

*Dear JASNA Members,*

How do we feel about inviting you to visit Washington, DC, for the 2016 AGM?

*“A man,” said he, “must have a very good opinion of himself when he asks people to leave their own fireside, and encounter such a day as this, for the sake of coming to see him.”*

We do have a very good opinion of the attractions of our city, and we expect that you will experience such beautiful autumn days as will make your visit most memorable. We are confident that the AGM speakers, special-interest sessions, tours, and optional events will make you want to be nowhere but here. Could John Knightley resist the lure of *Emma at 200: “No One But Herself”*? Surely not!

This brochure provides an overview of the AGM offerings. Additional details, photos, and tips, as well as a link to the online registration system, are available on our website, <http://jasna.org/agms/washingtondc/>.

We eagerly await *“the bustle and joy of such an arrival, the many to be talked to, welcomed, encouraged, and variously dispersed and disposed of...”*

*Your Friends in the  
Washington, DC, Metropolitan Region*

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## CONFERENCE SCHEDULE

### Wednesday, October 19

11:30 a.m. to 6:00 p.m.	Registration Open
12:00 p.m. to 9:30 p.m.	Tours *
12:30 p.m. to 1:30 p.m.	Special Event: Dining with Jane Austen *
2:00 p.m. to 3:00 p.m.	Special Event: History of Sugar & Dessert *
4:00 p.m. to 4:30 p.m.	Sp. Session: JASNA Tours of England
4:30 p.m. to 5:30 p.m.	Sp. Session: International Visitor Program
6:30 p.m. to 7:00 p.m.	Introduction to JASNA (a public program)
7:00 p.m. to 8:15 p.m.	Sp. Guest Lecture: Ken Ludwig *
8:15 p.m. to 9:00 p.m.	Sp. Session: "Will and Jane" Curators' Talk

### Thursday, October 20

8:00 a.m. to 7:30 p.m.	Registration /Emporium Open
8:00 a.m. to 10:00 p.m.	Tours, Dance Workshops, Craft Workshops *
10:00 a.m. to 10:45 a.m.	Sp. Session: 1817 Bicentenary in England
10:45 a.m. to 11:45 a.m.	Sp. Session: <i>Emma</i> at 200 Virtual Tour
12:00 p.m. to 1:30 p.m.	Luncheon: Jane Austen in 1816 *
1:45 p.m. to 2:45 p.m.	Sp. Session: Jane Austen's Birthplace
2:45 p.m. to 4:15 p.m.	Regional Coordinators' Training Forum
3:00 p.m. to 4:00 p.m.	Sp. Session: Costume Exhibition Curator's Talk
4:15 p.m. to 5:15 p.m.	Sp. Session: Making of <i>Cozy Classics</i>
7:45 p.m. to 9:00 p.m.	Curtain Raiser: "Emma is Presented..." Play *

### Friday, October 21

8:00 a.m. to 7:00 p.m.	Registration/ Emporium Open
8:00 a.m. to 1:00 p.m.	Museum Morning
8:00 a.m. to 10:00 a.m.	JASNA Board Meeting
8:30 a.m. to 9:30 a.m.	Sp. Session: JAHM Show & Tell
8:30 a.m. to 12:00 p.m.	Dance Workshops, Craft Workshop *
10:30 a.m. to 11:00 a.m.	Orientation for AGM First-Timers
10:30 a.m. to 12:00 p.m.	Regional Coordinators' Business Meeting
11:00 a.m. to 12:00 p.m.	Sp. Session: Austen and the Prince Regent
1:00 p.m. to 1:15 p.m.	Opening of AGM: Welcome
1:15 p.m. to 2:30 p.m.	<b>Plenary Speaker: Dr. Bharat Tandon</b>
2:45 p.m. to 3:45 p.m.	Breakout Session A
4:00 p.m. to 5:00 p.m.	Breakout Session B
7:00 p.m. to 8:00 p.m.	Sp. Session: Jane Austen's Quilt
8:15 p.m. to 9:45 p.m.	Salon Concert: Ensemble Musica Humana *

### Saturday, October 22

8:00 a.m. to 9:00 a.m.	Continental Breakfast
8:00 a.m. to 5:00 p.m.	Information Desk/Emporium Open
9:15 a.m. to 10:30 a.m.	<b>Plenary Speaker: Dr. Susan Allen Ford</b>
10:45 a.m. to 11:45 p.m.	Breakout Session C
1:30 p.m. to 2:30 p.m.	Breakout Session D
2:45 p.m. to 3:30 p.m.	U.S. JASNA Business Meeting
3:30 p.m. to 4:15 p.m.	Canadian JASNA Business Meeting
3:00 p.m. to 4:30 p.m.	Craft Workshop *
5:30 p.m. to 6:30 p.m.	Social Hour (Cash Bar)
6:30 p.m. to 8:00 p.m.	Banquet
8:00 p.m. to 11:45 p.m.	Promenade and Regency Ball
8:15 p.m. to 9:30 p.m.	Sp. Session: Panel of Jane Austen Societies
8:15 p.m. to 11:45 p.m.	Cards and Backgammon Room

### Sunday, October 23

8:00 a.m. to 9:30 a.m.	Book Signing by Participating AGM Speakers
9:45 a.m. to 12:45 p.m.	Brunch & <b>Plenary Speaker: Dr. Juliette Wells</b>
1:00 p.m. to 5:00 p.m.	Tours *
2:00 p.m. to 5:00 p.m.	Post-AGM Event: Play and Reception at Folger Shakespeare Library *

### Monday, October 24, & Tuesday, October 25

8:30 a.m. to 6:30 p.m.	Tours *
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\* = optional ticketed program, not included in registration fee



## PLENARY SPEAKERS

*Carol Medine Moss Keynote Lecture*

### **"Labours Not Her Own": *Emma* and the Invisible World** *Bharat Tandon, University of East Anglia*

Austen's novels are famous for the fact that some of their most influential characters, events, and contexts are either never seen directly at all, or glimpsed only obliquely in passing. Dr. Tandon will use the example of the servants in *Emma*—a vital but rarely seen presence—as a means of exploring the means by which Austen implies a world around and beyond the stories she narrates. He has previously lectured at the Universities of Cambridge and Oxford; as a Lecturer at the University of East Anglia, he specializes in British literature after 1700 and American literature after 1900. His books include *Jane Austen and the Morality of Conversation* and the Harvard University Press annotated *Emma*. Recently, he contributed the chapter on "The Literary Context" to *The Cambridge Companion to Emma*. He is active as a commentator on contemporary British and American fiction.

*JASNA North American Scholar Lecture*

### **"Not What You Would Think Anything Of": Robert Martin and Harriet Smith** *Susan Allen Ford, Delta State University*

What have Robert Martin and Harriet Smith been reading? And what might their reading lists suggest to *Emma*'s readers? Dr. Ford is Professor of English and Writing Center Coordinator at Delta State, as well as Editor of *Persuasions* and *Persuasions On-Line*. She has been a Visiting Fellow at Chawton House Library and a JASNA Traveling Lecturer. She has published essays on Austen and her contemporaries, the Gothic, and detective fiction, and wrote the introduction to an edition of Fordyce's *Sermons to Young Women*. She is currently writing a book about what the characters in all of Austen's novels read.

### **The 1816 Philadelphia *Emma*: A Forgotten Edition and Its Readers** *Juliette Wells, Goucher College*

The 1816 Philadelphia *Emma* was the first work of Austen's printed in the U.S. and the only American edition of any of her novels produced during her lifetime. Dr. Wells will discuss how this little-known edition, of which only six copies survive, came to be. Dr. Wells is an Associate Professor of English, author of *Everybody's Jane: Austen in the Popular Imagination*, and editor of the Penguin Classics 200<sup>th</sup> Anniversary annotated *Emma*. She was JASNA's International Visitor in 2010 and a JASNA Traveling Lecturer in 2010-2011. She is a member of the editorial board of *Persuasions*. Dr. Wells is currently working on a book about Austen's reception in America.

**BREAKOUT SESSION A – Friday, October 21, 2:45-3:45****A1 Funny Lady: Dangerous Humor and Female Empowerment in Austen's *Emma***

Mackenzie Broderick, Northwestern University

From *Emma* Woodhouse to Amy Schumer, female-driven comedy has always courted controversy. Explore how humor works in *Emma* and its impact on character relationships. In *Emma*, a woman dares us to laugh, and this is just as revolutionary today as it was 200 years ago.

**A2 Influence and Interference: The Ethics of Attention**

Lorraine Clark, Trent University

Influencing or interfering with people's education, marriages, jobs, or health requires "a something between the do-nothing and the do-all." Determining this *something* demands above all "attention"—a clear-eyed, rational, yet loving discernment of the reality of others' characters. How does *Emma* school our cognitive and ethical discernment?

**A3 "Exquisite" Nature: Serious Pastoral in *Emma***

Mary Jane Curry, North Carolina Region

Has *Emma* really experienced "very little to vex her"? She faces lifelong intellectual and physical confinement. To understand her inner life, we shall discuss clues—*Emma*'s responses to nature—and connect passages in *Emma* with "serious pastoral" elements in literature.

**A4 *Emma*: Knowing Her Mind**

Marcia McClintock Folsom, Wheelock College

Austen explores *Emma*'s mind using free indirect discourse, presenting *Emma*'s brain as mobile, telepathic, quick. *Emma*'s mind sometimes registers uneasy awareness of alternatives to her chosen behavior. Although the narrator knows *Emma*'s mind, *Emma* must experience shocks to her consciousness to know it herself.

**A5 What *Emma* Knew: Modes of Education in *Emma***

Jessica Richard, Wake Forest University

This session will illuminate theories and models of women's education in early 19th-century England and in *Emma*. In this context, the novel vindicates *Emma*'s independent intuition and knowledge, aligning her—and Austen—with radical theorists of women's education.

**A6 The Darkness of *Emma***

Anita Soloway, Tel Aviv University

At the center of *Emma*, Austen develops an optimistic tale of a woman's moral growth, while through its secondary and tertiary characters, she creates a somber vision of vulnerability that anticipates *Persuasion*. Are there "blessings of existence" that can counteract its devastations?

**A7 The Authoress of Hartfield: *Emma* Woodhouse, Unlearned, Uninformed, and Daring**

Amy Stallings, Regional Coordinator, Southeastern Virginia Region

Although not much of a reader, *Emma* recognizes that she is unsuited to be a heroine by the literary standards of her day. Instead, she casts herself as the omniscient narrator of *Highbury*, picking her heroes and heroines from among its inhabitants with the flair of an authoress.

**A8 Solving the Puzzle of Jane Fairfax: Jane Austen and the Anti-Heroine**

Gillian Webster, Jane Austen Society, Kent Branch

What is it about Jane Fairfax that makes her so central, and why is she not the heroine? Explore Austen's treatment of the anti-heroine, and how by giving this status to an unlikely character, she subverts conventions and challenges readers to accept a different perspective.

**A9 Mrs. Elton's Pearls: Simulating Superiority in *Emma***

Carrie Wright, University of Southern Indiana

Mrs. Elton attempts to assert her superiority in *Highbury* with her possessions, including pearls. Pearls traditionally signaled the ideal woman, and the failure of Mrs. Elton's pearls to symbolize excellence in their wearer is emblematic of the deterioration of class boundaries.

**BREAKOUT SESSION B – Friday, October 21, 4:00-5:00****B1 Gypsies, Tramps, and Thieves: A Mystery Author's Guide to the Underworld of *Emma***

Carrie Bebris, Regional Coordinator, Dayton Region

The criminal underworld of Georgian England existed not beneath the surface of everyday life, but alongside it. Meet lawless transients who roamed just outside the doors, discover which major characters commit hanging offenses, and learn to speak thieves' cant in this insider's tour.

**B2 "The Encouragement I Received": *Emma* and the Language of Sexual Assault**

Celia Easton, State University of New York at Geneseo

Side-stories of sexual assault, aggression, and improprieties pervade Austen's novels, although they are neither central nor melodramatic. While many 18th-century novelists turned teasing, rape, and sexual assault into titillating plot centerpieces, Austen's context is broader and more complex, as seen in the Elton-*Emma* carriage scene.

**B3 Faultless *Emma*: The Imperfections and "Perfect Happiness" of the Heroine "No One" Likes**

Sarah Emsley, Nova Scotia Region

Mr. Knightley thinks of *Emma* as "faultless in spite of all her faults." Does *Emma* want to be perfect? What are her ambitions? Do they make her more or less virtuous, and more or less likeable? And who says a heroine has to be either virtuous or likeable, anyway?

**B4 "Dependence or Independence!"**

Sheryl Craig, University of Central Missouri

*Emma* contains 16 female characters who are gainfully employed and have the ability to conduct business, to manage their own money, and to behave as rational creatures. Thus, Austen made the same argument Mary Wollstonecraft made in *A Vindication of the Rights of Woman*.

**B5 "Accountable to Nobody": Motherless Children in *Emma***

Holly Field, South Carolina Region

Mothers of all descriptions appear throughout Austen's novels, but in no other novel is the absence of mothers as prevalent as in *Emma*. Jane, Harriet, Frank, Isabella, and *Emma*: Does their behavior relate to being motherless children?

**B6 Oysters and Alderneys: *Emma* and the Animal Economy**

Susan Jones, Palm Beach Atlantic University

The Regency ran on animal labor and animal husbandry, yet the animal economy functions almost invisibly in the background of *Emma*. To Austen's insiders, however, a fascinating code informs the novel. From Mrs. Cole's donkey to Mrs. Weston's "turkies," animals supply surprising insights into *Emma* and her world.

**B7 "Could He Even Have Seen Into Her Heart":**

Mr. Knightley's Development of Sympathy

Michele Larrow, Washington State University

Using Adam Smith's theory of sympathy, we explore how we imagine what others feel when they are different from us. *Emma* and Mrs. Weston both accuse Mr. Knightley of not understanding the experiences of those unlike him. How does Austen convey his awareness of *Emma*'s emotions as his love increases?

**B8 Divas in the Drawing Room, or Italian Opera Comes to *Highbury***

Jeffrey Nigro, Art Institute of Chicago

Andrea Cawelti, Harvard University

How did arias first performed by glamorous opera stars make their way to the provincial pianofortes of "accomplished" women like Jane Fairfax? We will track these intriguing developments and will relate prima donna rivalries in Austen's time to the character relationships in *Emma*.

**C1 “So Prettily Done!”: Illustrating *Emma***

*Deborah Barnum, Regional Co-Coordinator, Vermont Region*  
From Bentley’s 1833 edition to Marvel comics, illustrators have imagined *Emma*’s characters and settings. This visual journey across 200 years of *Emma*’s illustrated history compares the artists and their times, and discusses which of the many Mr. Knightleys works best.

**C2 “The Post-Office is a Wonderful Establishment”:  
Epistolary Networks, Private Space, and Postal Culture**

*L. Bao Bui, University of Illinois, Urbana-Champaign*  
Discover the rhetoric, conventions, and cultural practices surrounding letter writing in Austen’s novels. In *Emma*, the mail allowed characters to acquire news, share gossip, conduct courtship, and construct communities of belonging extending beyond their immediate vicinity.

**C3 “No Advocate for Entire Seclusion”:  
In, Out, and About**

*Hazel Jones, Jane Austen Society, South West Branch*  
*Emma* remains firmly on familiar territory, thinking “a little too well of herself” until more mobile characters arrive in Highbury. This illustrated presentation considers the effect of limited geographical experience on *Emma*’s self-image and explores the journeys undertaken in search of health, amusement, or a marriage partner.

**C4 “Where Health Is at Stake”:  
Fictive Ills, Invalids, and Healers in Highbury**

*Cheryl Kinney, North Texas Region*  
*Theresa Kenney, University of Dallas*  
*Liz Philosophos Cooper, Wisconsin Region*  
In a look at the patients, problems, and practitioners of Highbury, presenters will illuminate how Austen uses fictive ill for thematic purposes, examine the importance of sympathy and its relationship to the rational will to do good, and consider Mr. Perry, whose status was due as much to his diplomatic as to his medical skills.

**C5 Critics of Talk in *Emma***

*Juliet McMaster, University of Alberta (Professor Emerita)*  
When *Emma* parodies Miss Bates’s style of speech, she represents a number of characters in the novel who, as alert critics of dialogue, teach readers how to listen, interpret, and appreciate the characters’ best mode of self-expression. To a remarkable extent, the oral exchanges in *Emma* constitute the novel’s action.

**C6 *Emma*’s Serious Spirit: How Miss Woodhouse Faces the  
Issues Raised in *Mansfield Park* and Becomes Jane Austen’s  
Most Complex Heroine**

*Anna Morton, Greater Sacramento Region*  
Does *Emma* learn to listen to that “guide within” herself, that “serious spirit” of Fanny Price, instead of the “vain spirit” of Henry Crawford? Learn how Austen created *Emma* using the conflict in *Mansfield Park* and the evangelical pursuit of self-knowledge and reform.

**C7 What’s a Nice Girl like Emma Woodhouse Doing in a  
Place Like *That*? The True Story of Box Hill**

*Douglas Murray, Belmont University*  
In Austen’s era, Box Hill—a real beauty spot in Surrey—was notorious: a lover’s lane and a place of drunkenness, even prostitution. The testimony of 17th-, 18th-, and 19th-century antiquarians, travel writers, and artists illuminates *Emma*.

**C8 “Small, Trifling Presents”:  
Giving and Receiving in  
*Emma***

*Linda Zionkowski, Ohio University*  
Gifts create important bonds between characters, but not all givers are kindly and well-intentioned, and not all recipients are grateful and pleased. Explore the different meanings of presents in *Emma*’s society: are they symbols of affection or displays of power—or both?

**D1 “Liking” Emma Woodhouse**

*Elaine Bander, Montréal-Québec Region*  
What does it mean to “like” the heroine of a novel? Austen knew well how to create sympathetic, universally beloved heroines. This session will explore why Austen, at the height of her creative powers, chose to create a heroine who would challenge readers to like her.

**D2 Such an Opening: The First Lines of Jane Austen’s  
*Emma* and All That They Mean**

*Susannah Fullerton, Jane Austen Society of Australia*  
“*Emma* Woodhouse, handsome, clever, and rich...” What does this opening, giving *Emma*’s name, wealth, looks, situation, and prospects, tell us of what will follow? Why is this vital opening sentence ignored at a reader’s peril?

**D3 Marrying Mr. Right-Enough: Domestic Realism and  
Marital Partnership in *Emma***

*Peter Graham, Virginia Tech University*  
Though centered on a marriageable heroine, *Emma* presents a communal protagonist, Highbury, composed in part of new or established marriages with ever-varying proportions of harmony and dissonance. It empirically shows how the partners in these unions help determine both the community’s nature and the plotline’s path.

**D4 *Emma*, Slavery, and Cultures of Captivity**

*Catherine Ingrassia, Virginia Commonwealth University*  
*Emma* contains explicit and coded references to slavery. This session looks at the slave trade and other kinds of “trade in flesh,” unpacks the cultural significance of Bristol (and Mrs. Elton’s connections there), and situates *Emma* in the culture of captivity that shapes the novel.

**D5 Sketching Box Hill with *Emma*: Art and the Amateur  
Lady, from Prinny’s Regency to Victoria’s Reign**

*Kelly McDonald, Vermont Region*  
Drawing upon actual artwork, discover *Emma* Woodhouse’s artistic talent! Women of her social standing were adept artists, be it landscapes, likenesses, or colorful botanicals, Highbury or Chatsworth. Famous masters and prize-winners will leave you with a new respect for amateur artists.

**D6 Who’s Afraid of Miss Bates?**

*Rebecca Posusta, University of Colorado*  
In providing a foil for *Emma* Woodhouse in the ever loquacious Miss Bates, Austen asks us to consider what it is that *Emma* fears: what disturbs her quiet world and threatens “alloy to her many enjoyments,” making her only seem to have the “best blessings of existence”?

**D7 Multimedia *Emma*: Three Recent Adaptations**

*Linda Troost, Washington & Jefferson College*  
*Sayre Greenfield, University of Pittsburgh at Greensburg*  
Participants will look at versions of *Emma* from around the world and in different media: a BBC television serial, a film set in New Delhi, and an Internet serial set in Los Angeles. All three showcase values of the 21st century, sometimes satirized and sometimes celebrated.

**D8 One Very Superior Party: In Which Mrs. Elton Shows  
the Inhabitants of Highbury “How Everything Ought to  
Be Arranged”**

*Kim Wilson, Wisconsin Region*  
What does Mrs. Elton mean when she criticizes the parties held at Highbury, and what sort of party would she give? Informative and amusing illustrations of Regency-era parties, games, foods, and table settings will show participants what Mrs. Elton’s evening party would have looked like and how they can easily recreate it.

## SPECIAL-INTEREST SESSIONS

*These sessions are included in the registration fee. More information about each is provided on the AGM website.*

**JASNA Tours of England/International Visitor Program/ Introduction to JASNA** (Wednesday, 4:00/4:30/6:30 p.m.)  
Find out about JASNA and some of its programs for members.

**“Will & Jane” Curators’ Talk** (Wednesday, 8:15 p.m.)  
*Janine Barchas, University of Texas at Austin*  
*Kristina Straub, Carnegie Mellon University*  
The exhibition focuses on the literary afterlives of two celebrated authors—and finds some surprising parallels.

**The 1817 Bicentenary in England** (Thursday, 10:00 a.m.)  
*Mary Guyatt, Curator, Jane Austen’s House Museum*  
*Louise West, Hampshire Cultural Trust*  
Learn about events planned to commemorate the bicentenary of Austen’s death at Jane Austen’s House and throughout Hampshire.

**“Emma at 200”: Curator’s Virtual Tour** (Thursday, 10:45 a.m.)  
*Gillian Dow, Executive Director, Chawton House Library*  
This virtual tour of the landmark CHL exhibition explores Austen’s life and writing, her contemporaries, and the publishing world.

**Jane Austen’s Birthplace** (Thursday, 1:45 p.m.)  
*Deborah Charlton, Archaeo Briton*  
Very little has been known about Steventon Rectory or the Austens’ time there—until now. The leader of the archaeological excavation of the Rectory site will share the results of that exciting project.

**Costume Exhibition Curator’s Talk** (Thursday, 3:00 p.m.)  
*Alden O’Brien, DAR Museum Curator of Costumes*  
Discover what historical clothing tells us about bodies, fashion, and customs, and the techniques curators use to display period clothing.

**The Making of Cozy Classics: Abridging Emma in Twelve Words and Twelve Images** (Thursday, 4:15 p.m.)  
*Jack Wang, Ithaca College*  
The artistic skill and narrative decisions behind the charming picture books with needle-felted figures will be described by their co-creator.

**Jane Austen’s House Museum Show & Tell** (Drop-in session Friday, 8:30 a.m.)  
Get a close-up view of artifacts from Jane Austen’s Chawton home.

**Orientation for AGM First-Timers** (Friday, 10:30 a.m.)  
*Elizabeth Steele, JASNA Vice President - Conferences*  
Learn how to navigate the AGM and meet other first-timers!

**Jane Austen, the Prince Regent, and James Stanier Clarke: A Tale of a Disapproving Dedicator, a Reprobate Regent, and a Dithering Divine** (Friday, 11:00 a.m.)  
*A. Marie Sprayberry, Central & Western New York Region*  
A display of artifacts and royal commemoratives will accompany a discussion of Austen’s dedication of *Emma* to the Prince Regent and her correspondence with his librarian.

**Jane Austen’s Quilt** (Friday, 7:00 p.m.)  
*Sue Dell, Jane Austen’s House Museum*  
Learn about the design, construction, and historical context of the quilt that Jane, her mother, and her sister made together, and study it in slides showing previously unseen detail.

**“One Cannot Have Too Large a Party”:  
Austen Appreciation Around the World** (Saturday, 8:15 p.m.)  
*Joan Ray, Moderator, and International Panelists*  
Officers of Jane Austen societies around the world will tell us about Austen’s popularity in their respective countries.

## OPTIONAL SPECIAL EVENTS

*These events and programs are not included in the AGM registration fee and require tickets, which can be purchased when you register for the AGM. More information about each is available on the AGM website. Except for the Post-AGM Event, all will take place at the AGM hotel.*

**Dining With Jane Austen** (Wednesday, 12:30 p.m., \$25)  
Noted food historian Joyce White has created a program just for us, focusing on the food that would have been on Jane Austen’s table. Her illustrated presentation will conclude with tastings of some period foods.

**Satisfy Your Sweet Tooth: A History of Sugar and Dessert** (Wednesday, 2:00 p.m., \$25)  
Joyce White explores the history of sugar and how it has been used for medicinal, culinary, and decorative purposes. Her illustrated presentation will conclude with tastings of some historical sweets.

### SPECIAL GUEST LECTURE:

**Ken Ludwig on Emma’s Pride and Knightley’s Prejudice: Jane Austen’s Comic Genius** (Wednesday, 7:00 p.m., \$15)  
In a lively discussion, Ken Ludwig will talk about Austen’s use of recurrent comic themes from Shakespeare and other English comic dramatists in the construction and writing of her novels. Ken is an internationally renowned playwright (*Crazy for You, Lend Me a Tenor*, etc.) who has had numerous hits on Broadway and on London’s West End. He has received two Laurence Olivier Awards (England’s highest theater honor), two Helen Hayes Awards, the Edgar Award, and numerous Tony nominations. He is also the author of the acclaimed *How to Teach Your Children Shakespeare*.

### Luncheon and Lecture/Performance:

**“I must leave off being young”: Jane Austen in 1816** (Thursday, 12:00 p.m., \$65)  
Enjoy a delicious luncheon in the hotel ballroom while Maggie Lane and Angela Barlow provide insights into Austen’s last full year and explore the depiction of the aging process in her mature fiction. At the beginning of 1816, Austen was at the height of her powers, with *Emma* newly published and a sixth novel progressing nicely. By the end of the year, things were not looking so rosy. One of Austen’s most popular biographers (author of *Growing Older with Jane Austen* and more), Maggie Lane will guide us through Austen’s triumphs and trials, while British actress Angela Barlow, whose career in theatre, television, and radio spans forty years, gives voice to Austen and her characters.

### Curtain Raiser:

**“Emma is Presented in Washington City”**  
*Play by Laura Rocklyn, Directed by Erin Bone Steel*  
(Thursday, 7:45 p.m., \$20)  
Join us to see what happens at a fictional “Jane Austen book club” in 1816. Louisa (Mrs. John Quincy) Adams invites First Lady Dolley Madison, famous (and notorious) beauty Elizabeth Patterson Bonaparte, and sharp-witted Rosalie Stier Calvert to discuss a new three-volume novel by the author of *Pride and Prejudice*. Louisa quickly discovers that with such witty and opinionated ladies gathered in her sitting room, there will be animated conversation enough to fill another three volumes! Starring actors and historical interpreters from Washington and Williamsburg, this is an evening that is sure to give you new ways to think about *Emma* and about the notable figures of early Washington.

### Ensemble Musica Humana Presents a Salon Concert at Hartfield

 (Friday, 8:15 p.m., \$20)

Ensemble Musica Humana invites you to an English salon concert to hear Regency-era music on original instruments, complemented by explanations of the instruments, music selections, and musical life in Austen’s England. The program will include music mentioned in *Emma* as well as pieces from Austen’s own collection.

### Post-AGM Event:

#### ***Sense and Sensibility* at the Folger Theatre, Followed by Wine and Hors d'Oeuvres Reception**

(Sunday, 2:00 p.m., \$120—price includes general-seating play ticket and reception)

The famous Elizabethan-style Folger Theatre is the ideal place to enjoy an acclaimed new adaptation of *S&S* by Kate Hamill, directed by Eric Tucker—the team behind the New York production that was a *New York Times* Critic's Pick. An elegant wine and hors d'oeuvres reception will follow, allowing you to tour the Folger Shakespeare Museum and its gorgeous Reading Room, chat with friends, and view the “Will & Jane” exhibition. Transportation is not provided, but the Folger is only a short trip from the hotel by cab or Metro. Why not enjoy a walk or have dinner at a Capitol Hill restaurant afterwards?

### SPECIAL VISITS TO KEY SITES IN OUR AREA

*In addition to the traditional group tours offered by our tour provider, the AGM team has organized special opportunities to visit key sites in the area. Registration for these excursions must be made on the AGM registration form. The Mount Vernon Evening includes bus transportation. The Cathedral and Dumbarton House are easily reached by cab or Metro, and the DAR Museum is within walking distance; transportation to these three sites is not provided.*

#### **National Cathedral Tour and Tea**

Wednesday, October 19, 1:30 p.m.-4:00 p.m. \$45

Tuesday, October 25, 1:30 p.m.-4:00 p.m. \$45

*Transportation not included. Accessible; wheelchairs available on site.*

Constructed in limestone and displaying the work of master craftsmen, the Cathedral is a vision of England in America. An in-depth tour is followed by traditional English tea with sandwiches, scones, and sweets, served in the observation gallery. The Cathedral is approximately a 20-minute cab ride from the hotel, or can be reached via public transportation and a 10-minute walk.

#### **Special Visit to DAR Museum Costume Exhibition**

Wednesday, October 19, timed entry between 2:00 and 3:00 p.m. FREE

tickets are required this afternoon only. *Transportation not included.*

*Accessible with staff assistance; small elevator; call for details.*

Get an up-close view of the clothing worn in Austen's era! View the exhibition ““An Agreeable Tyrant”: Fashion after the American Revolution,” featuring clothing of Austen's lifetime displayed in 13 period rooms, then chat with Curator of Costumes and Textiles Alden O'Brien and see additional garments not in the exhibition.

#### **Mount Vernon Evening Tour**

Thursday, October 20, 4:30 p.m.-10:00 p.m. \$145

*Bus steps; upper floor of mansion accessible by stairs only.*

*Round-trip bus transportation, dinner, and tour included.*

Enjoy a private evening visit to the home of George and Martha Washington, located on the Potomac River in Virginia. Dinner at the Mount Vernon Inn will be followed by a tour of the mansion and time to visit the museum and shop or stroll in the upper garden. **AGM visitors will have exclusive access to Mount Vernon during this special evening tour.**

#### **Dumbarton House Tour and Tea**

Monday, October 24, 9:00 a.m.-11:30 a.m. \$45

*Transportation not included. Accessible; elevator to all levels.*

Dumbarton House is one of the finest examples of Federal architecture in the U.S. On our private tour, “Dolley Madison” will describe the house and life in the earliest days of our nation's capital, then welcome visitors to a morning tea. Dumbarton House is a 16-minute cab ride from the hotel, or can be reached via Metro and a 20-minute walk.

### GROUP TOURS BY HOSTS DC

*The following tours must be booked directly through Hosts DC. A link to Hosts DC's tour registration website will be posted on the AGM website Tours page, or you may call Hosts DC at (202) 437-0470 (this number will be activated when registration opens). **Door-to-door bus transportation is provided for all of these tours.***

#### **Library of Congress and Folger Shakespeare Library Tour**

Wednesday, October 19, 12:00 p.m.-4:00 p.m. \$45

*Bus steps and two-block walk between sites; LOC and Folger fully accessible.*

Explore the elegance of the Library of Congress's Thomas Jefferson Building and, **on this tour only, see an exhibition of books mentioned in *Emma* and rarities from the Library's collections.**

Also visit the Folger Shakespeare Library, which is home to the world's largest collection of Shakespeare materials and site of the “Will & Jane” exhibition comparing the legacies of Shakespeare and Austen. **The curators of “Will & Jane” will lead that portion of the tour.**

#### **Illuminated Washington Tour**

Wednesday, October 19, or Friday, October 21, 6:30-9:30 p.m. \$45

*Bus steps; some sites accessible by stairs only. Guests are welcome to remain on bus during stops if desired.*

Guests will view the city's dramatically lit monuments and historic buildings, leaving the bus at selected spots for a close-up view.

#### **Historic Annapolis Full-Day Tour**

Thursday, October 20, 8:15 a.m.-5:30 p.m. \$185, includes lunch

*Bus steps and walk between sites; walking tour on sloped, uneven paving; restaurant's second floor dining room accessible only by stairs.*

This port city retains many pristine historic buildings, from brick mansions to clapboard rowhouses. The tour includes a visit to two Georgian mansions: the William Paca House, recognized as among the finest 18th-century homes in the country, and the Hammond-Harwood House, built and sumptuously decorated for a wealthy tobacco planter. A visit to the Naval Academy Museum, a guided walking tour of the historic area, and lunch at a charming restaurant round out the day.

#### **Step Back in Time: Historic Alexandria, Virginia, Tour**

Sunday, October 23, 1:00 p.m.-5:00 p.m. \$70

*Bus steps; brick sidewalks, usually wide and even; access to Apothecary's and Gadsby's upper floors by stairs only.*

To enjoy the historic character of Old Town Alexandria, we will visit Gadsby's Tavern, a center of political affairs and dancing assemblies; a circa-1805 apothecary shop; and Carlyle House, which reveals what a fashionable city home looked like in late 18th-century Virginia.

#### **Baltimore and Environs Full-Day Tour**

Monday, October 24, 8:30 a.m.-6:30 p.m. \$185, includes lunch

*Bus steps and short walks at sites; stairs to Homewood entrance; upper floors at Homewood and Riversdale accessible by stairs only.*

At Goucher College, guests can explore first editions of *Emma* and other materials in the renowned Jane Austen Collection, with a brief talk by Dr. Juliette Wells. After lunch, enjoy private visits to two Federal-era gems: Homewood, given by a signer of the Declaration of Independence as a wedding gift to his son; and Riversdale, circa 1807, home of Rosalie Stier Calvert, where an exhibition on the art collection of the original owners will be on view.

#### **Magic of Mount Vernon Tour**

Monday, October 24, 8:30 a.m.-1:00 p.m. \$75

*Bus steps; upper floor of mansion accessible by stairs only.*

View Mount Vernon and its gardens and grounds in their autumn glory! George Washington supervised the design, construction, and decoration of the house, choosing features that reflected his rising status and the spirit of the new nation.

***For detailed information on ADA access to any tour site, please contact the AGM Co-chairs (see page 6).***

## MUSEUM MORNING – FRIDAY, OCTOBER 21

*There's just so much to see! We know this, so we've set aside Friday morning as time to get out on your own to visit a nearby museum of your choice. We're arranging special access or programs at some of the most desirable destinations in DC, some of which will involve fees or tickets, due to capacity limits in historic buildings. Site descriptions and information on ticket distribution will be sent to AGM registrants in the summer.*

## DANCE AND CRAFT WORKSHOPS

### Dance Workshops

Thursday 9:00-10:30 a.m., 10:45 a.m.-12:15 p.m., 1:45p.m.-3:15 p.m., 5:00-6:30 p.m.; Friday 10:30 a.m.-12:00 p.m., \$20 per session  
Prepare for the ball by taking one or more dance workshops, led by Susan Taylor, who has extensive experience teaching English country dances nationwide. All sessions are suitable for beginners and experienced dancers. **Live music will be provided by members of Elegant Echoes, who will also play at the ball.**

### No-Sew Turbans and Bandeaux

Thursday 11:30 a.m.-1:00 p.m.; Saturday 3:00 p.m.-4:30 p.m., \$35 per session  
Following an overview of fashions and demonstration of techniques, Lisa Brown will teach different methods of tying turbans and bandeaux from commercially made scarves, shawls, and wraps. Materials and supplies (scarves, an ostrich feather, and hatpins) and an instructional handout are included.

### A Very Pretty Regency Workbag

Thursday, 8:00 a.m.-9:30 a.m. or 9:45 a.m.-11:15 p.m., \$25 per session  
Make a workbag to carry your needlework to the drawing room, or a shoe-bag to transport your dancing slippers to the ball! Ann Wass will provide a variety of pre-cut fabric pieces, ribbons, and tassels, and full instruction. Basic hand-sewing is required. If you don't finish during the class, you will have all the knowledge you need to finish later.

### Elegant Greeting Cards for Every Occasion

Thursday 5:00 p.m.-6:30 p.m.; Friday 8:30 a.m.-10:00 a.m., \$25 per session  
Create a three-piece set of cards with stamps from the Jane Austen Collection and enhance your cards with hidden pockets, ribbons, and floral embellishments. A bag to house the cards completes the set. Mindi Webster will provide all materials and instruction; participants can use stamps provided or may opt to purchase their own sets.

## TRAVEL

**ARRIVAL:** Washington, DC, is served by three airports: Reagan National (DCA), Dulles International (IAD), and Baltimore Washington International (BWI). From Dulles or BWI, bus-plus-rail services provide low-cost transport to downtown DC; the SuperShuttle runs from all three airports to downtown. Amtrak trains deliver passengers to Union Station, a short trip from the hotel by Metro (subway) or taxi. The nearest Metro stop to the hotel is Metro Center (12<sup>th</sup> and F Street exit).

**HOTEL:** The hotel is the JW Marriott at 1331 Pennsylvania Ave., NW, Washington, DC, 20004. It is in the heart of downtown near the White House, within walking distance of many popular attractions, museums, and restaurants. The JASNA rate is \$273 per night, plus tax. To make a reservation, please call (800) 393-2503.

## AGM POINTS OF CONTACT

### *For Program Information or General Questions:*

Debra Roush, Co-Coordinator (301) 927-1496, or  
Linda Slothouber, Co-Coordinator (301) 926-3117  
[jasna2016agm@gmail.com](mailto:jasna2016agm@gmail.com)

### *For Registration Questions:*

Debbie Duncan, Registrar (703) 684-7415 or (703) 989-3314  
[jasna2016agm@gmail.com](mailto:jasna2016agm@gmail.com)

**AGM Website:** <http://jasna.org/agms/washingtondc/>

## POLICIES AND INSTRUCTIONS

**ELIGIBILITY:** JASNA members (ninth grade or higher in the case of students) in good standing may register.

**HOW TO REGISTER:** Register online or by postal mail.

**Online Registration:** Follow instructions on the Registration page of the AGM website. You may pay online using PayPal or credit card, or by mailing a check. If paying by check, payment must be received within 14 days of registration or your place will be released. We strongly recommend online registration due to the speed at which some AGMs have sold out.

**Mail-in Registration:** Use the registration form found on page 8 of this brochure, or a copy, and send it with your check made payable to "JASNA 2016 AGM" to the Registrar.

### FEES AND POSTMARK DEADLINES:

EARLY REGISTRATION: **\$305** UNTIL JULY 15, 2016

REGULAR REGISTRATION: **\$365** UNTIL SEPT. 16, 2016

COMPANION REGISTRATION: **\$225**

TOUR REGISTRATION: SEPTEMBER 16, 2016

**CLOSING DATE/CONFIRMATION/WAIT LIST:** Registration will close when the AGM is filled to capacity, regardless of date. If space is available, you will receive a confirmation via email or postal mail within two weeks. We will maintain a wait list in case of cancellations. We suggest that you do not make travel reservations until you receive a registration confirmation.

**REFUND POLICY:** Refund of the AGM fee (minus \$75 handling fee) will be given for cancellations postmarked or emailed by September 9, 2015. Partial refunds cannot be given. Tour refunds are subject to the tour company's policies.

**COMPANIONS:** No member may register more than one Companion. Companion tickets provide admission only to the Continental Breakfast, Saturday Banquet and Ball, and Sunday Brunch, but not to lectures or other programs included in the full registration fee. Companions may also register for fee-based (ticketed) special events, tours, and dance workshops.

**SCHEDULE CHANGES:** The schedule is subject to change.

**TOUR REGISTRATION:** For the tours led by Hosts DC (described on page 5, right column), please contact the tour company at (202) 437-0470. This

number will be activated when tour registration opens.

**FURTHER INFORMATION:** Registrants will receive schedule updates, advice on travel and parking, and Museum Morning options in the summer. Please supply an email address, and set your preferences to allow mail from [jasna2016agm@gmail.com](mailto:jasna2016agm@gmail.com).