy strode on screen in a linen shirt—we all knew he would dive into a pond, and dive he did!

One of the highlights of the movie for me was Matt Smith's Mr. Collins. Unlike most



recent Mr. Collinsees, Smith doesn't oil his way across the screen the way David Bamber (*P&P* 1995) and Tom Hollander (*P&P* 2005) did. (And, thank heavens, unlike David Bamber, Matt Smith didn't oil his hair!) Although Matt Smith's Mr. Collins is a break from custom, he is true to the spirit of Austen's book. He's still a man we viewers know to be a poor fit for Elizabeth, but his puppyish, awkward portrayal explains Collins's *faux pas* and gaffes just as well, and adds an extra layer to Elizabeth's difficulty in turning down his proposal.

The best thing about this movie is that it has a broader audience range than most Austen adaptations. People that wouldn't normally enjoy Austen films might just watch this one with you (I brought my boyfriend to a different showing and we had a blast), and I anticipate an influx of younger people into bookstores (and, most excitingly, JASNA) looking to learn more about Jane Austen. Actually, it might have already brought more people into the GCR chapter: Linda Reinert and I were able to preach the good news of JASNA to several young, excited women we met in line to get into the movie.

According to that invaluable resource, Facebook, there are some sentences you'll never hear an English major utter, including "I hate tea" and "The movie was better than the book." Take this from an English major: The movie was better than the book, and worth sinking your teeth into at least once. If you can get a group of friends who wouldn't watch the Firth *P&P* to watch this with you, so much the better.

Zach Osipczuk



## A Board Game You Wouldn't Find Among Mr. Darcy's Fine Arts Collection: Some Words on *Pride and Prejudice: the Game*

### “Board and Prejudice”

What do you get when you take an overly romanticized understanding of Regency England and send it off into an arranged marriage with half-baked gameplay design? It's hard to say exactly, as these are rather loose concepts, but however their child turned out it would almost certainly resemble *Pride and Prejudice: the Game*. Full disclosure: this article is not being written by an avid fan of any such period drama. If I were one I would likely be even more offended by the board game I sat through for this review than I already am. Allow me to explain.

After unfolding the board and punching what feels like a thousand tokens out of their glossy paper housing, you are ready to start the game. Round up anywhere from one to three friends, choose which couple to play as (I chose Lydia and Wickham, to play off of the grim humor that was already building in the back of my head,) and roll the dice. The object of the game is to collect five “Regency Life” tokens and four “The Novel” tokens, then to safely navigate both of your character pieces to the church at the center of the map where they will be wed. Regency life tokens are acquired by visiting locations around the map, and then purchasing them for one shilling each (more on those later). For example, you nab the “nature” token by visiting the gardens behind Pemberly, and the “letterwriting” token at Longbourn. Perhaps the most novel-relevant content to be found in the game is the process by which you acquire the Novel tokens. When you land on certain

spaces around the board, you are prompted to answer a trivia question about the novel. These questions are inoffensive, with the exception of their variance. On my first run of the game I received questions as simple as “What is Mrs. Bennet's primary goal for her daughters?” and as tricky as “When Elizabeth enters the drawing room at Netherfield, she finds the whole party at loo. What does at loo mean?”

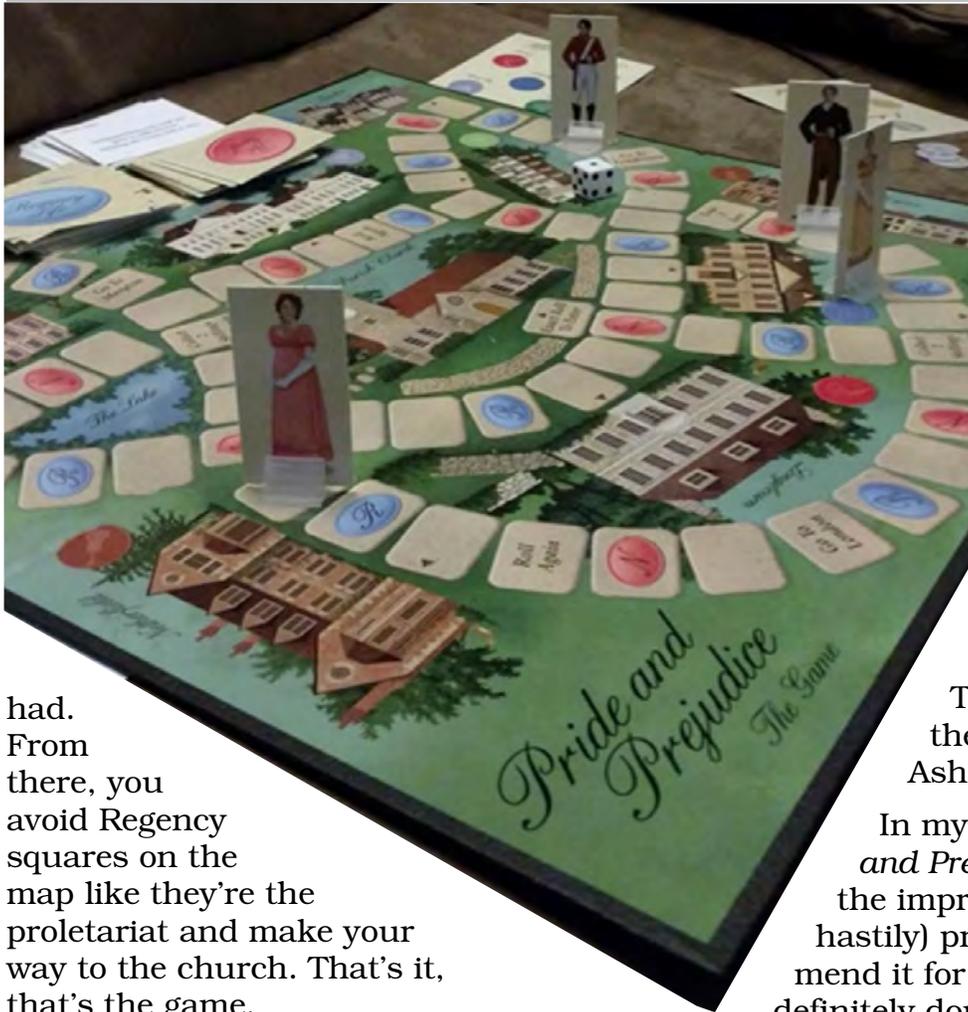
The only form of variance to be found in the game comes from the spaces on the map labeled with an ornate letter R. When you land on one of these spaces, you draw a “Regency Life” card. The directions on the card you draw can harm or aid your marital efforts in a variety of ways, either helping you along on your journey or setting you back. These would stand to add a good deal of spice to the normal gameplay of *Pride and Prejudice* if they weren't completely avoidable. Between two character pieces and unlimited directional choices on the game board, the Regency life spaces can be dodged with nearly no effort for the entirety of the game. This is my biggest criticism of it, actually. I don't know what the designers were going for when it came to gameplay, but I found the best strategy was to use one of my char-

acter pieces to infinitely make money by walking over the “collect two shillings” spaces on the map, and then have the other make a beeline to the side of the map with Pemberly, where there's a massive collection of Regency Life tokens to be



Huxley the cat—An innocent bystander.

# Game Review



had. From there, you avoid Regency squares on the map like they're the proletariat and make your way to the church. That's it, that's the game.

For a fan, the biggest problem with *Pride and Prejudice: the Game* may be how much it betrays the author's original intent. Instead of trying to base itself around the tone of the novel—one that's more critical of the social structure of the time—the



Alicia Smith, Zach's partner in gaming.

creators took the most basic aspects of the setting and tossed them onto a generic board game template. It truly feels like you could replace the (horrifyingly drawn, by the way) character tokens, trivia cards, and art assets with aspects of any other piece of media, and have a game that plays the same way. Coming in 2017: *Moby Dick: the Game*. Not a fan of nautical drama? Feeling festive? How about *A Christmas Carol: the Game*? That one actually exists. It's the same game, available from Ash Grove Press.

In my experience with it, *Pride and Prejudice: the Game* has given the impression of a poorly (perhaps hastily) produced bore. I do not recommend it for fans of Jane Austen and I definitely don't recommend it for fans of tabletop gaming. I'd criticize it for being a cash grab, but that doesn't make much sense either. If it were a blind attempt to make money it would fail at that as well, considering the niche market. The saddest part of this affair is that more than one somebody out there produced this game thinking it was a quality product. Personally, I'll be sticking with *Scrabble*, and would advise you to do the same.

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Zach Osipczuk is a directionless young man from Rockford, Illinois, but does attend courses at Rock Valley College. The only thing he feels specifically passionate about is media, and criticism thereof. While not a die-hard Austen fan by any means (having only ever enjoyed adaptations of her work), he feels he will keep an eye out for further opportunities to enjoy the author.

# Programs

Spring at last. The crocuses are carpeting the garden with purple and green and I am hovering over the hyacinth waiting for that first hint of the intoxicating perfume that is my greatest springtime joy. I have been so impatient this year, that I have been forcing hyacinth in the house since mid February. The thought of an April snow pierces my soul. I am half agony, half hope...

Luckily I have been very busy over the past few weeks with Jane Austen performances and of course working on the upcoming JASNA-GCR Spring Gala. So many people are employed at making this year's celebration of *Emma* a success. Every other day there are emails from Board members about publicity shots and copy for registration and press releases and email blasts; confirming schedules and menu options for the beautiful Woman's Athletic Club; and I cannot wait to see what Lori Davis and her band of volunteers have created to adorn our tables.

## **Stephen Alltop** and **Josefien**

**Stoppelenburg** will be returning to entertain us once more with the music of Jane Austen—this time they will explore the many musical charms and nuances of *Emma*, and the melodic imagination of Jane Austen. I am sure it will be as enlightening and captivating as their summer presentation of 2011, which still ranks high on my list of favorite GCR events.

But the day will not be all passive enjoyment. There will be a quiz! Our own incomparable **William Phillips** will entertain and vex us all with his quiz "How well do you know Highbury?" I am sure it will be diabolical, but the rewards for the group that succeeds will be lovely so start studying now.

I recommend that you rest your eyes and rejuvenate your soul in the emporium after lunch. You will need all your strength and fortitude of character, for **Susan Forgue** and **Victoria Hinshaw** will be our guides to navigating London High Society in Jane Austen's Novels. In this Masters edition of their successful 2015 AGM presentation, we will

## **Debra Ann Miller, Program Director**

explore the many practical reasons Austen's characters travel to Town, when and how long they stay, and detail the preparations needed to launch into the social whirl. Finally, Sue and Victoria will distribute preaddressed invitations to the pinnacles of social success, Almacks' Assembly Rooms and a Presentation at Court. It's a Regency version of Mystery Date to find out who will be in "the seventh heaven of fashionable society."

Armed with the indispensable knowledge we will have acquired, I am sure I will need to return to the emporium to purchase supplies for my next trip to London's upper circles. I am looking forward to seeing friends old and new. **Jane Austen Books** will return this year with a selection that will include a "good group of out of print and in print scholarly titles, some discounted fan fiction, and of course a few zombies in honor of the new movie." **Laura Whitlock Millinery** will return at last to adorn us with her breathtaking hats. Our own **Janine Fron** has developed a series of handmade and highly acclaimed cooperative games including one based on the novels of Jane Austen and she will have them available for purchase in our emporium this year; a perfect alternative to whist especially if you find yourself among the young people of an evening and lacking entertainment. **Nancy Nikko Designs** will offer stationery and bookplates to purchase as well as taking orders for personalized stationery a must for the London season. **Nancy Melvin** who entertained us at last year's Summer program will bring her handmade and hand dyed scarves. After all this exertion, I will no doubt need to pamper myself with something soothing from **Novel Soaps** and a cup of **Bingley's Teas**; both of which will be available in our Emporium.

I look forward to seeing everyone at the WAC on May 7 for the Gala. You can join the volunteers by contacting JASNA-GCR through our website or on our Facebook page.

# Sightings/Cittings

Elsie Holzwarth



## The Shirt

**Janine Barchas**, speaker at last year's Gala, is co-curator of the exhibition "Will & Jane: Shakespeare, Austen, and the Cult of Celebrity" starting in August at The Folger Shakespeare Library in Washington, DC. This no doubt means AGM attendees will get to see it.

"Regency Tease: That Shirt. Damp. Clinging." was the headline for an article on the exhibition in *The New York Times* by Jennifer Schuessler. "It's official: The shirt that turned the actor Colin Firth into a heartthrob—and helped fuel the continuing Jane Austen pandemonium—is coming to the United States... It will be on view... alongside relics including a bundle of wood collected at Shakespeare's birthplace, a bottle of Austen-inspired Bath Gin (tagline: 'Gin of a different persuasion'), and Will and Jane action figures."

We've all seen the wet shirt clinging to Darcy in the 1995 BBC *Pride and Prejudice*, a scene, Shuessler writes, "that appears nowhere in Austen's novel, but it has inspired homages like the 12-foot fiber-glass-coated Darcy that temporarily rose out of a London pond in 2013 and a photo re-enactment by Benedict Cumberbatch, done as a charity fund-raiser, that caused heart palpitations across the Internet in 2014."

The Shirt will be on loan from a British costume supply company, although "(I)like

Rin Tin Tin, the Shirt was actually played by several shirts, given the need for a dry one before each take," according to Schuessler. "A half-serious proposal to keep the shirt wet and molded to its display dummy by using misters like those in grocery store produce sections was deemed 'curatorially unsound,' Ms. Barchas said." Well, that's a relief.

## Endings

In his *Harper's* magazine essay "A Ring-Formed World" **John Crowley** discusses the differences between "real" life and the life of characters in fiction who "are governed by their endings." "The final weddings in a Jane Austen novel—which Austen has identified in advance, very likely before beginning to write—determine the events and decisions that will bring those weddings about." Although time in fiction passes "only from the first page to the last," still "we feel that people in stories are subject to time in just the way that we are. We know that the end of the story is already determined—it's in print!—yet as we read we feel that a fictional character is capable of choice, and that her fate is always in doubt. Isn't it strange? Late in Austen's *Northanger Abbey*, Catherine Morland worries that she and Henry Tilney might never marry—an anxiety that, Austen writes, 'can hardly extend, I fear, to the bosom of my readers, who will see in the tell-tale compression of the pages before them, that we are all hastening together to perfect felicity.'"

As the BBC series *Downton Abbey* hastened to perfect felicity **Brian Lowry** of *Variety* remarked that its "loose ends" were tidied up and that it "has always exhibited certain qualities resembling the works of Jane Austen, where love has a way of triumphing, despite the hurdles thrown in its way."

# Winter Meeting

William Phillips, with contributions by Nancy Fifield

## Lending Libraries

In addition to a rather mild winter in Chicago, we in GCR were fortunate to have a “sunny” visitor from Southern California in the person of JASNA President Claire Bellanti who presented an engrossing talk on Lending Libraries in Jane Austen’s time to our winter meeting at Marcello’s in Chicago on February 7th. Claire’s spirited and informative talk managed to hold our attention in spite of a fairly raucous birthday celebration in the next room.

In Jane Austen’s lifetime, most libraries were private. We can be grateful that Jane Austen had access to her father’s sizeable library at Steventon rectory and later to the fairly extensive libraries on the estates of her brother Edward Knight at Godmersham in Kent on frequent visits and at Chawton in Hampshire where she lived in Chawton Cottage from 1809. If people did not have access to a private library, the options were limited to the purchase of rather expensive books, or membership in a Lending Library. The term “Lending Library” applied mostly to proprietary places of business in most of the larger towns of Britain. Patrons paid an annual fee to “belong” to these establishments. The membership gave them access to the library’s catalogue of titles, allowing patrons to take materials home for reading. In some cities, these establishments were quite large, and particularly in London, they were attached to the publishing houses that produced the books. These larger libraries would often provide comfortable, well-lit reading areas for patrons which also made it possible to read local newspapers.

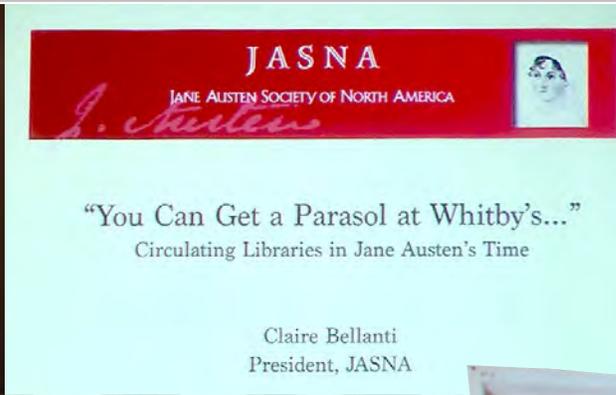
In smaller communities the “lending libraries” were very much like other shops along the high street. They stocked a variety of books and other reading materials to be accessed through their membership fees. Reading materials were kept on shelves

behind counters. Patrons did not browse the shelves but consulted catalogues placed on the counters, and clerks fetched the materials. Claire’s interesting visuals showed places that looked very much like the old fashioned general merchandise shops which some of us can remember or have seen in reproductions. The shops also stocked a surprising assortment of personal items, trinkets, and decorative items which could be purchased. In *Mansfield Park*, Fanny uses some of the money given her by the Bertrams to join a lending library in Portsmouth. She marvels at being “a ‘chuser’ of books.” In *Pride and Prejudice*, as we might expect, Lydia is driven “quite wild” by the trinkets which were on sale at the library in Brighton. Austen was probably most familiar with these kinds of businesses during the times she lived in Bath after her father’s retirement and then when she lived in Southampton with her brother Frank after her father’s death.

More than 90 of us attended the event. All of us enjoyed meeting our JASNA president and found her presentation both informative and entertaining.

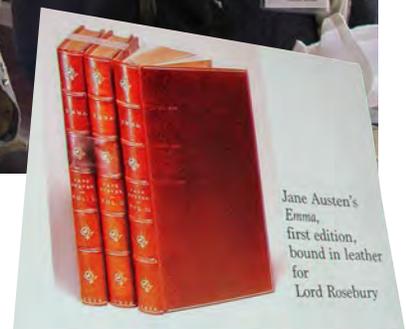
As a footnote, libraries funded from public and philanthropic sources didn’t really begin to appear in Britain or on this side of the Atlantic until about the middle of the 19th century, well after Austen’s death in 1817. While libraries with public access became common in both places, we in North America can be grateful that a Scot named Carnegie settled on this side of the Atlantic when he was 13 rather than staying in Britain. Closer to home, we shouldn’t forget that after the great fire of 1871, it was the donation of a large number of books from England that became the foundation of the collection of the Chicago Public Library, followed by the many terrific suburban libraries that we all enjoy today as patrons and for GCR meetings.

# Winter Photos



Member Martha Miles: Title slide from Claire's talk; Presenter Claire Bellanti, JASNA President; Minerva Press Circulating Library slide; Liza Pilch and Maria Hrycelak; Megan Byrd, guest of Lauren Burke; Jane Austen's *Emma* first edition; Audience listening to the presentation; Illean Schartz and Georgia Cibul; Claire and audience during the presentation; one of the tea bags donated by Simpson & Vail.

Photos courtesy of Margo Malos and Sara Okey.



LETTER FROM CHICAGO

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11133 Meadow Lark Lane  
Belvidere, IL 61008

*Gala*  
Saturday, May 7

# Calendar

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- May 7**      **Spring Gala.** “Highbury and Beyond”. Woman’s Athletic Club of Chicago, 626 N. Michigan Ave., Chicago, IL
- July 30**      **Summer Program.** 12:00 pm to 3:00 pm. “The Georgian Season: Jane’s Twelve Days of Christmas” **Stephanie Barron**, author of the acclaimed Jane Austen murder mystery series. Goose Island Brewpub. 1800 N. Clybourn, Chicago IL.
- September 17**      **Free Fall Program.** 2:00 pm to 4:00 pm. Program to be announced. Evanston Public Library, 1703 Orrington Ave., Evanston, IL.
- October 21-23**      **JASNA Annual General Meeting.** “*Emma* at 200: No One But Herself.” Washington, D.C.

Our website is [www.jasnachicago.org](http://www.jasnachicago.org)