

Burney Letter

Vol. 16 No. 2

The Burney Society

Fall 2010

<http://dc37.dawsoncollege.qc.ca/burney/>

ISSN 1703-9835

SPECIAL ISSUE ON SARAH HARRIET BURNEY

Sarah Harriet Burney and Henry Crabb Robinson

By Hilary Newman



“Portrait of a Lady” oil on canvas, circle of Sir Thomas Lawrence. The painting, copyright of Chawton House Library, was once tentatively identified as Sarah Harriet Burney. By kind permission.

Sarah Harriet Burney (1772-1844) was the younger half-sister of Fanny Burney, being born of Dr Charles Burney’s second marriage to the widowed Mrs Allen. The barrister and diarist

Henry Crabb Robinson (1775-1867) appears to have become acquainted with Sarah Harriet Burney comparatively late in both their lives. Sarah Harriet’s days as a governess were over and she had produced several novels, like her half-sister Madame d’Arbly. Crabb Robinson’s attitude towards the youngest Miss Burney seems to have been one of chivalry – providing help to a British spinster abroad – and a careful consideration of her as a literary figure. In his professional character as barrister, he seems to have been consulted by Sarah Harriet about her will and to have known about that of Madame d’Arbly. This brief article will look at Henry Crabb Robinson and Sarah Harriet Burney abroad, Crabb Robinson’s response to her novels, and his legal involvement with her.

Edith Morley’s *Henry Crabb Robinson On Books and Their Writers* includes some extracts from his *Reminiscences* as well as his diaries. In one such passage, dated 25 October 1829, when he was in Florence he heard report of an English spinster travelling alone – Sarah Harriet Burney. The report he heard was of “a lady of a certain age,” which nevertheless sounded “promising.” He immediately identified Miss Burney as “a younger sister of Madame D’Arbly” and begged for an introduction to the younger woman. His vanity was a little hurt “when he discovered that though he was an intimate of her half-brother Captain James Burney, the latter had never mentioned his name to her.”

See Sarah Harriet Burney on p. 2

The Burney Society (UK) Conference: “Women under Napoleon 1802-12” 10-11 June 2010, Institut Charles V, Paris 7

By David Tregear and Elaine Bander

On a warm, rainy Thursday morning, we were welcomed to the Institut Charles V (Université Paris-Diderot) by Dr Sophie Vasset, who informed us that while the building in which we were gathered in the Marais might appear to be a *hôtel particulier*, in fact it is a former factory for building caravan interiors, adapted after 1968 to the smaller, more interactive classrooms demanded by some Sorbonne faculty. Now it is the home of the *Études anglophones* programme in which Sophie teaches. Although the study of Frances Burney is not widespread in France, she assured us that interest was growing in Burney’s period and work.

Plenary Speaker: Pascal Dupuy

The Burney Society’s UK President, Kate Chisholm welcomed attendees and introduced the first plenary speaker, Pascal Dupuy (Université de Rouen), who gave a delightful illustrated lecture on “Napoleon through British and French caricatures.” Through slides of caricatures by Gillray, Rowlandson and others, some very well known, others not so, Pascal showed how English representations of Napoleon (and George III) changed throughout the era, identifying common elements, explaining how the French and English learned from one another’s caricatures, and tracing the development of caricatures as war propaganda.

See Paris Conference on p. 3

**INSIDE: Johnson Society, p. 4
President’s Farewell, p. 6
Burney Centre News, p. 6**

**SHB’s *The Renunciation*, p. 8
Imitating Kotzebue, p. 10
Portland Conference, p. 13**

**Lady Llanover, p. 14
Harp music controversy, p. 15
Review, p. 20**

Sarah Harriet Burney Continued from Page 1

Sarah Harriet was obviously adventurous and independent, for when her female travelling companion cried off at crossing the channel in such inclement weather, Miss Burney proceeded alone. Both Crabb Robinson and Sarah Harriet Burney were on their way to Rome and he offered her any assistance there she might require.

Having arrived in Rome, he found a letter from another friend introducing him to Miss Burney. Much to their mutual amusement they found that they were actually staying in the same building! "I went down and was received by her with a hearty laugh," writes Crabb Robinson. Miss Burney explained that she had not unpacked her letters of introduction for Rome before reaching there. Crabb Robinson commented, "Our irregular introduction was now legalised, and we became well acquainted, as will appear hereafter. Our acquaintance ripened into friendship, which did not end but with her life. She was a very amiable person of whom I think with great respect."¹

As Sarah Harriet did not have a great deal of money, Crabb Robinson introduced her to a "respectable but cheap restaurant" where he and his party of friends regularly dined together. He introduced Miss Burney to his friends and "She became our pet and generally dined with us. When I was elsewhere there were several proud to take her" (p. 376).

Emphasis has been placed on Sarah Harriet Burney as an adventurous traveller as some of her experiences contributed to the scenes, settings and characters of her novels. Indeed, her experiences roaming around solo must have seemed so unusual that Crabb Robinson recorded (on 6 March 1843, p. 630), after receiving an "amusing letter" from her, that he had written asking her about her trip to Milan "with a view to expense and arrangement." He intended to pass on the information to an acquaintance, a woman who was contemplating making such a trip herself. It sounds as if they had swapped roles, with Sarah Harriet now in the advisory capacity!

As Sarah Harriet Burney's novels are not easily accessible, a quotation from her *Oxford Dictionary of National Biography* entry by Lorna Clark will be quoted to

indicate what sort of novels she wrote: Sarah Harriet Burney's "literary preferences are reflected in her fiction. *Clarentine* (1796) is a novel of manners with a variety of characters and scenes both sentimental and comic. *Geraldine Fauconberg* (1808), epistolary, features an overly scrupulous hero and a Gothic subplot set in picturesque Wales. These novels, published anonymously, were well received, but her third, published by Henry Colburn (under her own name) sold out within four months. *Traits of Nature* (1812) is a lively five-volume work in which lovers are caught between hostile families and the heroine seeks the approval of a tyrannical father.... *Tales of Fancy*, in three volumes, comprises *The Shipwreck* (1816), a one-volume tale about castaways on a tropical island, and *Country Neighbours* (1820), in which an acerbic spinster is narrator ... Finally, *The Romance of Private Life* (3 vols, 1839), includes *The Renunciation*, which draws on Burney's travel experiences, and *The Hermitage*, a melodrama involving a ruined country maid and a murder."

Thus like her half-sister, Fanny Burney, Sarah Harriet wrote at least one epistolary novel, though *Geraldine Fauconberg* seems never to have acquired the reputation or popularity of *Evelina* (1778). Nevertheless without the help – or hindrance – of hindsight, Crabb Robinson looked on the Burney sisters' novels with equal interest, if not with equal enjoyment.

On 12 December 1831 (p. 396), Crabb Robinson wrote in his diary that he had spent most of the day reading Sarah Harriet Burney's *Country Neighbours*. Although he was "trying to relish Miss Burney's attempt in character and dialogue" he thought that "in both she seems very inferior to her sister." He found the younger sister's dialogue "coarse" and felt that her titled characters spoke in "a very plebeian style." He did grant that "she tries much less to be sentimental and heroic." Two days later, on 14 December 1831 (pp. 396-7) Crabb Robinson finished *Country Neighbours*. He was evidently unimpressed by it and resolved, "I shall hardly venture on another novel by Miss Burney." His criticisms were based on various criteria, "The characters are feeble, except that of the mother, and she is a shrew." He found the narrator unsympathetic (the "acerbic spinster"

according to the *Oxford Dictionary of National Biography*), so that "a heartless character" was given to her reflections. He describes the plot further, but it sounds convoluted and melodramatic.

Despite his resolve not to venture further in Sarah Harriet Burney's novels, some years later he was still viewing her primarily as an active novelist, with whose work he wished to engage. He describes calling on his "old friend," who is an "excellent person.... She was growing old and becoming feeble, but was then engaged writing a novel" (13 September 1837). Just over a month later, on 17 October 1837, he wrote that he had been reading Sarah Harriet's *Renunciation*, "a tale in the romance of real life; it is an interesting story." He goes on to explain a complicated plot. Once more a month later, on 15 November 1837, the second of Miss Burney's tales proved so engrossing that he failed to fulfill another engagement (p. 579).

By the time her famous half-sister, Madame d'Arblay died in 1840, Sarah Harriet appears to have abandoned novel writing. It may be because of this and her consequent fall in income, that Crabb Robinson rejoiced to hear that "Madame D'Arblay has left Miss Burney £200 per annum for life" (5 February 1840, p. 580).

See Sarah Harriet Burney on p. 3

||||

Burney Letter

The semi-annual newsletter of the Burney Society, whose branches have members in Canada, the UK, Europe, the US, and elsewhere. Editor: Dr Lorna Clark

Address correspondence regarding newsletter articles to Dr Lorna Clark, English Dept. English, Carleton University, 1125 Colonel By Drive. Ottawa, Ontario, Canada K1S 5B6 or by email to lclarklj@aol.com 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 about the North American Burney Society, write to: Alex Pitofsky, 3621 9th St. Drive N.E., Hickory NC 28601, USA or to pitofskyah@apstate.edu. For the UK Burney Society, write to David and Janet Tregear, 36 Henty Gardens, Chichester, West Sussex, England PO19 3DL or to tregear.david@virgin.net

Sarah Harriet Burney

Continued from Page 2

He may have known of this because it appears that he was Sarah Harriet's legal adviser. At least this is a possible interpretation of his diary entry for 25 April 1841 (p. 593), in which he wrote, "I made calls on Miss Burney, looking over her will."

Henry Crabb Robinson's last recorded comment on his old friend Sarah Harriet Burney was made some nine years after her death. On 6 March 1853, he recalled that a woman whom he visited, Mrs Monckton Milnes, had once been (as Anabelle Crewe) a pupil of Sarah Harriet Burney, who had

been hired in 1829 by Lord Crewe to supervise the education of the two Crewe heiresses. He affectionately recorded, "She was a great favourite" in the family.

In conclusion, although Henry Crabb Robinson never met Madame d'Arblay, he regarded her as a greater writer than her half-sister, Sarah Harriet Burney. On a personal level, however, he appears to have liked Sarah Harriet very much and he may well have preferred her to her half-brother Admiral James Burney and his son Martin, both of whom he saw a great deal earlier in the century. Sarah Harriet was, indeed, probably his favourite Burney.

¹ *Henry Crabb Robinson On Books and Their Writers*, edited by Edith J Morley, 3 vols. (London: J M Dent and Sons, 1938), vol. 1, p. 375. All future references to this edition will be inserted in the text.

Hilary Newman is a long-time member of the Burney Society and a specialist in Virginia Woolf (M.Phil.) who has authored five monographs in the Bloomsbury Heritage Series. She has also published articles on Charles and Mary Lamb, William Morris, and L.M. Montgomery. This is the second of a three-part series on Henry Crabb Robinson and his relations with members of the Burney family.

Paris Conference

Continued from Page 1



Apparently, cartoons, especially those representing Napoleon Bonaparte, were much more prevalent (about ten times greater) in England than in France, where censorship was strict. In pre-revolutionary France, caricatures were published only in small quantities and had limited circulation whereas they were very popular in England. Illustrations were shown, for instance, of a pygmy-size

Napoleon in the palm of George III, a print that sold about 200 copies in Paris compared to the 1000 sold in London. The London publisher Ackermann was well aware of keen competition and the danger of unauthorised copies in both countries. Some cartoons were well received in both countries, such as Napoleon putting his

foot on the Pope ("Take off your hat when you meet a gentleman!") and bestriding Paris and Vienna (a reference to Julius Caesar). From 1803 the English fear of invasion was mirrored in French cartoons showing Talleyrand's plan guiding revolutionaries to their death from the English Navy, and in favour of Napoleon, showing George III as a turkey (a knowing reference to Molière's *George Dandin*), or as fat with indigestion. Animalistic references abounded – to Napoleon as a spider or a Corsican monkey, or to John Bull as a dog with teeth in Malta. The Balance of Power was well used, notably by Gillray in his parody of Belshazzar's Feast with No Future as the writing on the wall, and in his *Plum Pudding in Danger* (later updated for George W. Bush)

How much each country was mutually aware of the other's cartoons is not an easy question to answer, although bundles were broadsided to France and circulated as reprints from Germany. This period was the "Golden Age of Caricature" in England, whereas France's Golden Age began in the 1860s with Daumier.

See Paris Conference on p. 16

Nominations for North American Officers, Board Members Open

Nominations are now open for new officers and board members of the Burney Society in North America. New officers and board members will be elected at the upcoming bi-annual conference of the society in North America to be held in Portland, Oregon on 28 and 29 October 2010.

Burney Society co-founder and President Paula Stepankowsky is stepping down after 16 years of service. Both the North American and United Kingdom branches will now elect separate officers, although the Burney Society as a whole remains

united in its purpose and will continue to have joint publications.

Burney Society officers in North America include president, vice president, treasurer, secretary and at least three board members. There are at present no incumbents for the secretary and three board member positions.

Any member of good standing may submit his or her own name, or that of any other member for consideration. Please send nominations, or any questions related to the process, by 1 October to Jeanie Randall at RandallJ@apsu.edu.

New Burney Society Website

A new website for the UK Burney Society is being developed by Elles Smallegoor at www.theburneysociety-uk.net. It has links to biographies of Burney family members, to membership forms and to a picture gallery of recent meetings. It will carry publicity for future events. It describes the goals of the society and outlines past accomplishments. It should facilitate new members joining or writing to find out more information. Elles welcomes feedback or suggestions from members; please contact her at ellessmallegoor@hotmail.com

THE TRICENTENARY CELEBRATIONS OF DR SAMUEL JOHNSON

By Zandra O'Donnell

Six years ago, the Johnson Society of London set up a committee to organise events to celebrate the tercentenary of Johnson's birth. In March 2009, the celebrations began at Johnson's birthplace in Lichfield. The weekend began with an audience with John Sergeant and ended on Monday 2 March when Professor Peter Martin as Dr Johnson, and Dr Nicholas Cambridge as David Garrick, re-enacted their walk from Lichfield to London to seek their fortunes. Unlike the original pair, who left quietly, Professor Martin and Dr Cambridge's departure was announced by the Town Crier and they were seen off by the Mayor of Lichfield and other dignitaries, members of both Johnson Societies (London and Lichfield), reporters from the press, radio and television as well as many other well-wishers.

Ten days later, they arrived at Johnson's house in Gough Square, tanned, weary and footsore, but still in good spirits, to be welcomed by Lord Harmsworth, before walking down to the Guildhall, accompanied by members of the Society, where they were greeted and congratulated on their epic journey by the Lord Mayor of London, who gave a lavish reception for them.

During March, a series of lunchtime lectures on Johnson and his work were given at Gresham College, and in April there were lectures at Twickenham Local History Society, the Lichfield Heritage Centre and Birthplace Museum.

Lord Young hosted a banquet at The House of Lords in May, where Lord Baker

and Professor Ricks addressed the assembled company.

Over the summer, an exhibition and lectures were held at the Huntington Library, San Marino, and at the Guildhall, Lichfield. In August, there was a symposium at Harvard and in September, following celebrations at Birmingham University, many distinguished speakers addressed the delegates at a conference at Pembroke College, Oxford, *Johnson at 300*, during which the wing in which Johnson had his room while an undergraduate was officially named, *The Johnson Building*, and one of the conference rooms was named the *Mary Hyde* room in honour of Mary, Viscountess Eccles, who donated much of the money for the renovation of the building.

This very successful event was followed by the annual birthday celebrations at Lichfield, which started on the Friday evening with a *Son et Lumière* display and a birthday party at a local hostelry. The following morning, there was a procession from the Guildhall to the market-square where the Mayor of Lichfield placed a laurel wreath on the statue of Johnson opposite his birthplace, after which an enormous cake, in the shape of 300 was cut and handed out to those gathered in the square to celebrate the anniversary of Johnson's birth. That evening there was a dinner in the Guildhall, with the Bishop of Lichfield as Speaker. On the Sunday, Evensong at the Cathedral included an address by the Bishop of London and a laurel wreath was placed on Johnson's bust in the Cathedral.

The Royal Mail also included a stamp in September commemorating Johnson in its "Best of British" issue.

In October, the Royal Society of Medicine hosted a symposium, *Johnson – from Cradle to Grave and Beyond: his illnesses, physicians, autopsy and religious faith*. There was then a Samuel Johnson study day at the Museum of London.

In December, Christopher Ricks laid a wreath on Johnson's grave in Westminster Abbey and was guest speaker at the Annual Luncheon at the St. Ermin's hotel. The winner of the Samuel Johnson Essay Prize, Joseph Crawford, was presented with a cheque for £500 for his essay, "On Commemoration." The final event was a discussion at Somerset House, hosted by the Royal Society of Literature, on the subject of Johnson and Frank Barber.

Throughout the year, there were many events held in Johnson's House at Gough Square, including a birthday party on 18 December, a day during which 600 people visited the house and 1000 more came the following day. The BBC also put on a number of interviews and talks on radio and television. The increase in visitors to the House showed the raised interest in Johnson and his works inspired by the many tercentenary events during a very successful year for the Johnson Society.

Zandra O'Donnell has been Secretary of the Johnson Society of London for the past twenty years and is also a life-member of the Johnson Society in Lichfield.

Johnson Society of London

Speaker's Programme 2010-11

9 OCTOBER 2010: Diane Buie "The Black Dog Revisited"

Chair: Chris Ogdén

20 NOVEMBER 2010: Prof. Thomas Murray: "Blinking Sam: what caused Johnson's poor eyesight?"

Chair: Susan Bennett

11 DECEMBER 2010: Dr Gordon Turnbull: "Boswell's *Life of Johnson*: The Director's Cut"

Chair: Dr Nicholas Cambridge

8 JANUARY 2011: Dr Catherine Dille: "Johnson and Female Education"

Chair: Ilse Vickers

12 FEBRUARY 2011: Dr Jane Darcy: "Johnson, Cowper and Wesley: Johnson and Dissent"

Chair: Michael Bundock

12 MARCH 2011: Dr Ilse Vickers "Dr Sam Johnson and Dr C.G.Jung"

Chair: Kate Chisholm

9 APRIL 2011: Dr Mark Towsey: "'A Nation of Readers': Books and their Readers in the Age of Johnson"

Chair: Stephanie Pickford

All meetings (except in December) will be held at Wesley's Chapel, 49 City Road, London, EC1, at 2.30 p.m, followed by tea and biscuits. Membership in the society is £20. For further information, contact treasurer@johnsonsofondon.org.

Launch of Samuel Johnson Tercentenary 2009 Walk from Lichfield to London

By Nicholas Cambridge

On Monday 2nd March 2009, the Town Crier of Lichfield announced to the crowd of well-wishers outside the Samuel Johnson Birthplace Museum that Peter Martin (Samuel Johnson) and I (David Garrick) were leaving Lichfield for London to recreate Johnson and Garrick's famous walk of 1737 and, more importantly, to officially launch the tercentenary celebrations.

In bright sunshine and dressed in Georgian costume, we were given a wonderful send-off by the Mayor of Lichfield and other members of the civic party plus a blessing by Lord Harries of Pentregarth. A small group then accompanied us for about three miles to the Huddlesford Junction of the Coventry canal where we said our farewells and set off on our 165-mile epic journey which took us down the canals to London.



Peter Martin as Dr Johnson and Nicholas Cambridge as David Garrick, re-enacting the pair's famous walk from Lichfield to London

In 1737, Johnson and Garrick travelled to London by road and used the "horse and tie" method. However, we felt that the roads would be too noisy and dangerous and decided that the canals would be much safer. We also had to abandon the prospect of taking a horse down the canal-paths as the waterways authority said it would pose a risk to other walkers on the narrow canal-paths (this was a relief as I have never ridden a horse before, apart from a pony on Dartmoor). Our training over the winter period involved walking increasing distances up to 14 miles, but despite careful planning with our footwear, I ended up lending Peter my trainers as after three days, he developed problems with his own boots.

Maureen (Peter's wife) took us by car to the canal every morning and collected us again in the evening. The furthest we walked in one day was 21 miles and our average was 15 miles. During our journey, we visited a number of primary schools and also met a number of Mayors. The school children were intrigued by our Georgian outfits including our wigs and one pupil was heard to say "Boy, they look very scary." I was happy with my wig (a court wig), although Peter felt his wig made him look more like Harpo Marx. During our visits, we explained why we were walking to London and talked about the lives of Johnson and Garrick. In addition we also collected over £2000 in sponsorship

money for National Literary Trust.

There were contrasts in scenery -- from the industrialised parts of Birmingham to the peace and tranquillity of the countryside -- except for one occasion when a loose golf ball whizzed through the air and narrowly missed my head. The weather was cold, sunny and dry and we were fortunate to have had only two days of rain. Along the route, we encountered a wide variety of wildlife including swans, geese, horses, cattle, cats and numerous canal-dogs.

Most of our accommodation was in hotels and the quality of service was very variable. One hotel was more like a building-site and our cooked breakfast was served via a detour through the car park, and we had to compete with the builders to use the toaster. One night we were very fortunate to stay in Lord Young of Norwood Green's house, who was one of our patrons, and had a very pleasant meal washed down with fine wine and talked for hours about Johnson, literature in general and of course the tercentenary.

One of the things I will always treasure from this walk was the long conversations I had with Peter and finding out about each other's interests and life-experiences. Prior to the walk, we had only met at conferences and meetings. Finally, I offer a quote from Johnson which sums up my final thoughts: "Incidents upon a journey are recollected with peculiar pleasure; they are preserved in brisk spirits."

Nicholas Cambridge qualified as an electrical engineer in 1970 and later decided to be a doctor, qualifying at the Middlesex Hospital Medical School, London, in 1977. He worked as a GP in Croydon, Surrey, for 25 years and took early retirement to concentrate on his passion for medical history. In 1977, whilst he was a medical student, he won the history of medicine prize at the Royal Society of Medicine. Later in 2002 he graduated with an MD in medical history (working part-time at the Wellcome Trust Centre for the history of medicine at UCL) and still running a busy family practice. His main interests are medicine, science and literature of the eighteenth and nineteenth centuries. He is Chairman of the Johnson Society of London, Chairman of the William Shipley Group for Royal Society of Arts History, President of the Hunterian Society and a Director of the Erasmus Darwin Foundation, Lichfield. His hobbies include hill-walking (in 2008 he completed all 15 peaks over 3000 ft in Snowdonia) and he competes in road and trail races with his son and his brother.

New Publication

Editions Rodopi is pleased to present you a new publication by C.M. Owen, *The Female Crusoe: Hybridity, Trade and the Eighteenth-Century Individual*. Special offer is given to friends and colleagues of the author with 30% discount. Should you wish to take advantage of this offer, please contact orders@rodopi.nl. For more information of the book, please refer to: <http://www.rodopi.nl/senj.asp?BookId=COS+182>

Burney President Valedictory

By Paula Stepankowsky

Dear Burney Society Members:

As you read in the Spring *Burney Letter*, I will be stepping down as Burney Society president after 16 years. After 25 years as a business journalist, I've gone into teaching. I love teaching, but the school-year schedule does not allow me to travel at will as I have done in the past. This also makes it difficult for me to attend every conference and meeting as I did for most of my years as president.

At the same time, our membership in the United Kingdom has grown to the point where the society is electing its own president and operating independently, although we will continue to have joint publications.

As a result, I will be moving into the position of Past-President of the society in North America, which is still a board position but one that does not require attendance at all meetings. I will still attend as many meetings and conferences as possible on both sides of the Atlantic – just not every one.

Thanks to the support of all our members, we have achieved much since our first meeting in New Orleans in 1994, a meeting at which representatives on both sides of the Atlantic decided that Frances Burney needed her own society to highlight the century of women writers that preceded Jane Austen. Many of us present at that meeting were also members of either the Jane Austen Society of North America, the Jane Austen Society in England or, in several cases, both.

As I look back on the past 16 years, we have achieved much. We have wonderful publications: a semi-annual newsletter and an annual refereed journal. We installed a window to Frances Burney in Poets' Corner in Westminster Abbey, with the papers from the accompanying conference published as a separate volume. We restored the Burney/ d'Arblay monument at St. Swithin's Church, Walcot, Bath. We have successful annual meetings and conferences on both sides of the Atlantic. Conference locations have included London, Los Angeles, Tucson, Chicago, Montreal, Windsor Castle, Paris and Portland, the last two in this year alone.

All this could not have been done without the hard work and support of so many volunteers over the years. I will name as many as space allows here, and please forgive me because space limitations prevent my naming everyone.

By Peter Sabor

2010 has been a good year for the editors of Burney's journals and letters. In August, Stewart Cooke and I submitted our volumes of the *Court Journals and Letters* to Oxford University Press: volume one, 1786, edited by me, and volume two, 1787, edited by Stewart. OUP hopes to publish both volumes in autumn 2011. Lorna Clark, editor of volumes three and four, 1788, plans to submit her work next year, aiming for publication in 2012, with volume five, 1789, edited by Geoffrey Sill, and volume six, 1790-91, edited by Nancy Johnson, not far behind.

In addition, Lars Troide and Stewart Cooke have now completed the fifth and final volume, 1782-83, of their edition of the *Early Journals and Letters*, which will be published by McGill-Queen's University Press. Lars, who retired from McGill

Lucy Magruder and Jacqueline Reid-Walsh co-founded the society with me in 1994. While we were attending the JASNA conference in Lake Louise in 1993, we thought we would organise a dinner to begin a Burney Society. We figured if no one came but ourselves, at least we would have a nice dinner together. More than 25 people came to that dinner, many of whom have attended most of them in North America since, including Elaine Bander, Conrad Harper, Juliet McMaster, Margaret Anne Doody, and the late Joan Drexler. Also present that night was Jean Bowden, who became the British secretary for the society and who was instrumental in building the society in the UK for many years.

In the UK, so many additional members have dedicated many years of work, including members of the Burney family, Charles and Brigit Burney, Elizabeth Burney Parker and Bill Fraser. Other dedicated members of the British team have been Jean Bowden, Kate Chisholm, UK vice-president for eight years, David and Janet Tregear, secretary-treasurers for the UK for eight years, and many others who have helped, including Karin Fernald and Hester Davenport

In North America, first I must thank Lucy Magruder, who, in addition to co-founding the society, was instrumental in organising the meetings and keeping track of everything during her many years as secretary/treasurer.

I must also thank long-time officers, Stewart Cooke, vice-president for North America, and Alex Pitofsky, treasurer; the editors of our publications, Lorna Clark of the *Burney Letter*, and Marilyn Francus, Stewart and Alex for the *Burney Journal*, and the organisers of our past three conferences in North America, Marilyn Francus and Catherine Parisian.

Although he has not held a position as an officer in the society, Peter Sabor, director of The Burney Centre at McGill University, has been a long-time supporter and advisor in many capacities, as well as a guru on all aspects of Burney. He is also on the editorial board of *The Burney Journal*.

Although I will be stepping down, the society will continue to flourish on both sides of the Atlantic thanks to the efforts of all the people who have helped over the past 16 years and all those who will continue to help and all who will join in the future. I look forward to seeing many of you in Portland!

Burney Centre News

some years ago, is also now retiring from Burney editing. Together with Stewart, I am thus taking responsibility for two more volumes of the journals and letters, bringing the total number to twenty-five. The first of these, covering the years 1784 to 1786 and edited by Stewart, will include Burney's writings on Hester Thrale's second marriage, on the death of Dr Johnson, and on her friendship with Mary Delany, which led to her invitation to serve at Court. The second will contain about a hundred letters omitted from the twelve volumes covering the years 1791 to 1840, edited by Joyce Hemlow. Many of these additional letters are either to Queeney Thrale (now at the Houghton Library, Harvard) or to French correspondents from a notebook now at McGill. OUP has expressed an interest in publishing both volumes.

Members' News

By Lorna Clark

Spain

Carmen María Fernández Rodríguez is having a bumper year with publications. First, she has published two reviews, one of *A Celebration of Frances Burney* (2007), in a Spanish on-line journal called *Miscellanea: A Journal of English and American Studies* (University of Zaragoza) 40 (2009): 105-109. The URL is http://www.miscelaneajournal.net/images/stories/articulos/vol40/105_misc40.pdf and the other, of Sarah Harriet Burney's *The Romance of Private Life*, in *Atlantis* (The Journal of the Spanish Association for Anglo-American Studies), 32, No. 1 (June 2010): 173-7. The latter journal has kindly given us permission to reprint the review (see pp. 20-22), or it can be viewed online <http://www.atlantisjournal.org/ARCHIVE/32.1/2010FernandezRodriguez.pdf>.

Dr Rodríguez has also published two articles in 2010. One, entitled "The Cervantine Influence in Burney's Works" is forthcoming in a volume of essays on world literatures, edited by Dr Nilanshu Kumar Agarwal (Jaipur: Bookenclave, 2010). In it, she compares the heroines in Frances Burney's *The Wanderer* (1815) and Sarah Harriet Burney's *The Renunciation* (1839) in terms of "their careers as artists and their shifting identities as women and as foreigners in the novels." A second article on the topic of letters in Sarah Harriet Burney's *The Renunciation*, appears elsewhere in this issue, on pp. 8-9.

Netherlands

Elles Smallegoor has recently defended her PhD dissertation successfully at the University of Aberdeen on the topic of "Novel Upstarts: Frances Burney and the Lower Middle Class," earning the excellent designation of "no corrections." At the Burney Society conference in Paris, she gave a presentation based on her thesis as well as a demonstration of the new UK Burney Society website which can be found on www.theburneysociety-uk.net. Elles welcomes any suggestions from members.

Dr Smallegoor has written an article for the *Burney Letter* 13 (Fall 2007), 11, which explained the growth of her interest in Burney ("How does a Dutch girl end up doing a PhD on Burney?"). Fluent in four languages, she first took an undergraduate degree at University of Groningen in the Netherlands, with an honour's thesis on Wollstonecraft and Godwin. She then took an M.Phil. at the University of Glasgow on "Romanticism and the Forms of Modernity," with a thesis on travel writing and genre theory. She was encouraged to pursue a doctorate at the University of Aberdeen, supervised by Professor Janet Todd, where her interest in Burney blossomed.

Last year, Elles had two part-time lecturing jobs, one in Groningen, in the American Studies Department, and one in Amsterdam, in the English Department. She describes her two main research interests as the eighteenth-century novel and women's writing. However, she is currently taking a year off from teaching and hoping to turn her thesis into a book. She also hopes to spend time on another of her passions, that of painting – which certainly puts her in sync with her Burney subjects. She is now at work on a masquerade painting, inspired by Burney's *Cecilia*. The painting, with a Burneyesque feel to it, features characters from Burney's novel, such as Mr Briggs the chimney-sweeper who stands in the centre; Elles plans to put in other amusing touches, such as a portrait of Burney as a painting on the wall – and has promised to share her creation with us when it is finished, in a future issue of the *Burney Letter*.

Australia

Michael Kassler writes from Australia that his book on *The Music Trade in Georgian England* is nearing completion and sends word of a letter for sale from John Wilson Manuscripts in Cheltenham for £3250, written by Frances Burney d'Arblay to her brother Charles Burney Jr. from Ilfracombe on 28 August – 3 September 1817. It has already been published in vol. 10 of Joyce Hemlow's edition of the *Journals and Letters of Fanny Burney* (641-6). In the letter, she expresses a desire to go to Westminster

Abbey where, as her brother has recently told her, a monument had been placed to their father Charles Burney: "oh how I long to visit Westminster Abbey! yet with how sorrowing a heart shall I behold There the last testimony that can be offered to manes so dear!" She describes the decline of Ilfracombe, where she is staying, and notes how the cost of living there has risen and visitors can no longer live with the same "cheapness"; she expresses anxiety about the health of her "poor General," then visiting Paris; and she refers playfully to "Poor Noddle" acting up, which the writer of the auction description mistakes for references to Charles Burney's son. In fact, "Noddle" was a Burney code-word for Charles Burney's head, which had lately been acting "queer," perhaps early intimations of the stroke of which he was to die within a few months. The health of General Alexandre d'Arblay (which has been diagnosed as cancer of the rectum), for which Burney was expecting such benefit from "change of climate, native air" would also deteriorate and he would not long survive his return to England. In May 1818, Frances Burney would begin her long widowhood; the well-known "Adventures at Ilfracombe," the account of her being cut off by the rising tide while gathering seashells, would not be written until 1823, in partial fulfillment of a deathbed wish of her husband's. He had asked that she keep on writing up her accounts for an imaginary "fireside rectory" of her scapegrace son's which was never to materialise.

Charles Burney Jr. (1757-1817), as the auction blurb notes, was a schoolmaster, an acclaimed Greek and Latin scholar, and book collector. He was elected a Fellow of the Royal Society, Professor of Ancient Literature at the Royal Academy and a Fellow of the Society of Antiquaries. Like his father, he was honoured by a monument in Westminster Abbey. His library was purchased in 1818 by the trustees of the British Museum for £13,500; his collection of newspapers, now digitised by Gale Publishing, is consulted by scholars world-wide. See further information at <http://www.manuscripts.co.uk/stock/24701.htm>

The Words of the Dead in Sarah Harriet Burney's *The Renunciation*

By Carmen María Fernández
Rodríguez

One of the merits of Sarah Harriet Burney's first tale in *The Romance of Private Life* (1839) is its psychological insight. Dr Burney's youngest daughter was able to mix the feminocentric Bildungsroman and the family thriller to depict feminine identity and the fascinating relationship between guilt and affection, infused with a strong autobiographical element. I would like to focus on two short notes contained in *The Renunciation* which have always puzzled me. Though they are neither separate from the main text nor given special emphasis, for me, they epitomise how the trivial becomes privileged in eighteenth- and nineteenth-century women's texts. Written by dead women, these liminal narratives add subjectivity and vividness to the tale by creating suspense and dramatic tension. Besides, they have a cathartic effect on the recipient and are related to the protagonist's anagnorisis.

The first text I propose refers to the main subject of *The Renunciation*, the relationship between father and daughter. The tale begins when an eleven-year-old girl, Agnes Danvers, is kidnapped by Mr Wharton in London and taken to the continent to pass for a deceased aristocrat called Lucy de Vere. Unintentionally assuming a forged personality, Agnes enjoys the life of an upper-class lady until she casually finds in a desk "an unfolded letter in a child's hand, which, being full of blots and erasures, was probably only the rough draft of the one actually sent" (46).¹

The scene reminds me of Mr Lockwood reading Catherine Earnshaw's diary in Emily Brontë's *Wuthering Heights* (1847) and entering the private realm. In the note, Lucy misses her papa on her birthday; she says that she has decorated the house and that her bullfinch sings better than ever. This document produced by the unfortunate Lucy de Vere originates a good deal of tension and a turn in the plot since it makes the heroine feel marginal to patriarchal culture. Agnes's doubts increase, and she perceives herself as a usurper and an unconscious pawn in the

fiction orchestrated by a villain she cannot judge in harsher terms:

"And this man," she mentally cried, "this dark and unfathomable being, has had the disposal, it appears, of the unhappy child, I am assisting to despoil! She [Lucy de Vere] mentions Mrs. Marchmont in her letter as if residing with her; – probably, the brother and sister were inmates, as now. What have they done with their charge? Have they destroyed her by ill-treatment? Is she really dead, or living in want and obscurity? Oh that I could, if such has been her fate, get justice done her, and obtain for her the restoration of all her rights! With what joy would I surrender the place I am so illegally holding!" (46-7).

Agnes resolves to leave home and sends Mr Wharton a letter explaining that: "I may free myself from the necessity of longer performing a part which my whole soul has learnt, though late, to abhor" (97-8). She refuses to be "an instrument of fraud almost without a parallel" (97). In her path towards independence, Agnes discovers that Mr Wharton is her father and that he kidnapped Agnes to keep his first wife's patrimony and continue living as a gentleman. More than anxiously seeking paternal recognition, Agnes surprisingly supports, rather than condemns, her father, and she is concerned with his feelings:

"Poor, poor man! If he has erred, has he not also suffered? He loved his child, even she who assisted in bereaving him of her, owns that he loved her. Had he not been so inhumanly wronged – had he not been deprived of a domestic tie so avowedly dear to him, who can tell how different might have been his course of life? Never, never was man more cruelly injured!" (195).

Sarah Harriet does not present a tear-jerking reconciliation scene. What we find instead is Bertha's account to her sister Isabel. Father and daughter had an interview "without witnesses; but on coming forth, their looks denoted the most perfect harmony and kindness, with scarcely, even on his part, the least

agitation" (223).

The second note I would like to comment on is more special and also more attractive. I admit that, of all the letters contained in Frances's Burney's *Evelina* (1778), Lady Belmont's demolishing letter to her husband is my favourite for its intensity. It simply stands apart from the rest. Written by a dying woman with limited agency in the narrative, this note becomes a kind of "revenant" facilitating *Evelina's* legitimisation, as well as enriching the story with a touch of fantasy. There are differences between Aunt Danvers's note and Lady Belmont's epistle. First of all, the former is more ephemeral and breaks off once Agnes has read it. Aunt Danvers uses her note as an instrument to confess her crime and expiate her guilt. According to William Danvers, who shows the note to Agnes, his mother always had a mysterious attachment to a motherless child she had taken charge of:

"There was indeed, a sort of wildness and incoherency in her manner of touching upon the subject that often surprised me. It was as if she was harassed one moment, by starts of compunction, counteracted the next, by anger and hatred" (177).

The document discredits itself since it seems "more like the ravings of a delirium, than the language of one in full possession of her reason" (178), but it is also an example of inflamed rhetoric worth reproducing:

"Man without a heart! Oh, that I could but hope I had found at least the means to make thee feel! That I could but know thou wert [*sic*] mourning in bitterness and sorrow thy irrevocable loss! Yes – it *shall* be irrevocable, unless I should one day hear thou hast begun to show symptoms of surviving humanity and affection. Hard, hard of nature hast thou hitherto been! – without memory, without gratitude for past felicity – without concern for the living or reverence for the dead. Was it not monstrous to seclude from sight – to neglect – to treat as base-born intruder, the treasure Providence still entrusted to thy love? How did I find

her situated in her father's splendid mansion? She was consigned to the worst room it contained; she was as meanly clad as she was lodged; she was committed to the sole care of a young and inexperienced country girl; and if ever she was remembered by her unnatural parent – if ever she beheld him, was it as it were by *stealth* – he was *ashamed* of his little Agnes! Wretch! Wretch! What are the pangs that can ever sufficiently expiate such a dereliction from all virtue – from all sense of justice – all remains of honour? Poor babe! She is here at least beloved; here, in obscurity and almost indigence, she is happier than in the chilling atmosphere of her father's dwelling. Yet – I sometimes tremble lest in seeking to punish *thee*, I should have brought down evil upon her innocent head! When I am gone, who is there to protect?...” (177).

The meaning of Aunt Danvers's note is deciphered later thanks to Lady Isabel Le Strange's nursery tale (193-5): after discovering that Agnes was secluded at home and her father had remarried, Aunt Danvers told a maid, Margaret, to steal the child, and she rented a house in Meadwell. Therefore, Aunt Danvers took care of her protégée until her death, when she left Agnes to the Blakes. The mystery around Agnes's identity is solved. Aunt Danvers is not a saint: she committed the same crime

as Dame Green did in *Evelina*, and her conduct is as unethical as Mr Wharton's, in retaining Agnes.

What matters here is the effect of the note on Agnes, which is quite complex. Though she experiences impotence and solitude after reading these lines, she faces the situation and is strong enough to rely on her profession. Sarah Harriet definitely believes in the female artist, so art empowers Agnes and makes her feel useful. She sees herself in a broad context and resolves to make painting her employment, which luckily brings her some benefit:

Thus prospering in her new undertaking, and gaining courage by degrees to receive regular sitters, Agnes was at the summit of her wishes. She saw her little property gradually accumulating, and with honest pride, exulted in the idea that she was to no one an incumbrance [*sic*]; that as long as Providence spare her health, she was not merely secure of necessaries, but in a fair way of acquiring a competent provision for life [...] if she no longer, as at Paris, ranked high on the list of fashion, as an heiress and a beauty, she was courted in societies where none could gain admittance, who had not recommendations far superior to any, that mere wealth or personal attractions could bestow (180-1).

The Renunciation is a story more serious than it seems. It becomes a critique

of the practices of the bourgeois family, which gender studies should take into account. Sarah Harriet created a heroine who displays integrity and generosity throughout the narrative and is able to undergo an affective evolution towards her father, and, by extension, towards her self-perception. The happy ending is achieved because pride is left aside and the Other, represented here by the father, is accepted. That strange capacity to reflect emotional life and conflict with society so well is found only in literary works of high standing.

1 Unless otherwise specified, references are from Lorna Clark's edition of Sarah Harriet Burney's *The Romance of Private Life* (1839) (London: Pickering and Chatto, 2008).

Carmen María Fernández Rodríguez lives in A Coruña, and she teaches English in the Official Language School in Ferrol (A Coruña). She obtained a PhD in English Philology (University A Coruña) in 2007 with a dissertation on Frances Burney's and Maria Edgeworth's narrative works. Dr Fernández is a member of the Burney Society, and her interest focuses on eighteenth- and nineteenth-century women's literature, as well as the reception of Burney and Edgeworth on the continent. She is currently working on Sarah Harriet Burney's narrative craft.

Frances Burney Makes the Mainstream Press

By Lorna Clark

Alert readers have begun to notice that Frances Burney is making cameo appearances in the popular press. Julia Curtis of Oakland, California, sent a clipping from the *Wall Street Journal*, published on 2 April 2010, of a column written by Cynthia Crossen “Dear Book Lover.” A reader asks why Jane Austen is so much better known today than Burney, whereas the reverse was true in the writer's lifetime. The columnist responds after reading *Evelina* (1778) that Burney's heroine just “isn't as modern a character as Elizabeth Bennet” of Austen's *Pride and Prejudice*. “Where Elizabeth Bennet is headstrong and impertinent, *Evelina* is as naive and vulnerable as a puppy” and “gets herself into one scrape after another from which a man must rescue her.” However, Crossen praises Burney's “sharp satirical eye” and remarks that the “shark tank of the London aristocracy is keenly drawn.” She goes on to remark that Burney's journals and letters have overshadowed her novels, and that at least her work has been spared the indignity of being “appropriated by lovers of vampires and zombies” in popular culture.

Burney's entrance onto the stage of the mainstream press was complete when, as both Karin Fernald and Catherine Parisien sent word, she made the *New York Times* on 23 August 2010. In an op-ed column, David Brooks cites the account of the mastectomy that Burney endured without anaesthetic. He claims her “real heroism came later” when she wrote up the account, a task which “proved horribly painful,” took her months to complete, and brought on headaches, as she forced herself to relive the original trauma. “She seems to have regarded the exercise as a sort of mental boot camp” he remarks. He contrasts her “character and courage” and “ability to face unpleasant thoughts” with the moral flaccidity, “mental laziness” and “flabbiness” of our own age, especially manifested in our political culture, in which unpleasant truths are avoided rather than confronted. “Of the problems that afflict the country, this is the underlying one” Brooks concludes – to which, presumably, reading Burney is the antidote. The article can still be read on the *New York Times* website.

Manoeuvring in a Minefield - Imitating Kotzebue

By Sheila Graham-Smith

In the Fall 2008 issue of the *Burney Letter*, the author argued that an anonymous unpublished manuscript held at Princeton University, entitled "Julia," was in fact written by Frances Burney's half-sister, novelist Sarah Harriet Burney (1772-1844). She based her argument on language analysis and a comparison of the statistical frequency with which selected words from the manuscript appeared in Burney's other writings.

"Julia" is the story of an inadequately supervised and badly parented girl who falls in with a man of questionable character at the home of Lady Banterton, a new neighbour. Unbeknownst to Julia, Osmond is her hostess's lover but he quickly decides to marry Julia for her money. Lady Banterton is enamoured of amateur theatricals, which she uses to indulge her passion for Osmond under her husband's nose and to forward various schemes, including marrying Julia, or any other available heiress, to a young man who is probably her illegitimate son. When Julia leaves to visit a friend and falls in love with Armandel, her friend's much more appropriate guardian, Osmond abducts her and sets out for Gretna Green. Julia is rescued by an accidental encounter with her father and eventually marries Armandel, but tells him nothing of her adventures with Osmond. Sometime later Osmond happens upon her and sets out to convince Armandel that he and Julia had been lovers. After further misunderstandings and trials, Julia and Armandel are reunited.

The article below is the first of two about the connection between "Julia" and the original English translations of some of the works of the popular German playwright, Auguste von Kotzebue (1761-1819), perhaps best known to modern readers as the author of "Das Kinde der Liebe," the work behind Mrs. Inchbald's *Lover's Vows*, the play that caused so much trouble in Jane Austen's *Mansfield Park*.

In this first article, Sheila Graham-Smith looks at a "game" played by the authoress with Elizabeth Cavendish (1735-1825), eldest daughter of the Duke of Portland, who had married Thomas Thynne (1734-96), 1st Marquess of Bath (1789). The Marchioness of Bath apparently had chosen a set of words, one of which is prefixed to each chapter. Sarah Harriet Burney may have met the Marchioness through her half-sister Frances, who served as Keeper of the Robes to Queen Charlotte at the same time as the Marchioness held the office of Lady of the Bedchamber. The article co-relates each word, and the action of each chapter, to one of several plays by Kotzebue. A second article by Sheila Graham-Smith, to be published next issue, will focus on establishing Sarah Harriet Burney as the original translator behind many later English versions of Kotzebue's plays.

The dedication to *Julia* begins: "To The Marchioness of Bath, who gave the words prefixed to each Chapter, this little Performance, composed for her amusement, is inscribed by... The Author," a message that raises questions. Why is the Marchioness "giving words," and what relationship does the "little performance" have to those words?

The words referred to are broomstick, candlestick, fan, comfort, ass, black swan, watch, blanket, summer, soporific, night cap, and ass. The "little performance," a novella, is divided into chapters

that take the words as titles, and constructed around a plot that allows all the given words to hang together. It's an odd list and one wonders where it came from.

A phrase in the final paragraph of the work, "an attempt so feebly executed to imitate the celebrated Kotzebue, as is exemplified in this performance ..." (274), holds a possible clue. That the anonymous author (whom I believe to be Sarah Harriet Burney) sees *Julia* as an imitation, in some sense, of the German playwright Auguste von Kotzebue (1761-1819), suggests his work might have something to do with the word list.

In fact, most of the words show up in the plays and a close reading shows there is a noticeable relationship between each of the chosen words, the text of the particular Kotzebue play it appears in, and the use Sarah Burney makes of it in *Julia*. In the few cases where the word itself doesn't appear, a variant does and the context makes a relationship clear. Given this connection, I suggest the manuscript was part of a game in which the Marchioness was choosing a word significant to some aspect of one of his plays. We know she was familiar with Kotzebue's writing, as several contemporary copies of works by him survive in the library of Longleat House,² seat of the Marquesses of Bath. The other participant or participants, who must necessarily have known his work very well, had to guess which one she had in mind. That *Julia* was composed in haste is evident to anyone who reads it but whether the novella was the point of the challenge, or whether it was written and sent as an extension of the contest, is impossible to say. To understand the claim that she imitated Kotzebue we need to look at each of the chapter headings and the contexts in which they appear.

Chapter 1 opens with "A Candlestick," an object that appears indirectly in Kotzebue's *Der Wildfang*. Frau von Brumbach tells Molkus "Set your light down and be off with you,"³ and one could hardly set a candle down without a candlestick. The context in *Julia* makes the connection between the texts obvious. Julia discovers she has no candlestick and goes to fetch one from outside Lady Banterton's door where she overhears the cad Osmond, Lady Banterton's secret lover, deny he's making love to her – "Why not one of Lord Banterton's fillies is half so wild as Julia"(17) – reinforcing an earlier comment by the narrator, that Julia "was suffered to run wild about the neighbourhood," and connecting her to the play's title. The word *wildfang* means a wild child or a hoyden, the latter a word applied to Julia by Lady Banterton who declared, "Julia would make a capital Miss Hoyden" (53).

The keyword for Chapter 2 is "soporific." "Why having a small vial in my pocket... which I occasionally use to lull the pain of a raging tooth," Osmond explains, having drugged Julia's chaperone in the interest of a tête à tête, "and being certain Lady Banterton would suffer no injury I gave her a soporific"(28). In Kotzebue's *Die Versöhnung*, Frau Griesgram invites Hans to "Come to my chamber this evening, there I'll give you something nice," and Hans responds with "Thank you, Madam: I want no sleeping draught to lull my conscience to rest,"⁴ a nice irony as Osmond, who applies Hans's morally charged "lull" to something purely corporeal, shows no evidence of possessing a conscience, and regularly accepts just such an invitation from Lady Banterton.

Osmond constructs a life-sized figure of a French soldier with

the broomstick that opens Chapter 3, in an attempt to humiliate a rival for Julia's affections and "get rid of [the] cursed fellow" (33). Kotzebue's reference in *Die Versöhnung* parallels Osmond's intention. Traugott suggests the broom Anne is holding is for riding out to a gathering of witches and she retorts, "It's a pity I can't sweep away all kinds of filth with it."⁵

Burney uses the word "summer" to set the season for a three-day period in which Osmond convinces Julia to meet him in a beech wood, for moonlit evenings of private conversation, knowing he is endangering her reputation and she is too innocent or foolish to know better. In direct contrast, in *Falsche Schaam*, Kotzebue's heroine, Emmy reflects on love and virtue on a summer evening. "When, on a peaceful evening, I steal from your happy circle to wander in the beech avenue, then I build castles in the air – how to repay my benefactor – to enliven his old age – but I am playing the fool with my talkativeness."⁶

In "A Blanket," Julia's mother is visiting Lady Banterton to view some amateur theatricals. She brings two over-indulged dogs with her but forgets their beds. She accommodates Marphise comfortably on her own bed but Badin, seemingly possessed by a troubled spirit, whines piteously and won't settle, so Lady Fitzclare takes Osmond's blanket and gives it to the dog. The scene is almost a parody of one from Kotzebue's *Adelheid von Wulfingen* in which Adelheid has killed one of her young sons but the other crawls over and begs her to spare him. She stabs him but he continues to crawl about. She stabs him again then convinces herself the boys are asleep. When she stumbles over one of the children, she takes her veil and covers him, but cannot cover the other and asks, "Shall I tear my veil for this boy's sake? Is it not large enough to blanket both?"⁷

Osmond discovers Lady Fitzclare's theft in Chapter 6, and complains of it during a discussion of what constitutes "comfort." Lady Banterton's guests each give their opinion on the matter. Suggestions include "doing as one pleases," "a new pair of lawn sleeves," "a new curricule with two fine blood horses," and hot rolls and a newspaper in the morning. In Kotzebue's *Das Schreibepult*, doing good is mentioned as a comfort, as is the assurance of love and Counsellor Erlen declares his wife is his comfort. Herrmann believes "a good wife is a shield against seduction; and the comfort of domestic bliss is a healing balsam for all worldly wounds,"⁸ a view particularly relevant to Burney's use of the word in Julia. When Lord Banterton declares that comfort is "a thing quite out of his sphere" as he has "seldom ever experienced it" (70), he is alluding to his wife's longstanding affair with Osmond, and the fact that his house is full of what Lady Fitzclare called "racket and confusion" (75).

Lady Banterton's affair with Osmond ends abruptly when her husband enters her bedroom and discovers a nightcap decorated with a conspicuous O under her pillow. Lord Banterton returns the cap by post and tells Osmond that neither it nor he is welcome in his house. The offending object provides the title for Chapter 7, and refers to a line in *Graf von Burgund*. Gertraud is anticipating the wedding of Elsbeth and says, "Heaven has at last granted my prayers, I shall live to conduct my sweet young lady to her bridal chamber, and put on her cap."⁹ The donning of the cap had a significant cultural meaning, as a woman put it on when she married and afterwards didn't go out with her hair uncovered. The phrase *unter die haube bringen*, "to bring under the cap" still

means to get married. As the text specifies that the cap is put on in the *brautkammer*, or bridal chamber, that is, the room containing the bridal bed, we can assume it is, in this instance at least, a nightcap, and Burney intends her use of Osmond's nightcap as an ironic wink and nod at the state of being "under the cap."¹⁰

Chapter 8 begins with "The Black Swan," a creature that does not appear in any of Kotzebue's plays. Burney makes the bird the centre of a deception practiced by Osmond on Lady Fitzclare. He applies a coat of black varnish to a white swan, then disguises himself as a peddler of rare birds. She believes herself a connoisseur and he sells it to her for the staggering sum of fifty guineas. So why, given the nature of the game they were playing, would the marchioness give "Black Swan" as a clue, and which play was she referring to?

Kotzebue's *La Peyrouse* is about Jean François de Galaup (1741-88), Comte de La Pérouse, the French naval officer and explorer whose expedition disappeared in the south Pacific in 1788. In 1791, Rear Admiral Bruni d'Entrecasteaux set out from Brest to search for him. D'Entrecasteaux died before he returned home and it wasn't until the ship's botanist returned home and published an account of the expedition in 1800 that the world had any real knowledge of its outcome. Kotzebue's play takes advantage of the interim period of hope and ignorance and recounts the rescue. La Pérouse stands on a rock watching the fog clear off the sea. "Do I not see at a distance some white point? A small cloud – no – a sea bird – a swan – no – God! What deception! A sail! A ship."¹¹ Of course, as La Billardièrè's account would have made plain by the time Burney wrote *Julia*, La Pérouse couldn't have mistaken the white sails for a swan, as the swans in that part of the world are black.¹² Burney almost certainly knew La Billardièrè's book, which was published in 1800, while she was still living with her brother, the naval officer and explorer James Burney. James Burney published his own account of d'Entrecasteaux's expedition in 1820 and it is unlikely he missed *Voyage in search of La Perouse* when it came out, or that his half-sister, who was interested enough in the subject to have received a copy of James' pamphlet,¹³ failed to read or discuss it. *Julia* plays with Kotzebue's substitution of a white swan for a black one in his text.

In Kotzebue's *Die Versöhnung*, Count Sonnenstern declares "These women are making a fool of me – no education, no culture – if I could but get them to read novels – There is no subduing these innocents without a novel."¹⁴ In Chapter 9 of *Julia*, Lady Banterton goes to visit Lady Fitzclare, after Osmond has made a fool of her in the swan incident, in an attempt to smooth things over. Lady Fitzclare cannot understand why she should pursue her acquaintance, there being not much sympathy in their "tastes and inclinations" (143). Lady Banterton who is neither an innocent nor a churchgoer attends a service with her hostess and behaves very properly, "seldom raising her eyes from a red morocco book" (146) that Lady Fitzclare assumes is a prayer book. Afterwards she walks home and reluctantly leaves the book with Lady Fitzclare, who opens it to prove a point in an argument over the wording of the 68th Psalm, and is scandalised to discover that it is a novel.

Continued on next page

Chapter 10 of the manuscript has Osmond abducting Julia and taking her post-haste to Scotland where he intends to marry her. He allows her to stop at an inn for something to eat and drink if she promises to say nothing to anyone. As she is a girl of her word, she can't call for help when she looks out a window and sees her father standing in the yard, but she can employ the chapter's theme word by dropping her fan so it lands on his shoulder and attracts his attention. His suggestion that she occasionally "cast a glance on that fan" so she will never forget that it was by her "own imprudence . . . in encouraging his addresses, that [she] got into [the] scrape (185)," plays off an exchange in Kotzebue's *Das Kind der Liebe*. When Amelia asks her father to stay a moment, as she wishes to tell him something "of the utmost importance," he replies "Importance? What, I suppose my Amelia wants a new fan," and exits the stage. Amelia then reflects "A new fan indeed. Would I had a fan! No; it would not be of any use."¹⁵

After a quick skip through time, we find Julia has married the wealthy Armandel, without mentioning Osmond's little abduction attempt. Chapter 11 begins with "A Watch," an object that makes its appearance dangled in front of Armandel from Osmond's fingers. "On the case of this watch, which had once belonged to her, was her portrait in the character of Hebe! – 'Now Madam!' continued he with a sarcastic smile... 'is not this worth attention?'" (224). Osmond had obtained the watch through subterfuge and with the aid of his servant Andre and is counting on the fact that Armandel doesn't know this to stir up mischief. In Kotzebue's *Das Schreibepult*, the servant Flink is counting his ill-gotten gains, which include a silver watch. He reflects on the fact that young gentlemen are like warm wax and wishes someone would write a book on the dexterity of servants, "then would Flink be recorded to posterity."¹⁶

In "The Ass," Julia is laid up with fever in an inn and hears the approach of the deranged Osmond. "He came not riding upon a fine horse, or in a carriage, but upon an Ass" (251). As the tale winds down, we learn that Osmond never recovers his wits but he inherits a title and a fortune from his deceased cousin and "upon the whole he was well satisfied with his situation" (268). In Kotzebue's *Die Wittwe und das Reitpferd*, Fullarton believes he must forfeit his property to his cousin because he bought a riding horse and declares that the horse shall be included as part of said property, whereupon Count Valcour, the man he purchased the animal from asks his servant if it was a horse he sold. Ronsard declares it was a mule, causing the lawyer pressing for forfeiture to clarify the implication that "the noble Count rode a mule." Valcour replies, "He would not be the less a Count, though he were to ride upon a Cat – as some people would still remain an Ass, though mounted upon Bucephalus himself."¹⁷ The last line of Valcour's conceit makes sense of the closing remark in *Julia*; "an attempt so feebly executed to imitate the celebrated Kotzebue, as is exemplified in this performance; may have demonstrated, that its Author has the best claim to the appellation of The Ass" (274). That is, the author, though mounted on the back of the celebrated Kotzebue, has fallen short of her ideal and remains, as per Valcour, an Ass.

That Sarah Harriet Burney enjoyed both attending the theatre and reading plays is apparent to anyone who reads her letters.¹⁸ That she should have gone to the length of two hundred and seventy four handwritten pages to celebrate one playwright's work

suggests an uncommon appreciation, the extent of which I'll explore in a later installment.

1 *Julia: a tale in twelve chapters*. 1803, an unpublished manuscript in the Manuscripts Division, Department of Rare Books and Special Collections, Princeton University Library. I am grateful to the Princeton Library for giving me permission to quote from this work. Further references will appear on the text; the page numbers are those of the manuscript.

2 I am grateful to Kate Harris, the librarian at Longleat, who told me of the Kotzebue holdings in the collection, in an email dated 25 Oct. 2009. The works in the library are *Rolla* (1799); *The Constant Lover, or William and Jeanette* (1799); *The Count of Burgundy* (1798), *Une Annee memorable de la vie de Augustus von Kotzebue* (1802); *Travels from Berlin through Switzerland to Paris* (1804). His work is also represented in *Romans, Contes, Anecdotes et Melanges. Traduits de l'Allemand* par M. Breton (1810).

3 Kotzebue, *Der Wildfang*. (Bolling, 1805), II.ix. The plays of Kotzebue were read from early German editions without lineation, so the third figure in each citation will refer to the pagination, in this case, p. 80.

4 Kotzebue, *Die Versöhnung*. (Leipzig: Paul Gotthelf Kummer, 1798), II.ii.42.

5 *Die Versöhnung*, I.iii.11.

6 Kotzebue, *Falsche Schaam*. (Leipzig: Paul Gotthelf Kummer, 1798), I.vi.22.

7 Kotzebue, *Adelheid von Wulfingen* (Leipzig. Paul Gotthelf Kummer, 1792), IV.iv.92.

8 Kotzebue, *Das Schreibepult*. (Leipzig: Paul Gotthelf Kummer, 1800), I.iii.17. The translation, in this case, is by an anonymous translator, from *The Writing Desk, or Youth in Danger* (London: G.G. and J. Robinson, n. d.), I.iii.8. Of significance to my future argument for the identity of the translator, the original German text does not use the word "comfort" in any of the cases mentioned above.

9 *Der Graf von Burgund*. Neue Schauspiele. (Leipzig: Paul Gotthelf Kummer, 1798), IV.ii.130.

10 Although the original German just says "cap," Charles Smith's translation of Kotzebue's play as *The Count of Burgundy*, trans. Charles Smith and S. Stevens (New York, 1800), specifies "nightcap."

11 Kotzebue, *La Peyrouse* (Leipzig: Paul Gotthelf Kummer, 1798), I.i.4.

12 Jacques Julien Hoton de La Billardiere, *Voyage in Search of La Perouse* (London: John Stockdale, 1800) Vol. 1 mentions, "We saw a large flock of black swans failing upon the lake; but they were not within reach of our guns" (104). Vol. 2 mentions "the black swans of Cape Diemen" (64), and "The boat was laden with black swans, shot by our people" (69).

13 Clark, Lorna J., ed. *The Letters of Sarah Harriet Burney* (Athens, Georgia: University of Georgia Press. 1997), 227.

14 Kotzebue, *Der Versöhnung*, I.v.18.

15 Kotzebue, *Das Kinde der Liebe*, III.vi.108.

16 Kotzebue, *Das Schreibepult*, I.i.3.

17 Kotzebue, *Die Wittwe und das Reitpferd*. (Leipzig: Kummer, 1796) I.ix.36.

18 *The Letters of Sarah Harriet Burney*, "I am looking dowdy and dressing three evenings out of seven for the Play. I delight in this quiet, clean, easily-accessible Bath Theatre, and have 'ticed all around me...to accompany me, and to be as dissipated as myself whenever something tempting is announced (245). "I have been with a nice little party of College friends, to see King John, and for a week after, I could do nothing but read Shakespeare" (116).

Sheila Graham-Smith is an independent scholar working on late eighteenth- and early nineteenth-century texts by women writers. She is a graduate of Acadia University.

The Burney Society of North America
Portland, Oregon on 28-29 October 2010
Burney and the Gothic



Frances Burney and the Gothic elements of her works will be the theme of the 17th annual general meeting of The Burney Society in North America on Thursday 28 October and Friday 29 October 2010, at the Hilton Portland and Executive Tower in downtown Portland, Oregon.

Cynthia Wall, professor of English at the University of Virginia, will be the plenary speaker for the meeting, which will coincide with a display of first editions and letters by Burney and her contemporary women writers.

Prof. Wall is the author of *The Prose of Things: Transformation of Description in the Eighteenth Century* (University of Chicago Press, 2006) and *The Literary and Cultural Spaces of Restoration London* (Cambridge University Press, 1998), and the editor of *Blackwell's Concise Companion to the Restoration and the Eighteenth Century* (Blackwell, 2004).

Fifteen other speakers will also present on a variety of topics related to the theme, including Ann Campbell, Boise State University, on "Deflating Gothic Clandestine Marriage in *Cecilia*," William Galperin, Rutgers University, on "*Evelina* and *Northanger Abbey*: Allegories of the Real (Gothic)," and Jolene Zigarovich, Cornell University, on "Death Embraced: Camilla's Dream as Vampiric Fantasy."

The Burney Society meeting is being held immediately before the Annual General Meeting of the Jane Austen Society of North America in Portland, which has *Northanger Abbey*, Austen's parody of a Gothic novel, as its theme. Frances Burney's literary career coincided with the Gothic movement in Great Britain, framed roughly by Horace Walpole's *Castle of Otranto* in 1764 and Robert Maturin's *Melmoth the Wanderer* in 1820.

The Burney Society will also be sponsoring a reception in conjunction with the Jane Austen Society of North America at the Collins Gallery on the third floor of Portland's nearby Multnomah County Library. The library will be exhibiting first editions of works by women writers such as Burney, Jane Austen, Elizabeth Inchbald, Anne Radcliffe, Hannah More, Jane West, Charlotte Smith, Amelia Opie, and Maria Edgeworth, as well as Burney letters and Gothic cartoons by Gillray and Rowlandson, including Gillray's iconic "Tales of Wonder." The works on display come from the collection of Burney Society President Paula Stepankowsky and her sister and brother-in-law, Marian LaBeck and James Petts.

The Burney Society conference will begin with registration at 8:30 a.m. Thursday morning and end at 12:30 p.m. on Friday. In addition to sessions all day Thursday and Friday morning, the conference will include a dinner Thursday evening at the Hilton Hotel. Fee for the full conference is \$150, including two continental breakfasts and the Thursday dinner. The conference will be held at the Portland Hilton and Executive Towers at 921 SW Sixth Avenue, Portland, Oregon. To make your reservation call 1-800-HILTONS or 503-226-1611, and ask for the JASNA rate, which is \$169.00 per night. For further information, contact Alex Pitofsky, pitofskyah@appstate.edu, Secretary/Treasurer, or Paula Stepankowsky at pstepankowsky@comcast.net.

The Formidable Lady Llanover

By Hester Davenport

Not far from Abergavenny in South Wales, off a busy main road, a long, narrow and winding lane leads to an isolated country church. I first came across it some years ago and recently revisited it. It is unusual for a church in not being near a community, but it is attached to the Llanover estate. The graveyard is well populated, with numerous grave-stones ancient and modern, but dominating them and protected by high railings, is an enormous mausoleum (about 8 foot high and twice as long) with inscriptions in Welsh and English, and an impressive coat of arms featuring a dragon and a horned goat. It was designed for himself and his family by Sir Benjamin Hall, later Lord Llanover, who died in 1867. There in 1896 he was joined by his wife Augusta.

A more simple tomb-stone within the grassy enclosure marks the grave of Georgiana Mary Anne Waddington, great-niece of Mrs Mary Delany and Fanny's young friend in her first years at court, when she knew her as Marianne Port. She sympathised with all Marianne's difficulties, and the tragedies later in her life when she lost several children in infancy. Her daughter Augusta, Lady Llanover, who married Sir Benjamin, had the robustness her siblings lacked and lived to be ninety-four.



Mausoleum to Benjamin Hall (1802-67), Kt. (1838) 1st Baron Llanover (1859) near Abergavenny, South Wales.

I knew little about Lady Llanover apart from her edition in the 1860s of the letters of her great-great-aunt, an important work, but one in which she did her best in her footnotes to denigrate her mother's friend. The Court Journals had been published in the 1840s after Madame d'Arblay's death, and

Augusta was incensed that someone of such humble birth should be claiming friendship with Mrs Delany as if on an equal footing! Madame d'Arblay was a woman with "a *particularly* large share of *vanity*" and Mrs Delany, deceived by Fanny's "great apparent timidity and humility," had been unable to resist "the *spell* with which she contrived to drag down her [Mrs Delany's] person and position ... to her own level." Yet Fanny herself had felt kindness towards Augusta when young, calling her "my dear and bright little Friend."

Having marvelled at the mausoleum I wanted to discover more about Lady Llanover.¹ Her husband, Sir Benjamin Hall, was a distinguished Whig politician and philanthropist who planned London's water supply and was also responsible for the installation of the huge bell which hangs in the clock tower of the Houses of Parliament. When debating a name for it in the Commons, a member jokingly suggested "Big Ben" because Sir Benjamin was very tall, and the name stuck.

The couple inherited the Llanover estate from Marianne's husband Benjamin Waddington. They built a grand new house, and immersed themselves in Welsh culture, which became the passion of Augusta's life. They employed a Welsh harpist as a member of their household, and she insisted that her servants speak Welsh at all times though her own Welsh was far from fluent. They were also required to wear "Welsh" dress, Lady Llanover having decided exactly what that was. Her book on the subject virtually determined what we today think of as Welsh costume for women: tall black hats over white frilled caps, short skirts, and woollen shawls crossed over at the front, usually red. She herself always wore this dress to church. She promoted Welsh recipes such as toasted cheese and leek broth, and was generous to her tenants, but they had to live by her rules, which included teetotalism: all the pubs on the estate were converted to coffee and chocolate houses.

She sponsored the publication of Welsh music and songs, and in 1834 competed in the Cardiff Eisteddfod under the name "Gwenynen Gwent" (the busy bee of Gwent), winning a prize for her essay "On the advantages of preserving the language and dress of Wales." Her busyness is recognised today as contributing to the survival of the Welsh heritage at a time when the old customs and language appeared to be dying out, and in 2003 a Lady Llanover Society was formed to celebrate her achievements. They have jolly meetings to dance, sing, and listen to Welsh music. Our own Ruth Hayden is a member, thus amiably forming a link between the two women. Perhaps Madame d'Arblay should have acquired a few words of Welsh before she died and sent her former "little friend" a suitably humble and respectful note.

1 Much of the information I found in Chris Barber's *Llanover Country* (Bloreng Books, 2004).

Fanny Burney to the Rescue

By David Watkins

I have long been fascinated by the extraordinary flowering of music written especially for the harp at the end of the eighteenth century.

Queen Marie Antoinette, herself a harpist, played an important role in this movement. Harp makers vied with each other to make the most perfect and sumptuous instrument for their Royal patron, growing rich in the process.

This newfound wealth, coupled with the genius of a certain Sebastian Evard, created an ingenious mechanism which remains almost unchanged to the present day. And, of course, many composers got in on the act.

With the long and rather uncomfortable change from the harpsichord to the primitive forte-piano, the harp played an increasingly important role. There were more than forty harp teachers in Paris and the instrument's superiority in dynamic range and contrasts in tone colour, ensured its high place, not only in musical life, but in elegant society.

In a conversation with Sebastian Evard, Joseph Haydn remarked "that of all instruments, the harp was the only one that communicated directly with the heart." Mozart wrote his famous concerto for flute and harp and we know that his famous Sonata in C ("Dite Facile") was played on the harp by François Petrini, the harpist son of the harpist to Frederick the Great.

For many years, I had been intrigued by a composition by Johann Christian Bach, a copy of which lurked in a huge pile of eighteenth-century music which was waiting to be catalogued. J. C. Bach (the English Bach and son of the great John Sebastian) seemingly had written this "Sonata" for the Welsh harpist, Edward Jones (1752-1824) as a duo for harp and harpsichord or as a Trio for violin, cello and harp. The harp has an almost "Concertante" role and the piece is unusual as being written solely for the harp when so much music of the period was interchangeable with the harpsichord.

My first battle was to convince the experts that it really was an original composition by J. C. Bach. Bach's first set of Concerti (dedicated to Queen Charlotte) was published in Paris for "harpsichord or harp" and performed at the "Concert Spirituel" by Mme: Duverger, the harpist wife of King Louis XVI's "valet de chambre."

An expert on the music of J. C. Bach confirmed that the harp sonata was authentic but there was another hurdle to jump.

Edward Jones, being Welsh, would have played the Welsh Triple Harp (an instrument with three rows of strings, the two outer rows tuned diatonically and the inner row for the sharps and flats) but there was a moment in the harp part that convinced me that the Sonata was written for the new and fashionable Pedal harp. This was a diatonic instrument with only one plane of strings and with seven pedals each controlling one note of the scale and capable of modulation from the key of E flat major to E major.

Again it seemed that I might be wrong and, then, the incomparable Fanny Burney came to the rescue. In a delightful letter to Samuel Crisp in May 1775, describing a Burney house concert, she mentions one of the participants, "M^r Jones, a Welch Harper. A silly young man" and later on – "I quite forgot to speak of M^r Jones, who played upon a Harp with new pedals constructed by Mr Merlin" (Josef Merlin, the ingenious mechanic): "it is a sweet Instrument. He plays very well, he is precisely neat, & has a good deal of Execution: but the poor young man has no soul to spare for his playing."

How much I would like to take a "Dish of Thé" with Miss Burney and thank her for her help!

"Concerti and Chamber Music" with Simon Standage includes Edward Jones's Bach Trio

"The Glory of the Harp" includes Mozart's Sonata in C

These two CD's can be obtained from my website www.davidwatkins.info.

Trained at the Royal Academy of Music and in Paris, David Watkins is a solo performer on the harp who has played concerts all over the world; he has performed as a soloist with the BBC Philharmonic and London Philharmonic Orchestras, as well as the Danish Radio Symphony Orchestra. In 2000, he was Principal Harpist at a "Prom" concert given by the "World Orchestra for Peace" and in 2004, he gave concerts and master classes in France, Germany and Italy. He is also a composer who has won first prize in an International American Competition, and was for many years Professor of Harp at the Guildhall School of Music and Drama.

Sarah Fielding Conference

The 8th November 2010 will be the tercentenary of the birth of the pioneering novelist and critic Sarah Fielding (1710-1768). In this anniversary two-day conference, papers will be presented on Fielding's work and literary context. On the evening of 5th November, a public lecture and reception will be followed by a concert of eighteenth-century music in Chawton Church. Speakers include: Linda Bree, Emma Clery, Gillian Dow, Elizabeth Eger, Isobel Grundy, Christopher Johnson, April London, Karen O'Brien, Claude Rawson, Peter Sabor, Betty Schellenberg, Jane Spencer, Candace Ward, Carolyn Woodward. Conference fee (including the reception and concert): £80 (£50 for students). To book, please telephone Chawton House Library: 01420-541010 or email: info@chawton.net

Life and Death under Napoleon

After a coffee break, we heard three talks, beginning with biographer Annette Kobak's paper on "Life or death under Napoleon: Germaine de Staël's 1812 dilemma." Germaine de Staël and Frances Burney both suffered under Napoleon's tyranny, which was often unpredictable and difficult to withstand. While Burney kept a low profile, de Staël's financial independence enabled her to resist the Emperor more openly, until, after 1810, she began to use code for her messages. Despite this, her books were pulped and her friends were exiled; she began to consider the alternatives of suicide and exile as ways of resisting tyranny. Napoleon swore to "break" her resistance. From 1809 on, she and her partner Benjamin Constant began to prepare for flight. In 1812, with Bonaparte poised to conquer Turkey, Europe was about to become a locked prison. At the age of forty-six, with a new baby she had to leave behind, de Staël fled, undertaking the extraordinarily long, difficult, dangerous passage necessary to reach England via Switzerland, Austria, Russia and Sweden. She left, determined to use her writing as a weapon against tyranny. Kobak contrasted de Staël's heroic resistance with Burney's more passive endurance of tyranny. Burney wrote of Mme de Staël, "Let her keep quiet." De Staël's books had sub-texts against tyranny; they epitomised her view that "Variety is life; Conformity is death." Her overall aim was to change her country's direction positively.

Fellow biographer Flora Fraser then spoke about "Pauline Bonaparte: procuress for her brother the Emperor Napoleon?" previewing her new book on Pauline Bonaparte, Napoleon's sister and possible lover, which would show her as at the side of – rather than under – Napoleon. As Napoleon's sister, Pauline was spoilt from an early age, having been sent a fashion plate at the age of 8, and educated on the mainland away from her siblings. Once Napoleon was in power, her sense of entitlement took over as could still be seen in the sumptuous décor of the British Embassy in Paris; this showed the eye for detail that she shared with Josephine. She married in 1801 General Leclerc whom she accompanied to Haiti where he died of yellow fever. On her return to France, she modelled for Canova, and married Prince Borghese. She was a rival who went to any lengths in the contest with Josephine, always seeking to display her power over Napoleon. Very jealous of Josephine, Pauline helped persuade her brother to divorce his wife. Rumours of incest abounded – Josephine accused Napoleon of committing incest with all of his sisters. Her loyalty led her to write to Lord Liverpool for permission to join Napoleon in St. Helena, after stopping in London "for a wardrobe"; this latter request was not acceded to; however, she was the only sibling allowed to join Napoleon in Elba.

Katie Gemmill (Columbia University) completed the morning session with a talk on "Madame de Souza: a novel story" in one of the "*petites histoires*" in the memorandum books that Burney filled with French compositions while she was in France. Katie traced some elements in this story that might have contributed to *The Wanderer* and pointed out what may have been some cryptic references to de Souza. While Frances Burney was writing *The*

Wanderer in Paris from 1806, Mme de Souza was keeping the salon spirit going.

This morning session ended with a lively debate about pre-revolutionary, feminist salon culture versus post-revolutionary, masculine military culture.

Les Journalistes et la Révolution

After a delightful lunch at Chez Marianne deep in the Marais, we returned to the afternoon session led off by Nancy Johnson (SUNY—New Paltz) on "Mary Wollstonecraft: Dispatches from France." Wollstonecraft, after being dismissed from her position as governess, became a journalist and joined the circle of dissenters around Samuel Johnson that also included Blake, Wordsworth, and Thomas Paine. Their aim was for universality through universal enlightenment. Wollstonecraft's books brought her Dissenting principles of liberty to her analysis of French character. She went to Paris in 1792 as a journalist, intending a series of letters for Johnson's *Analytic Review*. Instead, she started a history of the French Revolution, in which the character of the French people is said to be frivolous compared to the contentment of the English, whose vice of drunkenness was said to be as "motes in a sunbeam." She saw the power of property as degrading as that of place in its personal fetters. The dangers of liberty owed to commerce were polish and superficiality; this golden age faded for her and she moderated towards sensibility. As a foreigner under surveillance, she met an American, Gilbert Imlay, in Paris and bore him a child. Her exposition of the principles of the English Revolution of 1688 may have had an underlying influence in France in 1798. Ultimately her experiences in France eroded her belief in perfectibility.

Elizabeth Eger (King's College, London) then talked about "Salon culture and national identity in the age of revolution: cross-Channel connections." When *The Wanderer* was published, Hazlitt condemned Burney's focus on women. Both Juliet and Elinor, however, are revolutionary figures of change: Juliet's metamorphosis is melodramatic, while Elinor's is political. The work is however, to be seen as expressing an enthusiasm for political liberty. Burney's description of French ladies as goddesses of reason is to be doubted; rather they may well be said to remain immersed in their families, groping in the dark whilst surcharged with the dew of sensibility. Parallels with Elizabeth Montagu, thought to be similar to Mme de Pompadour in philosophy, were drawn – in that both were sensible of the advantages of living in English liberty that united piety and patriotism. For each, it was not tolerable to be in a land of slavery and superstition where women were neither of a natural nor of a social order. Critical tradition holds that the character of Elinor is modelled on Mary Wollstonecraft or Germaine de Staël, but unlike Elinor, de Staël was horrified by what was happening to women under the Revolution. *The Wanderer* is preoccupied with issues of women's professionalism and patronage, echoing Wollstonecraft's *Vindication*. There was a network of female intellectuals in Europe at this time.

Fashion and the Body

After a tea break, we heard Sophie Vasset and Nancy Johnson (reading Ariane Fennetaux's essay in her absence). Sophie entertained us with a discourse on "Spas, medicine and Leisure in the Eighteenth Century," while Ariana's talk, "Underpinning the Empire," focused on corsetry.

Sophie traced the shift from sacred to scientific medicine as a movement from holy water to spa water. At the time there were only two socially acceptable remedies for medical ills:— bleeding or taking the waters. Spas were driven by economic development. Smollet argued that sea water was most beneficial while hot spa waters were least beneficial. At spas, the usually rigid social and gender boundaries and dress codes were relaxed. The authority on manners at Bath, Christopher Anstey was thought by Burney to be under pressure to be a wit at all times, so she expressed a little disappointment when they met. Satiric writers like Anstey and Smollet created disgust over promiscuous mixing of bodies in waters. By the end of the eighteenth century, spas replace masquerades as sites of social levelling.

Ariane's paper demonstrated how the style known as "Empire" was not specific to Napoleon's Europe but had developed between the 1790s and the 1820s. The shift in style was not a result of the liberation of female bodies but rather a by-product of empire, both French and British, which made new materials (cotton, elastic stays) available. A detailed review of contemporary dress included contemporary criticism of stays for children for fear they would impair development. It was not good medical practice to term disease "bilious" or "nervous" when some more obscure neo-classical term could be used. Female dress became lighter when cotton from India was found to be more durable than silk; above the waist, straight waistcoats enforced a hobbled gait, and corsets coupled with elastic stays were used to emphasise breast-lines. Springs and coils came in after Hooke, with latex elastic braces from South America, and the cotton industry in England grew. The pragmatic way in which dress and thought moved in the eighteenth century makes for difficulties in presenting that century to students these days.

Following the talks, three students at the Institut delighted us with a fine performance of Samuel Beckett's incomplete play about Samuel Johnson, *Human Wishes*. After drinks, we adjourned for dinner at the nearby restaurant La tête ailleurs.



Friday June 11th: Plenary Speaker Peter Sabor

Peter Sabor opened our Friday session with a talk on "Madame d'Arblay, Parisienne: new light on Burney's years in France." In 1802, Burney was only half-way through the journals that she would write during her lifetime. In April of that year, with her husband, and her 7-year-old son, she made her first visit to Paris. Although fluent in speaking French, she was always anxious about the pace of normal conversation. On arrival in Paris, her first impressions were of clothes that were to her old-fashioned, and the strange habit of "air-kissing" as a greeting. While in Paris she kept notebooks in which she practiced French composition, corrected by Alexandre d'Arblay. These notebooks have only come to public light since they were acquired by the Burney Centre in 2009.

In the 5th Notebook there are drafts of letters, with her husband's footnote corrections, that are believed to have been sent, of which the originals may still exist in Paris. The Hemlow edition of Burney's letters does not include those in the Notebook, which were probably made after her father's advice to make memoranda towards a volume to be completed upon her return to England. The expressions used in the Notebooks are less guarded and more acerbic than can be found elsewhere. For example, she commented on Hester Thrale being warm and rich yet choosing Burney for a friend in a way that Burney found "idoltrous." The last meeting between Frances and Hester was described by Burney 15 years later, perhaps because after Hester's marriage to Piozzi she became in Burney's eyes a traitress. It would be good to find a third-party view of relations between Burney and Hester.

In the Notebooks, the last two pages of the final volume have been torn out, but in what remains can be found additional scenes for a play by a friend of Hester, Arthur Murphy, with re-awakened memories of his passionate nature. Burney had worked on *The Wanderer* over a period of 15 years before, during, and after her return to England in 1813, always secretly, and with the aim of supplementing the family income. Some 96 chapters, about half of the whole, had been written by 1806, and it needed a year after her return to complete the novel. It is noteworthy that Burney had kept apart from other novelists in France and England, yet she felt herself to be of both countries and wanted to write in both languages. When in 1815 she was again on her travels she may have become more fluent, yet the corrections by her husband in the Notebooks remain constant over many years. A constant theme of the Notebooks is that of the power of love to transform lives.

Madame d'Arblay, *The Wanderer*

After coffee, we heard two talks about *The Wanderer* (we were sorry for the absence of Margaret Anne Doody, for whom a card was signed). Tara Ghoshal Wallace (George Washington University) talked about "Dividing Life and Text: Wollstonecraft in *The Wanderer*." The spirit of Mary Wollstonecraft pervades *The Wanderer* through the parodic figure of Eleanor, as seen especially in her suicide attempts and belief that unrequited love must end in death. The "Wrongs" of Edgeworth become the "Difficulties" of Juliet. Tara elaborated on the detailed parallels between both novels: mercenary, criminal husbands; public advertisements for runaway wives; networks of social surveillance;

criminalisation of innocent wives; and husbands seen as gross physical beasts who “own” refined heroines. Juliet’s perverse adherence to her extorted but “sacred” marriage vows does not reinforce such a conservative value but instead discredits the ideology that imprisons women as possessions. By withholding Juliet’s story from both characters and readers, Burney deprives her of the potential sympathy of other women – sympathy that Maria and Jemima earn by sharing their histories. Juliet is saved only by the re-establishment of the patriarchal system.

Elles Smallegoor (Universiteit van Amsterdam) then presented “‘What I may now, perhaps, venture to style my literary career’: Frances Burney’s *The Wanderer* and the ‘making’ of the professions.” Scant attention has been paid to the role of lesser professionals portrayed in *The Wanderer*, in which the more established classes view them as parvenus and upstarts, to be put in their places. *The Wanderer* investigates all forms of identity construction and arbitrary social divisions, a hot topic in the 1790-1810 period. The improving status of professions led to professional regulation, which in turn created more professional prestige. Elles argues that Burney set about celebrating artists in this novel: her aim might well have been to encourage a width of vision that would include the grocer in the ideal community; she praises self-reliance. There were ethical dimensions to professional life; training was needed to perform or to act both skilful arts. Gabriella validates honest labour in her Soho shop, but artistic toil proved more difficult to valorise. Even Harleigh cannot do what a professional actor can do. The effect of Juliet’s performance on her auditors validates the status of the artists, a matter of great concern to Burney, while the Preface is a defence of the novel from one confident professional to another; it was also a paean to her father. In the novel Burney presents herself as a professional although unobtrusive; her modesty was not necessarily self-abasing when seen in an ethical dimension. She heeded Samuel Johnson’s advice to “aim at the eagle even if you will only reach the sparrow.” Frances’s suffering at the hands of her step-mother and Mme Schwellenberg is reflected in *The Wanderer*. What was to be regretted about the ancient regime was a theme for post-Revolutionary writers.

. Burney, Women and the Season of Democracy

Following a sandwich lunch, the last session of talks began: Helen Cooper (Bournemouth University) led off, speaking on “Women with and without men: an examination of the wives and widows in Burney’s novels.” In considering the roles of wives or widows in Burney’s fiction, it is worth remarking that their status was shaped by marriage; in the novels, all marry for love, yet Burney’s view of existing marriages was not altogether satisfactory. Helen reviewed the widows in Burney’s novels, arguing that Burney seemed ambivalent about widowhood. Mme Duval, twice widowed, is grotesque and ridiculous, while Mrs. Selwyn succeeds as a mother-substitute for Evelina. Mrs. Albery (her name a possible anagram for d’Arblay) is almost an ideal – intelligent, attractive, virtuous, and enjoying her husband’s wealth without the burden of her husband’s control – but she is not a substitute mother for Camilla. In the same novel girls are shown as insupportable nuisances to women; although love-matches might

be in order, a woman’s prospects at the death of her husband would be quite apparent from the terms of the marriage settlement. Helen cited Ireton’s description of the four stages of female beauty – is Eugenia saved from this fate by her accident? *The Wanderer* has three nasty, unhappy widows.

Catherine Dille, an independent scholar, then discussed “Burney and education in the season of democracy,” beginning by summarising some contemporary debates about education. In the last decade of the eighteenth century, female education was a matter of some controversy. As well, the 1790s saw widespread public school rebellions inspired by the French Revolution. Burney’s siblings experienced the full range of middle-class educational options, but she was the least educated. Her major pedagogical relationship was with d’Arblay. Burney’s deep interest in education was later manifested in her concern for Alex’s education. As a self-educated woman, she found defects in men’s education, yet caricatured learned women in her novels. *Camilla* is particularly concerned with gender-related educational issues.

Conclusion

For the last event of the two-day conference Hester Davenport and Karin Fernald presented a programme titled “**Truly terrible and tremendous are revolutions such as these’: English Women Writers and the French Revolution.**” The script, which followed the course of the Revolution, was compiled by Hester, drawing on the writings of Burney herself, as well as Anna Barbauld, Grace Elliott, Hannah More, Mary Robinson, Charlotte Smith, Helen Maria Williams, and Mary Wollestonecraft; these excerpts Karin read with verve. As illustrative accompaniment, Hester had also put together a series of contemporary images of the people, the places and the events. The highlight of the presentation for most of the audience was an extract from Hannah More’s comic dialogue, *Village Politics*, in which Jack Anvil, the Burkean blacksmith, puts Tom Hod, mason and village Tom Paine, to rights about the nature of the Revolution.

The discussion panel that followed as a formal wrap-up ended on a thoughtful note when Sophie Vasset stressed the two sides of revolution: the horrific aspects dwelt upon in contemporary British accounts, and the positive aspects presented by French historians who see progress in the dramatic events that swept away an intolerable régime. The duality is perhaps reflected in Frances Burney d’Arblay’s allegiance to both French and English cultures and in her ambivalent presentation of revolutionary forces in her last work. While still trying to reconcile these dual perspectives, we adjourned to the restaurant Marty for a final banquet.

The next morning, the day-trip to Joigny took place (see “Trip to Joigny” on p. 19) and on Sunday, an unusual walking tour was given by François Zanetti of the Université de Paris 10-Nanterre who evoked eighteenth-century Paris; pointing out the street-scapes and leisure-gardens that Frances d’Arblay would have known. After his vivid evocation, we shook hands and said our farewells, feeling as though Paris of the revolutionary era were just around the next corner.

Trip to Joigny

By Elaine Bander

On Saturday morning, 12 June 2010, Burney Society members gathered at the Paris-Bercy train station to board a 9:20 Burgandy Line train to Joigny-sur-Yonne to visit the birthplace of Alexandre Piochard d'Arblay. (Although Joigny is in Champagne, the train station is across the river in Bourgogne.) In gentle rain we walked north to the eighteenth-century bridge across the Yonne. As we crossed the bridge, we could see the old town rising steeply, crowned by the Eglise St-Jean and the ancient château.



Arblay sites in the streets of Joigny.

At the Quai Henri Ragobert, we were

greeted in style by a winds ensemble as we crowded into *l'office de tourisme* to meet our guide, M. Jean-Luc Dauphin (of *La Société des Etudes de Staël* and *les Amis de Joubert*). Jean-Luc led us on a fascinating walking tour through the narrow, medieval streets of Joigny, past half-timbered houses covered with paintings and wood carvings. Under Jean-Luc's knowledgeable guidance, we traced the footsteps of the d'Arblays, seeing what they would have seen when Alexandre brought his wife and child to visit in July 1802, including the house of his uncle and god-father, Gabriel Jean-Baptiste Bazille, where the d'Arblays stayed on their visit to Joigny.

Jean-Luc had a wonderful surprise for us. He led us into the medieval vaults beneath the music school where a market-day concert of medieval music was in progress. The local families made room for us on benches so we could enjoy the music, which was followed by a welcome toast and a tasting of local wines. Afterwards, we had lunch in a restaurant on the central Place Jean de Joigny while Jean-Luc guided us through the intricacies of the Piochard d'Arblay family history. Under his tutelage we learned that Alexandre's original family surname was "Piochard," while the "d'Arblay" was added to his grandfather's name (Jehan Piochard d'Arblay) to indicate possession of, or attachment to, the fief of Arblay, a hamlet

of about eight hectares or eighteen acres (in Neuilly parish). Thus the Piochard d'Arblays were never nobles.

We returned to the tourist office after lunch to meet our second, "national," guide, the remarkably knowledgeable, articulate and precise M. Didier Doré. M. Didier took us back up to the château where the d'Arblays were given a *dîner de noce* in the imposing room in which M. d'Arblay was born. We admired the same views that Burney had admired.



The view from the window of the room in which Alexandre d'Arblay was born.

As we made our way downhill to the tourist centre, to await our return train at a nearby café, so many Burney Society members ordered tea that the small establishment soon ran out of tea-pots and were unable to serve any more tea. The rest of us had to make do with beer.

Reynolds Group Trip to Plymouth in 2012

By Richard Aylmer

The Reynolds Group is planning some sort of event in Plymouth during 2012 as it will be the 250th anniversary of Johnson and Reynolds's trip to Devon and the 222nd anniversary of George III and Fanny Burney's trip. Please make contact with richard.aylmer@appleinternet if you are interested so that detailed information can be sent in due course. The visit might include a group of people from Ross-on-Wye visiting South Devon for a few days and making contact with a group in Plympton who would show the party around and share a meal or two – and then the following year, people from Plympton might visit Ross-on-Wye and the Wye Valley – but anyone who wishes to come from further afield would be very welcome. The emphasis would be on day visits including Mount Edgcumbe, Saltram, Plympton, the Docks, Cotehele etc. If you wish to visit South Devon privately, information and the name of local contacts are offered. Richard Aylmer, Reynolds Group.

BOOK REVIEW

Sarah Harriet Burney. *The Romance of Private Life*. Ed. Lorna J. Clark. Chawton House Library Series. London: Pickering and Chatto, 2008. xxxv + 403 pp. ISBN: 978 1 85196 873 2.

By Carmen María Fernández Rodríguez

This review was first published in Atlantis, The Journal of the Spanish Association for Anglo-American Studies (AEDEAN) (Revista de la Asociación Española de Estudios Anglo-Norteamericanos), 32, No. 1 (June 2010): 173-7 and is reprinted here with permission.

New editions of eighteenth-century texts are always welcome, especially when they are of outstanding women writers scarcely known today. Pickering and Chatto have embarked on this venture through the Chawton House Library Series with the aim of making available certain rare texts in new scholarly editions. The series itself, which is organised into three areas (“Women’s Memoirs,” “Women’s Travel Writings” and “Women’s Novels”), has as its fourth title, within the area of Women’s Novels, *The Romance of Private Life* (henceforward *TRPL*) (1839) by Sarah Harriet Burney (1772-1844). The scholar responsible for this edition is Dr Lorna J. Clark, a Research Adjunct Professor at Carleton University (Ottawa), who has already edited Sarah Harriet’s letters (Clark, 1997).

Sarah Harriet Burney (1772-1844) was the half-sister of the acclaimed Frances Burney or Mme d’Arblay (1752-1840). The time has come to re-evaluate the literary merit of a woman who is sometimes simply mentioned by the biographers of Frances as the daughter who had a supposedly incestuous relationship with her brother James. Sarah Harriet collaborated with her father, the musicologist Dr Charles Burney, and her travels to Switzerland and Italy found a place in her four novels: *Clarentine* (1796), *Geraldine Fauconberg* (1808), *Traits of Nature* (1812) and *TRPL*,² the culmination of her literary career and the object of the present review. *TRPL* is comprised of two tales, *The Renunciation* and *The Hermitage*, prepared between 1830 and 1839. The first deals with the experiences of Agnes Danvers, a girl who is kidnapped to lead the life of an aristocrat until she decides to support herself as an artist in Italy and the mystery surrounding her existence is unravelled. *The Hermitage* represents a quite different tale hinging on love, fear and murder, and it is much in the line of Anne Radcliffe’s well-known Gothic productions.

Though Sarah Harriet was popular in her day, it must be recognised that the number of books and articles devoted to Frances shows that the former has remained in the shadow of a literary icon cherished by male authors and reviewers since the publication of *Evelina* (1778). Nowadays, Frances’s status as a classic in women’s literature in English has been affirmed by

different critics. Following Joyce Hemlow’s and Margaret A. Doody’s (1988) biographies presenting a picture of the Burney household, Tracy Edgar Daugherty (1988) offered the first structural approach to Frances Burney. It was then that feminist criticism – splendidly represented in Burney’s case by Julia Epstein (1989) and Katherine Rogers (1994) – took up the cause of vindicating her craft. Later critics, such as Sandra M. Gilbert and Susan Gubar (1984) studied the relationship between father and daughter in their influential work. In recent years, the researchers’ interest has focused on biographical work (Kate Chisholm 1998; Hester Davenport 2000), the edition of Frances’s early journal (Stewart J. Cooke and Lars E. Troide 1994), her merit as a dramatist (Barbara Darby 1997) and contacts with other cultures. For instance, the upcoming conference of The Burney Society (TBS) – an affiliate of The American Society of Eighteenth-Century Studies (ASECS) with about one hundred members from all around the world – was held in Paris, 10-11 June 2010, under the title “Women and the Revolution”¹ to examine Frances’s years as Madame d’Arblay, the wife of the French chevalier, Alexandre Jean-Louis Piochard d’Arblay, and more generally, focussing on women as journalists, witnesses and victims of the Revolution. Still, Sarah Harriet’s work remains apart.

This new edition of Sarah Harriet’s *TRPL* is faithful to the original edition and worth praising in many respects. After the Acknowledgements (vii-viii) and a brief explanation of the abbreviations used (ix), the Introduction (xi-xxvii) is divided into three sections devoted to highlighting biographical information and the most remarkable features of the tales, which had originally appeared in three volumes. In *The Renunciation*, the editor focuses on the meaning of names (*Emily/Agnes*), images and plot structure, and, when she deals with *The Hermitage*, Clark pays attention to the heroine’s suffering and the sensationalist elements in the story. There follow other paratexts: a Select Bibliography (xxix-xxxii), also classified in Works by Sarah Harriet (xxix), Primary Material (xxix-xxxi) and Secondary Material (xxxii-xxxiii), together with a Note on the Text (xxxiii-xxxv) which contains information on the stages of writing, the dealings with the publisher Henry Colburn and the literary responses in *The Gentleman’s Magazine*, *The Athenaeum* and *The New Monthly Magazine*.

The editor makes clear her intention to preserve as far as possible the spelling, punctuation, capitalisation and italicisation of the first and only English edition (xxxv). The page endings in

the original are indicated, and, after the text itself (3-370), we find a section of many pertinent and illuminating Endnotes (371-98), referring to literary and historical allusions, as would be expected in a critical edition. It is worth remarking that Sarah Harriet loved Shakespeare, the eighteenth-century poets (William Cowper, John Gay or William Collins, among others), as well as playwrights (Francis Beaumont and John Fletcher); hers is a work full of intertextual references duly annotated, together with the quotations of other famous authors (Chaucer or Voltaire) which open the chapters, and the translation of numerous French expressions and words with particular connotations in English at that time; such is the case of *protégée* (15) or *rouge* (187). There is an extensive use of secondary sources, and any philologist will greatly appreciate the list of Silent Corrections (399-403) grouped into three categories and placed at the end of the volume as Substantive Corrections (399-400), Corrections to Punctuation (400-401) and Hyphenated Forms at Line-Ends (401-403).

One of the issues faced by the editor when she prepares such an edition is whether or not to draw parallelisms between Frances's and Sarah Harriet's work, since comparison with Frances is unavoidable. It is worth remembering that during the nineteenth century both sisters were mistakenly taken to be the same person. In 1831, for instance, M. Chasles thought that the authoress of *Evelina* also produced *Cecilia*, *Les Voisins de Campagne*, *Ma Tante Anne*, *La Femme Errante* (French translation of *The Wanderer*), *Clarentine* and *Miss Fauconberg*. An anonymous novel in French, *Seraphina* (published in 1809), was also attributed to Sarah Harriet Burney, who was always concerned with woman's place in society and handled her themes very subtly. Feminist critics have stressed the value of women's writing, and one of Clark's merits is precisely that, while in the Introduction she makes occasional reference to Frances's *oeuvre*, she is more concerned with those features of Sarah Harriet's writing which establish her *separate* identity. Any perceptive reader would notice that in Sarah Harriet the love plots are not prominent – she even wrote “I never insert love but to oblige my readers” (qtd. xvi) –, and that there is neither didacticism nor references to the historical and political events of the time, such as the Napoleonic wars, but there *is* a critique of the establishment. From the point of view of narrative technique, instead of facing a moralising omniscient narrator typical of many eighteenth-century narratives, what we have is a more direct access to the character's mind through the free indirect speech. It is no coincidence that Sarah Harriet was an enthusiastic reader of Jane Austen and an admirer of Maria Edgeworth and Sir Walter Scott. A focus on woman in the family group recalls previous women writers, such as Elizabeth Haywood or Elizabeth Inchbald, but we are confronted with a more modern writer who uses intrigue and “focuses on the family, with various aspects refracted as in a kaleidoscope” (xxi). A new picture of the Burneys appears before us.

Thanks to her knowledge as a scholar, Clark draws contrasts and parallelisms with other works by the same authoress, while emphasising that Sarah Harriet turned to the *bildungsroman*, where alienation is a central theme. Frances's half-sibling felt it personally and was somewhat isolated from the family circle (xii). In her *oeuvre* there is also a sense of rebellion against Charles's Burney favourite, Frances. Another point that the editor stresses is that Sarah Harriet's protagonists tend to be practical, self-disciplined and unsentimental (xix). For Clark, Sarah Harriet

portrayed woman's identity and the fragility of woman's psyche, a point which makes her fiction of particular interest for eighteenth-century studies. This is precisely what Clark highlighted in an article as one of the main themes in *The Hermitage*: “her [Ella's] silence and immobility, the wide-eyed stare, is a powerful image for passive female suffering” (Clark 2004: 173). In addition, Sarah Harriet's handling of traditional motifs (the lost child, the journey), classical references, shades of the Gothic and twists of the plot craftily used to create suspense make us realise how well she understood the novelistic genre towards the mid-nineteenth century. Far from linking Sarah Harriet to the Fathers of the English Novel, Samuel Richardson and Henry Fielding, the editor perceptively places Sarah Harriet in the mainstream of literature in English, and relates her to later authors: “Burney is a pivotal figure who builds on the conventions of the eighteenth century novel and carries them forward; with echoes of Austen, her work points towards Hardy, Dickens and Eliot” (xxi). Thus, *The Renunciation* is related to George Eliot's *Adam Bede* (1859), while *The Hermitage* is considered the first detective story in English before Wilkie Collins and Edgar Allan Poe (xxii).

There are some remarkable passages in Sarah Harriet's work, which is packed with irony and lively dialogues at the beginning of her stories, as in *The Hermitage*. Here, she builds up tension when Ella approaches his brother to kiss his forehead (finding it unnaturally chill) and makes a painful discovery in a scene which suggests a psychoanalytic interpretation (286). In *The Renunciation*, Agnes's thoughts after reading Lucy de Vere's mysterious letter are represented in direct speech, and the character directly addresses the unfortunate heiress by using archaisms, such as *thy* or *ye* (46). An important scene takes place when Agnes resolutely states before Lady Glenfield her desire to be economically independent, which turns into a powerful defence of working women:

‘Have I any choice?’ [...] it is by no means indispensable that I should become a shop-woman. I have no pride that would revolt against such an exercise of the talents I may have acquired; – on the contrary, a maintenance thus earned would re-animate and cheer me; and I should be still in possession, and applying to honourable use the only advantage resulting from Mr. Wharton's profusion which it would not be disgraceful to retain.’ (80-1)

Clark's enterprise contributes to open new paths for literary researchers because Sarah Harriet's merits are not restricted to renewing the femino-centric romance with sensationalist elements and satire. Many points have not been properly assessed so far, such as her positioning towards the novel when women writers still struggled to be *authoresses*. It is striking that Sarah Harriet never used self-effacement as a strategy to vindicate the novel and her craft, for instance, and that generosity and feelings occupy a major role in her stories. As Clark points out with regard to Agnes in *The Renunciation*, “she has won their [her family of origin's] affection on her own merits” (xx). On the other hand, *TRPL* offers an interesting insight into how men and women approached art and, likewise, a glimpse into the aesthetic debate on “the Sublime and the Beautiful” from the privileged point of view of an artist's daughter. Sarah Harriet also depicted urban life in pre-Victorian Great Britain and how different European cultures contemplated each other in novels set outside England. Likewise, her vision of

the British Empire and defence of Englishness coincided with a moment of intense Gallophobia in the British Isles after the French Revolution. This needs revision and can be compared with the views of other British novelists who also wrote on the topic. Finally, we must notice that Sarah Harriet always regarded the father as an instrument of oppression in the line of eighteenth- and nineteenth-century literature by women. In *The Renunciation*, Agnes Danvers resembles Antigone in the Greek tragedy; Sarah Harriet delineated woman's mind with unusual delicacy, offering a memorable account of the protagonist's mixed feelings towards her father which is difficult to be found in other authoresses:

The affection with which he spoke of her, bore all the appearance of sincerity, and for ever put an end to the most distant idea of foul dealing. When she was mentioned herself, it was done with so much temper, that considering the catastrophe she had brought upon him, his moderation and placability [*sic*] surprised and touched her. She *had* hated him, no doubt; but less at the moment when by her flight, she effected his ruin, than at most other periods of her life; the knowledge of what he would suffer, had then mollified her aversion, and it had been with true regret she came to the conclusion, that his prosperity and her sense of right could never be made compatible (123).

All in all, the rediscovery of Sarah Harriet Burney is worthwhile and interesting, contributing as it does to the project of rescuing from oblivion some part of women's unacknowledged history as authors. In this sense, the reader misses a contextualisation of Sarah Harriet within the framework of women's literary pursuits at that time. Apart from this minor aspect, we find before us an impeccable edition for scholars which will certainly draw the attention of those concerned with women's literature and its evolution during the eighteenth and nineteenth centuries. *TRPL* is an outstanding narrative based on woman's experiences in modern England that any reader interested in the Burney saga in particular or the period in general should know.

Undoubtedly, Sarah Harriet Burney is another name to take into account in the development of English literature.

1 *Editor's notes: The Paris conference was actually put on by the UK Burney Society, which is not affiliated with ASECS, although the North American Burney Society is.*

2 *A fifth work, Tales of Fancy (1816-20), is not, strictly speaking, a "novel," since it is comprised of two short tales.*

Works cited

- Chisholm, Kate 1998: *Fanny Burney: Her Life 1752-1840*. London: Chatto and Windus.
- Clark, Lorna, ed. 1997: *The Letters of Sarah Harriet Burney*. Athens and London: U of Georgia Press.
- Clark, Lorna 2004: "The Hermitage: Late Gothic or Early Detective Fiction". *Lumen* 23. 165-78.
- Cooke, Stewart J. and Lars E. Troide 1994: *The Early Journals and Letters of Fanny Burney*. Oxford: Clarendon P.
- Darby, Barbara 1997: *Frances Burney Dramatist: Gender, Performance and the Late Eighteenth-Century Stage*. Kentucky: UP of Kentucky.
- Daugherty, Tracy Edgar 1988: *Narrative Techniques in the Novels of Fanny Burney*. New York: Peter Lang.
- Davenport, Hester 2000: *Faithful Handmaid: Fanny Burney at the Court*. Gloucestershire: Sutton Publishing Ltd.
- Doody, Margaret Anne 1988: *Frances Burney: the Life in the Works*. Cambridge: Cambridge UP.
- Epstein, Julia 1989: *The Iron Pen*. Bristol: Bristol Classical Press.
- Gilbert, Sandra M. and Susan Gubar 1984: *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven and London: Yale UP.
- Hemlow, Joyce 1958: *The History of Fanny Burney*. London: Oxford UP. Gloucestershire: Sutton Publishing Ltd.
- Rogers, Katherine 1990: *Fanny Burney: The World of Female Difficulties*. New York: Harvester Wheatsheaf.
- The Burney Society. <http://dc37.dawsoncollege.qc.ca/burney/>

Return address:

IN NORTH AMERICA:
THE BURNEY SOCIETY
3621 9TH ST. DRIVE N.E.
HICKORY NC 28601
USA

IN GREAT BRITAIN:
THE BURNEY SOCIETY
36 HENTY GARDENS
CHICHESTER, WEST SUSSEX
UK PO19 3DL