

classic BRITISH AUTHORS

Lewis Carroll
(1832-1898)

The wonderland of works by the man whose real name was Charles L. Dodgson includes verses, sermons, fairy tales, math problems and the stories of Alice and her adventures.

Kenneth Grahame
(1859-1932)

The Wind in the Willow's creator used his own unhappy childhood and turned it into a fantasy that has made millions of others' growing up years more wonderful.

Thomas Hughes
(1822-1896)

Because of his charming and rambunctious stories about Tom Brown's days in school, Hughes's writings are loved by generations. Because of his efforts to provide books to fire ravaged Chicago, the children's department at Harold Washington Library Center is named in his honor.

Edward Lear
(1812-1888)

Lear was a poet and artist who penned funny, hopeful pieces full of birds, plants, animals, and lots of nonsense, such as "The Owl and the Pussycat."

C. S. Lewis
(1898-1963)

In spite of having written many more books for adults, it's for his *Chronicles of Narnia* that Lewis is most read and revered.

E. Nesbit
(1858-1924)

Edith Nesbit's Bastable family is just one example of her imaginative creations that helped to usher in a new century and style of children's literature.

John Newbery
(1713-1767)

The man for whom the Newbery Medal is named wrote many entertaining and educational books and is also credited with publishing the first ever magazine for children.

Robert Louis Stevenson
(1850-1894)

From *A Child's Garden of Verses* to *Treasure Island*, Stevenson continues to influence childhood dreams and quests to this day.

"It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife."

Pride and Prejudice

"Why has a story of the marrying off of young women in Regency England endured where most other novels of its time have sunk into obscurity? Ironically the answer is perhaps best found in those who have been, over two centuries, Austen's detractors. Critics have complained that her books are devoid of the politics of her era, the tumult of the French and American revolutions. Yet it is precisely because she chose to investigate and illuminate the enduring issues of social pressures and gender politics that *Pride and Prejudice* seems as vital today as ever, the most modern of nineteenth century novels....*Pride and Prejudice* is also about that thing that all great novels consider, the search for self. And it is the first great novel to teach us that that search is as surely undertaken in the drawing room making small talk as in the pursuit of a great white whale or the public punishment of adultery."

-Anna Quindlen
in her introduction to the 2000 Modern Library edition of *Pride and Prejudice*

ABOUT THE AUTHOR

It is said that Jane Austen lived a quiet life. Only a few of her manuscripts remain in existence and the majority of her correspondence was either burned or heavily edited by her sister Cassandra shortly before she died. As a result, the details that are known about her are rare and inconsistent. What can be surmised through remaining letters and personal acquaintances is that she was a woman of stature, humor and keen intelligence. Family remembrances of Austen portray her in a kind, almost saintly light, but critics who have studied her books and the remnants of her letters believe she was sharper than her family wished the public to think.

Jane Austen was born in Steventon, Hampshire on December 16, 1775 and grew up in a tight-knit family. She was the seventh of eight children, with six brothers and one sister. Her parents, George Austen and Cassandra Leigh, were married in 1764. Her father was an orphan but with the help of a rich uncle he attended school and was ordained by the Church of England. In 1765, they moved to Steventon, a village in north Hampshire, about sixty miles southwest of London, where her father was appointed rector.

Like their father, two of Austen's older brothers, James and Henry, were ordained and spent most of their lives in the

Church of England. Of all her brothers, Austen was closest to Henry; he served as her agent, and then after her death, as her biographer. George, the second oldest son, was born handicapped and spent the majority of his life in institutions. The third son, Edward, was adopted by their father's wealthy cousin, Thomas Knight, and eventually inherited the Knight estate in Chawton, where Austen would later complete most of her novels. Cassandra, Austen's only sister, was born in 1773. Austen and Cassandra were close friends and companions throughout their entire lives. It is through the remaining letters to Cassandra that biographers are able to piece Austen's life together. The two youngest Austen boys, Francis and Charles, served in the Navy as highly decorated Admirals.

When Austen was seven, she and Cassandra were sent to Oxford to attend school but sometime later the girls came down with typhus and were brought back to Steventon. When Austen was nine they attended the Abbey School in Reading. Shortly after enrolling however, the girls were withdrawn, because their father could no longer afford tuition. Though this completed their formal schooling, the girls continued their education at home, with the help of their brothers and father.

web RESOURCES

Republic of Pemberley

<http://www.pemberley.com/>

<http://www.pemberley.com/janeinfo/pridprej.html>

An excellent Jane Austen fan site that includes a guide to *Pride and Prejudice* with annotated, searchable text of the novel, along with a helpful list of characters, a guide to places and notes on various topics raised by the novel.

Austen.com

<http://www.austen.com/>

A site devoted to Jane Austen, with bibliographies, links to other Austen sites and extensive information about the Regency period.

Jane Austen's House

<http://www.jane-austens-house-museum.org.uk/>

A web site for the house, now a museum, where the author wrote *Pride and Prejudice*.

Penguin Classic's Reading Group guide

http://www.readinggroupguides.com/guides3/pride_prejudice1.asp

Background information and questions to get discussion started.

Jane Austen Society of North America

<http://www.jasna.org/>

The Society's web site is a good source of information on Austen events. They will be holding their 2008 general meeting in Chicago. Visit www.jasnailln.org for information on the Chicago chapter.

***Pride and Prejudice* Paper Dolls**

<http://www.paperdollheaven.com/dolls/prideandprejudice.276.php>

Dress Miss Bennett and Mr. Darcy in period costumes.

Calendar for *Pride and Prejudice*

<http://www.jimandellen.org/austen/p&p.calendar.html>

A detailed chronology of the events of the novel.

discussion questions

1 “It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.” This first line has become one of the most famous in English literature. In addition to setting the narrative in motion, how does this line alert us to the tone of the novel, and our role, as readers, in appreciating it? What does the line imply about women?

2 The book had the original, working title *First Impressions*. Why is *Pride and Prejudice* a better title? In what ways are Darcy and Elizabeth guilty of both pride and prejudice and how does this drive the action of the story?

3 Marriage, as something to be aspired to, is portrayed quite differently in the novel than existing marriages. What married couples do we see in the novel? How would you characterize these relationships?

4 How are Elizabeth’s wit and intelligence and independence first made clear in the novel? In what ways, during the course of the novel, is she the victim of her own intellect and independence? Are these features eventually responsible for her happy ending?

5 The love Elizabeth feels toward Mr. Darcy evolves and deepens largely without direct contact with the man. Does that make you question that love? What causes these feelings of love? Are they realistic?

6 Why is Darcy so attracted to Elizabeth? When can we first sense this? Why does it take her so long to see it? Elizabeth’s attraction to Darcy arises very differently. Why is this important?

7 For much of the novel, Austen seems to be offering a fairly pointed critique of marrying for social considerations. But it’s also true that the happy marriages that bring the novel to a close are favorable by the terms of the society. In the end, both Elizabeth and Jane do marry “up.” Does this undermine the critique the book offers? Is it meant to be read ironically? Do you think that Austen is critiquing Elizabeth and Jane here?

8 *Pride and Prejudice* is a novel that many Austen fans read and reread. What keeps readers returning to the book once the suspense of whether or not Darcy and Elizabeth will end up together is taken away?

9 The works of Jane Austen have been the inspiration of numerous contemporary books and films, both adaptations and new original works. What universal themes in the novel resonate today?

10 The happy union between Darcy and Elizabeth is ultimately (and unwittingly) assured by Lady Catherine. How? Why is this master stroke of dramatic irony so satisfying for readers? Can you see how the roots of this irony are sown throughout the novel?

11 *Pride and Prejudice* is a novel largely about love and relationships, but without any descriptions of passion. Do you think the novel’s chasteness is more a reflection of the way people lived in that time and place or a reflection of what was acceptable in its literature or something specific to Jane Austen? Is the novel strengthened by this constraint?

The Austens often read aloud to one another. This evolved into short theatrical performances in which Austen had a hand in composing. The Austen family plays were performed in their barn and were attended by family members and a few close neighbors. By the age of twelve, Austen was writing for herself as well as for her family. She wrote poems and several parodies of the dramatic fiction that was popular at the time, such as *History of England* and *Love and Freindship* [sic]. She then compiled and titled them: *Volume the First*, *Volume the Second* and *Volume the Third*.

Austen is said to have looked like her brother Henry, with bright hazel eyes and curly hair, over which she always wore a cap. She won the attention of a young Irish gentleman named Tom Lefroy. Unfortunately, Tom Lefroy was in a position that required him to marry into money. He later married an heiress and became a prominent political figure in Ireland.

In 1795, when she was twenty, Austen entered a productive phase and created what was later referred to as her “First Trilogy.” Prompted by increasing social engagements and flirtations, she began writing *Elinor and Marianne*, a novel in letters, which would eventually be reworked and retitled *Sense and*

Sensibility. The following year, she wrote *First Impressions*, which was rejected by a publisher in 1797. It was the first version of *Pride and Prejudice*. She began another novel in 1798, titled *Susan*, which evolved into *Northanger Abby*.

The Austens lived happily in Steventon until 1801, when her father suddenly announced he was moving the family to Bath. Austen was unhappy with the news. At the time, Bath was a resort town for the nearly wealthy with many gossips and social climbers. As they traveled that summer, however, she fell in love with a young clergyman who promised to meet them at the end of their journey. Several months later he fell ill and died.

Bath was difficult for Austen. She started but did not finish *The Watsons* and had a hard time adjusting to social demands. She accepted a marriage proposal from Harris Bigg-Wither, the son of an old family friend, but changed her mind the next day. A few years later, in 1805, her father died, leaving Jane, Cassandra and their mother without enough money to live comfortably. As a result, the Austen women relied on the hospitality of friends and family until they were permanently relocated to a cottage in Chawton, Hampshire, belonging to her brother Edward Austen-Knight. There, Austen began the most productive period of her life,



publishing several books and completing her “Second Trilogy.”

Austen finished the final drafts of *Sense and Sensibility* and *Pride and Prejudice* in 1811. They were published shortly after and she immediately set to work on *Mansfield Park*. In 1814, *Mansfield Park* was published and *Emma* was started. By this time, Austen was gaining some recognition for her writing, despite the fact that neither *Sense and Sensibility* or *Pride and Prejudice* were published under her name.

Austen began showing symptoms of illness while she worked on *Persuasion*, her last completed novel. It was published with *Northanger Abby* after her death. Unknown at the time, Austen most likely

suffered from Addison’s disease, whose symptoms include fever, back pain, nausea and irregular skin pigmentation.

On her deathbed, when asked by her sister Cassandra if there was anything she required, she requested only “death itself.” She died at the age of 41 on July 18, 1817 with her sister at her side.

Sketches of Jane Austen courtesy of the National Portrait Gallery, London.

Sources:

Tucker, George Holbert. *Jane Austen the Woman*. New York: St. Martin’s Press, 1994.

Laski, Marghanita. *Jane Austen and Her World*. New York: Charles Scribner’s Sons, 1975.

“Jane Austen.” *Concise Dictionary of British Literary Biography*, Volume 3: Writers of the Romantic Period, 1789-1832. Gale Research, 1992.

JANE AUSTEN’S ENDURING POPULARITY

When asked why Jane Austen’s works are so popular, Richard Jenkyns, author of *A Fine Brush on Ivory: An Appreciation of Jane Austen* and descendant of Austen’s older brother, said: “I don’t think it’s nostalgia for the past and all those empire-line dresses and britches tight on the thigh, all that sort of thing. I guess that she is popular because she is modern.... I think her popularity is in her representing a world, in its most important aspects, that we know.”

Although living in a world that seems remote in time and place, Jane Austen’s characters have experiences and emotions that are familiar to us. They misjudge people based on appearances, they’re embarrassed by their parents, they flirt and they fall in love. Her characters face social restrictions that can be translated into any environment, from a California high school in *Clueless* to an interracial romance in *Bride and Prejudice*. The critical and commercial success of the numerous recent film and television adaptations of Jane Austen’s novels, including nine of *Pride and*



Prejudice, testifies to her timeless and universal appeal. Yet they fail to fully capture the genius of her writing, her sharp wit and comedic satire.

Takeoffs of Austen’s work, such as Helen Fielding’s *Bridget Jones’s Diary*, have been huge successes. A number of sequels to *Pride and Prejudice* have been written such as *Lady Catherine’s Necklace* by Joan Aiken; *Mr. Darcy’s Daughters* by Elizabeth Aston; and *Pemberley: or Pride and Prejudice Continued* by Emma Tennant. Other novels such as Karen Joy Fowler’s *The Jane Austen Book Club* and Kate Fenton’s *Vanity and Vexation: A Novel of Pride and Prejudice* have contemporary settings using Austen’s characters or plots.

In *The Eye of the Story*, Eudora Welty wrote that Austen’s novels withstand time because “they pertain not to the outside world but to the interior, to what goes on perpetually in the mind and heart.” Perhaps, for these reasons, Austen’s work continues to fascinate, entertain and inspire us.

expect to be granted a “fortune” from her family upon marriage or the death of her father. This lump sum of money would draw interest at a fixed 5 percent from investment in government funds, which would contribute to her husband’s income if she were married, or would cover her living expenses if she remained single.

A man’s income, by contrast, was always reported as a number of pounds (£) “per year,” such as Mr. Bingley’s “four or five thousand a year.” About £100 a year was the barest minimum income on which a small household could be kept, retaining only one maid a servant being necessary to maintain any claim of respectability. On £300 a year, a small family could retain two servants and live somewhat more comfortably, but still could not afford a carriage, which could only be supported on an income of at least £700 a year. Mr. Bennett draws about £2000 a year, which would be sufficient to keep the appearance of comfort and respectability; but he bears the financial burden of providing dowries for five daughters. However, his estate is “entailed” upon his death away from the family to be given to a distant branch of the family in lieu of a male Bennett heir. But an income of more than £4000 a year, like Bingley’s, could well-provide for both country and town homes, with all of the modern comforts and latest fashions. Indeed, Mr. Darcy’s £10,000 a year has been calculated in recent decades to be worth between \$300,000 and \$800,000 in U.S. dollars; while another estimate, comparing Mr. Darcy’s income against the Regency average, gives him the real purchasing power of a modern multimillionaire.

An Accomplished Lady

Some aspects of Regency life that have a strong bearing on the action in Austen’s novels are not necessarily given detailed description, because Austen’s first readers would already have been intimately acquainted with the highly formalized manners of the time. The custom of paying visits and leaving calling cards, for example, could consume the greater portion of a woman’s day, and many breaches of etiquette could spring from unreturned or improperly returned calls.

In addition to beauty, mastery of etiquette, a sharp mind, or a pleasant disposition, a lady could show her gentility through the display of her “accomplishments.” Accomplishments were sets of skills encouraged and cultivated in young women, skills which were thought to help make a home more lively, entertaining, or beautiful. Common accomplishments included drawing, needlework, playing an instrument or singing well, and mastering languages. A woman with many of these skills was thought to be “highly accomplished,” and, evidently, more marriageable.

Marriage, of course, was just about the only acceptable role for any woman. Women, like Austen herself, who passed beyond their youth without marrying, became spinsters. They had no formal role in society and were occasionally a burden to their families. Even worse was the fate of educated young women of good standing whose fortunes were thrown in jeopardy by the sudden loss of their family. With no fortune, these women were nearly unmarriageable, and might be required to enter the servant class as a governess of wealthy children in order to provide a living for themselves.

Sources:

Wikipedia.com

Encyclopedia Britannica

“A Note on Money,” Donald Gray. *Pride and Prejudice: an authoritative text, backgrounds and sources, criticism*, 3rd ed. NY: Norton, 2001.

“Money” Edward Copeland. *The Cambridge Companion to Jane Austen*. NY: Cambridge University Press, 1997.

“In Love with Jane,” Diane Johnson. *The New York Review of Books*, v. 52 no. 11. June 23, 2005.

“Jane Austen,” *Concise Dictionary of British Literary Biography*. Gale Research, 1992.

“Jane Austen,” *World Eras*. Gale Group, 2002.

“Jane Austen” *Encyclopedia of World Biography*. Gale Research, 1998.

Le Faye, Dierdre. *Jane Austen: The World of her Novels*. NY: Harry Abrams, 2002.

What Jane Austen Ate and Charles Dickens Knew: From Fox Hunting to Whist – The Facts of Daily Life in 19th-Century England, Daniel Pool. NY: Touchstone, 1993.

Jane Austen's ENGLAND



The Georgian era

Between 1797, when a young Jane Austen began work on what would become *Pride and Prejudice*, and 1813, when the novel was published, the French Revolution was fought, Marie Antoinette was guillotined, and Napoleon rose to power and conquered most of Western Europe. Closer to Austen's home, Great Britain combined with Ireland to become the United Kingdom, the slave trade was abolished by Parliament throughout the British empire, and King George III, driven to apparent madness by what historians now suspect to have been a rare hereditary metabolic disorder, was replaced in his duties by his son, the Prince Regent, later to become King George IV.

The Georgian era into which Jane Austen was born, characterized for Britain by almost constant warfare abroad, was in many ways a transitional period. It saw the dawn of the Industrial Revolution, the shift from Enlightenment to Romantic trends in arts and letters, and the first whispers of feminist and abolitionist concerns in Western Europe. A little familiarity with these sweeping historical trends can lend some context to Austen's domestic fictions, but perhaps more helpful is an understanding of the particular details of daily life during the Regency period.

Ten thousand a year

From the sixteenth well into the nineteenth century, respectable wealth in England was accumulated primarily through the ownership of land. The land would be leased to tenants for farming, and the landowning families would live entirely off of the income generated by these leases. The most prosperous landowners also kept a town home in London, the social and political center of England, and lived there during the social season, January through July. The oldest, though not necessarily the wealthiest, of these families may have had some claim to nobility with inherited titles which gave "precedence," or a higher rank at social functions in town or country. The term "aristocracy" referred somewhat more ambiguously to any keepers of London town homes whose social and political connections bought them seats in Parliament or influence in the royal court.

In *Pride and Prejudice*, the Bennetts are, like Jane Austen herself, members of an educated upper middle class known as the "gentry" or the "landed gentry." Considered socially eligible to mix with the landowning aristocracy, but quite a step beneath them in wealth, resources, and precedence, the landed gentry included country squires, military officers, and many forms of clergy; all acceptable roles for the educated younger sons of the aristocracy and their descendants.

Beneath the gentry were the laboring classes of household servants, tenant farmers, merchants, and "tradesmen," such as smiths and carpenters, village doctors, town lawyers, and other professionals. Though lower in social standing because their income bore "the taint of trade", many merchants and tradesmen might in fact amass considerable wealth, and could wind up wealthier than the poorest of the landowners.

For the landowners and the gentry, management of all financial matters was a gentleman's prerogative. By law and by custom, a woman was granted very little control over money, even money that we would today consider her own. A woman of the upper classes could

PUBLICATION HISTORY

Jane Austen completed the first version of *Pride and Prejudice*, originally titled *First Impressions*, between October 1796 and August 1797. Her father immediately lobbied for the book's publication with Cadell and Davies, but the London publishers refused it without a reading. Austen returned to her draft of *First Impressions* sometime after 1809. Clues indicate that significant changes were made because Austen refers in her letters to having "lopt & cropt" the manuscript.

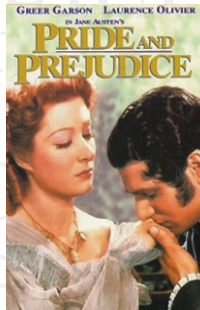
After the successful publication in 1811 of Austen's first novel, *Sense and Sensibility*, the publisher Thomas Egerton was pleased to accept the reworked *First Impressions*. The title was changed to *Pride and Prejudice*, since another book titled *First Impressions* had appeared around the turn of the century. *Pride and Prejudice* was finally published early in 1813. The first edition of fifteen hundred copies sold out in six months and was quickly followed by a second edition in the fall of 1813 and a third in 1817. Since Austen had sold *Pride and Prejudice* for a flat fee of £110, she earned no royalties from these later editions.

Despite her success, Austen published anonymously throughout her lifetime. *Sense and Sensibility* was said to be authored "By a Lady," and the title page of *Pride and Prejudice* read "By the Author of *Sense and Sensibility*." Austen's authorship had always been an open secret among close friends and family. Her brother Henry could not resist bragging about his sister's accomplishments, especially as her work gained in popularity, and Austen's anonymity became less guarded toward the end of her life.

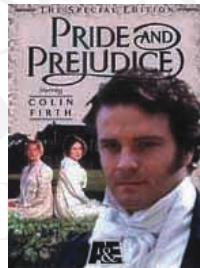
Austen's novels were virtually forgotten after her death and not reprinted until 1833. Toward the end of the century, illustrated editions appeared with drawings and plates by fashionable artists such as Hugh Thomson and H. M. and C. E. Brock. Throughout the twentieth century, Austen's novels have never been out of print. Countless print editions and film and television adaptations have appeared, proving the continued popularity of *Pride and Prejudice*.

Sources:
Dwyer, June. *Jane Austen*. New York: Continuum, 1989.
Lefroy, Helen. *Jane Austen*. Thrupp, Great Britain: Sutton, 1997.

on film



Pride and Prejudice (MGM, 1940)
starring Greer Garson and Laurence Olivier, 117 minutes
Saturday, October 1, 1 p.m.
Harold Washington Library Center
400 S. State St., Video Theater
Please join us for a book discussion following the film screening.
Wednesday, October 19, 6 p.m.
Woodson Regional Library
9525 S. Halsted St.



Pride and Prejudice (A&E, 1995)
starring Jennifer Ehle and Colin Firth, 300 minutes
Saturday, October 15, 9:30 a.m.
Sulzer Regional Library
4455 N. Lincoln Ave.
Thursday, October 20, 1 p.m.
Woodson Regional Library
9525 S. Halsted St.



Bride & Prejudice (Miramax, 2004)
Bollywood musical starring Aishwarya Rai and Martin Henderson, 111 minutes
Thursday, October 13, 6:30 p.m.
Sulzer Regional Library
4455 N. Lincoln Ave.
Tuesday, October 25, 6 p.m.
Harold Washington Library Center
400 S. State St., Cindy Pritzker Auditorium



WIN FREE TICKETS
Check the Library's website at chicagopubliclibrary.org in October for information on a chance to win tickets to an advance screening of the 2005 release of *Pride and Prejudice* starring Keira Knightley.

Borders Books & Music
Presented by
The Great Books Foundation
Tuesday, October 4, 6 p.m.
State Street Borders
150 N. State St.
Wednesday, October 5, 7 p.m.
Beverly Borders
2210 W. 95th St.

Barnes & Noble
Presented by
The Great Books Foundation
Tuesday, October 11, 7:30 p.m.
Barnes & Noble
1441 W. Webster Ave.
Tuesday, October 25, 7:30 p.m.
Barnes & Noble
Skokie/Old Orchard

Gerber/Hart Library
Thursday, October 27, 7 p.m.
1127 W. Granville Ave.



Use your Chicago Public Library card to check out a tote bag filled with eight copies of *Pride and Prejudice*, resource guides and tips for your book club. Book Club in a Bag is available at:

- Beverly Branch, 2121 W. 95th St.
 - Douglass Branch, 3353 W. 13th St.
 - Harold Washington Library Center, 400 S. State St., Popular Library
 - Rogers Park Branch, 6907 N. Clark St.
 - Sulzer Regional Library
4455 N. Lincoln Ave.
 - Woodson Regional Library
9525 S. Halsted St.
- For details, please call (312) 747-1194

Jane Austen

MAJOR WORKS

Sense and Sensibility (1811)
"A lady's imagination is very rapid; it jumps from admiration to love, from love to matrimony, in a moment."
Pride and Prejudice (1813)
Mansfield Park (1814)
Emma (1815)
Persuasion (1817)
Northanger Abbey (1817)

Saturday, October 15
11 a.m.
Chicago Lawn Branch
6120 S. Kedzie Ave.
(312) 747-0639

Saturday, October 15
11 a.m.
Bezazian Branch
1226 W. Ainslie St.
(312) 744-0019

Saturday, October 15
11 a.m.
Brainerd Branch
1350 W. 89th St.
(312) 747-6291

Saturday, October 15
11 a.m.
Budlong Woods Branch
5630 N. Lincoln Ave.
(312) 742-9590

Saturday, October 15
11 a.m.
Manning Branch
6 S. Hoyne Ave.
(312) 746-6800

Saturday, October 15
1 p.m.
Blackstone Branch
4904 S. Lake Park Ave.
(312) 747-0511

Saturday, October 15
1 p.m.
Uptown Branch
929 W. Buena Ave.
(312) 744-8400

Saturday, October 15
2 p.m.
Legler Branch
115 S. Pulaski Rd.
(312) 746-7730

Saturday, October 15
3 p.m.
Merlo Branch
644 W. Belmont Ave.
(312) 744-1139

Tuesday, October 18
6:30 p.m.
North Austin Branch
5724 W. North Ave.
(312) 746-4233

Tuesday, Oct. 18
7 p.m.
Austin-Irving Branch
6100 W. Irving Park Rd.
(312) 744-6222

Wednesday, October 19
2 p.m.
Northtown Branch
6435 N. California Ave.
(312) 744-2292

Wednesday, October 19
2 p.m.
Roosevelt Branch
1101 W. Taylor St.
(312) 746-5656

Wednesday, October 19
7 p.m.
Jefferson Park Branch
5363 W. Lawrence Ave.
(312) 744-1998

Thursday, October 20
1 p.m.
Whitney M. Young, Jr. Branch
7901 S. King Dr.
(312) 747-0039

Thursday, October 20
7 p.m.
Lincoln Belmont Branch
1659 W. Melrose St.
(312) 744-0166

Thursday, October 20
7 p.m.
Mount Greenwood Branch
11010 S. Kedzie Ave.
(312) 747-2805

Saturday, October 22
2 p.m.
Logan Square Branch
3030 W. Fullerton Ave.
(312) 744-5295

Tuesday, October 25
7 p.m.
Roden Branch
6083 N. Northwest Hwy.
(312) 744-1478

Wednesday, October 26
10 a.m.
Brighton Park Branch
4314 S. Archer Ave.
(312) 747-0666

Wednesday, October 26
6 p.m.
Toman Branch
2708 S. Pulaski Rd.
(312) 745-1660

Thursday, October 27, noon
Talking Book Center
Harold Washington Library
400 S. State St., 5th floor
(312) 747-4001

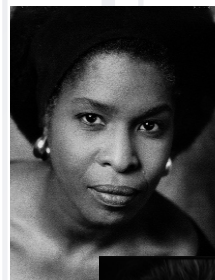
Thursday, October 27
6 p.m.
Bessie Coleman Branch
731 E. 63rd St.
(312) 747-7760

Thursday, October 27
6 p.m.
Damen Branch
2056 N. Damen Ave.
(312) 744-6022

Thursday, October 27
6 p.m.
Jeffery Manor Branch
2401 E. 100th St.
(312) 747-6479

Thursday, October 27
7 p.m.
Edgebrook Branch
5331 W. Devon Ave.
(312) 744-8313

on stage



Cheryl Lynn Bruce



Martha Lavey



Photo of Carey Cannon by Michael Brosilow

Steppenwolf Theatre

Ensemble Reading

Monday, October 17, 6 p.m.

Harold Washington Library Center
400 S. State St.

Cindy Pritzker Auditorium

Martha Lavey and Cheryl Lynn Bruce will read selections from *Pride and Prejudice*. Ms. Lavey has been the Steppenwolf Artistic Director since 1995 and has appeared in Steppenwolf productions such as *Lost Land*, *The Memory of Water* and *I Never Sang For My Father*. Ms. Bruce recently appeared in Steppenwolf's *Intimate Apparel* and *Traffic* series performance of *Will the Circle Be Unbroken?* at Millennium Park.

Northlight Theatre

presents *Pride and Prejudice*

October 5, 2005-November 20, 2005

Original adaptation by James Maxwell, revised by Alan Stanford, and directed by Peter Amster. Northlight Theatre launches its season in style with this sparkling adaptation of Jane Austen's classic romantic comedy. Tickets available online at www.northlight.org or by phone at (847) 673-6300.

Show your Chicago Public Library Card at the Northlight Box Office to receive

\$5 OFF TICKETS

One Book, One Chicago at Northlight Theatre

Join us for post-show book discussions led by DePaul University professor Joyce Miller Bean at the Sunday matinees at 2:30 pm. on October 23 and 30.

discussions

Truths Universally Acknowledged: Why Jane Austen is Good for You **Wednesday, October 5, 6-7 p.m.**

Chicago Public Library, Harold Washington Library Center
400 S. State St., Cindy Pritzker Auditorium

Professor Joan Ray, President of the **Jane Austen Society**, will suggest some reasons for Austen's popularity and discuss her relevance to modern readers with a particular focus on *Pride and Prejudice*.

The following events are sponsored by DePaul University's Master of Arts in Liberal Studies Program.
For more information, please call (773) 325-7840.

Nearly Two Hundred Years Old and Not a Wrinkle in Sight: **A Panel Discussion on *Pride and Prejudice*** **Wednesday, October 19, 6-8 p.m.**

DePaul University, 2250 N. Sheffield Ave., Student Center, Room 120
Join a panel of distinguished DePaul faculty who will explore these questions: What can we discover by placing *Pride and Prejudice* in the historical context of the rise of the novel, the age of revolutions and the legal status of women in this time period? Behind the veneer of politeness and proper manners, how does Austen challenge us to examine the deeper issues of what constitutes a good marriage and what influences an individual's potential for change?

An Evening of Guilt-Free Pleasures: Indulging in *Pride and Prejudice* **Wednesday, October 26, 6-8 p.m.**

DePaul University, 2250 N. Sheffield Ave., Student Center, Room 120
Long-time Austen fans and first-time readers of *Pride and Prejudice* are encouraged to join the DePaul community in discovering the fun, the humor and the delights in Jane Austen's novel. Distinguished DePaul faculty will lead the discussion on why the novel is so compelling for contemporary readers, using film clips from *You've Got Mail* and *Bridget Jones' Diary*.

Read *Pride and Prejudice* at DePaul University

Enroll in "Chicago's One Book: Issues and Perspectives." The centerpiece of this interdisciplinary, graduate-level course will be Jane Austen's *Pride and Prejudice*. DePaul University invites adults to take this opportunity to read the city's book selection in a setting that reaches beyond the limits of a book discussion group. This ten-week course meets on Wednesday evenings, beginning September 7 (Prerequisite: Bachelor's Degree). For more information, including course tuition, please visit the Master of Arts in Liberal Studies Program Web site at www.depaul.edu/~mals or call (773) 325-7840.

Join a Chicago Public Library discussion of Jane Austen's *Pride and Prejudice*

Book Clubs

Saturday, October 1
11 a.m.
Edgewater Branch
1210 W. Elmdale Ave.
(312) 744-0718

Saturday, October 1
11 a.m.
Humboldt Park Branch
1605 N. Troy St.
(312) 744-2244

Saturday, October 1
1:30 p.m.
Rogers Park Branch
6907 N. Clark St.
(312) 744-0156

Saturday, October 1
2 p.m.
South Shore Branch
2505 E. 73rd St.
(312) 747-5281

Saturday, October 1
3 p.m.
Harold Washington
Library Center
400 S. State St.
Video Theater
(312) 747-1194

Monday, October 3
6:30 p.m.
Albany Park Branch
5150 N. Kimball Ave.
(312) 744-1933

Monday, October 3
7 p.m.
McKinley Park Branch
1915 W. 35th St.
(312) 747-6082

Wednesday, October 5
12:15 p.m.
Harold Washington Library
Center, 400 S. State St.
Chicago Authors Room
7th Floor
(312) 747-4700

Wednesday, October 5
6 p.m.
Woodson Regional Library
9525 S. Halsted St.
(312) 747-6921

Thursday, October 6
7 p.m.
Walker Branch
11071 S. Hoyne Ave.
(312) 747-1920

Saturday, October 8
11 a.m.
Near North Branch
310 W. Division St.
(312) 744-0991

Monday, October 10
11 a.m.
Near North Branch
310 W. Division St.
(312) 744-0991

Monday, October 10
6:15 p.m.
Mayfair Branch
4400 W. Lawrence Ave.
(312) 744-1254

Monday, October 10
7 p.m.
Independence Branch
3548 W. Irving Park Rd.
(312) 744-0900

Monday, October 10
7 p.m.
Oriole Park Branch
7454 W. Balmoral Ave.
(312) 744-1965

Tuesday, October 11
7 p.m.
Beverly Branch
2121 W. 95th St.
(312) 747-9673

Wednesday, October 12
10 a.m.
Lincoln Belmont Branch
1659 W. Melrose St.
(312) 744-0166

Wednesday, October 12
5 p.m.
Sherman Park Branch
5440 S. Racine Ave.
(312) 747-0477

Wednesday, October 12
6:30 p.m.
Avalon Branch
8828 S. Stony Island Ave.
(312) 747-5234

Wednesday, October 12
7 p.m.
Sulzer Regional Library
4455 N. Lincoln Ave.
(312) 744-7616

Wednesday, October 12
7 p.m.
West Lawn Branch
4020 W. 63rd St.
(312) 747-7381

Thursday, October 13
7 p.m.
Lincoln Park Branch
1150 W. Fullerton Ave.
(312) 744-1926

Thursday, October 13
7:30 p.m.
Hegewisch Branch
3048 E. 130th St.
(312) 747-0046

Saturday, October 15
10:15 a.m.
Thurgood Marshall Branch
7506 S. Racine Ave.
(312) 747-5927