



The Jane Austen Times



The Jane Austen Society of North America
Puget Sound Region

*Imagination is everything—
Miss Jane Austen.*

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From the JASNA NY Metro Region:

We are delighted to report that a short story by our own, New York Metropolitan Region's, Elsa Solender has been chosen by the novelist, Sara Waters, to receive one of the two Runners-Up prizes in the Jane Austen Short Story Award competition sponsored by Chawton House Library.

Elsa's story, "Second Thoughts," was chosen from more than 300 contest entries from four continents which were judged anonymously -- no authors' names were on manuscripts. We can't wait to read the story when it is published in October in a volume of the top 20 stories.

Elsa became a member of JASNA at its inception. She is a past president of our parent organization, and a former regional coordinator of this region. Most recently, she graciously interviewed Amanda Root - brilliantly. She is also a personal friend and we are very proud of her.

Nili Olay & Jerry Vetowich
JASNA - NY Metro Region

Philadelphia AGM is sold out

The AGM has reached its full capacity. The registration process has been completed, and confirmations have been sent to registrants. Registrations received after the AGM sold out were placed on a wait list, and those wait listed have been notified of their status. Members on the wait list will be notified as cancellations occur.



NEXT MEETING:
August 9, 2 PM
Carolyn Kine
513 Rosario Avenue N.E.
Renton, WA
425-277-8531

See you there!!

Please note there has been a change in location.

Here are the directions to the home of Carolyn Kine, 513 Rosario Avenue N.E.; Renton, WA. 98059. Telephone: (425) 277-8531:

Take Hwy. I-405 heading South. Get off on Exit 4, as though you are heading to Renton Technical College. Turn left at the first stoplight at the bottom of the hill, which says N.E. 3rd Street. N.E. 3rd Street becomes N.E. 4th Street as you drive up the hill, heading East towards the mountains. Rosario Avenue is about 2.5 miles from the bottom of the hill, and it's on the left-hand side of N.E. 4th, just after you cross Nile Avenue. Look for a stonewall with a tree logo and the development's name "Windwood."

If you're heading North on I-405, take Exit 4. Follow the Bronson Way sign, and loop around under I-405. Turn right, and at the stoplight on N.E. 3rd Street, turn right again and follow the sign which directs you up the hill to Renton Technical College.

At the August Meeting, Chapter Member Lynn Hogan will speak on "Symbolism in Jane Austen."

June Meeting

Our guest speaker was John Michael Lange of John Michael Lange Fine Books. Mr. Lange's store in Ballard deals in old books, manuscripts, documents, autographs, artwork, and other printed materials.

Mr. Lange said there were several different reasons for collecting. Some people collect books to read, other collect them to serve as "wallpaper." The only reason he actively discourages is collecting as an investment. He advises people to buy what they like, not what they think will appreciate in price.

Mr. Lange suggested that, for someone interested in collecting Jane Austen novels, there are several ways they can go about it. One is to collect only limited editions, If that proves too expensive, there are also

heritage press editions, which are similar but not as limited a print run. It is also possible to collect illustrated editions of Jane Austen's novels. Some people collect novels for their bindings. A nice collection can be made of early American and foreign editions. One can also collect facsimile editions or critical editions (such as the Oxford University Press editions). Or, branching out slightly, one can collect association copies, such as books written by Jane Austen's nieces and nephews.

John Michael Lange Fine Books
5416 - 20th Ave NW
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Book Reviews

From Chapter member Anne Repass:

Here's a note from an East Coast friend about yet another Jane Austen sequel. Given the author I think it might be fun.

Hi-
Been meaning to write all you Jane Austen fans-- just finished a rather strange book by ("Thorn Birds" author) Colleen McCullough called "The Independence of Miss Mary Bennet," the middle daughter in Pride and Prejudice- set 20 years later in 1813. She is in her late 30's and "free" at last when her silly mother dies. Sister Jane has a trillion kids by Charles Bingley, Elizabeth (Lizzy) has an unhappy (!) marriage and five kids with cold Mr. Darcy, Kitty is widowed and Lydia is a drunken whore... oh me oh my. I didn't love it, but stayed the course.

--submitted by Anne Repass

What Would Jane Austen Do? by Laurie Brown – A Review

May 25, 2009 by [Laurel Ann](#)

This time travel romance novel has a great hook in the title – Jane Austen's name, and we all know that it caught your attention, cuz, you're reading my review!

When an author sets out to 'entrap' (or more kindly stated) 'entice' us into noticing their book over all of the other thousands of books published each year by choosing a catchy title, it's called clever marketing. Add

to that, a provocative cover sporting a set of six-pack abs that we hoped we might find under Mr. Darcy's wet shirt, and the façade of a Regency manor house a la Pemberley, and you know that they have really pulled out all the stops to make a sale. Let's hope they can deliver the goods. After all, if the author was in doubt at any point in writing their story, all they had to do for a solution was to ask what Jane Austen would do, right?

Heroine Eleanor Pottinger is a costume designer from Los Angeles who arrives in Hampshire, England for Regency Week jetlagged and downtrodden after being unceremoniously dumped by her boyfriend. She has booked her accommodations at Twixton Manor Inn, an eighteenth-century grand manor house converted into a hotel whose staff has lost her reservation and must put her up in the only room left available – the haunted one that they never use. Undaunted, Eleanor just wants sleep and does not care if she shares it with anyone, spectral or otherwise. When the two ghostly sisters Mina and Deirdre materialize to haunt her, she strikes a bargain with them to travel back to Regency times to thwart a deadly duel that kills their brother Teddy if they will in turn introduce her to their neighbor, her favorite author Jane Austen. Eleanor awakens in 1814 to meet the sisters and their family living at Twixton Manor with a house full of guests including hunky rake Lord Shermont, an agent for the crown who is secretly hunting for a Napoleonic spy among them. Eleanor quickly becomes his chief suspect. Motivated to meet Jane Austen, Eleanor engages in a week of social activities to discover which of the sister's honor will be compromised provoking Teddy into duel with Shermont. Somehow she must figure out how to alter history and avert the deed and save his life. As a twenty-first century woman, Eleanor struggles with the Regency lifestyle and often asks herself "*what would Jane Austen do?*" in the same situation which works beautifully until romance gets in the way as she is courted by Teddy and the known womanizer Lord Shermont. Questioning their motives may be the key to her unraveling the mystery and discovering if she has fallen in love with a spy or an Austen-esque hero.

Author Laurie Brown has pulled together elements of several genres – historical romance, spy thriller, time travel, and Jane Austen – in an ambitious endeavour. The plot moved very quickly and was evenly paced. Contrary to scandalous rumor, I do enjoy historical romance novels, which *What Would Jane Austen Do?* would qualify. I have two requirements in my romance reading that this novel satisfied; — that the characters are believable and the plot has substance. I enjoyed traveling back in time with Eleanor, meeting Lord Shermont and of course encountering Jane Austen. Who wouldn't? Brown obviously researched her Regency history and has read Austen's novels quoting characters and scenes (though I must correct her reference to Knightley criticizing Emma Woodhouse after the picnic at Boxhill where she had treated Jane so badly! It was Miss Bates who was abused not Jane Fairfax.). Taken as a fun and frothy summer read, I have

very few quibbles. However, when an author chooses to use Jane Austen or her characters that ups the ante in my book, and the standards are raised. Unfortunately, the opportunity to distinguish the present and the past with language nuances was missed as modern words such as Tarzan, yummy, omigod leaked in to the Regency world, and misnomers such as Arabian thoroughbred was used to describe Lord Shermont's horse. Additionally, at times I would like to have rested and discovered more about characters and their motivations, which was Austen's forte. In the end, I knew very little about the heroine and hero's inner thinking and felt the plot skipped past moments to elaborate and reflect just a bit more. The author did however supply the requisite Austen-esque heroine transformation and happily-ever-after ending, which Jane would have chosen to wrap-up more swiftly with far less effusion. In the end, was I entrapped by Jane Austen's name into reading this novel? You betcha! Do I have any regrets? Like Austen's character Emma Woodhouse, in this instance "*I would much rather have been merry than wise.*"

4 out of 5 Regency Stars

What Would Jane Austen Do?, by Laurie Brown
Sourcebooks Casablanca, Naperville, IL (2009)
Mass market paperback, (352) pages
ISBN: 978-1402218316

[Austenprose -
http://austenprose.wordpress.com/2009/05/25/what-would-jane-austen-do-by-laurie-brown--a-review/](http://austenprose.wordpress.com/2009/05/25/what-would-jane-austen-do-by-laurie-brown--a-review/)

From The Times
March 28, 2009

Jane's Fame: How Jane Austen Conquered the World by Claire Harman

The Times review by John Sutherland

If Claire Harman's pleasingly unstuffy chronicle of Jane Austen's reputation tells us anything it is that the "Lady", as she titled herself, who wrote *Pride and Prejudice* has come an awfully long way since 1813. It is in the past 20 years, Harman suggests, that Jane Austen has "conquered the world". She is no longer a writer; she is a phenomenon.

Thirty years ago an American professor, Warren Roberts, published a monograph entitled *Jane Austen and the French Revolution*. It was met with uproarious mirth. If a person knew anything about Austen it was that she never mentions the French Revolution. The New

Statesman ran a competition inviting similarly ludicrous combinations: E. M. Forster and Bodybuilding, etc.

Professor Roberts was, however, making a serious point. We repress things that are so important to us that we dare not be conscious of them. Freud 101. The French Revolution was Jane Austen's elephant in the room.

Nowadays, to go boldly into areas into that even Harman is occasionally reluctant to probe, we are much interested in a different pachyderm in the Austen room. What, over the past couple of months, has been the most looked-at item of Austeniana? With A-level exams coming up, you might guess the Penguin Classics *Pride and Prejudice*, or possibly the DVD of that delightful skit *Lost in Austen*.

Wrong. It's *Porn and Penetration*: a "knockoff", as the porn and penetration trade calls them. Mr Google will find it for you in seconds, flagging the tens of thousands of hits that the video has received. By the blood-curdling standards of contemporary pornography P&P is harmless burlesque. A troupe of actors in high Regency dress do a series of scenes that, at first sight, look exactly like those of any Andrew Davies screen adaptation. But then they go a tiny step farther. Only one scene, involving Elizabeth Bennet and a billiard table, veers into the mildly distasteful.

Don't expect a learned monograph entitled *Jane Austen and Copulation*, even from the dry highlands of US academia. But the point being made by the saucy makers of *Porn and Penetration* is the same as that made by the unsaucy Professor Roberts, namely that the missing bits are what fascinate us most in Austen.

All six novels are about the rocky road to a young woman's happy marriage. Seducers lie everywhere in ambush: Frederick Tilney, George Wickham, John Willoughby, Frank Churchill, William Elliot: predators all. But the novels are, on the face of it, wholly uncarnal. The nearest we get to a sex scene is when Willoughby (sly devil) fingers Marianne Dashwood's sprained ankle with rather more interest than the injured limb might be thought to require.

In the background of the narratives, of course, the prurient ear can usually detect some suspicious rustling. "Coltish" Lydia Bennet, we surmise, is bonking everything in a red coat in the garrison town of Meryton.

But Miss Austen primly averts her eyes and keeps narrative attention focused on the teacups at Longbourn.

It infuriates some readers. "Narrow gutted spinster," D. H. Lawrence snarled. A novelist whose thighs were so firmly clamped could never open herself to life.

But was she little Miss Prim? There was controversy in the TLS recently about the passage in *Mansfield Park* in which Mary Crawford recalls: "Certainly, my home at my uncle's brought me acquainted with a circle of admirals. Of Rears and Vices I saw enough. Now do not be suspecting me of a pun, I entreat."

The surface pun is on "Vices" but it's hard to think that a woman as smart as Jane Austen, with brothers serving in the rum-bum-and-lash 18th-century Navy, with a father who (despite his dog collar) was broad-minded enough to let his daughters read *Tom Jones*, would be unaware of the other, deeper, dirtier double entendre.

Andrew Davies, Ang Lee and - most graphically - Patricia Rozema, in the film of *Mansfield Park*, insert the explicit sex they believe that Austen left implicit. In Lee's *Sense and Sensibility* it is made crystal clear that Marianne has surrendered her pearl-without-price to lustful Willoughby. Did Frank Churchill seduce Jane Fairfax at Weymouth? Modern readers think so.

Austen is to fiction what Elizabeth I is to the throne of England: a virgin queen. But did she not have sexual longings? The film *Becoming Jane* ponders that question with much heaving of the bosom. Why did Jane remain single: to preserve herself for fiction? Or was she Sapphic by preference? Why, after her sister's death, did Cassandra burn all their private papers? Jane and Cassandra shared a double bed. And what else?

Harman makes the point that Austen is the only author in the English language universally known by her first name. "Jane" is no longer merely a great author; she is a brand. Harman suggests that the name should have one of those superscript "TM" marks attached to it.

How did JaneTM conquer the world? It's a relatively recent phenomenon. As Harman observes, there were periods in which even *Pride and Prejudice* fell out of print.

Harman locates two moments when Austen's reputation took off. The first was in the 1890s, when, among many other cults and secret societies, "Austenolatry" became

fashionable among the cognoscenti. These cultists lit the "Janeite" fuse.

The second is the chick-lit boom of the 1990s. Austen was Mills & Boon repackaged for the new, savvy, female youth market who, unlike their predecessors, had higher education. Jane went nova alongside Sex and the City, the movie Clueless and Bridget Jones's Diary. The chicks did it.

The guys needn't despair. After they've stopped eyeing Porn and Penetration they may be interested in another piece of Austeniana, published this month: *Pride and Prejudice and Zombies*, by Seth Grahame-Smith. And, booktrade rumour has it, *Pride and Predator* is coming. Jane Austenegger? So crazy it might just work.

John Sutherland's books include *So You Think You Know Jane Austen?* - written with Deirdre Le Faye

Jane's Fame: How Jane Austen Conquered the World by Claire Harman

Canongate, £20 [Buy the book](#)

http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/books/non-fiction/article5986098.ece

Bright Star Movie Review

Cannes film festival review: Bright Star is Jane Campion at her best

Jane Campion puts herself in line for her second Palme d'Or with this heartfelt and beautifully photographed story of the doomed love affair between John Keats and Fanny Brawne.

Jane Campion has put herself in line for her second Palme d'Or here at the Cannes film festival with a film which I think could be the best of her career; an affecting and deeply considered study of the last years in the short life of John Keats, and the ecstasy of loss which suffuses his love affair with Fanny Brawne ? a love thwarted not due to illness, but to a pernicious web of money worries, social scruples and irrelevant male loyalties.

Campion brings to this story an unfashionable, unapologetic reverence for romance and romantic love, and she responds to Keats's life and work with intelligence and grace. Any movie about a romantic poet has to be careful how glowingly it depicts the great outdoors but this film looks unselfconsciously beautiful, and Campion and her cinematographer Greig Fraser never harangue the audience with their images. Poets, like musicians, need silence above all, and much of the film is played out in a deeply quiet calm.

Ben Whishaw plays Keats with a welcome restraint and Abbie Cornish is excellent as Fanny, the young woman from a neighbouring family in what, in 1818, is the wild north London countryside. It is to be the scene of a tragic pastoral. As her affection for Keats deepens, she finds herself in a love duel with Keats's friend and fellow poet: a Scot by the name of Mr Brown ? a man dressed by Campion (a little excessively) in tartan trews and matching waistcoat, and so abrupt, maladroit, gloweringly passionate and resentful that his first name might as well be Gordon. He is played, with a reasonable Scottish accent, by the American actor Paul Schneider; Whishaw himself softens Keats's legendary cockney.

Of course, Brown is himself a little in love with Keats, and resents this young woman taking his friend away from their happy bachelor intimacy. But the dispute between Fanny and Mr Brown isn't simply between female and male love, it is between matrimony and vocation, between mere life and high art. As Brown sees it, love does not exalt poetry, it kills it. If Keats marries, he will have to toil in some banal profession with no time or energy left for writing.

There is a genuine spiritual dimension in the love imagined by Campion for Keats and Fanny: a love which fires Keats's work while threatening, as he and his friends fear it, to consume his life. As played by Cornish and Whishaw, their tenderness has at first the intimacy of cousins, then of outright lovers, and their first (and only) kiss is as intense as they come. Keats has no money to propose? this hesitation has its own delicious erotic charge? but then his terrible illness comes along, making living in an ecstatic present impossible. It is to trigger a protective panic among Keats's fellowship of male supporters and yea-saying critics. They club together to send him to those sunny Italian climes which will protect his health; there is only enough money for one ticket and Keats, in any case, foolishly fears marrying Fanny only to make her a widow. They must make an agonised farewell.

This heartfelt film has a nobility of its own; it draws you irresistibly into its world, and it might even trigger a new interest in Keats to match the sales of Jane Austen.

Peter Bradshaw is the Guardian's film critic.
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Sense and Sensibility and Sea Monsters

Author: **Jane Austen and Ben Winters**

ISBN: **9781594744426**

Dimensions (inches): **5 1/4 x 8**

of Pages: **344**

Published Date: **09.15.2009**

Price: **\$12.95**

Temporarily Out of Stock

Overview

This book is available for pre-order at the following locations:

[Amazon](#)

[Barnes & Noble](#)

[Borders](#)

[At your local independent bookstore via IndieBound](#)

From Quirk Books—publisher of the *New York Times* Best Seller *Pride and Prejudice and Zombies*—comes a new tale of romance, heartbreak, and tentacled mayhem!

Sense and Sensibility and Sea Monsters expands the original text of the beloved Jane Austen novel with all-new scenes of giant lobsters, rampaging octopi, two-headed sea serpents, and other biological monstrosities. As our story opens, the Dashwood sisters are evicted from their childhood home and sent to live on a mysterious island full of savage creatures and dark secrets. While sensible Elinor falls in love with Edward Ferrars, her romantic sister Marianne is courted by both the handsome Willoughby and the hideous man-monster Colonel Brandon. Can the Dashwood sisters triumph over meddling matriarchs and unscrupulous rogues to find true love? Or will they fall prey to the tentacles that are forever snapping at their heels? This masterful portrait of Regency England blends Jane Austen's biting social commentary with ultraviolent depictions of sea monsters biting. It's survival of the fittest—and only the swiftest swimmers will find true love!

JANE AUSTEN is coauthor of the *New York Times* best seller *Pride and Prejudice and Zombies*,

which has been translated into 17 languages and optioned to become a major motion picture. She died in 1817.

BEN H. WINTERS is a writer based in Brooklyn.

Mystery Jane Austen suitor who sparked rift with sister named

A new biography of Jane Austen claims to have identified Dr Samuel Blackall as the mystery suitor who broke the novelist's heart and sparked a rift with her sister.

By Matthew Moore

Published: 3:17PM BST 25 May 2009

Jane Austen: Mystery suitor who sparked rift with sister named Photo: Getty Images;Bettmann/Corbis

Although Austen never married, the emotional warmth of her romantic novels has always fed speculation about her private passions.

The 2007 film *Becoming Jane* explored her youthful flirtation with a handsome Irishman named Tom Lefroy who – it is suggested – was the inspiration for the rugged Mr Darcy in *Pride and Prejudice*.

But now a literary historian claims that her true love was a clergyman named Dr Samuel Blackall, who first caught Austen's attention in 1798 when he was a guest of their mutual friends, the Lefroys.

According to Dr Andrew Norman, Dr Blackall's letters to friends disclose his wish to pursue a courtship with the young author, but his uncertainty was treated as a snub by Austen.

"There seems no likelihood of his coming into Hampshire this Christmas, and it is therefore most probably that our indifference will soon be mutual, unless his regard, which appeared to spring from knowing nothing of me at first, is best supported by never seeing me," she wrote to her sister Cassandra.

Four years later, though, the couple renewed their relationship after a chance meeting in the market town of Totnes, Devon.

"Nothing else was heard until Jane and her parents went down to the South Devon coast in 1802. Here we know she met and fell in love with an unknown clergyman, who was visiting his brother who was working in the town as a doctor," said Dr Norman, who has previously published biographies of Arthur Conan Doyle, TE Lawrence and Sir Francis Drake.

"I looked all over the place and found a Dr John Blackall registered in Totnes – he turned out to be Samuel's brother."

Few of Austen's letters between 1801 and 1804 survive, making corroboration of the relationship difficult. But Dr Norman says that Austen's novels and poems from around this time support the Blackall theory – and suggest that the author and her sister Cassandra were driven apart as they battled for his affections.

He believes that Austen's 1804 book *The Watsons*, about a woman's love affair that was destroyed by a sister with "no faith, no honour, no scruples, if she can promote her own advantage" was based on their dispute.

Further evidence comes from an 1807 poem titled *Miss Austen (Cassandra)*, which contains these lines on love: "It is the cause of many woes/ It swells the eyes and reds the nose/ And very often changes those/ Who once were friends to bitter foes."

The Jane Austen Society said new theories about the novelist's relationships were "always exciting... because it gives more depth to her life."

Jane Austen: *An Unrequited Love* is published by The History Press.

<http://www.telegraph.co.uk/culture/books/booknews/5382841/Mystery-Jane-Austen-suitor-who-sparked-rift-with-sister-named.html>



BBC eyes 'Emma,' 'Cranford' sequel

Company to co-produce mini, 'Masterpiece'

By [JON WEISMAN](#)

BBC Worldwide is co-producing a new "Emma" miniseries and a sequel to Judi Dench starrer "Cranford" for PBS' "Masterpiece Classic" in early 2010.

PBS affiliate WGBH has also acquired three BBC productions, including a remake of "The 39 Steps," to air on "Masterpiece."

Romola Garai ("Atonement") stars in "Emma," which WGBH will co-produce and air in four hourlong parts. Cast also includes Michael Gambon and Jonny Lee Miller (who is appearing in an October "Masterpiece" project, "Endgame"). Sandy Welch ("Jane Eyre") wrote the adaptation.

For "Cranford 2," to be presented in two hourlong installments, Judi Dench, Imelda Staunton, Francesca Annis and Eileen Atkins are resuming their roles from the Emmy-nommed original. New additions to the cast include Jonathan Pryce, Tim Curry and Tom Hiddleston ("Wallender").

Heidi Thomas, writer of the original adaptation, will pen the sequel.

"The 39 Steps" stars Rupert Penry Jones ("MI-5") in the lead role originated onscreen by Robert Donat in 1935. In addition, WGBH nabbed "Sharpe's Peril" and "Sharpe's Challenge," each consisting of two 90-minute parts starring Sean Bean and shot entirely in India.

BBC and WGBH are also teaming on the 90-minute "Framed," an adaptation of Frank Cottrell Boyce's children's novel, and the two-part "Small Island," based on Andrea Levy's 2004 novel about an ambitious Jamaican woman in post-WWII London. Naomie Harris ("Pirates of the Caribbean") will star in the latter.

Read the full article at:

<http://www.variety.com/article/VR1118005398.html>

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http://www.variety.com/index.asp?layout=print_story&articleid=VR1118005398&categoryid=1237

Posted: Thurs., Jun. 25, 2009, 8:00pm PT



A chance to step back in time 200 years to the era of Jane Austen....

*You are invited to attend a glorious Regency Ball
hosted by Mr. & Mrs. Fitzwilliam Darcy at the Great House
in Chawton, England on Friday the 3rd of July*

This is a once in a lifetime experience, an intimate truly authentic evening in the house that belonged to Jane's brother, Edward Austen Knight, and where the family entertained and danced. A perfect setting for an 18th century evening, guests will enter the world of Elizabeth and Darcy.

There will be a sumptuous Regency supper, with dishes prepared by Chef Cyrille Pannier, of the Four Seasons Hotel Hampshire. Pannier is an expert on 18th-century food and will use recipes from the Chawton House Library collection. The supper will be served on the magnificent mahogany table at which Jane and her family dined. Edward Austen Knight's silver will be on display as will the dinner service which Jane helped her brother choose.

Walking by candlelight through rooms adorned with flowers, gossamer swags and ostrich feathers, guests will enter the world of Elizabeth Bennet and Darcy. Those unfamiliar with cotillions, quadrilles and country dances will be guided by professional Regency dancers prior to and during the Ball. There will be much to see and do during the evening with music, singing and words of the Regency period, with a rare opportunity to view Edward Austen's suit and the Library's Jane Austen manuscript.

Guests will meet and be invited to dance with the Darcy's (in the form of actors David Rintoul and Elizabeth Garvie) as well as direct descendents of Edward Austen Knight.

The days before and after the Ball the guests can immerse themselves in the world of the Austen's – private visits, lunches, talks, walks and entertainments have been arranged at the houses and places in Hampshire that the family knew well and loved. A once in a lifetime opportunity!

All this is included in the ticket price of \$5,000 available from Chawton House Library: 44 (0) 1420 541010 or email: susie.grandfield@chawton.net

(ed. Note: Although this event is over, I thought members would enjoy reading the description. It does make the AGM seem affordable)