

Letter from Chicago

Spring 2010

Annual Gala

Hats, Horrors and Hapless Young Heroines

Saturday, April 24, 2010

9:00 am–3:00 pm

Maggiano's Banquet Room

111 W. Grand Avenue, Chicago, IL (between Clark and LaSalle Streets)

Valet and nearby garage parking

Continental Breakfast and Lunch

Elaine Bander, JASNA Montreal-Quebec City
Regional Coordinator

Greg Nosan, The Art Institute of Chicago

Laura Whitlock, Milliner and costume designer

Book exchange, Quiz and prizes.

GALA REGISTRATION FORM

Members: \$65; Guests: \$75

Registration deadline: April 19, 2010

Member Name _____

Guest(s) Name(s) _____

Address _____ City _____ State _____ ZIP _____

E-mail _____ Phone _____ Amount enclosed \$ _____

You can register by

1. Going online to www.jasnachicago.org
and pay using your Visa or MasterCard.

or 2. Mailing your check—payable to JASNA-GCR—and
this form to **Elsie Holzwarth, 1410 East 55th Street,
Chicago, IL 60615-5409.**

Natalie Goldberg

Gala: Saturday, April 24

This year, we meet at Maggiano's banquet rooms, the favorite event location for City Club of Chicago. (If you catch their ad on WTTW, notice the beautiful, wood-paneled rooms with large windows.) The Gala has moved from our usual North Michigan Avenue venue to control costs without sacrificing beauty, comfort and food. The Allerton Hotel raised rental fees and food costs and added fees. Not surprisingly, we went over budget at our 2009 Gala. This year we were able to avoid raising our prices to members and still remain in a central location.

The region will continue to subsidize our program. This year, a favorite lecturer at AGMs, **Elaine Bander**, arrives from Quebec City. You will enjoy her talk and the quiz she will create for our meeting. We can afford to subsidize her visit and not raise our charges for the event because we are moving to Maggiano's.

But what a wonderful venue we have discovered with these beautiful banquet rooms. The rooms will allow us to sit comfortably for the talks, and have a second space for round tables with white table cloth service. We have room to display hats that designer **Laura Whitlock** will bring for display and sale. We have sufficient space to accommodate your guests who share your interest in Jane Austen.

Our Book Exchange continues at the Gala. Bring a book, buy a book. We have a collection of gently used paperbacks to start the morning off. All paperback books are 50 cents; all hardcover books are \$1. Proceeds support our education outreach.

You will particularly enjoy the food. Arrive at 9 a.m. to enjoy the most delicious and complete continental breakfast: yogurt, granola, assortment of muffins, toasted

bagels with cream cheese, fresh fruit platters, croissants, assorted jams and butter, cinnamon rolls, brewed regular and decaffeinated coffee, hot tea, milk, and assorted fruit juices! Our lunch will be served family style. (Our program will offer lots of opportunity for stimulating discussion, but there is nothing like passing platters of food to open the conversation.) We start with Stuffed Mushrooms and Bruschetta; then share Caesar and Spinach Salads, two pastas, Linguine with Chicken with Pesto and Pine Nuts, and Four Cheese Ravioli with Marinara Sauce; we'll enjoy two entrees, Salmon with Lemon and Herb sauce, and Eggplant Parmesan with Marinara Sauce. Our dessert course is Tiramisu and Warm Apple Crostada. Come hungry!

Opportunities for members

Consider joining a GCR reading or discussion group. These groups can focus on books, film or topics related to Jane Austen. Linda Reinert is organizing a group that will meet at homes in the northwest suburbs. Contact us if you are interested in joining Linda's group or would like to form a group in your area.

Consider joining our Executive Board

Any member in good standing can be nominated for office. Nominating Committee Members are Cathy Feldman, William Phillips, and me. Please mail or email your nominations to us by May 31. Our email address is jasnagcr@sbcglobal.net; you can mail your nomination to the address on this newsletter. The slate will be published in our fall newsletter, in time for our annual September business meeting.



Hats, Horrors, and Hapless Young Heroines

9:00 am Registration, Continental Breakfast and Book Exchange

10:00 am *Coquelicot ribbons instead of green: Bonnets, Books, and Catherine Morland.* JASNA superstar, **Professor Elaine Bander**, member of the Editorial Board of *Persuasions* and Regional Coordinator for Montreal-Quebec City, entices us with this foretaste of her presentation: “Before her move to Chawton in 1809, Jane Austen continually remade her novels, much as she re-trimmed her bonnets, recycling materials to transform old constructions into something new. *Northanger Abbey*, however, is the only one of her pre-Chawton novels to have been published essentially in its original form. Uniquely among her novels, its heroine Catherine Morland is naive while its narrator is quixotic, a formula Austen would not again attempt. Like all of Austen’s novels, however, *Northanger Abbey* is about reading and re-reading. Some readers have mistaken Catherine’s naiveté for stupidity, but in fact, Catherine resists Quixotism, consistently exercising rigorous empiricism in her reading of reality, until Henry drives her to *Northanger Abbey*. There Catherine is led astray not by books but by love.”

11:15 am *Broken promises and broken arches: The Power of Place in Northanger Abbey.* **Dr. Greg Nosan**, Associate Director of Publications at the Art Institute of Chicago, explains: “In *Northanger Abbey*, the dual settings of Bath and the Tilney family’s manor house seem to differ in both style and substance, embodying the opposites of town and country, present and past, public and private, Palladian and Gothic. In this illustrated lecture, we will explore the real environments that Austen’s novel responds to and the fictive ones it conjures into being, including the

neoclassical assembly rooms and terraced crescents of Bath, the sometimes fanciful products of the Gothic revival in late-18th century architecture, and the readable landscapes that surrounded them both. In the process, we’ll investigate the ways in which established notions of aesthetic experience—the picturesque and the sublime, for example—operate in *Northanger Abbey*, assessing the power of place in the slippery world of a novel where very little is as it seems.

12:15 pm Lunch, toast, book exchange, quiz and prizes

1:15 pm “...*My hat, on which...my principal hopes of happiness depend*”: *Jane Austen and the Supremacy of the Bonnet.* Milliner extraordinaire **Laura Whitlock**, hat designer for stage and screen, and lecturer in costume design at DePaul University, loves this quote from Jane Austen’s letter of 27th October 1798. Whitlock comments, “With its glorious trims and trailing ribbons, the bonnet is an enduring symbol of the Regency Era. From humble beginnings the bonnet ‘rose’ in astonishing varieties and ornamentation to be the most dominant and beloved ladies’ head covering of the 19th century. I will trace the bonnet’s glorious ‘rise and fall’ through illustrations, art work, and photographs of period hats. We’ll peek into the millinery wardrobe of a Regency belle to discover her many changes of chapeaux throughout a typical day. And finally, we’ll examine images from film and television adaptations of Austen novels to discover how the bonnet was altered to reflect contemporary tastes. For the ‘Millinery Wardrobe’ section, I will create some reproduction hats and put them on actress and Jane Austen impersonator Debra Ann Miller, who has enthusiastically agreed to be my mannequin.” (Attendees will be able to order hats and bonnets.)

Pride and Prejudice: A Musical

In late February and early March, Chamber Opera Chicago offered the local premiere of *Jane Austen's Pride and Prejudice: A Musical*. The music and lyrics are a collaborative effort by Lindsay Warren Baker and Amanda Jacobs. Attendees at the Chicago AGM in 2008 will remember the tantalizing preview of this work they have been writing and revising for the past several years.

This has been a labor of love for Baker and Jacobs, and it shows. They have incorporated as much of the plot as possible, although the piece doesn't feel rushed. Everyone's favorite lines are there, as are almost all of the characters (I saw the opening night performance on February 27; some of the parts were double cast in subsequent performances). The performers have to be able to manage a kaleidoscope of musical styles. Although a lot of the music has a definite "Broadway sound", there are enticing hints of Mozart, Viennese operetta and Gilbert and Sullivan (and a direct quote from Beethoven), without descending into pastiche. The added Austen-flavored lyrics are cleverly interwoven with the music.

Steven Daigle's energetic production mostly plays the piece for laughs, but there is no lack of drama in the work itself. Darcy's first proposal is a conflict of operatic proportions, and two songs in particular, Elizabeth's "When I Fall in Love" (which becomes an important leitmotif that threads through the piece) and Darcy's "Fine Eyes", are genuinely touching. Victoria Bond conducted the 17-piece orchestra with spirit and warmth.

Not only does Jane Austen appear "above the title" (as they say in Hollywood), she is also a character in the show (played to the hilt by COC Artistic Director Barbara Landis). This solves the chronic problem of most Austen dramatizations: the loss of the narrator's ironic voice (some of the narrative lines are given to the characters as well). We see

Austen reveling in an author's powers of creation (the ecstatic look on Ms. Landis's face when finding herself in the midst of the Netherfield Ball that she conjured up was priceless), then interacting with and becoming emotionally involved with her characters.

One of the virtues of the show is that this is a real ensemble piece. True, the relationship between Elizabeth and Darcy remains central, but almost every character has a moment—or an entire number—to shine. Danielle McCormick-Knox was just what an Elizabeth ought to be: bright and sparkling of both voice and personality, but with great depth of character. Her heartfelt solo in the Pemberley portrait gallery was the emotional high point of the show. Nick Sandys captured both Darcy's *hauteur* and his developing ease and warmth (although his richly-toned voice was stronger in speech than in song).

It is difficult to single out individual performances in such a large cast, but some of the standouts included: the honeyed tenor of Drake Dantzler (Bingley) blending with Sarah McIntyre (Jane)'s sweet soprano in "Isn't She Wonderful?"; Kristin Johnston (Lydia) going to town (or to Brighton, at least) with a chorus line of Dream Soldiers in "I Can't Resist a Redcoat"; Madeline Duffy-Feins (Mary) in a deliciously excruciating solo at the Netherfield Ball; Nancy Wiebe Mazurowski's shimmering high soprano in Miss Bingley's (too few) lines; and James Rank's insinuating (and finely sung) Wickham. Anne Marie Lewis made a meal out of "My Poor Nerves" (what else would Mrs. Bennet's solo be called?), and Alex Honzen's sardonic bass-baritone was perfect for Mr. Bennet's "Silly Girls".

The Atheneum Theater was packed with an appreciative audience. For determined Janeites who can never get enough of *P&P*, this was an exciting opportunity to experience the work anew.

February Lunch

The Parthenon Restaurant served its usual delicious Greek fare in great abundance. Our Panel of members provided an excellent overview of Austen's *Northanger Abbey*, a book many of us tend to rate as not quite up to the "great" Austen novels. Our Moderator led a lively and engaging discussion in which many of the attendees participated. Many thanks to our program chair **Elisabeth Lenckos** for bringing the program elements so neatly together.

Ronnie Jo Sokol pointed out that Austen had an opportunity to revise others of her books but didn't extensively revise *Northanger Abbey*. It was published posthumously as 2 volumes of a 4 volume set which included *Persuasion*. Vol. I takes place in Bath; in Vol. II we come to the Gothic adventure. Ronnie Jo thinks Austen would surely have revised this abrupt transition.

Natalie Goldberg reviewed the varied relationships in the novel. Catherine Morland's mother is more worried that Catherine has "lost her spirits" than that she has "lost her heart." Mrs. Thorpe is "egocentric and social climbing and doesn't understand her children." General Tilney can be described in one word: greed. Mrs. Thorpe and Mrs. Allen talk past each other, the one about children and the other about fashion. They are the model for Isabella and Catherine who also talk past each other. In this "coming of age" novel Catherine "needs to learn how to make distinctions: who is a good parent and a good friend, and who is not." Isabella leaves her alone at the ball and dances with Frederick, even though she has promised James. Eleanor becomes a true friend when she recognizes the near disaster after John Thorpe's lies to General Tilney. Eleanor coming to her rescue, and Catherine writing her back and not

resenting her, show their empathy and understanding for one another.

Jeff Nigro concluded that both parts of *Northanger Abbey* are gothic. We must distinguish what is "pretend scary" from what is "really scary." Where is Catherine in real danger? Even in the Bath scenes Austen has the narrator use "the language of gothic terror"; for example, when Catherine enters the first ball. Having her to the mercy of Mrs. Thorpe and Mrs. Allen may have been influenced by a scene in *The Monk*. Catherine listens to Isabella and Frederick Tilney and knows they are lying. She is in danger in James Thorpe's gig and she is physically restrained from going after the Tilneys to apologize. In many ways Bath is scarier than *Northanger Abbey*.

William Phillips called it "terrorist novel writing." In the gothic novels there are old castles, half ruinous with long corridors, and dead bodies and frightened heroines. Catherine and Isabella talk about the "horrific elements" of Ann Radcliffe's *The Mysteries of Udolpho*. Radcliffe was the greatest influence on *Northanger Abbey*. Their heroines move from "bucolic settings of youthful innocence to glittering spas, where deception and decadence lurk, to scary castles, and eventually return to bucolic settings where the heroes and heroines are united." Radcliffe and Austen can be greatly appreciated for what they said about the economic vulnerability of women in society and the impact of their financial need.

Ronnie Jo led a lively discussion on wide ranging issues, including: What did Henry Tilney see in Catherine? Would the two of them turn into Mr. and Mrs. Bennet in 40 years? If Eleanor was such a good friend, why did she not confide in Catherine that she had a boyfriend? What was the matter with General Tilney, anyway, to turn Catherine out so ignominiously?

Lunch Photos



Panel: Ronnie Jo Sokol, Natalie Goldberg, William Phillips, Jeff Nigro,



Registrars Pat Wieber and Judy Chernick



The 2009 BBC miniseries *Emma*:

Did We Really Need All That Hand-waving?

“Emma Woodhouse was born with the sun shining—to a father who always expected the worst. One day the worst did happen.” Definitely a clever opening line, but does it really top Jane Austen’s: “Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her.” Not for this viewer, but then, I am one of those Austen purists that has to see a very good reason for tampering with the author’s excellent words, and, even though the narrator reads those opening lines with good effect in the voiceover, the backstory that screenwriter Sandy Welch chooses to give us about Emma, Frank Churchill and Jane Fairfax (that their mothers died when they were children) seems unnecessary and out of place. One might suppose it’s there for the benefit of viewers who haven’t read the novel, setting up an explanation for the characters’ later behavior, but it distracts from what is, after all, Emma’s story, and takes away some of the mystery.

I must confess that I found myself feeling dissatisfied with the first episode, finding Romola Garai as Emma and Jonny Lee Miller as Mr. Knightley too close in real chronological age (27-1/2 and 37) and appearance, (even though she looks older), to create the necessary tension as they should as Emma and Mr. Knightley. I like Jonny Lee Miller (even though I couldn’t erase the thought of his marriage to Angelina Jolie, when she wrote his name on her white shirt in her blood at their wedding). He’s nice-looking, pleasant and a good actor, but in the first episode, just didn’t have enough gravitas to carry off the

part, so it seemed we were watching equals sparring, not a young woman being scolded by an older man. The first sight of Emma in a white dress and curls was silly. Attempting to create a picture of her as a young girl, when she isn’t, didn’t work; her face is too old, and then she wore the same dress at her sister’s wedding, which one assumes took place some little time later. What were they thinking? Then, there was all that hand-waving . . . would a young woman in Emma’s position have behaved in such an indecorous way? This would not have been appropriate for a cultured young woman of her day and I found the almost constant hand-waving and facial contortions of the first long episode annoying, so I was prepared to find this adaptation of *Emma* one of the less satisfactory ones. But more on that later.

The other characters are almost flawlessly played by actors who know what they are about. The wonderful Sir Michael Gambon is marvelous as Mr. Woodhouse, one of the best performances I’ve seen. Often, Mr. Woodhouse seems a selfish, egocentric old man and I don’t find him amusing, as many do, but irritating. This performance brings out the humor I’m sure Jane Austen intended. However, I find the modernization and addition of lines like his comment after Miss Taylor’s wedding when the children are eating cake, unnecessary, even while funny and true: “Cake is not good for them. Makes them so excited.” Today’s screenwriters can’t resist tampering with the master . . .

Jodhi May’s Miss Taylor/Mrs. Weston is excellent and, for once, the right age. Casting directors often forget that she is a woman young enough to have a child and the part is taken by someone heavier and approaching middle-age. Frank Churchill remarks that he had expected someone older and he finds a young attractive



Left to right: Mr. Woodhouse (Sir Michael Gambon); Emma (Romola Garai); Mr. Knightley (Jonny Lee Miller).

woman, which she should be. Louise Dylan's Harriet Smith is perfect, with just the right amount of silliness and gullibility, a willing foil for Emma, but with a little more sensitivity than is often displayed. Tamsin Greig does a fine job as Miss Bates, less annoying than usual, probably because she does not prattle on as is usually the case with actresses in this part. Some reviewers found this a fault of the director and screenwriter, and it well may be, but for the viewer, it was probably a welcome relief. She is in the novel to show us the state of unmarried women in Jane Austen's day; perhaps making her so ridiculous often lets us lose sight of that fact.

The Eltons are marvelously ridiculous. Augusta Elton is well-played by Christina Cole, fresh from her triumph as Caroline Bingley in *Lost in Austen*. The close-ups on her face as she announces she will take over everything and every event in Highbury make for excellent theater. Mr. Elton is, as someone remarked at a discussion I attended, "mad, bad and dashing" (great line—wish I had said it myself), quite the Byronic hero, handsomer and more virile than the usual Mr. Eltons, but just as greedy, a quite interesting casting.

Jane Fairfax is pretty and insipid, as most actresses playing her part tend to be and one wonders, as always, what attracted Frank Churchill to her in the first place. Will he cheat on her? Rupert Evans is a superb Frank Churchill, with just the right amount of snarfulness, flirting, teasing, making catty comments (can men be catty?), lying, being hateful to Jane (why would she want him?), being an ungrateful sot. All in all, the casting director did an excellent job.

The houses, gardens, scenery in general, are superb, and, as always in these BBC productions, glorious to look at. The choreography is excellent, the music and color adding a great deal to the production. Costuming was somewhat underwhelming, in that Emma always looked somewhat messy in her day-to-day wear: drab, wrinkled, not dressed as someone aware of her position, (as her language and behavior indicate she is), would have dressed, bonnets rather masculine in style. Even at the ball, she did not look as well as some others did.

And that brings me to my conclusion. As I mentioned earlier, after Episode One, I was prepared not to like this production, and then found myself being drawn in. The last two episodes improved, or perhaps I began to like Jonny Lee Miller more as Mr. Knightley. He improved in gravitas, grew into his part, and Emma, in the scene after Mr. and Mrs. Elton came to visit and she raged off, talking to herself, ending by flopping on her bed (an excellent scene), became more likeable. But it was in the scene at the ball, the scene in which Emma and Mr. Knightley dance together, (the most romantic scene in the film), that the viewer falls under the spell of the piece, believes in the romance, sees them falling in love with each other, or realizing that they are, and realizes that this production is, after all, very good indeed. Angelina, eat your heart out.

Austen at the Morgan Library

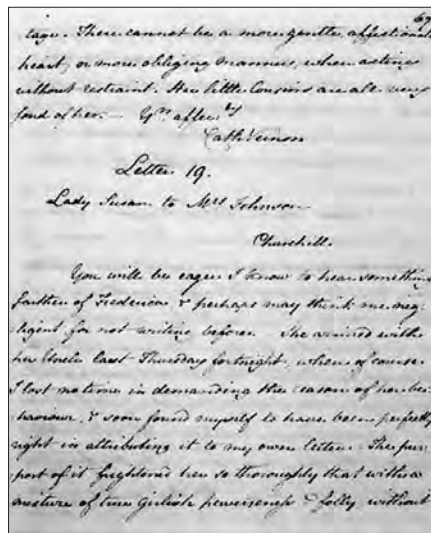
The late Jo Modert was a member of our region. In 1990 her *Jane Austen's Manuscript Letters in Facsimile: Reproductions of Every Known Extant Letter, Fragment, and Autograph Copy, with an Annotated List of All Known Letters* was published. She dedicated it to the Jane Austen Society of North America "with affection and gratitude." Several of the letters reproduced in Jo's book are in the collection of the Morgan Library, at 36th Street and Madison Avenue in New York City. For the past four months they, and other Austen-related materials, were on display at the Library.

What is it that makes seeing the actual handwriting on the paper so remarkable? We are all familiar with the neat writing, the even lines; why we can actually write something ourselves in the Austen font, if we avail ourselves of the Internet. Just search "Jane Austen font." But there is something special about the original letters.

In the earliest on display Austen writes from Steventon of the subscription library and of her family "who are great Novel-readers & not ashamed of being so" (12/18–19/1798). She writes from Bath "My Cloak is come home, & here follows the pattern of its lace," with a sketch of it (6/2/1799). To Cassandra at Godmersham Park she declares, "I have now attained the true art of letter-writing, which we are always told, is to express on paper exactly what one would say to the same person by word of mouth; I have been talking to you almost as fast as I could the whole of this letter," (1/3-5/1801). There's spruce beer brewing in Southampton; "I am extremely foolish in writing all this unnecessary stuff, when I have so many matters to write about, that my paper will hardly hold it all. Little Matters they are to be sure, but highly important," (12/9/1808). She writes

of the paintings at the London exhibitions (5/24/1813). She calls her publisher John Murray "a Rogue of course, but a civil one," (10/17–18/1815). We see a draft of a letter to Frances Talbot, the Countess of Morley, thanking her for her praise of *Emma* (12/31/1815), and the backwards letter written to niece Cassandra Austen "Ym raed Yssac" from "Ruoy Etanoitceffa Tnua" (1/8/1817). We're informed that sister Cassandra destroyed some of Austen's letters and there is much speculation over the reason. So, one wonders, what was in the cut-out gap, "Edward is quite []" that Austen wrote about her brother the day after she read Byron's "the Corsair, mended my petticoat, & have nothing else to do," (3/5–8/1814). There were more letters. But not only letters.

A "fair copy" beautifully transcribed about 1805–1809, judging by two watermarked



Lady Susan

pages, from the earlier written *Lady Susan* was displayed so we can see both sides of the pages. A portion of the rough draft of the manuscript of *The Watsons* bears an 1803 watermark.

There was Austen's 1807 personal accounts statement where she lists her expenditures for clothes, washing (laundering of clothes), letters and parcels. Another list was profits from her novels.

Austen's 1816 "Plan of a novel" is described as "clichés & ludicrous plot

points suggested by Family members, friends & acquaintances” identified in the margins. There we find, among others, Mary Cooke and Fanny Knight.

Among the books in the exhibit was a volume of William Cowper’s Poems inscribed (6/20/1808) as “the Gift of her Aunt Jane to Fanny Cath: Austen.” There were first editions of the novels, including *Emma* in 3 volumes that initially sold for £1.15 which the exhibit notes state was “more than double the average weekly wage of an agricultural laborer.” (In 2008 a first edition of *Emma* was sold at auction at Bonham’s London for £180,000, then the equivalent of about \$353,000.)

Illustrations of later editions of the novels were included: by Isabel Bishop, Charles Brock, Christiana Hammond and Hugh Thompson. But most stunning were the bright hand-colored etchings/caricatures done in Austen’s time: those of George Cruikshank, James Gillray and Thomas Rowlandson.



Tales of Wonder!

Gillray was most splendidly represented. In “Tales of Wonder” (1802) we see three ladies reading the favorite book of *Northanger Abbey*’s John Thorpe, *The Monk*, quite salacious and horrifying.

Gillray calls it an “attempt to describe the Effects of the Sublime & Wonderful.” His caricatures are as merciless as they are gorgeous: frugal King George III eating an egg, the Prince of Wales called a voluptuary, William Pitt the Younger and Napoleon carving up the world in the form of a plum pudding, and more.

From Sir Walter Scott’s Journal entry of 4/14/1832 we learn that he read *Pride and Prejudice* for the 3rd time. William Butler Yeats wrote in a 1920 letter that he “read all of Miss Austen in America with great satisfaction.” Vladimir Nabokov’s lecture notes on *Mansfield Park* show in detail the novel’s structure and chronology, as Nabokov outlined them.

There was the letter to Austen from James Stanier Clarke, librarian to the Prince of Wales, with more than a hint: “It is certainly not *incumbent* on you to dedicate your work now in the Press to His Royal Highness: but if you wish to do the Regent that honour. . . I am happy to send you that permission. . . The Regent has read and admired all your publications,” (11/16/15). The dedication of *Emma* ensued.

The letter which was most affecting is Cassandra’s to their niece Fanny Knight describing Austen’s death (7/20/1817). We have seen it referred to often, and read it in *Jane Austen’s Letters*, collected and edited by Deirdre Le Faye. But there is a special poignancy in seeing the actual paper and the ink applied to it. “She did love you most sincerely, & never shall I forget the proofs of love you gave her during her illness in writing those kind, amusing letters. . . I have lost a treasure, such a Sister, such a friend as never can have been surpassed,—She was the sun of my life, the gilder of every pleasure, the soother of every sorrow, I had not a thought concealed from her, & it is as if I had lost a part of myself.”

LETTER FROM CHICAGO
JASNA-GCR
Elsie G. Holzwarth
1410 East 55th Street
Chicago, IL 60615-5409

Saturday April 24
Annual Gala

Calendar

- April 24** Annual Gala, Maggiano's Banquet Room, 111 West Grand, Chicago, IL 9:00 a.m.—3:00 p.m. *Hats, Horrors and Hapless Young Heroines*. Continental breakfast, lunch, book exchange, quiz and prizes
- July 10-11** Jane Austen Festival, Historic Locust Grove, Louisville, KY, sponsored by the Greater Louisville Region of JASNA, www.jasnalouisville.com
- September 26** *Jane Austen in the 'hood': A visual tour around Austen's London characters*. PowerPoint presentation by member Sue Forgue, webmaster of the research website, The Regency Encyclopedia. (User ID: JAScholar, Password: Academia, both case sensitive.) Free and open to the public. Evanston Public Library, 1703 Orrington Ave., Evanston. 2:30 p.m. to 4:30 p.m.

Our website is www.jasnachicago.org