

# Burney Letter

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The Burney Society

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## UK Society meets at Chawton



G.F. Prosser, *Chawton House Library in Select illustrations of Hampshire (1833)*. Copyright of Chawton House Library.

Chawton is a fine old house, set in beautiful grounds. It once belonged to Jane Austen's brother Edward and this year sees the 200th anniversary of the arrival of the Austen women at Chawton Cottage nearby (Mrs. Austen and Cassandra are buried at the church in Chawton grounds which is worth a visit). The house itself has now become a centre for the study of the lives and work of women writing in English from 1650 to 1830 and possesses a unique collection of texts and contemporary portraits.

The day will begin with tea/coffee at 10.30 am, followed by a guided tour (in two groups) of the house and a visit to a special exhibition of first editions of Burney's novels, contemporary illustrations of her books and other relevant material in the Library. At midday there will be a champagne reception (hosted by Chawton House Library) followed by lunch: members can choose to have a sandwich lunch at £10 a head (with wine at £2 a glass), to be served in the courtyard if fine and in the old kitchen if wet, or bring a picnic to eat in the grounds – or along the road in the garden of Jane Austen's house, taking the opportunity to see round it.

The UK branch of the Burney Society will hold the annual meeting on Sunday 14 June 2009 at Chawton House Library, Hampshire.

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## An Eccentric Taste in Heroes

### By Sheila Graham-Smith

In a letter written by Jane Austen on February 26, 1817, the reader comes, *in medias res*, into a discussion about two gentlemen; Frederick and Edgar. Jane prefers Edgar and cannot comprehend her niece Caroline's preference for Frederick. "You have," she says "some eccentric tastes . . . in heroes."<sup>1</sup> A month later the discussion is resumed and our suspicion that the gentlemen under discussion are fictional is confirmed. "I like Frederick and Caroline better than I did but must still prefer Edgar and Julia" (*L* 338). What were they reading and what was it about Frederick that was so damning, and about Edgar that made him so obviously superior, at least to Jane Austen's taste?

Although Frederick and Caroline were

both popular character names of the period they do not occur together very often. Cumberland's play *The Widow's Only Son* has a love interest between a Frederick and a Caroline,<sup>2</sup> and there was a chapbook called *Frederick and Caroline* published around 1810<sup>3</sup> featuring characters with those names, but neither of these works offers sufficient character development to allow for judgments of the sort Jane Austen was making. The first is a comedy, "vapid, sombre, sentimental, didactic . . . and without the smallest particle of invention,"<sup>4</sup> and the second a chapbook about a young man who gets drunk and wakes up in the bed of a prostitute he discovers to be his long lost sister. *Frederick de Montford* gives plenty of scope for character assessment but Caroline, in this novel, is an

unpleasant, mercenary girl who lays snares for Frederick at the expense of the actual heroine.<sup>5</sup> The only other possibility is a novel by Mrs E.M. Foster called *Frederic and Caroline*.<sup>6</sup> The spelling of the hero's name is off by one letter but the difference can easily be accounted for by a spelling error, especially as Frederick would be the more immediately familiar version of the name, the one Austen herself used in *Northanger Abbey*, and copied from Inchbald in *Mansfield Park*, and the one used in an obscure but long-running joke between her and her sister Cassandra, about General Christopher Chowne (*L*, 256, 262).

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## Heroes

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“Edgar and Julia” is an even rarer combination of character names. There were many novels published in the relevant period with either a hero or a heroine so named, but only one, Sarah Burney’s *Clarentine*<sup>7</sup> that used both names and attached them to characters in a significant relationship.<sup>8</sup> Neither Edgar nor Julia is the focus of Burney’s novel. The heroine is definitely the eponymous Clarentine Delmington but she shares the stage with two young men: her cousin Edgar, with whom she is raised, and her guardian, William Somerset, both of whom begin by believing they love her as a sister and end up passionately attached to her. Julia is a neighbour who becomes engaged to Edgar through negotiations conducted by her father and Edgar’s mother, with the concurrence of both young people. There is no evidence to prove that Jane Austen read *Frederic and Caroline* but her letter of 8 February 1807 to Cassandra mentions she is reading *Clarentine* for the third time (*L* 120).

#### *Burney Letter*

**The semi-annual newsletter of the Burney Society, which includes members in Canada, Great Britain, the United States and elsewhere.**

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**Membership in The Burney Society is available for \$30 (Students \$15) US annually in the United States and Canada, and £12 annually in Great Britain. To request membership information, or to notify the society of a change of address, write in the United States and Canada to: Alex Pitofsky, 3621 9th St. Drive N.E., Hickory NC 28601, USA or by email to pitofskyah@appstate.edu. In Great Britain, write David and Janet Tregear, 36 Henty Gardens, Chichester, West Sussex, England PO19 3DL or tregear david@hotmail.com**

That Austen should form such a decided preference for Edgar over Frederic

is perhaps surprising if we look only at the portraits, as they are drawn by their respective authors, of the young men concerned. Neither novel is distinguished for its character development; there is a tendency in both to present a list of traits, courtesy either of the narrator or one of the other characters.

The narrator of *Clarentine* tells us that to “excellence of heart and disposition ... To a countenance open, intelligent and animated,” Edgar “united a frankness, a generosity of character, and a sweetness of temper ... Though wild, thoughtless, and impetuous” in youth “he was never unfeeling, never malevolent, or deliberately resentful. – His passions were violent but by a little management easily curbed ...” (*C* 1:2). By the time he was grown he was tall, manly, and elegant, and “united to a face, glowing with sensibility and good-humour, an ease and even dignity of manners and address, rarely, at any age, to be excelled. Conscious of no superiority, or if conscious, diligent in concealing it, his conversation was as pleasing as his form: animated without turbulence, sensible without conceit, and gentle without effeminacy” (*C* 1:108). His mother allowed that his temper was “irritable, though soon subdued,” and “often captious, violent and unreasonable” (*C* 1:299). Julia’s father was charmed by his “rectitude of principles, the elegance of manners, and the noble generosity of character.” (*C* 1:199). Clarentine attributed to him principles of rectitude and honour, and a naturally affectionate disposition formed for social and domestic enjoyments (*C* 1:195), and knew he had “the most certain of all dependencies, rectitude and good principles!” (*C* 3:208) help him cope with his disappointment. Edgar avails himself of all of these positive character traits in his struggle to overcome his unfortunate attachment to Clarentine, and to follow the path of duty rather than that of inclination. “Duty, reason, and honour” as Clarentine’s friend, Mrs. Denbigh, observes, “enabled him to conquer an early and habitual prepossession; and ... made him at once a hero and a philosopher!” (*C* 3:44).

In E.M. Foster’s novel, *Frederic*, we are told, is young, handsome, amiable, good, virtuous, and rich (*FC* 1:168). From *Caroline*, the heroine of the piece, we learn that his attentions and manners had pleased her, his character rose every day in her

opinion; she admired him for his philanthropy, his benevolence, his charity, his anxiety and attention to his father, his gentleness and suavity of manners to his sister. She acknowledges, “His person is certainly handsome, his countenance is very engaging, his air is graceful and his voice – Oh how melodious that is” (*FC* 1:170). From another character we learn he is ardent in his temper, violent in his passions, and that his anger is easily excited (*FC* 2:29). From *Frederic* himself we learn he is impetuous. The narrative allows us to see that he can be generous, humane, and careless of personal harm in pursuing what his conscience tells him is right, as well as fearless in the face of any danger, if *Caroline* is in trouble. However, against all of these good points we must set the fact that he is suspicious. He believes the worst about his betrothed on the basis of hearsay and the unreliable witness of his own eyes, without taking the time or trouble to ascertain her guilt or innocence, and he persists to the final pages of the book in questioning her fidelity.

Jane Austen’s decided preference for Edgar over *Frederic*, is, I believe double-sided. She is disinclined to *Frederic* because of his suspicious nature, and inclined to Edgar for his attachment to his duty. In saying she liked *Frederic* and *Caroline* better than she had but still preferred Edgar and Julia, I assume she means that she prefers their book, and that her preference was at least partly based on moral tone. *Clarentine* presents a thesis, “all ingenuous minds are averse to crediting the worst in a doubtful case” (*C* 2:93), and the point is reiterated by several characters in the course of the story. *Frederic and Caroline* presents an antithetical tale. Although E.M. Foster provides as an epigraph on the title-page, a passage from the work of Aaron Hill – “I would not wrong Virtue so try’d by the least shade of doubt: undue suspicion is more abject baseness, even than the guilt suspected” – her hero, from the time he sees *Caroline* stepping into Major Mortimer’s carriage, decides she is living a life of sin and urges her to “return to those friends who will find comfort in her restoration to virtue” (*FC* 2: 4). He persists in his belief in her perfidy

**See Heroes on p. 16**

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## Chawton

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The AGM will follow lunch; afterwards there will be a talk by Tina Davidson titled “The good, the bad and the shallow: conversation and the voicing of morality in Burney’s novels.” Tina, who used to be an Advisor for A-Level English for Hampshire and the South West, is now a part-time lecturer at Southampton University where she is researching a doctoral thesis on conversational interchanges in Burney’s novels; she comes to us very warmly recommended. She hopes that members will take on roles in some of the dialogues she will look at, and there will be time for general discussion afterwards. Our day will conclude with tea and a celebratory cake in the old kitchen.

The cost of the day will be £15 pp. Maps can be sent to participants who ask for them; trains run from Waterloo to Alton and could be met. Please complete the form below (or simply copy it in your own hand, sending the info required) to David and Janet Tregear, The Burney Society, 36 Henty Gardens, Chichester, West Sussex PO19 3DL.

Name (s): .....

Address: .....

Telephone number:..... e-mail address: .....

I/we enclose a cheque for £ ..... made payable to The Burney Society (please enclose a sae if receipt required). This should cover attendance at £15 pp, plus sandwich lunches at £10 pp for those who wishing to order them.

## Paris Conference, 10-11 June 2010

### By Kate Chisholm

Plans for the two-day conference in Paris, organised jointly by the Burney Society and the Université-Paris Diderot (in the heart of the Marais), are taking shape. The conference venue is the university’s Institut Charles V, on the rue Charles V (nearest Metro stop, Saint-Paul), housed in a former furniture factory. Talks will be held in the lecture room on the fifth floor (there is a small lift). This room has large windows on two sides, from which there is a magnificent view over the rooftops of Paris.



*Institut Charles V in the Marais, Paris*

Our theme will be **Women under Napoleon**, with keynote talks from Professor Frédéric Ogee of the Université-Paris Diderot and Professor Peter Sabor, from the Burney Centre at McGill University. There will be five Panels looking at Female Journalists and the Revolution; Fashion, Dress and Empire; *The Wanderer*; Madame de Staël and the women who rebelled; and Women and Education. We hope also to have a dramatised performance by Hester Davenport and Karin Fernald of readings taken from women writers on the Revolution

Burney’s work will be the inspiration, but we hope to use the conference to promote Anglo-French relations (papers will be in both French and English, with translated abstracts available), and to set Burney’s work in the context of other women writers of the period, both French and English. How do her diaries and journals compare with journalists like Mary Wollstonecraft and Helen Maria Williams, who travelled to the French capital in the early 1790s to see for themselves what “revolution” meant? Why was she so unwilling to make the acquaintance of Madame de Staël even in Paris, once she had left behind the stuffy mores of English society? What role did these women writers have in the development of a post-revolutionary aesthetic?

The price of conference registration will include attendance on both days of talks,

registration papers, tea and coffee (we will begin at 9.30 am each day with coffee), a Conference Reception on the Thursday evening and drinks at the end of the conference on Friday. Delegates will be expected to make their own arrangements for lunch – there are plenty of small restaurants nearby (a recommended list will be available on registration), and also a small supermarché for provisions. Dinner will be organised on both evenings at a local restaurant for up to 55 delegates (pre-booking and pre-payment essential on making a reservation). A list of recommended hotels, at varying prices, will be provided.

A day trip to Joigny is planned for Sunday 13 June, travelling by train from the Gare de Lyon (journey time: 1 hour 20 minutes), tickets bought individually. We hope to have a planned and guided tour of the town where Général d’Arbray was born and brought up. There will also be a guided walk through the areas of Paris that Fanny and Alexandre d’Arbray would have known (although none of the houses where they lived have survived).

Those interested in attending should let the UK organisers know, via a short email to David and Janet Tregear: [tregear.david@virgin.net](mailto:tregear.david@virgin.net). Booking arrangements will be confirmed in the next *Burney Letter*, together with a detailed programme of speakers. Reservations can be made from January 2010.

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# Burney Society Conference in Chicago October 2008

## By Catherine M. Parisian

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The Burney Society of North America held its biennial conference at the Newberry Library in downtown Chicago on October 2 and 3. After welcoming remarks by conference organizer Catherine Parisian, the first session, *Urban Identity*, began.

Jonathan Singer of Seneca College presented his paper, "Progressive Essentialism and the Ideological Underpinnings of Urban Critique in *Evelina*," in which he argued that the novel has at once a conservative motion towards stable, reliable essentialism, and a progressive motion that opposes essentialist notions of inherent class superiority. Lisa Freeman of the University of Illinois at Chicago then spoke on "Evelina in the City: An Allegorical Progress Toward Modern Identity." She discussed the novel as an allegory of modern female identity, in which a woman acquires agency and authority to leave patriarchy behind. Freeman focused on the discrepancies between Reverend Villars's and Evelina's perspectives and expectations. The third panelist, Cheryl D. Clark of the University of Southern Mississippi, discussed the consumption of fashionable goods, and shopping as a means to shape femininity in "Sex and the City: Shopping and the Shaping of Femininity." A lively discussion on *Evelina* ensued, focusing on issues of allegory, progress (and sometimes lack thereof), class, and perception (including a defense of Reverend Villars).

After a short break, Jill Gage, Reference Librarian and Literature Specialist at the Newberry, delivered a talk about the Newberry's eighteenth-century collection. She discussed its holdings of magazines, caricatures, and maps, and the works of Eliza Haywood. Gage highlighted some of the Newberry's unusual holdings, including editions of Burney, Johnson, and Thrale. She showed Thrale's copy of a 1788 edition of *Letters to and from the Late Samuel Johnson* with annotations in Thrale's own hand. After Gage's

presentation, the conference broke for lunch, and attendees had the opportunity to explore Chicago's local pubs, bistros, delis, and diners.

The conference reconvened in the afternoon with *Entertainment, Identity, and Class and in the City*, which featured Laura Engel of Duquesne University, who spoke about the encounters between Frances Burney and the world of the theatre in "A Wild Half-Crazy Woman: Frances Burney, Mary Wells, and the Shakespeare Gallery," and Lori Zerne of West Virginia University, who discussed the pleasures and dangers of public gardens in " 'What Wonder What Strange Revolution': Gender, Class and Pleasure Gardens in *Evelina*." Unfortunately Elles Smallegoor, who was traveling from Scotland to attend the conference, was forced to cancel her plans at the last minute when her flight from the United Kingdom was canceled. Fortunately, Lorna Clark, who was not scheduled to present, had a paper in her brief case that she had brought with her to revise during any free time she might have. All present benefited when she graciously stepped forward and presented her current research on Sarah Harriet Burney's novel *The Hermitage* as a precursor to George Eliot's *Adam Bede*.

The third session, *Mind Your Manners: Standards of Urban Behavior*, began with Susan McNeill-Bindon of the University of Alberta, who discussed shame as manifested by the body, the multiple readings of blushing as a physical reaction, and the culture of surveillance in *Evelina* in her paper, "Shame and the Single Girl: Exploring Evelina's Blushing Epistemological Journey to Subjectivity in the City." The second speaker, Alex Pitofsky of Appalachian State University, spoke about "triflin" men (especially Mr. Lovel) in his paper, " 'A Catalogue of their own Follies': Burney, Mary Astell, and the Faults of Men." He suggested that Burney reasserts Astell's reading of men, and argued that men should be subject to the same criticism leveled against women. A vigorous discussion ensued, as the men and monkeys in *Evelina* were taken to task.

On Thursday evening, guest met in a private dining room at Maggiano's Little

Italy for an Italian feast. The meal was followed by a brief business meeting and a raucous dramatic reading of *The Women Hater* by the not-ready-for-prime-time Burney Players, directed by Juliet McMaster.

The second day of the conference began with the session *Urban Places and Spaces in Burney's Life*. Margaret Anne Doody of the University of Notre Dame, spoke about London topography, Oxford Street, and the progress to Tyburn Tree in "Frances Burney and 'Mournful Ever-Weeping Paddington.'" Geoffrey Sill of Rutgers University recalled Frances Burney's visit to Plymouth as part of the royal entourage, and her failed romance with Colonel Digby, in "The Sentimental Heroine Visits Plymouth Dock: August 21, 1789." The emphasis on space continued in the following session, entitled *Urban Spaces and Places in Burney's Fiction*, which featured Mary Chan of the University of Alberta, and Theresa Braunschneider of Washington and Lee University. Chan's paper, "The House at Portman Square: Interior and Urban Movement in *Cecilia*," focused on domestic architecture, circular motion within interior spaces, and the ramifications of circular motion in external spaces. Braunschneider's presentation, "Burney after Dark," centered on the difficulties if not the dangers of motion at night in the city.

After a short break, Helen Thompson of Northwestern University gave a plenary talk entitled "Distinction and the City: Free Indirect Speech and Burney's Political Imaginary," in which she made a case for Burney as Tory feminist. Thompson argued that *Evelina* is a rejection of Richardson's *Pamela* plot of the good woman who triumphs over her surroundings and the social forces that shape her world; rather, Thompson asserted that Burney is highly context-aware and context-dependent, and that interiority in *Evelina* and *Cecilia* does not reveal an inner identity that transcends social forces and locations.

## Another Triumph from Burney Players

### By Elaine Bander

Undeterred by the recent world premiere of a professional production of *The Woman-Hater* at the Orange Tree Theatre in Richmond, UK, the Burney Players took to the boards after the Burney Society's 2008 AGM banquet in a private room at the venerable Maggiano's "Little Italy" Restaurant in Chicago on October 2<sup>nd</sup> with their spirited (in all senses) performance of Frances Burney's delightful comedy and final play, *The Woman-Hater*.

In the best tradition of actor-managers, impresario Juliet McMaster prepared the copy text, cast the roles, blocked the staging, dressed the set, directed the actors, and performed a triumphant reprise of her Lady Smatter (which those of you fortunate enough to see the Burney Players' critically acclaimed, albeit abbreviated, rendition of *The Witlings* will no doubt recall). With a cast of accomplished – or, at least, shameless – actors from both sides of the Atlantic, this production concentrated on the comic, rather than the sentimental, scenes of Burney's play.



*Juliet McMaster as Lady Smatter*

The intrepid Burney Players embarked upon their dramatic reading without so much as a read-through, let alone a rehearsal. Indeed, several cast members could be seen frantically high-lighting their lines during the generous, family-style Italian dinner that preceded the play.

Juliet McMaster's brilliant Lady Smatter – her rendering of the line "In years?" brought Lady Bracknell to more than one mind – was well served by her maid Prim, as performed by Marian LaBeck. The role of the Woman-Hater, Sir Roderick, was comically played by Peter Sabor, ably supported by the amiable Conrad Harper as his friend Old Waverley. Paula Stepankowsky, heroically acting after a red-eye flight from the West Coast and a busy day as Burney Society President, was the anxious Nurse, while your humble correspondent performed as her exuberant charge, Miss Wilmot (Joyce). Vaughan Stanger once again crossed the Atlantic to join the cast as Wilmot, papa to Miss Wilmot and brother to Lady Smatter, and Alex Pitofsky, our sober secretary-treasurer, played young Bob Sapling, the object of Joyce's desire.



*Joyce (Elaine Bander) and her Nurse (Paula Stepankowsky)*

The audience gave every indication of enjoying the performance; indeed, at least one member of the wait staff stood in the doorway to watch. Perhaps she simply wanted to clear the dessert service, but she appeared to be prodigiously amused by the play. So hilarious were Miss Burney's lines that even I could not refrain from breaking up in the presence of Sir Roderick's bluster.

The Burney Players took our bows with an extra ovation for the inimitable Juliet McMaster, our director and star.

Now that the Burney Players have presented versions of Miss Burney's four comedies, what remains to be performed at the next North American gathering of the Burney Society? Perhaps you should prepare yourselves, my lords and ladies, for *Edwy and Elgiva*?

[NOTE: Peter Sabor and I observed in the Green Room that we are becoming

typecast: he as a Grumpy Old Man and I as a Common Young Person. We shall be speaking to our agents ....]



*Sir Roderick (Peter Sabor) and Old Waverley (Conrad Harper)*

### *Hemlow Prize in Burney Studies*

The Burney Society invites submissions for the Hemlow Prize in Burney Studies, named in honour of the late Joyce Hemlow, Greenshields Professor of English at McGill University, whose biography of Frances Burney and edition of her journals and letters are among the foundational works of eighteenth-century literary scholarship.

The Hemlow Prize will be awarded to the best essay written by a graduate student on any aspect of the life or writings of Frances Burney or members of the Burney Family. The essay, which can be up to 6,000 words, should make a substantial contribution to Burney scholarship. The judges will take into consideration the essay's originality, coherence, use of source material, awareness of other work in the field, and documentation. The winning essay will be published in *The Burney Journal* and the recipient will receive an award of US \$250, as well as a year's membership in the Burney Society.

The Hemlow Prize will be awarded in October 2009. Essays should be sent, by email attachment, to the Chair of the Prize Committee, Audrey Bilger, Associate Professor of Literature, Claremont McKenna College, [abilger@cmc.edu](mailto:abilger@cmc.edu). Submissions must be received by 1 August 2009.

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## McGill-ASECS Fellowship

### Geoffrey Sill

Geoffrey Sill, editor of vol. 5 of *Court Journals of Frances Burney* (1789), writes, "With the assistance of the McGill-ASECS Fellowship, I was able to work at the Burney Centre from 26 May to 14 June, 2008. While there, I found two letters that were previously unknown to me, and I was able to date some 30 pages that had been discarded from the journal, which include Burney's responses to the inquiries of her sister, Susan Burney Phillips, about Frances's impending visit in May 1789 to the home of the Cambridge family in Twickenham. The dialogue of the sisters shows us that a marriage between Burney and George Cambridge was still under discussion, though Burney accuses 'Mr. G.C.' of treating her in several meetings with 'a coldness of Heart which could never accord with Happiness – & me.' I was also able to use the considerable resources of the Burney Centre to decipher many of the obliterated names in the journals, both by magnifying microfilm copies of the pages and by looking at contemporary sources for names to which she might have been referring. I benefited greatly from discussions with Peter Sabor, Stewart Cooke, and Lorna Clark about some of the knotty problems of textual editing. And I came away with renewed respect for the work of the numerous Burney editors and cataloguers, from Joyce Hemlow to Laura Kopp, who have made our work possible by sifting what Burney herself called 'this killing mass' of manuscripts."

### First Award Winner 2007

#### Mascha Gemmeke

The first holder of the award, in 2007, was Dr. Mascha Gemmeke, Lecturer in English Literature at the University of Greifswald, Germany who visited between 14 September and 12 October 2007. She writes of her stay: "The proposal with which I applied for the fellowship – discovering more about the relations between Frances Burney and Queen Charlotte – fortunately chimed in with the current Burney Centre project, the editing of the *Court Journals*. I started by reading all the available typescripts of these Journals, focussing especially on the as yet unpublished parts. The Rare Books Room,

The winner of the 2009 McGill-ASECS Fellowship is Danielle Grover, PhD Candidate, University of Southampton. She will be studying the eighteenth-century debate about female musical education, drawing on the Centre's microfilms of manuscript journals and letters by Dr Charles Burney, Frances Burney and Susan Burney.

The fellowship is an annual award of US\$3000 designed to facilitate a temporary stay in Montreal to use the resources of the McGill University Library and the Burney Centre. It is available for scholars interested in any aspect of Frances Burney, the Burney family, and their extended family. Applicants should send a CV and a description of their project, specifying the relevance of McGill's unique holdings to their research before 30 November 2009 each year to Dr. Peter Sabor (further details are available at [burney.centre@mcgill.ca](mailto:burney.centre@mcgill.ca)).

### Shared Award in 2008

The 2008 Fellowship was shared between Dr. Catherine M. Parisian, Assistant Professor at the University of North Carolina at Pembroke and Dr. Geoffrey Sill, Associate Professor at Rutgers University at Camden. Each of them wrote a brief summary of their time at McGill (fuller reports are posted on the Burney Centre website).

#### Catherine Parisian

Catherine Parisian writes, "I was in residence at the Burney Centre during January of 2009 while working on the publication history of the works of Frances Burney. I enjoyed the opportunity to work with the extensive collection of printed editions of Burney's novels and the Memoirs as well as access to the plethora of resources at the Burney Centre. In addition, I enjoyed occasional conversations with Lars Troide in the afternoons while he is continuing his work at the Centre on *The Early Journals and Letters* and I got to experience a true Canadian winter as I walked a half mile through the snow each day to reach the campus."

I was glad to discover, offered a copy of Watkins's biography of Queen Charlotte which I had not been able to get hold of in Germany and even a manuscript letter by the Queen herself (which does not mention Burney). Later on, I browsed through the Burney Centre's library shelves: it is indescribably wonderful to have all books in one spot rather than having to order most of them via interlibrary loan. For the second half of my stay, I changed track and did some research on a particular paper ('Leisurely lectures and companionable concerts: the younger members of the Burney Circle') I went on to give at a conference in Hamburg, where I compared diary entries of Frances, Susan, and Charlotte with respect to the way they reacted to and participated in Dr. Burney's musical soirées. Here the Burney Centre microfilm archive was of great help – as were Sarah Skoronski and Joanne Holland, who located the ones containing copies of the original documents for me (thanks!). Indeed, meeting the staff and associates of the Burney Centre proved to be not only good fun but also a considerable bonus to the fellowship, as they are all most knowledgeable about the Burneys and happy to share their knowledge (thank you, too, Lars, Laura, Peter, and Stewart!)."

### ASECS 2010: Burney & Fashion

This panel seeks papers on any aspect of fashion(s) in Burney's life and works. Papers may consider fashion materially (clothing, accessories, objects) and/or ideologically (taste, style, faux pas, vulgarities). Papers may also explore how Burney draws on the various meanings of the terms "fashion" and "fashionable" in her fiction, letters, and diaries. Interdisciplinary approaches are welcome. We ask that any panelist who is not already a member of the Burney Society to please join before the ASECS meeting in March. Abstracts of 250-500 words are due by September 15, 2009. Please send abstracts to Laura Engel, English Department, Duquesne University, 600 Forbes Avenue, Pittsburgh, PA 15282, or by email at [engell784@duq.edu](mailto:engell784@duq.edu).

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## Devoney Looser to Speak at 2009 Burney Society AGM

### By Geoffrey Sill

Devoney Looser, an Associate Professor of English at the University of Missouri and co-editor of the *Journal for Early Modern Cultural Studies*, will speak at the 2009 Annual General Meeting of the Burney Society. The title of her talk will be “‘An Elderly Lady With No Remains of Personal Beauty’: Frances Burney and Old Age.” She is the author of *Women Writers and Old Age in Britain, 1750-1850* (2008) and *British Women Writers and the Writing of History* (2005), both from Johns Hopkins University Press, and *Jane Austen and Discourses of Feminism* (1995) from Palgrave-Macmillan.

The Burney Society will meet in the afternoon on 8 October 2009, in Bethlehem PA, prior to the start of the annual conference of the East-Central American Society for Eighteenth-Century Studies at the same location. Attendees of the Burney Society meeting will have the option of registering also for the EC/ASECS conference, which will begin on the evening of October 8 with a performance of scenes from Burney’s *The Wiltings*. The EC/ASECS conference will conclude on October 11.

The Burney Society meets annually, sponsoring a conference in alternate years. In 2008, the Burney Society conference was held at the Newberry Library in Chicago; in 2010, it will be in Portland, Oregon. The Burney Society meetings have often been linked with the annual meeting of JASNA, the Jane Austen Society of North America, which in

2009 will meet in Philadelphia on October 8-11, the same weekend as EC/ASECS. Attendees of the Burney AGM on October 8 will have their choice whether to stay in Bethlehem for EC/ASECS, or to travel that evening (or the next morning) to Philadelphia for JASNA. The trip takes about 90 minutes by car.

The schedule for the Burney AGM calls for a business meeting to begin at 3:00 p.m., followed by Professor Looser’s talk at 3:30. A cash bar reception at 4:30 will be followed by a buffet dinner at 5:30. The EC/ASECS conference will begin at 7:30 with the reading of scenes from *The Wiltings* by members of EC/ASECS, including Juliet McMaster, reprising her role as Lady Smatter in *The Woman-Hater* at the 2008 Burney Conference banquet.

Registration for the Burney AGM, including the cost of the buffet dinner, will be \$40; registrants will be welcome to attend the performance of *The Wiltings* whether or not they plan to register for the EC/ASECS conference. All events will be held at the Hotel Bethlehem, 437 Main Street, Bethlehem PA 18018, (610) 625-5000. Burney Society members may reserve a room at the hotel for the conference rate of \$129/night; please mention EC/ASECS when making the reservation. Registration materials for both the Burney AGM and the EC/ASECS conference will be mailed to members of both societies at the end of the summer.

### CSECS / NEASECS, 5-8 November 2009, Ottawa, Ontario

#### Call for Papers

#### 1759: MAKING AND UNMAKING EMPIRES

- The Seven Years' War: The First Global Conflict / La Guerre de Sept Ans: première guerre mondiale
- Waging War in the Eighteenth Century: Practices and Representations / Faire la guerre au XVIIIe siècle. Pratiques et représentations
- Anglo-French Relations in the Eighteenth Century: Cultural Emulations and Imperial Rivalries / Les relations franco-anglaises au dix-huitième siècle. Concurrence des cultures et rivalité des empires

The eighteenth century has sometimes been called the second Hundred Years' War between Britain and France, with epic conflicts between the two nations marking the beginning, middle, and end of the century. Implacable military, commercial, and political rivals, the two countries nonetheless admired, emulated, and often imitated each other's cultural and intellectual achievements. On the 250th anniversary of the pivotal year, 1759, in the Seven Years' War, known also to Americans as the French and Indian War, a joint meeting of the Canadian and Northeast American Societies for Eighteenth-Century Studies (CSECS and NEASECS) offers an ideal forum to explore this complex and difficult relationship in its many facets.

Details of the conference are available on the conference website at: <http://aix1.uottawa.ca/~18cconf/> or from Prof. Frans De Bruyn, Dept. of English, University of Ottawa, 347—70 Laurier Ave. E, Ottawa, Ontario, CANADA, K1N 6N5.

As is customary in the interdisciplinary traditions of both Societies, panels and papers on other topics in eighteenth-century studies are also welcome at the conference.

Panel proposals received so far include: “A Lady So Cultured: The Correspondence of Isabelle de Charriere”; “Empires of Knowledge: Territories, Disciplines, Minds”; “Voices of War: the American Literary Response”; and “Cosmopolitan Curiosity”. One panel on the program will be a roundtable discussion on “Editing Frances Burney’s Court Journals, 1786-1791: Trials and Tribulations” featuring the five editors of the six-volume edition to be published by Oxford University Press, each of whom is responsible for a particular year or years: the general editor Peter Sabor, McGill University (1786); Stewart Cooke, McGill University (1787); Lorna Clark, Carleton University (1788); Geoffrey Sill, Rutgers University (1789); Nancy Johnson, State University of New York, New Paltz (1790-91). Chaired by Catherine Parisian, of University of North Carolina, Pembroke, the panel will consider some of the problems encountered, focusing primarily on the challenges posed by obliterations in the texts and on features of the commentary, such as the need to identify the numerous figures, many of them obscure, whom Burney encountered during her five-year service at Court.

## Controversy over E. F. Burney's middle name

In the Fall 2008 issue of the Burney Letter, the art historian and scholar of E. F. Burney, Professor Patricia Crown wrote a note on the artist's middle name (p. 4). She noted that "Joyce Hemlow and other Burney scholars have preferred the middle name Francesco" but states that the artist himself used it only once, when he was at art school in 1777 when he may "have wished to associate himself with the great" Italian painters, some of whom were named "Francesco"; as well, "the eminent engraver Francesco Bartolozzi was a friend of the Burney family." She further notes that the claim made in the family history, the Worcester Memoranda about Edward's christening "has not been substantiated," and that a search for baptismal records in likely Worcester parishes (by Mrs. P.T. Underdown in 1959) "found nothing". Moreover, she asks rhetorically why his parents would "give their son a Spanish name?" since otherwise "the names of their eight children were generally conventional." Family descendant Bill Fraser took issue with some of Professor Crown's points.

### Bill Fraser writes:

I read Patricia Crown's piece on Edward (possibly Franci(e)sco Burney with much interest. The baptismal records would be the final authority; research done on these by Mrs. Underdown is completely new to me – would the records be in the Worcester Museum? It might be worth having a look.

Two points I would argue: first, about the names of Edward's siblings being conventional. It was not just Charles Rousseau but also brothers Richard Gustavus and James Adolphus who had second names out of the ordinary (although admittedly, Thomas had only Frederick as a middle name) so I would have thought their father might well have done the same for Edward (i.e. given him an exotic name). The Bartolozzi connection is an interesting idea.

Secondly, Professor Crown's comment on the accuracy of the *Worcester Journal* made me realise I had no knowledge of its origins. The author of this family history, Henry Burney stated that he composed it from papers found in his father's rectory at Wavendon, which would mean that these records could go back to 1842 (or before) when his father was appointed. This date occurs well before Edward's death (in 1848). My understanding is that these were unfortunately destroyed in the fire at Camilla Cottage. R. Brimley Johnson, who printed excerpts from what he calls *The Journal of the Worcester Burneys* (in his book *Fanny Burney and the Burneys*, 1926) seems to have been working from manuscripts and may have seen documents dated earlier. He certainly accepted the name "Francesco" – although I am not sure how reliable a source he is considered to be.

In conclusion, I would say that I do not think we can yet reach a conclusion!

### Patricia Crown responds:

The source for the parish records is this: a letter to Joyce Hemlow from P.T. Underdown, Senior Lecturer in History, City of Worcester Training College, 19th January 1959. A copy of this letter is at the McGill Burney Centre. She had asked him to "ascertain the exact dates of birth of any of the Worcester Burneys."

Underdown replied:

"the Worcester-shire County Record Office has the diocesan records .... my wife has been through the transcripts for all the eleven city churches also for those of the parish of Claines which is the nearest suburban parish to Barbourne Lodge .... The only entries which she can find are these:

1758-April 11th. Rebecca. Daughter of Richard and Elizabeth Burney [in the transcripts for St Swithin's parish]

1765-Thomas Frederick, Son of Richd and Elizth Burney [born] Jan 13th [in the transcripts for Claines parish]

These two entries are reproduced exactly as they appear in the transcripts. I believe that at least two (and possibly three) other children were born in Worcester, but as there is no trace of them, perhaps they might have been christened elsewhere, e.g. when visiting relations in London."

Yes, some the other middle names or lack of them are also problems. Ann and Rebecca had no middle names. I cannot find any source for Elizabeth Warren's middle name. I've always been intrigued by Gustavus and Adolphus but thought I'd better not bring up that problem in a brief note. The only possibility I could find for Gustavus and Adolphus was the 17th century Swedish monarch, famous general and hero of protestantism, about whom a play was written in the 18th century, but there is no record of Richard or his wife being admirers of Swedes, generals, etc. Gustavus and Adolphus weren't especially Hanoverian names, although one of George III's sons, born in 1768, was an Adolphus.

The Worcester Memoranda might very well be right about Francisco, but then it is hard to see why the Royal Academy and Frances and Esther thought it was Francesco. Edward himself made no attempt (that we know of) to set the record straight with either his Worcester relatives or his London ones. A retiring person, who would not even wholly reveal his name, and now hides under the ivy and brambles on his gravestone.

### Members' News from Canada

Elaine Bander of Dawson College in Montreal sent word of two feature articles in the *Globe and Mail*. Written by Susan Catto, who holds a PhD in eighteenth-century literature from Balliol College, Oxford, the first appeared on 24 January 2009 and asks rhetorically, "So, who's the next Jane Austen?", suggesting that after almost 30 film adaptations, Austen's six novels are wearing a bit thin as are the sequels, such as *Bridget Jones's Diary*.

A second article "The other Jane Austens" offers some alternatives, "the early women novelists who laid the groundwork, both stylistically and socially, for Austen's achievement ... [those] to whom Austen herself paid homage." The short list is comprised of four: Eliza Haywood, Charlotte Lennox, Ann Radcliffe and Frances Burney, cited for her "copious diaries" and the "subtlety, wit and psychological complexity" of her novels, and whose plot and characters echo throughout Austen's works. "[I]magine what Hollywood could do with Frances Burney," the author enthuses and concludes that it is "only a question of time" before we find out..

This second article can still be viewed on the *Globe and Mail* website [www.theglobeandmail.com](http://www.theglobeandmail.com); search for Frances Burney in the Books section.



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## Burney Figures Large at ASECS

### By Lorna Clark

The annual meeting of the American Society of Eighteenth-Century Studies in Richmond, Virginia. 26-28 March 2009, showed just how far Burney studies have come. It is a huge conference, with close to 800 participants and more than 200 panels, yet Burney held her own.

There were two talks sponsored by the Burney Society, which, as an affiliate of ASECS, has the right to host two panels. The first, chaired by Audrey Bilger, addressed the topic of “Beauty and the Politics of Appearance in Burney and Her Circle” and featured three papers: Lori Halvorsen Zerne on “‘Too Much Beauty to Escape Notice’: Women, Beauty, and Courtship Ideology in Frances Burney’s *Evelina*”; Heather King on “Frances Burney’s *Camilla*; or, Pictures of Women”; and Jennifer Locke, “‘A guinea for every pit in that poor face’” Deformity and Female Futures in Frances Burney’s *Camilla*.”

The second Burney Society panel, “Frances Burney: In Dialogue” was chaired by Nancy E. Johnston. Lorna Clark spoke about the Warren Hastings trial, Geoffrey Sill discussed “Disease by Dialogue: The Letters of Frances Burney and Susanna Burney Phillips”; Katherine Bennett talked about “Revisiting Frances Burney: Representations of Youth in *Evelina*, *Cecilia* and *Camilla*” and Margaret Anne Doody discussed “Rejection and Transport of Shame: A Dialogue.”

But Burney crept into other sessions as well – quite a few, in fact. such as one on “Textual Editing and Authorial Intention” where Lorna Clark told the audience of the 6 volumes’ worth of *Court Journals* currently being restored by the editors from under the layer of deletions, excisions, cuttings and pastings.

It is worth noting that Frances Burney has graduated from the kind of panel that looks at “Understudied Female Authors of the Late Eighteenth Century” (since she is certainly not “understudied” anymore). She popped up instead on one about “Eighteenth-Century Women Writers: Coming of Age.” Along with Mary Davys, Burney was the subject of a talk by Marta Kvande on “The Authors’ *Bildungsroman*.”

Half of the papers on the “The Single Woman in London” panel were on Burney: Kate Hamilton spoke of “Female

Independence in the Commercial City: Power Relations in Burney’s London,” and Karen Cajka outlined “Country Pleasures: The Paradox of the Pleasure Garden in Burney’s Novels.”

Katherine Binhammer worked Burney into an impressive-sounding panel on “The Hermeneutics of Accumulation in the Long Eighteenth Century”; she spoke of “The Accumulation of Loss in Burney’s *Cecilia*.” (Another panel sounded relevant to this topic, “Finding Money” – which addressed practical concerns.)

Besides the papers on Burney herself, Burney Society members were out in force though sometimes disguised and demonstrating their expertise in other areas: Marilyn Francus spoke on “(S)mother: Hester Thrale, the Maternal Body, and the Persistence of Maternal Agency” and then participated in a session on “Exploding the Female Canon”; Alvaro Ribeiro presided over the celebratory “Samuel Johnson at 300” panel; Tara Ghoshal Wallace crossed over to the Aphra Behn Society, speaking about “The Uneasy Imperialism of *Oroonoko*” and Fiona Ritchie enlightened the audience about “The Shakespearian Playgoing of Elizabeth Pepys.”

Jocelyn Harris came over from New Zealand to host a roundtable on “Historicizing Jane Austen” on which both Peter Sabor and Emily C. Friedman appeared (Emily wins the prize for versatility and industry; she later chaired the Graduate Student Caucus panel and also spoke on a suitable topic for the final slot of the gruelling three-day conference, on “Cataloguing ‘The End’: Reconsidering Closure and the Rise of the Novel.”

Perhaps it was Catherine Parisian who was the heroine of the hour. As well as demonstrating her mastery of the art of power-point presentation on a well-attended panel on “Old-Fashioned Archives in a High-Tech Age: A Roundtable on Research Methods,” she also (as the ASECS Affiliates Coordinator) called a breakfast meeting at the unlikely hour of 7 a.m. on Friday morning – demonstrating undeniably the hardiness and resilience, not only of Frances Burney herself, but also of her devotees.

## The City of London, Johnson, and Garrick—A Celebration

### By David Tregear

In the early evening of 12 March 2009, accompanied by a mounted Policeman on a fine piebald horse, Peter Martin and Dr. Nicholas Cambridge, both bewigged and wearing knee-breeches, frock coats, ended their re-creation of the walk 272 years before accomplished by Samuel Johnson and David Garrick from Lichfield to London. They entered the magnificent portals of the Guildhall, to an enthusiastic

Reception arranged by the Corporation of the City. Their journey of 165 miles had largely been by way of canal tow-path, highways meanwhile having been changed in ways not always appropriate to walkers.

The walkers were welcomed by the Lord Mayor, accompanied by his two Sheriffs, and a numerous company of supporters drawn from the literary, educational, and thespian worlds. The Lord Mayor expressed pleasure in the

coincidence of the tercentenary, on 18 September, with birth of Samuel Johnson and with the current Appeal for Aid to Literacy with which he was sure that Dr. Johnson would have been pleased to have been associated

It was a signal honour to have been amongst the gathering, and perhaps not too fanciful to have supposed that Fanny Burney would have felt in convivial company had she been there.

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## Members' News from Australia

### By Lorna Clark

Michael Kassler, writes from Australia about two items he has noticed on the web. One is an important letter from Joah Bates to Dr. Charles Burney with Frances Burney's annotations. It is found on a Royal Academy web-page (<http://www.ram.ac.uk/emuweb/pages/ram/Display.php?irn=5417&QueryPage=%2Femuweb%2Fpages%2Fram%2FAdvancedQuery.php>) and was not included in Joyce Hemlow's listing in *A Catalogue of the Burney Family Correspondence* (1971).

The second is a book, John Milton's *Paradise Regain'd* ... (London: J. Tonson, 1713) which is being sold by McBlain Books in Hamden CT on the basis of its inscription, "Fanny Burney July 12, 1819, given on the birth of Ellen Hodgson Burney." The bookseller also notes a faint pencil inscription which owner bequeaths it "at my death to . . ." (name too faint for us to decipher)." According to the family tree printed in Vol. 1 of Joyce Hemlow's edition of *Journals and Letters*, Ellen Hodgson Burney was the youngest daughter of Charles Parr Burney (only son of Charles Burney Jr.) and hence Frances Burney's great-niece. (Hemlow, though, gives the date of her birth as 1820). Ellen Hodgson Burney was later to marry within the family, a son of another nephew of Frances, Henry Burney.

It seems unlikely that in 1820, Mme d'Arblay, who was then approaching 70, would have signed herself "Fanny Burney". It might conceivably have been Esther's daughter Frances (1776-1828) who was also called "Fanny" within the family. She may have presented such a book to her cousin Charles Parr on the occasion of a birth. It would still seem odd for her to have signed in such a way herself; it seems a rather strange inscription for a forty-four-year-old spinster to write on a formal occasion like a christening. It seems more likely to have been a family tradition kept alive as the book passed down through the generations, that it was the gift of a famous relative, until finally one descendant recorded its origin. Such a hypothesis would indeed point towards

Mme d'Arblay, as being the more famous relative whose connection would be of interest to posterity. She was known to Victorians readers as "Fanny Burney" after the publication of Charlotte Barrett's edition of her *Diaries and Letters* in 1842-46.

If Mme d'Arblay did take an interest in the birth of Ellen Hodgson, it does not appear to have been a close one. The birth is not noted in any of her surviving letters, but the occasional letter to her nephew Charles Parr does survive. She writes to him on 2 April 1821, a year or two after this, his last child was born, "My best wishes await all your five children – though I am so utterly unknown to them that a message from me would appear to them as out of the way as one from the Man in the Moon." (*The Journals and Letters of Fanny Burney (Madame d'Arblay)*, ed. Joyce Hemlow, vol. 11 (Oxford: Clarendon Press, 1984), p. 219.)

The edition of Milton has gilt edges and has been rebound in modern black leather; the price is US \$400 (Bookseller Inventory # 75069).

### Another Burney Connection

Hester Davenport writes of another Burney connection in Australia. At the London Library, she was bemused by an article in the *London Magazine* "about Thomas Griffiths Wainwright, who used to write articles for it – under such pseudonyms as Janus Weathercock and Cornelius van Vinkbooms. He was also something of an artist – and a forger – and (probably) a poisoner! ... He was eventually prosecuted for forgery and sent to Australia where he ended his days .... One of his victims is believed to have been a young woman related to his wife [who] took out several insurance policies on her life, transferred them to him – and died shortly thereafter, seemingly of strychnine poison, though not proven. He is believed to have said that 'yes, it was a dreadful thing to do, but she had very thick ankles!'"

The reason that this Bluebeard figure – writer *cum* artist *cum* forger – is of interest is that he has a Burney connection: "I was amused to discover that his education was at Charles Burney's school!" concludes Hester.

Thomas Griffiths Wainwright

(1794-1847) is found in the online editions of the *Australian Dictionary of Biography* and the *Dictionary of Australian Artists*. He was brought up by his grandfather Ralph Griffiths, founding editor of the *Monthly Review* and friend of Dr. Charles Burney, which might explain his career in writing. Not only was he educated at the Greenwich Academy run by Charles Burney Jr. but he was also related to the headmaster, according to these sources. When writing for the *London Magazine* between 1820 and 1824, he became friendly with Lamb, Hazlitt, Carlyle and Dickens and de Quincey. He also trained as an artist and apparently one of his first known works was a portrait of Lord Byron, a friend of his great-uncle (now lost).

With a turn to extravagance, he committed the forgeries to gain access to some £5000 pounds left to him in trust by his grandfather. These crimes were discovered after he had fled to France under suspicion that he had poisoned his uncle, his mother-in-law and his sister-in-law from all of whose deaths he stood to gain financially. It was the forgeries for which Wainwright was convicted in 1837 and sentenced to transportation, but it was the tale of poisonings which lived on in England, supposedly inspiring works like Dickens' *Hunted Down* and Oscar Wilde's *Pen, Pencil and Poison (DAA)*, among others.

In Australia, like many another convict, Wainwright led a productive life. A model prisoner, he worked at the Colonial Hospital and had enough freedom to allow him to paint. He acquired a reputation as a talented portraitist in the ten years left to him; at least 56 portraits have been attributed to him.

Wainwright remained to his contemporaries somewhat of an enigma, but whether guilty or not, the reputation of his character (exaggerated in highly coloured accounts based on his alleged misdeeds) hardly stands as a testimonial to the strict discipline practised at the Greenwich Academy!

#### Contributions Welcome

Please send any notes, new, letters, essays, reviews, accounts, announcements, notices, queries, photos or suggestions to the Editor at [lclarklj@aol.com](mailto:lclarklj@aol.com).

## Members' News from the UK

Richard Aylmer, the editor of *Reynolds News* and a collateral descendant of Sir Joshua Reynolds often spots items of interest to both the Reynolds and Burney Societies. After a conversation with Karin Fernald which alerted him to it, he was prompted to look up a passage in the diaries of Benjamin Haydon which related to Frances Burney. On 7 October 1845, Haydon visited the elderly Mrs. Gwatkin, "Offy" Palmer, niece to Sir Joshua Reynolds. His account of the visit to the octogenarian, Richard writes, "is the only first-hand description of Offy in old-age that I know of." Haydon so enjoyed his visit – "we had all got so intimate," he writes, that he was invited to stay all day. When leaving, as he took Mrs. Gwatkin's "venerable

hand, [he] *kissed it*, which brought a tear into her Eye."

Amidst comic reminiscences of the buffoonery of Garrick and Goldsmith, Mrs. Gwatkin told him about "that first party with Fanny Burney, 1779 [*actually 1778*]. She said she & her sister plagued her in the garden at Streatham to know who was the Author of *Evelina*, never suspecting *her*. As they rode home, Sir Joshua said, 'Now you have dined with the Author – guess which of the party?' They could not guess – when Sir Joshua said, 'Miss Burney.'<sup>1</sup>

The incident was in fact the subject of a long letter from Frances Burney to her sister Susan sometime after 15 September 1778; she recounts at length the day that Sir Joshua and his two nieces came to Streatham. In her account (which could be considered more reliable since it was written at the time), the plaguing did indeed

take place on a stroll outdoors, but it was Mrs. Thrale who teased the two sisters by telling them, "that you *Dined* with the Author," and then began the guessing game, which led them to believe it was herself. However, before the party broke up to go home, all three visitors (Sir Joshua and his two nieces) seemingly were in the know and invited Burney to come and see them when in town.<sup>2</sup>

1 *Neglected Genius: The Diaries of Benjamin Haydon*, ed. John Jolliffe (London: Hutchinson 1990), pp. 225-6. The story is told at fuller length in *RNews* 19, pp. 149-54.

2 *The Journals and Letters of Fanny Burney*, ed. Lars Troide, vol. 2 (Montreal & Kingston: McGill-Queen's University Press, 1994), pp. 136-7.

## Jean Freeman



Photograph copyright Bath News & Media Ltd.

### By Maggie Lane

Members of the Burney Society UK were saddened to learn of the death of Jane Freeman on October 18 2008. A stalwart of

both the Burney Society and the Jane Austen Society, Jean continued to attend meetings in London, Chawton and Bath even after failing health confined her to a wheelchair, pushed willingly by one of her children or grandchildren. She had a lively mind and a cheerful disposition which made her excellent company, especially to those who shared her interest in the eighteenth century.

A resident of Bath, Jean was the author of a book on Jane Austen and the city which remained the authoritative text on the subject for many decades; it was first published in the 1960s and revised and republished, with some editorial help and new photographs, a few years ago. She was the beloved wife for 65 years of Commander John Freeman of the Royal Navy, and the mother of three sons; it was the presence of the Admiralty in Bath which brought her to the city which she loved. Jean was among the celebratory throng who saw the Burney plaque unveiled at St Swithin's, Bath in 2005.

## Jane Austen on Facebook

### By Lorna Clark

An article in *The Sunday Times* on 8 March 2009, discussed a new phenomenon, the presentation of works of literature using social networking technologies. *Pride and Prejudice* can be read as a series of announcements at <http://www.much-ado.net/austenbook/>.

Starting with "Charles Bingley is renting a house in Hertfordshire," and "Mrs. Bennet became a fan of Charles

Bingley." it gallops through the turns of the story: "Fitzwilliam Darcy became a fan of Fine Eyes" and "Lydia Bennet became a fan of Officers" to the final marriages, finishing off with, "Mrs. Bennet KNEW that single men with good fortunes would want wives."

Condensing the plot in this fashion may seem silly, but, the *Times* argues, it should rather be seen as "a serious attempt to open up literary classics to a 21st-century

audience with a notoriously short attention span." One instructor on the discussion list C18-L, explained how enthusiastic her students got about imagining what each character in *Pride and Prejudice* would put up on his/her Facebook page.

If Austen can go on Facebook, what about the challenge of putting Burney's 24 volumes of *Journals and Letters* on Twitter? (whose short "Tweets" are restricted to a length of 140 characters).

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## Frances Burney in *Bibliothèque Britannique*

By Carmen Maria Fernández Rodríguez

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Eighteenth-century British culture was much admired and praised on the continent: the success of scientists (Isaac Newton), philosophers (Adam Smith), and novelists (Jane Austen) confirms this fact. Readers avidly approached the fiction produced in Britain, and many versions of English novels – more or less faithfully rendered into French, German or Spanish, just to name a few languages – circulated all around Europe in abridged or unabridged form. One of the publications that engaged in the promotion of British culture in Europe was *Bibliothèque Britannique ou recueil extrait des ouvrages anglais périodiques et autres, des Mémoires et transactions des Sociétés et Académies de la Grande-Bretagne, d'Asie, d'Afrique et d'Amerique rédigé à Genève par une Société de gens de Lettres* (BB). Inspired in *Bibliothèque Italique* (1728-34), BB was founded in Genève in January 1796 by the Pictet brothers and Frédéric Guillaume Maurice and existed until December 1816, when it became *Bibliothèque Universelle des Sciences, Belles Lettres et Arts* (BU) until 1924. The scientific contents were handled by Marc-Auguste Pictet, who had travelled frequently to Great Britain, while his brother Charles prepared everything related to agriculture, literature, and was also the translator and adapter of texts coming from England. They also counted on the collaboration of well-known English authors such as William Godwin, Jeremy Bentham and Étienne Dumont.

As an enlightened institution, BB chose to disseminate Britishness in the French-speaking world by offering the translation of some well-known British works into French. Authors were deeply attached to the social and moral benefits of their publications, so they avoided frivolous material. Consequently, BB was rather selective, and sometimes it offered readings and positioned itself as if it were the moral guardian of its readers. Apart from opposing the Revolution and avoiding controversial writings, BB promoted liberalism and the existing

social order. Formally, the Pictets did not restrict themselves to prose or fiction: they enjoyed “Miss Bailey”, Lord Byron and Walter Scott, though they acknowledged that the later was difficult to translate. The Pictets were attracted by history, biography, politics and pedagogic writings. In this realm they praised Bentham or Smith, and it is not strange that Maria Edgeworth, the Anglo-Irish authoress, became very popular in France and Switzerland thanks to the translations of her works in BB.

In the article “Coup d’oeil sur la littérature anglaise” (BU 1: 1-16) signed by Charles Pictet, we find an account of the differences between the English and the French regarding literary taste. France was the country providing “les vrais modèles du goût” ([“the authentic models of taste”] BU 1:2),<sup>1</sup> but Pictet charged that English women did not freely converse for fear of ridicule. He insisted that “Les femmes sont en possession de faire la plus grande partie des romanqui sont soumis chaque mois en nombre effrayant à la critique des journaux anglais” ([“women write most of the novels which are reviewed every month in England”] BU 1:5). Charles Pictet had a clear idea of what a good novel was “[it] doit peindre les passions, les sentimens et les moeurs” ([“it must paint the passions, feelings and customs”] BU 1:5), and he added: “ce genre d’ouvrage est lû de tout le monde, et offre des moyens faciles de faire circuler et goûter les idées morales et les sentimens hônnetes, en faisant vibrer les cordes sensibles du coeur” ([“this type of work is read by everybody and provides an easy way to popularise and appreciate moral ideas and honest feelings by striking the cords”] BU 1:6). They wanted to present texts that mothers and daughters could read together. For the Pictets, the English had a moral mission: “conserver le feu sacré de la vertu, l’exemple des doux rapports que la bienfaisance établit entre les homes” ([“to preserve the sacred flame of virtue, the example of good relationships that charity establishes among human beings”] BU 1:15).

Of course, Burney’s texts circulated in French after Griffet de la Baume’s translation of *Evelina* in 1779, and, as far as I know, BB offered a hasty translation of some parts of *Camilla* in 1797 (“sa

traduction ayant paru plutôt que nous ne l’aurions crû” [“its translation appeared earlier than we thought”], BB 4:21). What interests us is that, in 1816, Burney was still a good writer for the Pictets, who ranked her among the best novelists:

“A Côté des Radcliff, des Darblay, des Maria Roche, des Edgeworth, remarquables dans des genres différens par leur talent pour ébranler, amuser et régler l’imagination, l’on a distingué dans notre Recueil, quelques romans anonymes, et vu briller ceux auxquels William Godwin a attaché son nom.” ([“Next to Radcliff, D’Arblay, Maria Roche or Edgeworth [who] are remarkable in different genres for their talent to move, amuse and guide the imagination, we have distinguished in our collection several anonymous romances, and we have seen shine those to which William Godwin has given his name”], BU 1: 6).

Burney’s last novel, *The Wanderer*, had appeared in Britain two years before Pictet’s article and it was followed by the harsh attacks of *The Quarterly Review* and *The Edinburgh Review*. Pictet’s defends the quality of Burney’s writings and shows a perspective quite different from the prevailing one in England. For this reason I think that Pictet’s words should be taken into account in any analysis of the reception of the British novel in Europe and of Burney’s work in particular.

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<sup>1</sup> All references in the text to the *Bibliothèque Britannique* (BB) are from the 1797 edition and to the *Bibliothèque Universelle des Sciences, Belles Lettres et Arts* (BU) are from the 1816 edition. All translations are my own.

Dr. Carmen Maria Fernández Rodríguez has recently completed her PhD at Coruna University; her dissertation was on Frances Burney’s and Maria Edgeworth’s contribution to the English novel 1778-1834. She has published in the fields of translation and cultural studies and has participated in national and international conferences. She is teaching in a high school in As Pontes de García Rodríguez (Spain) while still working on the reception of Burney and Edgeworth in other countries.

## ***Putting a Face to the Burney Edition:***



***Research Assistant Erica Leighton***

*Erica Leighton was a Master's student at Carleton University when she was hired as a research assistant to Dr. Lorna Clark who has a three-year grant from the Social Sciences and Humanities Research Council of Canada for her work on Vols. 3 and 4 of The Court Journals of Frances Burney. Erica spent a year working on the project.*

I was first drawn to the works of Frances Burney during my undergraduate degree, when my curiosity was piqued by an entire seminar given at Carleton devoted to her life and writing. Having no idea who she was, I entered the course with no assumptions or specific expectations. Although the larger novels seemed daunting at first, I quickly became eager to read everything I could get my hands on. One year after what seemed like a whirlwind course, I was lucky enough to be offered a research assistant position on a Burney project.

After conquering the handwriting of the woman I have come to refer to affectionately as "Fanny" (as did her friends and some of those who study her), or simply by "FB", I have read and re-read her journals and correspondence for the year 1788. It has been an amazing experience to follow such an expressive and thoughtful spirit through her days at court, and to have a window not just into her mind but also into the politics and atmosphere of the royal household, the Warren Hastings trial, and to hear about the details and concerns of a woman living in the eighteenth century.

### **By Paula Stepankowsky**

From Paris to Portland, the year 2010 will bring Burney Society members on both sides of the Atlantic multiple opportunities to participate in conferences featuring topics not yet explored by the society in its 15-year history.

While our UK branch will mount a first-ever conference on the years Frances Burney d'Arblay spent in France in June (described elsewhere in the newsletter), North American members will gather 28 and 29 October in Portland, Ore., to

consider the theme, "Burney and The Gothic."

The conference will be held at the same time as that of the Jane Austen Society of North America, with *Northanger Abbey* as its theme.

Burney Society Portland conference preparations are underway, and a Call for Papers will be announced in the next issue of the newsletter and on the society's web page. While speakers have not yet been set, the conference will include a reception associated with a display of first editions and manuscript letters of Burney

During the time I was involved with the project, I compared dim photocopies of Burney's handwritten journals to the typescripts, hunting down as many errors as I could find, and marking them in the massive three binders that held just one year of her entries. I took on the role of an academic detective, searching for first edition texts, retracing her steps, looking up plays she mentioned seeing, or poems she mentioned reading.

Not only do I have a firm grasp of what James's Powders and saline draughts are, but I also know how Samuel Johnson was remembered and by whom; I also learned what was happening when Burney first tried her hand at tragedy. When I read the recent research into King George's so-called madness, revealing a slow and most likely unintentional poisoning, and recall Burney's heartbreaking accounts of the fear and confusion surrounding his "fits", the true tragedy of the situation gives me an entirely new way to read the plays that Burney wrote between 1788 and 1791.

What has become most important to me after my research experience is the realization that although the harshest critics of her journal might find value only in her accounts of the famous and sometimes elusive people in her social circle, I have found much more to admire than her anecdotes of Johnson -- in the style and range of Burney's writing. The talented and determined woman revealed in the journals of 1788 is thoughtful, delightfully sarcastic, alternately pained and pleased by her literary fame, romantic one moment and devoted to "the single life" the next, and --above all -- prolific in her memory and observations.

I plan to continue to read and study Burney's works, and one day I hope to visit the Burney Centre in Montreal, or give a paper at a Burney conference.

*Erica Leighton is now enrolled in the PhD program of the University of Western Ontario, in the field of Medieval Studies, or Old /Middle English. Her dissertation will look at the incorporation of modern technology in the analysis and editing process of Medieval manuscripts, so she is still building on her work on the Court Journals.*

## **See you all in Portland Oregon, 2010**

and other contemporary women writers of the late eighteenth and early nineteenth century. The display will be mounted in the Collins Gallery of the Multnomah County Library, which is only blocks away from the projected conference site in downtown Portland.

Anyone interested in helping to organize the Portland conference can contact Paula Stepankowsky, Burney Society President, her email address is: pstepankowsky@comcast.net.

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## Student Adaptations of *Evelina*

*Catherine M. Parisian, an Assistant Professor at the University of North Carolina, Pembroke, gave her students an unusual assignment. After teaching *Evelina* in her introductory course, "Literary Genres," she allowed her students to write an essay for extra credit, taking "one of *Evelina*'s letters and re-writing it in a present-day setting" using modern-day English. This was designed to make *Evelina* more relevant to their lives. Three of her students rose to the challenge.*

**By Victoria Jefferson**

It is June 12, 2008, graduation day. As I walk across, I reminisce on what a wonderful high school career I have just left. I have met new people and won some awards – and around these parts winning an award is like winning an Olympic gold medal – it is all we have to show for what we have achieved over the year. Though I am really going to miss high school in my little country town in Mississippi I am really looking forward to visiting my high-class family in England. I haven't seen these people in years and I'm nervous to see how a country girl like me will fit in to a high-class society in England. My uncle, who has risen from birth, is finally allowing me out of the state on my own. I want to experience any and everything I can. I finally get home and finish packing for England.

\* \* \* \* \*

Early the next morning I board the airplane – travelling first class – anxious and nervous all at once. After being on the airplane for a little over 10 hours I notice my great-aunt Lady Howard awaiting me with a sign that reads "Evelina." I walk up to her and before I can open my mouth she says "your grandmother awaits" and we rush off to the limo waiting for us outside. And that's where my journey begins.

**By Sara Allen**

### **Evelina to Reverend Villars**

**University of North Carolina at Pembroke, April 2, 2009**

I have just arrived at my new University! I am so excited! I have just finished my unpacking, and have been informed by the resident administrators (we call them RA's for short) that there is going to be a concert in Givens Performing Arts Center! (We call it GPAC apparently!) I am so looking forward to this concert, because I absolutely love this singer! I am going to see Leona Lewis! She is the British Idol Winner, and her voice is so beautiful. I will be going to this concert with my roommate Miss Mirvan. I am not quite sure why we have to call her Miss Mirvan; however, she is such a nice girl. At first she was reluctant to go, because we do not have the attire to go to this concert. She said we have yet to acquire the right college dress. (Now that I find funny! Why would you give up going to a concert just because "you don't have the right dress"?) In the end, she decided she would go; on condition that we sit in an obscure place, so no one will notice that we are "not dressed properly." I really did not care that we had to sit

somewhere where we could not be seen, because all that mattered to me, was that I was going to the concert!

I must go, because I have to finish organizing my room, and getting ready for the concert. I will write more later so that I can inform you of how the concert went.

**Later that night**

I have just returned to my room, and it is incredibly late. I just could not resist writing you to tell you how my night was. The concert was AMAZING! I thought her CD was great, but I must tell you that hearing her in person was SO much BETTER! I could not take my eyes off the stage! Every song was just perfect. She sang my favorite song on her album, *Footprints in the Sand*, and it sounded amazing. Every word she sang was like a lullaby. I could hardly believe she was singing! I would kill to watch her sing again over and over. I even enjoyed the backup dancers! Every move that they did just flowed into each other. They danced so beautifully. Every part of my body just wanted to get up and run for the stage, and dance with them. However, I did no such thing, not only because you would be incredibly mad at me, but also because there were so many security guards, that I did not wish to be taken to jail on my first night there.

Sincerely,  
Your Evelina

**By Julianna Dial**

Eve was my best friend; she was a calm young girl from the country, and she lived with her guardian in a small community called Berry Hill. Eve was marvellous: a well-to-do, and beautiful young lady who drew all of the attention whenever we went out together. Now that we are both eighteen and of legal age, my family, together with Eve's uncle Willard, agreed to let us go out on an adventure to the great city of London. At first, Eve was worried and terrified to set out on our trip of a lifetime. But I assured her that we would make many memories and meet lots of people while we were in London. Eve's uncle Willard looked up some of Eve's relatives who lived in London and called to inform them that Eve, along with a friend (such as myself) would be taking the vacation of a lifetime to London and that we were thrilled about it. Eve's relatives guaranteed Mr. Willard that they could show us around while in London. They decided to take us to some popular places where the rich and famous stars go and show us the "hot spots" where the nightlife was always happening with the young people. Hearing this good news only excited Eve and me more and more. Just before getting off the phone with Eve's cousins, I inquired of Mr. Willard where Eve and I would reside while in London. The Braddys, her cousins suggested that if we had not already made arrangements, then we were more than welcome to stay with them. After hearing this, Mr. Willard and my family were pleased to know that we would not be totally alone during our short stay so far away. Upon leaving Berry Hill, we were so excited! For this was a moment that we had been waiting for; it was the first time in our adult lives that we travelled to see the world.

When we arrived in London, the Braddys met us at the airport and assisted us with our luggage. As soon as we settled in, the

weekend was rapidly approaching. So Eve, the Braddys, and I were trying to get our plans together for the first weekend in the big city. Tommy Braddy, the eldest and only son, suggested that we go club-hopping and check out the scenery in London to see what was popping. Just before getting dressed to go out, Tommy called and made cab arrangements for a driver to pick us up at 9:00 pm. Therefore, Eve, the Braddy girls (Liz and Beth) and I were dressed in nothing but the best attire; we had the cutest high heels that any girl could ask for and of course the most glamorous jewellery. Upon arriving at the club, Eve and I discussed how we felt about going out clubbing because we had never done anything of this nature before and it was all new to us. We decided that we were going to have a good time on our new adventure in London. The Braddys started underage drinking at our arrival at the club; this astonished Eve because she did not condone such behavior. Some how, she managed to overlook it throughout the night so we could

all have a good time. Next, a guy that Liz admires came across the room to ask Eve to dance; of course Eve refused but Liz was furious at the invitation. Throughout the night several strangers came up to Eve and me to ask us for a dance but we denied them the opportunity. It was not until we saw some acquaintances from Berry Hill, two guys that Eve and I absolutely adored that we felt like saying yes. Before the DJ called the last song and last call for alcohol, our longtime friends approached us to join them in the last dance. Eve and I joined our loves and danced until our hearts were content. When the Braddys returned from the bar, they couldn't believe their eyes and Liz was happy to find that Eve had no interest in her man. Then we split our ways with the guys and Tommy held the cab. Throughout the remaining time in London, we recalled our romantic dance with our guys and we said that we had saved the last dance for our true loves.

## THE PEYRAUD COLLECTION ON AUCTION

### By Nancy E. Johnston

When Paula Peyraud (1947-2008) passed away last year, after battling cancer since 2005, she left behind a remarkable collection of eighteenth-century manuscripts, books, paintings, prints, and miniatures. Ms. Peyraud lived in Chappaqua, NY, where she housed her vast collection in the family home. Educated in library science at Columbia University, she worked as a librarian at the Chappaqua Public Library, and she spent thirty years building this astonishing collection of works from the eighteenth century.

On 6 May 2009, "The Paula Peyraud Collection: Samuel Johnson and Women Writers in Georgian Society" will be auctioned by the Bloomsbury Auction House in New York City. In early April, the auction house held a reception for prospective buyers and displayed some of the gems of her collection. We saw an autographed letter by Samuel Johnson to Hester Lynch Thrale, dated 18 April 1780, a painting of Admiral Viscount Keppel by Sir Joshua Reynolds, Zoffany's portrait of Hester Thrale "in a yellow dress at a writing table," an album of "French items" from Fanny Burney and her husband Alexandre d'Arblay, and the truly exquisite portrait miniature of Fanny by John Bogle.

The auction on 6 May will include a number of items from the Burney family. Available are a lovely drawing by Paul Sandby, *Group Portrait of Fanny Burney, Susan Burney, Richard Burney and Mr. Samuel Crisp*, and Gervase Spencer's

portrait miniature of Mrs. Burney (Esther Sleepe). Also available are autograph letters by Dr. Charles Burney (one to Joseph Cooper Walker, dated 7 July 1796, and one to Lady Banks, dated 26 March 1808), Charles Burney, Jr., and several by Fanny Burney herself. Of great interest to the editors of the court journals are a letter from FB to Mrs. Walsingham, dated 20 July 1786 (shortly after Burney's arrival at court), and a letter from FB to Mr. Granville, dated 12 January 1790. First editions include Fanny's *Evelina*, *Camilla* and *The Wanderer*.

Those interested in Jane Austen will find first editions of *Sense & Sensibility*, *Pride & Prejudice*, *Mansfield Park*, *Emma*, and *Northanger Abbey: and Persuasion*. Those interested in James Boswell will find a charming portrait of his mother (Euphemia Boswell) by William Mosman, two autograph letters (one to Joseph Cooper Walker, dated 20 December 1785, and one to Thomas Coutts, dated 3 September 1787), a first edition of *Letters between the Honorable Andrew Erskine and James Boswell* (1763), and Queeney Thrale's copy of Boswell's *Life of Johnson*. There are autograph letters by Maria Edgeworth, Elizabeth Carter, Charlotte Lennox and Hannah More, and first editions of works by Samuel Johnson, Susan Ferrier, Henry Fielding, Thomas Gray, and Amelia Opie, to name a few. Also impressive is the collection of "Thraliana." On auction will be several autograph letters by Hester Thrale Lynch Piozzi, in addition to her copy of *The Spectator*, filled with

extensive marginalia in her hand.

Paula Peyraud, who was known to be generous in giving access to scholars, created a truly extraordinary collection of eighteenth-century materials, and her collection stands as a testament to a knowledgeable and careful collector.

### The Age of Burney: A Roundtable

Frances Burney's enduring appeal has often been tied to her status as a network hub: a touchstone for those interested in any number of people, places, ideas, and genres that influenced her during her lifetime (1752-1840). Given that her life spans neatly the second half of the "long eighteenth-century," might we posit an "Age of Burney" – and what might that look like? This roundtable hopes to further discuss the implications of such a term. What does history look like when we place Burney's life and work at the center? Observations, theories, and questions are all desired. We are hoping to field a panel of about 4-6 participants to deliver brief (5-7 minute) remarks followed by an extensive discussion. We ask any panelist who is not already a member of the Burney Society to please join before the ASECS meeting in March. Abstracts of 250 words to be sent to Emily Friedman by September 15, 2009, either at [friede@gmail.com](mailto:friede@gmail.com) or to English Department, 9030 Haley Center, Auburn University, Auburn, AL 36830.

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## Heroes

### Continued from p. 2

and degeneracy throughout the entire second half of the novel, exclaiming, when he sees her at the theatre, "Would to God I now beheld you free from reproach and dishonour. Would to God I dared believe you innocent" (*FC* 2:13), and asking, even when she is presented to him, in the final scenes of the book by his uncle, a man deeply wronged by his own wife, as his long lost daughter and Frederic's future bride, "Are you innocent?" (*FC* 2:291). There is no question, in Frederic's case, of duty over inclination. His father approves of the match he is about to make. The trial in this case is all Caroline's. Her mother asks Caroline to leave her cousin on the eve of their wedding because she, who left her marital home because she loved someone other than her husband, who turns out to be Frederic's uncle, cannot face members of his family. Caroline willingly sacrifices her happiness to the duty she owes her mother, a point the narrator makes explicit: "It never entered the head of the major, though he was a man of penetration and discernment, that any young woman could, from a principle of duty, relinquish a young handsome lover, and unrepiningly return to her original obscurity" (*FC* 1:234).

Jane Austen deals with both themes in her own work. She uses the words suspicion, or suspicions 102 times in the novels and the word duty 145 times. The epigram to *Frederick and Caroline* could as easily serve for *Emma*, a novel fraught with suspicion. From the time "an ingenious and animating suspicion" entered Emma's brain "with regard to Jane Fairfax"<sup>9</sup> and she stated her belief that reserve in a character "is apt to suggest suspicions of there being something to conceal" (*E* 219) through to her blush and "extreme shame" (*E* 520) on being reminded of "every former ungenerous suspicion" concerning her, Emma's story deals with her education in the folly of

indulging ill-founded and ungenerous suspicions about others. She is led, by her recognition that she has tried the virtuous Jane Fairfax with more than a shade of doubt, to realise that she is guilty of the "abject baseness" Hill warned against. "Had she followed Mr. Knightley's known wishes, in paying that attention to Miss Fairfax, which was every way her due; she must have been preserved from the abominable suspicions of an improper attachment to Mr. Dixon, which she had not only so foolishly fashioned and harboured herself, but had so unpardonably imparted ... Of all the sources of evil surrounding [Jane], since her coming to Highbury, she was persuaded that she must herself have been the worst" (*E* 459). Austen's language is strong; the crime is no minor one in her opinion. In her letters she jokes about such venial faults as an inclination for the country or drinking too much wine (*L* 247, 60) but with words like "evil," "abominable," and "unpardonable" attached to it, unfounded suspicion is closer to a mortal than a venial sin. Frederic never arrives at a point where he can confront his own paucity of spirit. He may admit Caroline's innocence when confronted with proof, but he never has the grace to blush and admit he was wrong.

If Emma voices Austen's attitudes towards suspicion, Fanny Price and Mr Knightley reiterate her approval of Edgar and his decision to do his duty. Fanny in reflecting on her reprobation of Henry Crawford and his persistence after her rejection of his marriage proposal observes that he had "always known no principle to supply as duty what the heart was deficient in."<sup>10</sup> Mr. Knightley, however, provides what could easily be read as Jane Austen's comment on her preference for Edgar over Frederic. "There is one thing . . . which a man can always do, if he chuses, and that is, his duty; not by manoeuvring and finessing, but by vigour and resolution" (*E* 157).

Jane Austen may have said, on a third

reading, that *Clarentine* was "full of unnatural conduct and forced difficulties" (*L* 120) but the difficulties were ones her own characters would have been familiar with and however unnatural the conduct, it met with her moral, if not her literary approval, a judgement she was happy to share with her niece very close to the end of her life.

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<sup>1</sup> *Jane Austen's Letters*, ed. Deirdre LeFaye (Oxford: Oxford University Press, 1995), 331. All further references will be cited in the text as *L*.

<sup>2</sup> *The Widow's Only Son* in vol. 2 of *The Unpublished Plays of Richard Cumberland*, ed. Richard J. Dircks (New York: AMS Press, 1992).

<sup>3</sup> Anonymous, *Frederick and Caroline* (London, J. Roe and Anne Lemoine, n. d. [c. 1810]).

<sup>4</sup> Walter Scott, "The Drama," *The Edinburgh Annual Register* (Edinburgh: John Ballantyne, 1812), 388.

<sup>5</sup> Edward Goulburn, *Frederick de Montford*, 3 vols. (London: J Ebers, 1811).

<sup>6</sup> Mrs. E.M. Foster, *Frederic and Caroline, or the Fitzmorris Family*, 2 vols. (London: William Lane, 1800). All further references will be cited in the text as *FC*.

<sup>7</sup> [Sarah Harriet Burney], *Clarentine*, 3 vols. (London: G. G. and J. Robinson, 1796). All further references will be cited in the text as *C*.

<sup>8</sup> A girl named Julia appears briefly in Elizabeth Lachlan's *Edgar, a National Tale*, 3 vols. (London: H Colburn, 1816), and there is a short account of a romance between an Edgar and a Julia in the anonymously published *Cecily Fitz-Owen*, 2 vols. (London: Vernon and Hood, 1805).

<sup>9</sup> Jane Austen, *Emma*, ed. Richard Cronin and Dorothy McMillan (Cambridge: Cambridge University Press, 2005), p. 170. All further references will be cited in the text as *E*.

<sup>10</sup> Jane Austen, *Mansfield Park*, ed. John Wiltshire (Cambridge University Press, 2005), 379.

*Sheila Graham-Smith is an independent scholar researching anonymous women writers of the late eighteenth- and early nineteenth centuries. She is a graduate of Acadia University.*

The Burney Society dues year runs from June, in honor of Frances Burney's birthday month. To renew for the 2009-10 year, members can fill in the form at the end of this newsletter. Dues are \$30 per person (\$15 for students) in North America, and £12 a year in the UK. Those members who have not renewed using (or copying by hand or machine) the form in this newsletter will receive a renewal notice by mail in early June. Dues support the semi-annual newsletter, the annual *Burney Journal*, as well as overall society operations.



## BOOK REVIEW

**Gwendoline Butler, *The King Cried Murder!* (Edgbaston, Birmingham: CT Publishing, 2000). Pp. 256 ISBN 1-902002-15-6.**

*In the Spring 2003 issue of the Burney Letter, Barry Moughton wrote, "I feel that I am opening a new front in the battlefield of Burney Studies." He introduced us to a new phenomenon – to Burney (though certainly not to Jane Austen) – that of fiction or drama created out of a fictionalised version of real-life events. He first looked at a detective novel by Gwendoline Butler set in Windsor Castle that included both George III (as suspected murderer) and Fanny Burney (fortunately, not as detective). He went on to consider a play entitled "Juniper Hall" written by Winifred Gerin of which he owned a script, apparently used as the basis for a performance. Of the two, he much preferred the second as the more creditable interpretation of history but ended with a "challenge to readers: on what basis do we think that a historical person can properly be used as a character in another writer's fiction?"*

*In this issue, Hester Davenport takes up that challenge and gives a second look to *The King Cried Murder!*, widely available in audiocassette and stocked in many public libraries.*

### By Hester Davenport

The year is 1786, the French Revolution is in full swing [*sic*], and all is not well in Windsor Castle. The King is raging mad, charging round the Castle corridors in his night-gown, shouting obscenities and chasing the servant maids. At night he sometimes gets out of the Castle altogether. What does he do while on the loose? Two young women have had their throats cut, and both bore an uncanny resemblance to Miss Fanny Burney, famous author of *Evelina*, who is in waiting to the Queen.

And our heroine is causing her maid servant Charlotte Minden to worry, as at night she too escapes the Castle and her hated superior Mrs Schellenbarter [*sic*] in order to attend the theatre, she says because she is studying how to write a play, but Mindy suspects it is the attraction of two handsome young actors that draws her. Fanny does not allow the murders to put her off, even when on her return one evening she is dragged from behind into a house. Luckily her brother Henry [*likewise sic*] has given her a knife for protection and she uses it to get free. When the local doctor asks her to bring him some of the King's hair, a nail clipping and the contents of his piss-pot to study, she does not hesitate – only to return with her clothes dishevelled and in a seeming daze. Has she been drug-raped? Read on ...

Or not, if this kind of playing with history and real people is not to your taste. Historical inaccuracies and anachronisms abound,

prefigured in the cover design which shows Windsor Castle as it is today, not as it was in the reign of George III.

Gwendoline Butler has written many detective stories; she has won awards and, as quotations on the back cover show, had good reviews. She can create tension and appealing characters like the feisty servant girl Mindy. But is there any point in taking a real figure and distorting both events and personality? Now and again Butler incorporates sentences from Burney's journals, which only serve to remind us of a better stylist. The novel is very episodic: one violent event happens after another but there is no sense of a mystery slowly unravelling. Indeed the two detectives, Major Mearns and Sergeant Denny, make little progress till the final denouement. Who is the villain? The King, the sinister doctor, Mrs Schellenbarter, or one of the actors? I'm not telling.

In the end I thought the 82p I paid for my second-hand copy was just about worth it for the curiosity value. But not a penny more!<sup>1</sup>

*1 Note: some copies cost a lot more. another copy of the first (and only) edition of this work is currently being offered on the internet for £85.49.*

## Just published

***Haunting Presences: Ghosts in French Literature and Culture*, ed. by Kate Griffiths and David Evans (Cardiff: University of Wales Press, March 2009). ISBN: 978-0-7083-2181-2**

*Haunting Presences* is a collection of essays assessing and historicising modernity's fascination with the ghost as a key metaphor in relation to notions of identity, authorship and memory. Bringing together an exciting array of scholars in the field, this book moves away from scholarship which assesses the host in relation to isolated genres, eras or authors; instead it explores the image of the spectre across time and media (film, photography, literature and theory), focusing on the ghostly dialogues between texts and authors over the ages. Ultimately, the collection offers an insight into the evolution of the ghost across time and genre (poetry, drama and the novel), before concentrating on how art in twentieth- and twenty-first-century France deals with its textual memories and the ghosts of its past. For further details on the volume, please see the following website: [http://www.uwp.co.uk/holding\\_frame.html](http://www.uwp.co.uk/holding_frame.html). (circulated on the Francofil French Studies Discussion List). The first chapter looks especially interesting: Colin David, "Ghosts, Hearsay and Lies: The Strange Case(s) of Lord Lyttelton."

**MEMBERSHIP DUES REMINDER**

To join the Burney Society, or to renew your membership for the 2009-2010 dues year starting from 13 June 2009, please fill out (or simply copy) the form below and return it with your cheque (payable to the Burney Society). Those who live in the US or Canada should send a cheque for US \$30 to Alex Pitofsky, Secretary/Treasurer, 3621 9th St. Drive, N.E., Hickory NC 28601, USA. Those living in the UK, Europe or elsewhere should send a cheque for £12 to David and Janet Tregear, Secretaries/Treasurers UK, 36 Henty Gardens, Chichester, West Sussex, PO 19 3DL UK.

Tax-deductible donations, to help the fund-raising effort are also welcome. Thank you for your support.

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