

McGill-ASECS 2009 Fellowship Report Danielle Grover

The month that I spent at the Burney Centre enabled me to research perspectives on eighteenth-century music and how it operated in women's lives and fiction. By accessing a wide variety of fascinating manuscripts and a dazzling array of primary sources, I was able to collate information that has enriched my doctoral thesis. Not only did the Burney Centre's archives meet my expectations, they far exceeded them.

My fellowship enabled me to examine the function of eighteenth-century music-making over a broad range of sources. By examining letters, memoirs, and primary sources by the Burney family and their contemporaries, I was able to explore the critical debate concerning eighteenth-century women's relationship with music, clarifying how people responded to music and how the border between non-professional and professional music-making was negotiated. It was against the debate revealed in those texts that I have been able to analyse representations of music in fiction by Frances Burney and Sarah Harriet Burney.

During my first week, I explored material by the Burney family, and particularly Charles and Frances Burney. As my doctoral thesis focuses on the role of music in the eighteenth century and Dr. Burney was an eminent musical historian, it seemed logical to begin with Dr. Charles Burney's published and unpublished correspondence. Below is a list of sources that I found valuable as I negotiated the background surrounding Dr. Burney's life, output and works. These useful sources also helped me to understand the important working relationship between Dr Burney and Frances Burney and the importance of her role as his scribe.

1. Kerry S Grant, *Dr Burney as Critic and Historian of Music* (Michigan: UMI Research Press, 1983)
2. *Memoirs of Doctor Burney* arranged from his own manuscripts from family papers and from personal recollections by his daughter, Madame D'Arblay, (London, 1832)
3. Alvaro Ribeiro, SJ, ed., *The letters of Charles Burney*, volume 1 1751-1784 (Oxford: Clarendon Press, 1991)
4. Ian Woodfield, *Salomon and the Burneys: Private Patronage and a Public career* (Hampshire: Ashgate Publishing, 2003)

Second, I enriched my understanding of Frances Burney by delving into a few of the many editions of her journals and letters. I discovered that the Burney Centre held a huge variety of biographies and critical writing on Frances Burney. I made frequent visits to the shelf containing the numerous editions of *The Burney Journal* as I found that the journal was useful for its numerous current perspectives on Frances Burney. Here are some of the sources that I found especially useful during my first two weeks:

5. *The Subscription List to Frances Burney's Camilla: with an introduction by Peter Sabor* (The Burney Centre, Montreal: 2003)
6. *The Journals and Letters of Fanny Burney (Madame D'Arblay)*, edited by Joyce Hemlow (Oxford: Clarendon Press, 1975)
7. Lars E. Troide, *The Early Journals and Letters of Fanny Burney*, volume II, 1774-1777 (Oxford: Clarendon Press, 1990)
8. Justine Crump., ed., *A Known Scribbler: Frances Burney on Literary life* (Ontario: Broadview Press, 2002)
9. Arthur Bernon Tourtellot, *Be Loved No More: The life and environment of Fanny Burney* (London: George Allen & Unwin Ltd, 1938)
10. Sarah D. Spence, 'Frances Burney and Mary Wollstonecraft: Female Difficulties and Feminism', *The Burney Journal*, volume 7, 2004
11. Margaret Kathryn Sloan, 'Mentorship and Female subject formation in Burney's *Cecilia* and *The Wanderer*', *The Burney Journal*, volume 9 (The Burney Society, 2007)
12. Kate Chisholm, 'Fanny Burney and *The Wanderer*' *The Burney Journal*, volume 3, 2000, pp.4-28
13. Annette Kobak, 'Mme De Stael and Fanny Burney', *The Burney Journal*, volume 4, 2001, pp.12-36
14. Elaine Bander, 'Burney, Austen and "Bad morality"', *The Burney Journal*, volume 8, 2005, pp.4-16

The bounteous collection of letters on microfilm at the Burney Centre was of paramount importance during my visit. The extensive 'Berg Collection', which contained microfilms that featured fascinating correspondence between the Burneys, helped to uncover perspectives on eighteenth-century culture and history. I spent many happy hours dipping into the correspondence of Frances Burney, Susan Burney and Sarah Harriet Burney. *The Private Journal of James Burney with Captain James Cook in the Antarctic and Pacific*, edited and with an introduction by Beverley Hooper (Canberra: National Library of Australia, 1975) interestingly contained perspectives on James Burney's response to music during his travels.

The following reels were especially useful in clarifying how Frances and Sarah Harriet Burney understood and appreciated music. This background is useful for understanding the role of music in Frances Burney's *Camilla*, *The Wanderer* and Sarah Harriet Burney's *Geraldine Fauconberg*, which are discussed in the second chapter of my Ph.D thesis. I was pleased to find interesting letters from other famous eighteenth-century literary figures and conversationalists, such as Hester Chapone, Madame De Stael and Hester Thrale. Examining the unpublished letters

complemented my previous study of Joyce Hemlow and Althea Douglas' magnificent editions of Frances Burney's journals and letters.

15. Unpublished letters by Sarah Harriet Burney, reel 16, The Burney Centre
16. Unpublished letters by Frances Burney, reel 21, The Burney Centre
17. Susan Burney's journals to Frances Burney May-25 August 1778

It was a privilege to have access to recent work that the Burney Centre was completing on the Court Journals and Letters of Frances Burney. I would like to thank Professor Peter Sabor and his team for their generosity in allowing me access to this unique resource. I was able to gain perspective about the Burneys during Frances Burney's time at court, and found many useful references to music, particularly amongst Charles Burney's correspondence. As these files contained transcriptions of letters by Charles and Frances Burney, relevant to this specific time, they were very useful.

With little time left at the Burney Centre, I quickened my pace, reluctantly tore myself away from the hundreds of interesting unpublished Burney letters and decided to broaden my research to examining correspondence by Hannah More and Samuel Richardson in McGill's Rare Books division. The Rare Books division of the McLennan Library at McGill University offered rich resources in a quiet and welcoming environment. As my Ph.D. explores how Hannah More's *Essays on Various Subjects* and *Strictures on Female Education* negotiate the role of musical accomplishment in the eighteenth century, it was useful to look at her correspondence. My fourth chapter examines the relationship between music and courtship in Richardson's *Sir Charles Grandison*. Exploring Richardson's letters enabled me to better understand his background.

1. Hannah More, *Hints towards Forming the Character of a Young Princess*, 2 volumes (London: T.Cadell and W.Davies, 1805)
2. Hannah More, 'Turn the Carpet, or, The Two weavers: A new song: in a dialogue between Dick and John' (London: R.White, 1796)
3. Nicholas D. Smith, *The Literary Manuscripts and Letters of Hannah More* (Surrey: Ashgate Publishing Ltd, 2008)
4. William Roberts, ed., *Memoirs of the Life and Correspondence of Mrs. Hannah More*, 4 volumes (London: 1836)
5. *The Correspondence of Samuel Richardson: author of Pamela, Clarissa and Sir Charles Grandison, selected from the Original Manuscripts, bequeathed by him to his family, to which are prefixed A biographical Account of that author and Observations on his Writings by Anna Laetitia Barbauld, in six volumes* edited by Gwilliam Tassie (London: 1804)

By accessing the unique sources of the Burney Centre, I was able to enrich my own research by adding to my existing knowledge of Frances Burney and the Burney family, whose output was essential to an understanding of eighteenth-century music. Even though I think I could have easily spent a year just perusing the unique resources contained in the Burney Centre, I feel that I made good progress during my rewarding time at the Burney Centre. I could not have done this without the help and expertise of the hospitable, approachable, and friendly team at the Centre. It was an unforgettable month. I would like to warmly thank McGill University, the Burney Centre and ASECS for giving me this valuable opportunity.