

Burney Letter

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SPECIAL ISSUE ON JAMES BURNEY

George Vancouver and the Tanash Mamathi

By Ronald Thompson



Samuel Atkin's painting of Captain Cook's HMS Endeavor.

Captain George Vancouver (1757-98) led the longest successful voyage of exploration of his era, with the loss of fewer men, for his numbers and its duration, than any before.¹ Yet upon its completion he was belittled, excoriated and ridiculed, shunned by the English establishment, subjected to a whispering campaign to discredit his honour. It was the work of a bitter young peer of the realm, a former subordinate he had dismissed during the voyage for serial misdemeanours. Despite the propriety of Vancouver's actions, false insinuations and rumour succeeded in turning public opinion against him. The elites of England turned their backs on a worthy mariner and chose to side with a reckless dilettante.

George Vancouver hailed from King's Lynn, Norfolk; it is probable that his family and the Burneys knew one another, and that Burney connections to Lord Sandwich led to young George's appointment as a midshipman on James Cook's second (1772-75) great voyage. He sailed on Cook's flagship with James Burney, and again served with Jem on Cook's third voyage (1776-80) in search of the north-west passage. Ten years later, then a lieutenant recognized for his cartographic capabilities, he was assigned command of his own expedition to chart the north-west coast of the American continent and search for the legendary north-west passage. He was also ordered to negotiate the withdrawal of Spanish forces from the region and to exert British sovereignty. How he was to accomplish this was never made clear to him.²

See George Vancouver on p. 2

Burney Society to Meet in Fort Worth (2011) and New York (2012)

By Elaine Bander

The North American Burney Society will be holding a buffet brunch (with talks about the forthcoming Oxford edition of *The Court Journals and Letters*) and an Annual General Meeting on Friday, 14 October 2011, from 10 am to 12:45 pm, at the Worthington Renaissance Fort Worth Hotel in Fort Worth, Texas, just before the start of the 2011 JASNA AGM in that hotel.

We are fortunate to have Prof. Peter Sabor, Director of The Burney Centre (McGill), General Editor of *The Court Journals and Letters of Frances Burney*, and editor of volume 1 (1786), and Dr. Stewart Cooke, Burney Centre Fellow and editor of volume 2 (1787), to speak to us about editing the Court Journals. (See elsewhere in the *Burney Letter* for registration information, which

has been mailed to members.)

The Burney Society is also planning a day-long conference for New York in 2012 on the theme "Frances Burney, For Love and Money." Thanks to Conrad Harper, we will be meeting in the Evarts Room of the historic Association of the Bar of the City of New York at 42 West 44th Street, between 10:00 am and 5:00 pm on Thursday 4 October 2012 – the day before the Jane Austen Society of North America opens its 2012 AGM, in the New York Marriott at the Brooklyn Bridge, on "Sex, Money and Power in Jane Austen's Fiction." Anyone willing to help organise this event (call-for-papers, selecting speakers, etc.) should contact Elaine Bander, Burney Society President (North America), at ebander@dawsoncollege.qc.ca

INSIDE: Burney painting, p. 3
Intriguing Ancestors, p. 4
UK Society News, p. 5

James Burney and HCR, p. 6
Members' News, p. 7
SHB's *Tales of Fancy*, p. 8

Oregon Meeting, p. 12
Book Review, p. 13
Notices, pp. 15-17

George Vancouver

Continued from p. 1

Vancouver's two vessels sailed in the spring of 1791 and arrived in the Pacific north-west coast a year later. The survey he began in 1792 would last three summers; by the time his ships returned to England in late 1795, they had voyaged sixty-five thousand miles. Much of the actual survey was conducted in small open boats, which covered a further ten thousand miles – most of that under oars, through unknown and sometimes hostile waters. During the first survey year, Vancouver accompanied his men in the boats, but his health had begun to fail on the outbound voyage from England. It continued to deteriorate, and after the first year of the survey he was rarely well enough to join his men in the boats.

Vancouver's expedition completed the long-unfinished map of the world, and proved conclusively that a navigable passage between the Atlantic and the Pacific did not exist where it had long been said to exist, within the vast territory lying between Latitudes 30 and 60 North. Thereafter, the search for the elusive passage shifted northward, into the Arctic.

* * *

Vancouver was not a popular captain. He was respected for his capabilities and drive, but feared, perhaps loathed, for his temper; "passionate" was a word often used to describe him. Numerous contemporary records attest to the resentment with which some of his subordinates seethed. "...Captain Vancouver [complained one] has rendered himself universally obnoxious by his orders not only in the present instance to the Young Gentlemen – the poor Kick'd about, abused, despised Midshipmen for whom it is conceived that nothing can be bad enough, neither Language or treatment – but at various times to all ranks of Officers in the two vessels under his command."³ Another griped that: "...Good health continues in our little squadron, though I am sorry to add not that good fellowship which ought to subsist with adventurers traversing these distant Seas, owing to the conduct of our Commander in Chief who is grown Haughty Proud Mean and Insolent, which has kept himself and Officers in a continual state of wrangling during the whole of the

Voyage."⁴

Vancouver was certainly a hard task master and a severe disciplinarian; in this, he was a man of his time and station. The captain of a naval vessel, backed by the authority of his King and the Articles of War, operated with few practical limitations on his power over subordinates. But most complaints against Vancouver arose from his well-documented bouts of violent temper and "intemperate" language. His irritability may have been related to his failing health and the nature of his condition.⁵ Whatever the cause of his tirades, they offended many of his people, particularly the gentle-born – men of higher social standing but lower naval rank.

Despite his tirades, Vancouver never held a grudge against any dutiful man who attracted his temporary vitriol. Upon his expedition's return to England, he proved generous to those who had served under him, providing glowing references and applying whatever influence he could exert to secure them postings and promotions.

Vancouver's life purpose after the voyage was to complete the charts and the account of his voyage for publication; but he was hampered by illness. The charts were published in the spring of 1798, and his exhaustive record of the expedition, *A Voyage of Discovery*, was published that autumn. He did not live to see its publication. He died on May 12, at the age of forty.

The *Naval Chronicle* applauded his book: "We have not of late years perused any voyage so well composed, and throughout arranged in so judicious and able a manner...Both in point of composition and ability, it must always rank high among those works which are considered as naval classics by professional men."⁶ Other reviews were less glowing. One of his former midshipmen grumbled that "even though I accompanied him I think it is one of the most tedious books I ever read."⁷

* * *

Thomas Pitt was one of Vancouver's midshipmen. Pitt was the son of Lord Camelford and scion of the powerful Pitt family; one cousin was the prime minister, another the Foreign Secretary, yet another the First Lord of the Admiralty. Young Thomas might charitably be described as

high-spirited and impulsive, and at first Vancouver seemed charmed by him; but as time wore on he grew frustrated with the young man's antics. In Tahiti, en route to America, the lad was caught bartering for the affections of a native girl with an item pilfered from the ship. It might have been politic to consider the youngster's pedigree before deciding on a punishment, but the stickler Vancouver had him flogged. Another time Pitt was discovered asleep on watch – a cardinal sin for any seaman, let alone an aspiring officer. Yet another time, while roughhousing with another midshipman, he broke the binnacle which housed the ship's compass. And it was he who objected, as spokesman for the other young gentlemen, when Vancouver promoted a promising crewman and moved him into their mess. In short, nothing Pitt did endeared him to his captain, who had him flogged on three separate occasions, and detained in irons on deck on another. "...the Conduct of Mr T. Pit," Vancouver complained in a dispatch to his superior in January 1793 "has been too bad for me to represent in any one respect."⁸

see George Vancouver on page 10

Burney Letter

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

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Membership in The Burney Society is available for \$30 (Students \$15) US annually in the United States and Canada, and £12 annually in Great Britain. To request membership information, or to notify the society of a change of address, write in the United States and Canada to: Alex Pitofsky, 3621 9th St. Drive N.E., Hickory NC 28601, USA or to pitofskayah@appstate.edu. In Great Britain, write Jacqui Grainger, c/o Chawton House Library, Chawton, Alton, Hampshire UK GU34 1SJ or at jacqui.grainger@chawton.net

A "medley of characters"

By Elles Smallegoor



Cecilia has always been my favourite Burney novel. So ambitious in its study of eighteenth-century life and thought, so unusual in its mixing of genre, and so rich in word, image and character, this work of fiction provides much food for the brain and the senses. *All* the senses. However, for someone who is fond of drawing and painting, like me, *Cecilia* is primarily a visually satisfying work, especially after *Evelina*, a novel that is all voice. One chapter in particular immediately made me want to grab a pencil and paint when I first read it: "The Masquerade" (Book 2, Ch. 3). And that is what I eventually did.

The masquerade chapter is important in drawing out one of the novel's major themes but it also reveals the anxious energy and social chaos that are so characteristic of Burney episodes. In this chapter, the eponymous heroine finds herself at the house of her guardian Mr. Harrel

whose wife has organised a masquerade party. Cecilia is told that there is no need for her to wear a mask and costume but this eventually makes her vulnerable, enabling her various suitors to pursue her relentlessly. Immersed in "[t]he variety of dresses, the medley of characters, the quick succession of figures and the ludicrous mixture of groupés," Cecilia is initially amused but soon feels entrapped by the masked men whose behaviour turns her into a spectacle. When Mr. Morrice, the silly lawyer, jumps over a table and drags an awning and lights to the ground, a scene of complete disorder ensues and the party abruptly ends.

In this chapter, Burney gives us the chance to survey the whole with a detached amusement, but, not infrequently, she draws us into the crowd, invites us to share the heroine's sensory impressions, to see and hear every detail and be overwhelmed with her. It's a great reading experience that one can convey through language. In a 2007 article in *The Burney Journal*, for instance, Margaret Doody mentions the chapter when discussing "the Fantastic Burney." She celebrates the author's imaginative attempts to capture "the whirling quality of excess and social motion" and show us "the colorful kaleidoscope of social appearance" (89, 95). She couldn't have described it more aptly. I, however, often find it difficult to find such words. I sometimes try to explain to people what is so thrilling about Burney's novels, but, when I see people's looks glaze over, I realise I am not always successful in persuading them to go and actually read them ... And this was one of my aims when *painting* the masquerade scene: to celebrate Burney with line, colour and image and make people curious about her novels.

Originally, before I started the painting, I had a clear plan in my head: I was going to do a lot of research on the eighteenth-century masquerade and provide a rich, faithful representation of the scene (ah ... the traps of academia ...!). However, I soon lost the inspiration and joy that I felt when reading the chapter and so discarded the whole idea. I then just started painting spontaneously, trying to capture the "Burney spirit" and reveal what is alluring to the masquerade scene rather than trying to do justice to its "realities." It has moved far away from the original plan, but the painting does, I think, have an eighteenth-century feel to it. The perspective allows the viewer to adopt the stance of the detached observer but the mass of small characters who merge into each other also encourage him to be part of the chaotic crowd *and* discover a number of characters that appear in the novel: Mr. Belfield dressed as Don Quixote, kneeling before a lady and gentleman, Mr. Briggs dressed as the chimney sweeper, Mr. Monckton dressed as the devil, Mr. Morrice jumping over a table. But there's also Charles Burney, sitting behind a piano and, right in the centre, a young shy girl who withdraws from the social scene (thus symbolising Cecilia's position). I also intended to hang a painting of Burney's portrait to the wall above Charles Burney, but, as the entire painting is deliberately diffuse, this would disrupt the overall style.

I was asked to share the result with you, so here it is. I hope "[t]he variety of dresses, the medley of characters, the quick succession of figures and the ludicrous mixture of groupés" will inspire you to (re)read *Cecilia*!

Intriguing Ancestors: The Burney Family

By Elizabeth Burney Parker

The Scottish origins of the Burney family are plain from the fact that until the 1720s their surname was Macburney, and the first recorded member, a James Macburney, is said to have come south with James 1st in 1603. His grandson, another James, became steward to the Earl of Ashburnham, and, on moving to London, sent his son (James again) to Westminster school. However, this young man eloped aged 18 with an actress, Rebecca Ellis, with whom he had fifteen children, nine of whom survived – little is known of them. The family was impoverished and lived on the father's earnings as a musician, painter and dancing master. The family connection with musicians and actors was to endure.

They moved to Shrewsbury where shortly Rebecca died and James remarried to Ann Cooper. Their eldest son, Richard, was to found a branch of the family known as "the Worcester Burneys." The second son, Charles, was to become the father of Frances (Fanny) Burney. Both boys were sent away to spend their childhood with a nurse – when editing her father's memoirs Fanny deplored the neglect of his parents.

Charles attended school first in Shrewsbury and, more importantly, in Chester, where his musical talent was recognised and nurtured. Crucially, he met Thomas Arne, who recognised his potential and took him to London as his apprentice. He met many musicians and composers, and also actors and men of letters – including David Garrick, who later became a friend for life. But his career was held back by Arne, who preferred to use him as a copyist. Opportunities to perform increased when he was befriended by the aristocrat Fulke Greville. But a musician was not considered a gentleman, as Burney was acutely aware.

In 1749 Charles married Esther Sleeppe. They had six children surviving beyond infancy: Esther, who married her cousin Charles Rousseau Burney; James, who entered the navy, voyaged with Captain Cook, and was eventually made an Admiral but caused scandal by setting up house with his half-sister; Frances (Fanny); Susanna; another Charles, of whom more later; and Charlotte. After the death of his first wife, Charles Burney married a widow, Elizabeth

Allen, with whom he had two more children, Richard Thomas and Sarah Harriet.

At the time of Fanny's birth, in 1752, the family was living in Kings Lynn, where Charles was organist to St Margaret's church. At this time he started a correspondence with Dr Johnson who became a key figure in the Burney family acquaintanceship. Charles sorely missed the cultural life of London and eventually returned there with his family. Much has been written about their life in London amid the friendship of the leading literary and musical figures of the day, which I will not describe. Charles laboured to produce his *History of Music*, regarded with respect even today. He also published his account of "Musical Journeys" in France, Italy, Germany and the Netherlands, which make fascinating reading, and many other works.

Fanny Burney's own literary success; her unhappy period as a lady in waiting to Queen Charlotte; his friendship with French émigrés at Juniper Hall in Surrey, leading to her marriage to Alexander d'Arblay, and her later long life and adventures, have been well described by several scholars and will be familiar to readers of this *Burney Letter*. I will therefore focus on her younger brother Charles (1757-1817) and his descendants, which include myself and my brother Charles, patron of the British Burney Society.

Charles Burney junior was a volatile and sometimes depressive character (possibly the model for Macartney in *Evelina* and Lionel Tyrold in *Camilla*). He acted as his sister's agent in the publication of *Evelina* and, at a much later date, of *The Wanderer*. He was educated at Charterhouse and went up to Caius College, Cambridge but, to the horror of his family, was expelled for stealing quantities of books from the college library in a bid to raise money, possibly for gambling debts. He was exiled from the family home but later went to take a degree at Aberdeen University.

Charles took many years to shake off his disgrace, which delayed his ordination as a clergyman. Eventually however he sobered up, became a Doctor of Divinity and an eminent classical scholar and bibliophile, amassing a vast (legitimate!) library of original manuscripts and periodicals, which

at his death was sold for a large sum to the British Library where it is known as the Burney Collection.

He married Sarah (Rosette) Rose and their son, Charles Parr, born in 1785, was named after another famous classical scholar and friend. The family lived in Greenwich where Charles ran a very successful school. He became vicar of St Paul's, Deptford, and chaplain to George III. Charles Parr followed his father's footsteps, succeeding to the headmastership of the school and in turn becoming a classical scholar and Doctor of Divinity. His own son, another Charles, became Archdeacon of Colchester – the tradition of serving as Anglican clergy persisted in the family throughout the nineteenth century. My own line of descent is from Edward Kaye Burney and his son Edward Moore Burney, my grandfather. (The "Moore" is because his wife was the granddaughter of Archbishop John Moore).

My father, Edward Burney (1887- 1982) did not become a clergyman. After Oxford he became a journalist. He joined the army in 1914 as an intelligence officer, gaining a Military Cross in 1916, and then trained as pilot in the Royal Flying Corps. After 1918 he was sent to southern Russia to train White Russian pilots and supply intelligence to British government – his advice was that they should not support the White Russians. In his later career he became a government inspector of schools.

My father did not talk much about family history but I was aware of it because of the copy of Sir Joshua Reynolds's portrait of the first Charles Burney in his robes as Doctor of Music which hung in our house.

Elizabeth Burney Parker is descended by five generations from Charles Burney, Jr. She read history at Oxford and became a journalist on The Economist magazine. Subsequently, she researched and wrote books about criminal justice and criminology. For the past fifteen years, she has been attached to the Cambridge University Institute of Criminology. Her Parker grandchildren continue the Burney line of descent.

“Intriguing Ancestors” is a new feature of the *Burney Letter*. Many members may have intriguing ancestors whose stories they would like to tell (in 500-1000 words). They do not have to be Burney ancestors, writers, or even eighteenth-century figures, necessarily – although that would be ideal – but you just need to have an intriguing story that you would like to share. It has been said that all history is essentially family history; through swapping family histories, members of the Burney community may get to know each other. Please send your contribution to the editor at LJ_Clark@carleton.ca

New Executive of the UK Burney Society

At the October 2010 AGM of the British Burney Society, a new executive was voted in. *President*: Bill Fraser

Chair: Hester Davenport

Secretary / Treasurer: Jacqui Grainger

They will be helped by committee members Elizabeth Burney-Parker, Kate Chisholm, Helen Cooper, Karin Fernald, and Tracey Allen.

At the meeting, the former president, Kate Chisholm, and Secretary / Treasurers David and Janet Tregear stepped down, to accolades, flowers and gifts, as an expression of appreciation for all they have done for the Society.

A presentation was made to the winner of the 2010 Joyce Hemlow Prize, on behalf of the Hemlow Prize Committee (Drs Lorna Clark, Jennie Batchelor and Jocelyn Harris). The prize is awarded to the best essay written by a graduate student that makes a valuable contribution to the field of Burney studies. The award

was made to a student of the University of Southampton, Christina Davidson, who has been supervised by Dr. Stephen Bygrave (see story, p. 7). After the award ceremony, Christina, too, agreed to join the committee.

The society is actively pursuing funding for replacing the missing plaques in St Swithin's Church in Bath (FB's and SHB's). Some very generous generous grants and donations have been received, but we would be very grateful for any sums, large or small, to help towards this goal.

The British Burney Society has begun to produce its own newsletter, to appear in January each year, edited by Hester Davenport. The first issue appeared in 2011; filled with colourful photos, it included stories on "Burney plaques at St Swithin's Bath," "Society plans for 2011 and beyond," and a review of Karin Fernald's engaging children's story, *The Dumpy Princess*, available from Lincoln Children's Books for £9.99.

UK Society Meeting in June

By Hester Davenport

The next meeting of the UK Burney Society is the summer outing on Saturday 25 June, with a guided tour of Kew Palace and a walk around the palace gardens with Celia Fisher who is a garden historian. We hope that Karin Fernald will give us a rendering at a suitable spot in the grounds of Fanny's extraordinary encounter there with George III, who was on the mend from his "madness." This will be followed by lunch and a visit to Queen Charlotte's Cottage. Then on Saturday 1 October we have our AGM at King's College, London, where Drs Peter Sabor and Stewart Cooke will

be talking about the publication of the first two volumes of the *Court Journals*. There will be tea and cake to follow. We are also beginning to plan for our next international conference at Christ's College, Cambridge in July 2013. Christ's was where Alex d'Arblay and Richard Burney studied to lesser or greater effect. It is Peter Sabor's *alma mater* too and he will give the key-note talk about the college careers of Alex and Richard. The theme of the conference will be "Education and the Family," and we hope for papers both biographical and literary. We shall also arrange a day-trip to King's Lynn, Fanny's birthplace.

A Dish of Tea

By Richard Aylmer

We visited Bath at the end of March 2011 and saw *A Dish of Tea With Samuel Johnson* in the small Studio attached to the Theatre Royal. The show has been touring England and playing to full houses on small stages. There are two actors. Ian Redford plays Samuel Johnson. All the other parts, mainly Boswell, but also Anna Williams, Oliver Goldsmith, Joshua Reynolds, Lady Flora MacDonald, George III, Edward Dilly, John Wilkes and Hester Thrale are played by Russell Barr. The play has been produced by the *Out of Joint* company (www.outofjoint.co.uk) and a 67pp booklet containing the script is available.

Peter Martin, who wrote a recent biography of Johnson, makes the point in

the "Foreword" that the play gives "a full and rounded interplay between Johnson and Boswell" and is deeper than the clichés about him such as his rudeness, grotesqueness, and wit. We certainly enjoyed it, and the play seems an excellent way of creating interest in Johnson and his circle.

The present writer edits the *Reynolds Newsletter* so the brief appearance of Joshua Reynolds in the play was of particular interest. There is a case for suggesting that Johnson's circle of caring friends understood Johnson and tolerated his behaviour because they knew he could not help himself because he was, in effect, ill and taking offence was counter-productive.

After Johnson's death Reynolds wrote two imaginary conversations. In one Joshua Reynolds extols Garrick and Johnson attacks Garrick. In the other conversation Edward Gibbon attacks Garrick, and Johnson, always ready for an argument, defends him. In *A Dish of Tea* some of this conversation which Reynolds wrote to gently poke fun at Johnson is used to show Johnson attacking Reynolds in earnest and additional script in the play ends with Reynolds saying: "Oh, Bozzy, however well I know his habits I have no stomach to endure them." Perhaps Johnson's friends deserve more credit for putting up with Johnson: they demonstrated that they had strong enough stomachs to cope for many years.

Admiral James Burney and Henry Crabb Robinson

By Hilary Newman

Henry Crabb Robinson (1775-1867) was a barrister and diarist who knew various members of the Burney family over two generations. It appears that Henry Crabb Robinson did not become acquainted with James Burney (1750-1821) until the end of the first decade of the nineteenth century. Crabb Robinson seems not to have known of James Burney's chequered naval career or what his *Oxford Dictionary of National Biography* entry describes as his "decidedly unconventional" private life. It seems probable that had Crabb Robinson known of James Burney leaving his wife and children for a number of years to live with his much younger half-sister, Sarah Harriet Burney (1772-1844), it is unlikely that the friendship would have flourished. At least, so it seems reasonable to surmise from Crabb Robinson's later disapproval of James's son, Martin Burney, for unconventional behaviour in his private life. But Captain (not yet an admiral) Burney's naval career and his separation from his wife were long since over by the time Crabb Robinson came to know him.

The captain was by now following a literary career: his most famous work was *A Chronological History of the Discoveries in the South Sea or Pacific Ocean*, written in five volumes between 1803 and 1817. A study of Crabb Robinson's diaries and reminiscences shows that in later life Captain Burney socialised with mainly literary people and that his favourite pastime was whist. This brief article will examine Henry Crabb Robinson's portrait of Captain James Burney as it emerges in his diary from his first meeting with Burney in 1810 to the Admiral's death in 1821.

In his first mention of Captain Burney (he was made an admiral only weeks before his sudden death in 1821), Crabb Robinson described his new friend: "The Captain was himself a character – a fine, noble creature, gentle with a rough exterior as became the associate of Captain Cook on his voyage round the world, and then literary historian of all these acts of navigation."¹ Five years

later, Crabb Robinson again described Captain Burney's character. The captain was twenty-five years older than the diarist and struck him as an old man: "I went at four to Captain Burney, with whom I took a family dinner. The old gentleman begins to break, I fear. He has in his manners an interesting mixture of mildness and roughness, and I shall recollect him with pleasure" (29 January 1815, p.160).

Ironically, during the nineteenth century Captain Burney mixed in a society which had far more prominent literary luminaries in it than did that of his famous novelist sister Fanny Burney. James Burney was protective of Madame d'Arblay's literary reputation and was willing to take up the cudgels on her behalf, as Crabb Robinson's diary reveals. The captain fell out more than once with William Hazlitt over the critic's censure of Fanny Burney's later novels. In an entry for 1810 (p. 16) Crabb Robinson recorded that literary people used to meet at Captain Burney's house, adding, "Here used to be Hazlitt (till he affronted the Captain by severe criticisms on his sister Madame D'Arblay's works)." Similarly, on 17 June 1815 (p. 170) Crabb Robinson wrote in his diary: "Hazlitt and Captain Burney met for the first time since Hazlitt's review of *The Wanderer*. They did not speak. Hazlitt looked wild and uncomfortable." The Burney family evidently was proud of its literary reputation, which it took with the utmost seriousness.

Henry Crabb Robinson seems to have met the captain and his son, Martin, most often at parties that met to play whist. Captain Burney actually wrote an essay on the subject called *An Essay on Whist* (1821).² The games of whist played by Henry Crabb Robinson with the Burneys and often with Charles and Mary Lamb and others too, are too numerous to note separately. An example or two will suffice to illustrate this point. On 1 May 1811 (p. 32) Crabb Robinson wrote, "Walked with Charles Lamb to Captain Burney's where I had, as usual, a few rubbers of whist," and on 29 January 1815 (p. 153) he recorded, "At half-past nine went to Lamb's. Burney was there. We played a rubber and chatted till half-past eleven."

On 18 November 1821 (p. 276), Henry Crabb Robinson sadly recorded in his diary, "Poor old Captain Burney died on Saturday. The rank Captain had become a misnomer, but I cannot call him otherwise. He was made Admiral a few weeks ago. This will I hope entitle his wife to a larger pension. He was a fine old man, and I am sorry for his death. It breaks a connection, though not a close one." In a passage from Crabb Robinson's *Reminiscences*, which the editor has inserted on page 276 of the book this article has been quoting from, Crabb Robinson also recorded and commented on the Admiral's death. He was careful to place James Burney in the context of his distinguished family, writing, "My social circle was diminished by the death of Captain Burney (recently created Admiral), Lamb's friend, the circumnavigator of the world with Captain Cook – a humorous old man, son of Dr Burney, brother of Madame D'Arblay, father of Martin Burney and Mrs Payne.... His whist parties were a great enjoyment to me."

Henry Crabb Robinson may have been told by Charles and Mary Lamb, or possibly he was James Burney's legal representative, for he seems to have had an insider's knowledge of the Admiral's financial situation after his death. Thus on 26 November 1821 (p. 276) Crabb Robinson recorded, "I was sorry to learn that poor Burney has left his family unprovided for." This is the final reference to Admiral Burney in Henry Crabb Robinson's diary, but he was still to have other relationships with the Burney family, particularly with Martin and Sarah Harriet Burney. [Editor's note: For the former, see the next issue of the Burney Letter; for the latter, see the Fall 2010 issue of the Burney Letter.]

¹ *Henry Crabb Robinson on Books and Their Writers*, ed. Edith J Morley, vol. 1 (London: J.M. Dent and Sons, 1910, 1938), p. 16. All future references to this edition will be cited in the text.

² Reprinted in R Brimley Johnson's *Fanny Burney and the Burneys* (London: Stanley Paul, 1926), pp. 338-43.

Hemlow Prize 2010

By Lorna Clark

There was stiff competition this year for the 2010 Hemlow Prize in Burney Studies, with a record number of submissions.

The Hemlow Prize, named after the late Joyce Hemlow, is awarded each year to the best essay written by a graduate student on any aspect of the life or writings of Frances Burney or other members of the Burney family and should make a substantial contribution to Burney scholarship. The winning essay will be published in the *Burney Journal* and the recipient will receive an award of US \$250, as well as a year's membership in the Burney Society.

The three members of this year's committee were Dr Lorna Clark of Carleton University in Ottawa, Canada, who chaired, Dr Jennie Batchelor of the University of Kent in England and Professor Emeritus Jocelyn Harris of the University of Otago, New Zealand. The geographical diversity of the committee was reflected in the truly international nature of the competition, which saw submissions coming in from the UK, Canada, the US and Australia.

The winner of the 2010 Hemlow Prize was Christina Davidson

of the University of Southampton, who is being supervised by Dr. Stephen Bygrave. Her research focuses on the representation of speech in the fiction of Frances Burney which she is locating in eighteenth-century theories on language, conversation and ethics. The title of her essay was "Frances Burney, Elinor Joddrel, and the 'Defiance to All Forms' and 'Antique Prescriptions'". The committee was impressed with her "original and beautifully written essay" which "handled several themes with confidence" and showed an impressive "mastery of secondary material" while making a significant contribution on a vexed issue of Burney scholarship, self-projection in the journals and letters.

The committee also made "Honourable Mention" of two other exceptional essays: that of Andrew Dicus, "Frances Burney, Gothic Space, and a Problem of Imagined Community" which was "accessible" and "clear" and made a "valuable case about spatiality and alterity" and Alicia Kerfoot, "Declining Buckles and Movable Shoes in Frances Burney's *Cecilia*" which made a very lively contribution to debates about material culture.

All the participants deserved commendation for their excellent work.

Members' News

By Lorna Clark

U.S.A.

Conrad Harper writes from New York that when reading Edith Wharton's *A Motor-Flight Through France* (New York: Charles Scribner's Sons, 1908), he came to the following paragraph:

"The rain pursued us northward from Auxerre along the valley of the Yonne, lifting a little toward noon to leave the landscape under that gray-green blur through which the French *paysagistes* have most persistently seen it. Joigny, with this light at its softest, seemed, even after Auxerre, one of the most individual of ancient French towns: its long and stately quay, closed by a fine gate at each end of the town, giving it in especial a quite personal character, and one which presented itself as a singularly happy solution of the problem of linking a town to its river. Above the quay the steep streets gave many glimpses of medieval picturesqueness, tucked away at almost inaccessible angles; but the rain closed in on them, and drove us on reluctantly to Sens" (Pt. 2, Ch. 4: "The Rhone to the Seine").

Referring to the Burney Society's visit to Joigny in June 2010, Conrad notes: "what we saw . . . [that day] was recognizably what Edith Wharton saw a hundred years ago and may fairly be inferred as what Fanny Burney saw two hundred years ago."

China

Professor Peter Sabor, when speaking on Austen in Beijing last year, made contact with a Burney scholar. Dr. Min Song teaches in Beihang University in Beijing and teaches a seminar course in eighteenth-century English literature. Dr. Song wrote a PhD

dissertation on Burney's novels, defending her thesis successfully on 13 June 2003, Burney's 251st Birthday. She has since published a related book, *The Problem of the Name: A Culture-Oriented Eclectic Approach to the Issue of Identity in Frances Burney's World* (Beijing: Foreign Language Press, 2005). She also wrote the section on Burney for the *History of Eighteenth-Century English Literature*, ed. Yi-Qing Liu (Beijing: Foreign Language Teaching and Research, 2006), the most comprehensive guide published in China on the subject. She is currently presiding over a China National Social Sciences Fund Project, "Studies on Early English Women Novelists: From Aphra Behn to Jane Austen," to be published in the form of a monograph, presenting Burney as an important "mother" of the novel. Dr. Sing has promised to write an article about her research for the next issue of the *Burney Letter*.

Australia

Michael Kessler, our member living in Sydney, is wonderfully adept at finding Burney books and manuscripts listed on the market and very kind at passing on news of any discoveries. Michael has noticed several Burney works for sale: a copy of Frances Burney's *Camilla* (1796), bound in half-leather in very good condition was being offered for \$1268.29 by a UK bookseller, whereas a second edition of Sarah Harriet Burney's fourth novel, vols. 2 and 3, entitled, *Tales of Fancy*, was being let go for US\$150. On the other hand, a complete second edition of SHB's third novel, which was a bestseller, was being offered for the substantial sum of US \$1523.79, shipping not included.

Women sans reproche in Sarah Harriet's Tales of Fancy (1820)¹

By Carmen María Fernández Rodríguez

One of the least explored works by Sarah Harriet Burney, the half-sister of the celebrated English novelist Frances Burney, is her fourth production, *Tales of Fancy* (1820),² which contains two very different tales: *The Shipwreck* and *Country Neighbours*. The former is still to be discovered and is based on probable events fictionalised with the aid of Captain James Burney. *Country Neighbours* represents a more feminine narrative inscribed in the tradition of the novel of manners reinforced by a mystery around the protagonist. Both stories must be seen as complementary narratives built on well-known themes. Nevertheless, although *The Shipwreck* openly deals with man's integrity, if we examine it closely, it is female reputation that is constantly the target.

The tales are preceded by a "Dedication" where the authoresses defines *The Shipwreck* as a "fiction less romantic – a tale founded on contrasts of character, and delineations of living manners,"³ and she confines herself to "a track where local description and mere adventure might supply the place of sense" (1: vii-viii). *The Shipwreck* is a Robinsonade with a Shakespearean subplot about Lady Earlingford and her daughter Viola, two ladies travelling to Hindostan to join Sir William Earlingford. They seem the only survivors of a shipwreck and arrive on an island with a few tools, a volume by Shakespeare and man's clothes. Lady Earlingford and Viola are confronted with a difficult environment and soon discover two inhabitants of the island: Felix, a four-year-old boy, and Fitz Aymer who falls in love with Viola. The mother contracts an infection and dies the victim of a fever, so that Viola can only rely on Fitz Aymer until they eventually leave the island and get married in England with paternal sanction.

Appearances are very important in *The Shipwreck*, where the exotic scenery is similar to William Shakespeare's *The Tempest*, and Viola bears the name of the protagonist in *Twelfth Night*. Soon after Lady Earlingford meets Fitz Aymer on the island, she tells her daughter to put on men's clothes because it seems that Fitz Aymer has debts and he has seduced Mrs. Matilda Melross whom he rejects because "few men, and myself least of all, would, in a wife, desire to meet with such uncontrolled powers of imagination, such misdirected energy of sentiment as she often betrays" (1: 301). His personality is as false or forged as Viola's male persona during a great part of the story and as his name "Fitz" indicates. On the other hand, instead of allowing her to escape from the limitations of a gentlewoman, disguise limits Viola and she feels deprived of her identity:

Under this odious garb, I have neither the dexterity, alertness and enterprise of a boy; the consequence and dignity of a man; nor the usual claim to deference and attention of a woman. I am a mere cypher; a poor, helpless insect, who, it is evident, will never awaken the slightest degree of consideration (1: 117).

There are two moral advisors in the narrative. Lady Earlingford —whose death means anagnorisis and Viola's new birth in the narrative as a woman and who writes a powerful letter to her husband supporting Fitz Aymer (1: 348-50), and Colonel Beauchamp, whose wife dies, leaving little Félix to Fitz Aymer's care. Fitz Aymer's friend warns that

the best pledge a woman can give of her intention to make a good wife, is that of performing the part of a good daughter [...] applaud her [Viola], for paying due reverence to the father who now mourns her so bitterly as lost, and who will receive her with such rapture when restored [. . .] (1: 330-1).

Colonel Beauchamp thinks that good daughters are good wives and that "If she neglects, or shews a want of proper consideration for such a parent, I shall think her as unworthy of being your wife, as of being the daughter of so excellent a man" (1: 330-1). Viola needs her father's sanction and in Sarah Harriet's narratives, patriarchy is never seen in good terms: fathers are often oppressive despots who oppose their daughters' marriages. Viola promises to Fitz Aymer never to be the wife of any other man (1: 270), and refuses to marry him until they arrive in England. Lady Earlingford's letter helps, but also Beauchamp's account about the adventures on the island and Fitz Aymer's impeccable behaviour towards the ladies Earlingford. Surprisingly, Sir William not only changes his mind but he prays the couple to accept him as their father (1: 383), so Viola sees him under a different light: "How gentle, how re-assuring is every word he utters! – Oh, what arrears of gratitude must I not pay you, my loved father, to make reparation for my unnatural distrust!" (1: 386).

Classism is the main conflict in *Country Neighbours*. Instead of the city of London, we find three country houses (Eastvale, Bovil Court and Hazleford, respectively) corresponding to three families (the Toubervilles, the Earlsfords and the Stavordales), and the world depicted in the tale is not very far from the one in Jane Austen's *Sense and Sensibility* (1811). Like the Dashwoods, the Stavordales must also move from Meadthorpe to Hazleford, and the story includes female competition to attract the attention of the opposite sex. The narrator, the forty years-old spinster Anne Stavordale, decides to rescue from oblivion the "long neglected journal" (2: 3). Since now all opportunities of a romance are gone for her, she decides to focus on her niece, Blanche Stavordale, the daughter of the stigmatised Aurelia Castelli, an Italian singer and a Catholic who died when Blanche was a child. The girl has been brought up by the Stavordales and is admired for her voice and beauty, but everybody is suspicious of the legality of her mother's marriage. Though Blanche is her mother's spitting image and the narrative voice is constantly supporting Blanche because Anne Stavordale identifies herself with the protagonist, the hero Horace Tremayne has to resort to documents abroad to solve the mystery around Blanche who turns out to be Sir Reginald Touberville's granddaughter and an aristocrat on her father's side.

Love towards the mother is full of affection and becomes more important than the love for the father. Sir Reginald's attack against Aurelia ("a scourge too fatal ever to be forgiven!" [3: 184]) causes much pain to Blanche who cannot help praising her mother:

I therefore can give you no idea either of the grace and elegance of her manners, or of the extraordinary diversity of her accomplishments. She was besides, though, I never knew her till her health and spirits were much impaired, the most beautiful creature the world ever looked upon [...] I have a clear recollection of seeing her gazed after, whenever we walked out; and of hearing expressions of admiration involuntarily uttered, as she passed (2: 129-30).

Though Mr. Tremayne promises to clear "the half-told story," Blanche is shocked and victimises herself until the truth is revealed. Legitimizing the mother carries with it the acceptance of the daughter. Blanche would submit to her mother's decision about Tremayne, and she quotes Aurelia's words "*If such professions are serious [professions of attachment from any man] [...] they are a breach of filial obligation, and will be punished by their very success: – if they are the mere effusions of light gallantry, it is safer to silence than even to laugh at them*" (2: 354). Unlike in *The Shipwreck*, resentment towards patriarchy is always there; it is never resolved in stable terms, and perhaps there is an autobiographical element since Sarah Harriet felt rejected for her relationship with James Burney. Despite Sir Reginald's expensive presents and desire to accept her, Blanche feels unable to love him even when her aristocratic rank has been confirmed:

Spanish scholar Carmen Maria Fernández Roderíguez is boosting interest in Burney studies in Europe with numerous publications, despite having a full-time position teaching adult learners of English. Here are her publications for 2011: "Review of *The Romance of Private Life*," *Burney Letter* 16.2 (2010): 173-7.

<http://www.atlantisjournal.org/ARCHIVE/32.1/2010FernandezRodriguez.pdf>

"'In True Old Maid Character': el universo femenino en *Country Neighbours or the Secret* (1820) de Sarah Harriet Burney," *Oceánide* 3 (2011).

<http://oceanide.netne.net/articulos/art3-9.php>

"The Cervantine Influence in Frances Burney's Work," *Reflections on World Literatures*, ed. Nilanshu Kumar Agarwal (Jaipur: Yking Books, 2011), pp. 48-62.

"Frances Burney and Sarah Harriet Burney: A Comparison between *The Wanderer* (1814) and *The Renunciation* (1839)," *ES: Revista de Estudios Ingleses* (University of Valladolid) (forthcoming).

"Frances Burney and Female Friendships: Some Notes on *Cecilia* (1782) and *The Wanderer* (1814)," *Journal of English Studies* (University of La Rioja) (forthcoming).

"[...] he has chilled my regard; and if he ever regains it, I suspect that it will not be without an effort which will cost both him and me some pains. I will do my best, however, as well because he is the uncle of Mr. Tremayne, as because he was the father of my own parent, to rekindle my affection for him: but I must think of him oftener under the former than the latter character; he certainly shines more as an uncle than as a father, — and not much in either capacity!" (3: 416).

Sarah Harriet illustrates the unwillingness to accept merit over rank and how prejudice conditions the happiness of men and women. Taking into account its concern with female virtue and the depiction of men as implacable scrutinisers of women, *Tales of Fancy* needs a rehabilitation in the realm of gender studies.

¹ I take the expression from Maria Edgeworth, whose influence on Sarah Harriet has not been assessed yet. In Edgeworth's *The Absentee* (*Tales of Fashionable Life*, second series, 1812), where ill-willed Lady Dashfort unveils to the hero that Grace Nugent's mother was a St. Omar, an exception in a family of women *sans reproche*, and that she conducted herself ill (*Castle Rackrent* and *The Absentee* (Ware, Hertfordshire: Wordsworth Editions, 1994), p. 149).

² For an account of reviews and translations, see Lorna Clark, ed., *Letters of Sarah Harriet Burney*. Athens, Georgia: University of Georgia Press, 1997, p. 196, n. 1; p. 218, n. 2).

³ Unless otherwise specified, quotations are from Sarah Harriet Burney, *Tales of Fancy* (London: Henry Colburn & Co, 1816-20).

JUST PUBLISHED

Laura Engel's new book, *Fashioning Celebrity: 18th-Century British Actresses and Strategies for Image Making* (Athens, Ohio: Ohio State University Press, 2011).

This volume takes a new approach to the study of late eighteenth-century British actresses by examining the significance of leading actresses' autobiographical memoirs, portraits, and theatrical roles together as significant strategies for shaping their careers.

In an era when acting was considered a suspicious profession for women, actresses were "celebrities" in a society obsessed with fashion, gossip, and intrigue. *Fashioning Celebrity* considers the lives and careers of four actresses: Sarah Siddons, Mary Robinson, Mary Wells, and Fanny Kemble. Using conventions of the era's portraiture, fashion, literature, and the theatre in order to create their personas on and off stage, these actresses provided a series of techniques for fashioning celebrity that survive today. Engel demonstrates the ways in which actresses' identities were imagined through a variety of discourses that worked dialectically to construct their complex self-representations.

Fashioning Celebrity suggests that eighteenth-century practices of self-promotion mirror contemporary ideas about marketing, framing, and selling the elusive self, providing a way to begin to chart a history of our contemporary obsession with fame and our preoccupation with the rise and fall of famous women. (*Taken from the Ohio State Press website*).

George Vancouver

Continued from p. 2

Pitt's arrested dalliance with the Tahitian maiden is evidence of a red-blooded libido, but no evidence survives of other dalliances during the voyage. Yet it is amply documented that British sailors fraternized with the natives they encountered whenever opportunity arose. Sexual licence, not William Bligh's brutality, lay at the root of the *Bounty* mutiny, which had occurred just two years prior to the Vancouver expedition's departure from England. Aware of Bligh's fate, and the ways of sailors, Vancouver consciously limited opportunities for congress in all their ports of call, including on the north-west coast. During their three summers in the region, his vessels used Friendly Cove (Yuquot), at the mouth of Nootka Sound on what is now Vancouver Island, as a base of operations. It was where the Spanish had their outpost, and he was under orders to negotiate their withdrawal. Vancouver had been to Friendly Cove before, in the spring of 1778 with Cook and Burney, and there had been extensive and enthusiastic fraternization during that visit. Burney had deemed the local women "Jolly, likely Wenches" and observed seamen stripping and washing them on board ship, for what end seems obvious.⁹ Pitt's own adventures in Yuquot are not documented, but new evidence I have discovered suggests his behaviour in that port was true to character.

* * *

By the end of the second survey season, George Vancouver had had enough of Thomas Pitt. In February 1794, he discharged Pitt from *Discovery* into a supply ship bound for Port Jackson in Australia. Upon arrival there, Pitt learned that his father was dead and that he, his heir, was now 2nd Baron Camelford, and had inherited considerable wealth. He returned to England via China, Malacca, Ceylon and Egypt. En route, he secured a temporary commission on board HMS *Resistance*, and performed commendably during the campaign in the Dutch East Indies.¹⁰

Camelford harboured a seething resentment towards George Vancouver. Upon his arrival in England in September 1796, he sought out and demanded "satisfaction" from the ailing captain, challenging him repeatedly to a duel.

Vancouver refused the challenge, defending his actions as entirely legitimate for a commander and officer of the Crown; if Camelford wished to file a formal grievance, he said, he would accept judgement on his own conduct from any flag officer in the navy.

In a rage, Camelford travelled to Vancouver's home in Surrey, where he harangued and threatened him face-to-face. Vancouver endured Camelford's threats, but remained firm in his refusal of a duel. Fearing his refusal would be regarded as dishonourable, he consulted Lord Grenville (who was also Camelford's second cousin and brother-in-law, having married his sister). Grenville (and everyone else he consulted) supported his position.

Camelford continued issuing threats and insults, publicly proclaiming Vancouver a poltroon for refusing to "provide satisfaction." If Vancouver would not meet him in a duel, he declared, then he would seek him out, insult him publicly and fight to determine "which was the better man." At this, Grenville intervened to admonish him, and Camelford seemed to cool down, claiming "the whole of the affair to be now concluded . . ." This proved patently false. Whether by design or chance, he encountered Vancouver and his brother on Conduit Street, London – ironically, they were on their way to arrange an injunction against Camelford. The young baron flew into a rage and beat both of them with his walking stick.

Physical injuries aside, the indignity caused Vancouver great public embarrassment. Camelford was subsequently required to post recognizance to keep the peace, but Vancouver's request for an official public enquiry into his own conduct, which he felt would vindicate him and shed light on Camelford's behaviour, was never approved. He lacked the influence to secure it. Pitt, meanwhile, had many influential friends among London's privileged whispering classes, who were ready and willing to disparage and ridicule Vancouver. The redoubtable Sir Joseph Banks – he of Cook's first voyage, he of the Royal Society – took it upon himself to collect evidence on Camelford's behaviour and mistreatment by Vancouver. No one came to Vancouver's defence. As a result, the public standing of this remarkable, difficult, irascible, driven and accomplished

man was irreparably damaged. When he died, he was still fighting for back pay from his voyage.

* * *

To this day, little is known about Camelford's misdeeds on *Discovery*. Nicholai Tolstoy, his biographer, speculates that the young lord's eccentricities and scandalous reputation were embarrassments to his powerful family, and that their influence was behind the disappearance of so many of the records from ships on which he served.¹¹ Several of Vancouver's biographers have commented on the disappearance of the logs kept by officers and midshipmen during the expedition; one speculates that they were collected to investigate Camelford's behaviour but conveniently disappeared.¹²

Much *is* known of Camelford's tempestuous life after his vendetta against Vancouver. In 1797, through family influence (and despite his previous dismissal from the navy), he secured both a lieutenant's commission and command of the sloop *Favourite* (irony abounds in the name). Not long after taking command, he shot and killed the commander of a sister vessel who declined to obey his orders; he was vindicated by a court martial, but returned to England to wait out the ensuing scandal. While waiting for a new command to be arranged, he was arrested trying to enter France, and implicated in a plot to assassinate Napoleon. That scandal finally ended his naval career. For the rest of his life, he remained deeply resentful of Britain's naval and governmental establishments, believing *they* had destroyed his prospects. In 1800, he publicly threatened the life of the prime minister, his cousin William Pitt, if he did not receive a new command. He neither received command nor suffered consequence. Toleration had its limits. The navy was through with him.

Camelford was forced to retire to the life of a fashionable (if eccentric) Georgian gentleman. He took his seat in the House of Lords, where he backed the privileges of class then veered erratically into radical politics. He was a rake, a patron of boxers, no mean pugilist himself; a frequenter of cock and dog fights, a bully who picked fights at random. Warm and generous to his friends, he bridled at slights to his honour. (Biographer Tolstoy suggests he was the

model for Lord Chiltern in Anthony Trollope's *Phineas Finn*.¹³ He desperately desired glory and to prove himself on his own terms. This led him into further intrigue. He was again arrested and expelled from France, implicated in another plot against Napoleon. Rumour had it he had intended to take the First Consul's life himself.

In March 1804, Camelford squabbled with a drinking companion over a woman of doubtful virtue. He issued a challenge, and despite earnest appeals by his friends, refused to back down. He insisted on satisfaction, insisted it was a matter of honour. The duellists met at dawn in a meadow in Kensington. Camelford was badly wounded in the exchange of shots. He lingered for two days, as friends sat in grim vigil at his bedside. He suffered great pain, but showed courage and awareness in the face of death. According to Tolstoy, as the young lord lay dying, he expressed hope that his "suffering, coupled with what good he had managed to achieve in his life among all the ill, might operate in his favour in the next world."¹⁴

His dying words, spoken to a former shipmate from the voyage, were reported to be "Tanash Mamathi," which Tolstoy explained were "...the words used by the Indians of Nootka to signify the soul, which they pictured in the form of a little bird. In his dying hours Camelford's mind had dwelt much on his boyhood and youth; now he had flown back in his thoughts to those stirring days when two young midshipmen had spent a long summer surveying creeks and promontories along the North American coast."¹⁵

These are strange final words for an English peer. Thomas Pitt had spent a grand total of 50 days in Nootka Sound during the 1792 and 1793 survey seasons. When I read Tolstoy's translation and explanation, something did not add up.

* * *

In August 2004, I visited Yuquot (Friendly Cove) to research my novel, *The Wind From All Directions*, set during the tense meeting between George Vancouver and a Spanish commodore in the autumn of 1792. I had the privilege of meeting members of the modern Mowachaht First Nation, and I took the opportunity to pose a rather odd question to several of them. What, I asked, does "Tanash Mamathi" mean?

The modern Mowachaht have lost much

of their ancestral language. Generations of their people had it beaten out of them in residential schools, an act of cultural genocide not unique to them. Few are today fluent in the language, but those I asked instantly recognized "Mamathi," and provided its meaning. No one recognized the word "Tanash." They all directed me to Ray Williams, one of the few Mowachaht elders who speak the language of their ancestors.

I approached Mr Williams who, with great dignity and tolerance, invited me into his home and listened to my query. He confirmed the definition of "Mamathi" that others had provided, and clarified my pronunciation. But at first he too was stumped by "Tanash."

As he thought about it, he thought about the circumstances. If a man were dying, he'd be prone to miss a syllable; and those gathered around wouldn't recognize the mistake. Anyone in that company who had heard the words before probably never heard them right in the first place. "Tanash", he said, was likely "Wikhtinish." And he explained what "Wikhtinish" meant.

"Mamathnhi" is the Moachaht word for white man. And "Wikhtinish Mamathnhi" means "crazy white man".

Was Thomas Pitt, Lord Camelford, crazy? His biographer Tolstoy called him "the half-mad lord" – which is what Trollope called his fictional Lord Chiltern. And now we know that two centuries ago, someone in Nootka Sound had called him a "crazy white man." We will never know why. All we can say is that the man who stalked, hounded and humiliated George Vancouver, who tarnished a good man's reputation, must have been up to some mischief in Nootka Sound.



Thomas Pitt, 2nd Baron Camelford, aged 29

¹ For a comparative discussion of conditions (and discipline) on British naval vessels in the central Pacific between 1764 and 1795, see Greg Denning, *Mr Bligh's Bad Language: Passion, Power, and Theatre on the Bounty* (Cambridge: Cambridge University Press, 1992).

² For more on the diplomatic mission, see Ronald Thompson, "Cook's Protégés and the War That Almost Was," *Burney Letter*, 16:1 (Spring 2010): 14-15.

³ Edward Bell, clerk of *HMS Chatham*, dated 28 Feb 1793; see W. Kaye Lamb, "Introduction" to George Vancouver, *A Voyage of Discovery to the North Pacific Ocean and Round the World 1791-1795*, 4 vols., ed. W. Kaye Lamb (London: Hakluyt Society, 1984), vol. 1, pp. 212-13.

⁴ Thomas Manby, master's mate on *Discovery*, in 1793; see Vancouver, vol.4, pp. 1640-41. Thomas Manby was later master on *Chatham* and Third Lieutenant on *Discovery*. Manby was once reprimanded by Vancouver and said of his captain's scolding "...his salutation I can never forget, and his language I will never forgive..." See Vancouver, vol. 2, p. 594n.

⁵ See John M. Naish, *The Interwoven Lives of George Vancouver, Archibald Menzies, Joseph Whidbey and Peter Puget, Exploring the Pacific Northwest Coast*, vol. 17 of the Canadian Studies Series (Queenston and Lewiston: Edwin Mellen Press, 1996). Naish is a physician and on pp. 364-73 discusses Vancouver's personality and symptoms.

⁶ Vancouver, vol. 2, p. 243.

⁷ *Ibid*, pp. 243-4.

⁸ *Ibid*, vol. 4, p. 1581.

⁹ See Elliot Fox-Povey, "How Agreeable Their Company Would Be," *British Columbia Historical News*, 36:3 (2003): 3 and n. 23.

¹⁰ Nikolai Tolstoy, *The Half-Mad Lord: Thomas Pitt, 2nd Baron Camelford (1775-1804)* (London: Jonathan Cape, 1978), p. 28.

¹¹ *Ibid*, p. 229.

¹² Bem Anderson, *The Life and Voyages of Captain George Vancouver, Surveyor of the Sea* (Toronto: University of Toronto Press, 1960).

¹³ Tolstoy, pp. 142-9.

¹⁴ *Ibid.*, p. 186.

¹⁵ *Ibid*.

Meeting in Portland, Oregon

By Lorna Clark and Marilyn Francus

The Burney Society of North America met on 28-29 October 2010 at the Hilton Hotel in Portland, Oregon, for a two-day conference, on the topic of "Burney in the Gothic."

Thursday 28 October

The conference started bright and early on Thursday morning with registration at 8 a.m. There were three papers scheduled in a session on **Burney's Problematic Gothic**, chaired by **Elaine Bander**. **Andrew Dicus** of **CUNY Graduate Centre** spoke first on "Frances Burney, Gothic Space, and a Problem of Imagined Community." He focused on *The Wanderer* and showed how the opening scene on a boat in the English channel uses Gothic spatiality as a way to examine the construction of British identity and argued that Burney interrogates nationalism as it is experienced in an imagined community. **Jessica Richard** of **Wake Forest University**, speaking on "Frances Burney's Economic Gothic," focused on the 1770s as a time of crisis involving public and private credit, creating an economics of obligation; she related this crisis and the anxiety about avoiding debt to the settings of Burney's novels, and the way in which they are transformed into Gothic spaces.

After a coffee-break, **Ken Erickson** chaired a session on **Plots and Counterplots: the Gothic in *Evelina* and *Cecilia***. **Ann Campbell** of **Boise State University** addressed the topic of "Deflating Gothic: Clandestine Marriage in *Cecilia*." Novelists ignore the Hardwicke Marriage Act of 1753 punishing women who marry secretly or elope; the decision to marry (and how to marry) is seen as a meaningful test, and a subject of Burney's critique. Cecilia's first attempt to marry Delvile could be seen as a burlesque of clandestine marriage, as Burney calls attention to the fact that marriage demands the submission of women in a truly Gothic reality.

A paper on "The dissolution of a Useful Nun: Cecilia's Secret Vows and Female Monastic Spaces" by **Alicia Kerfoot** of **McMaster University** looked at female monasticism in relation to gendered domestic spheres, relating these communities to cultural norms of female education, charity, and solitude. Seen in this context, Cecilia is attempting a similar balancing act within the community in her role as Delvile's wife. Like the monasteries, she ultimately becomes a ruin, caught between public and private identities, between heiress and wife. The imagined domestic sphere is envisioned as a re-imagined monastic space.

After a break for lunch, a third session addressed the topic of **Theatre, Fashion, and the Gothic**, chaired by **Marilyn Francus**. The first speaker was **Anne Chandler** of **Southern Illinois University**, who spoke of "'A world of injury': Comparing Burney's and Leapor's Versions of *Edwy and Elgiva*." She argued that both Burney and Leapor bring cultural arcs into focus in their appropriations of the Edwy / Elgiva narrative: arcs of the feminist implications of monarchy, and gothicism about anxieties of vocation. While Burney is more ideologically flexible than Leapor, they both share the tortured visions that Edwy and Elgiva have of each other, as each imagines the other's suffering. In Burney, the episcopacy is portrayed in conflict with the monarchy, whereas

Leapor minimizes the church-state conflict and sees war as the problem. **Steve Gores** of **Northern Kentucky University** in "*Edwy and Elgiva* and Gothic Sexuality" connected the play to eighteenth-century interest in Anglo-Saxon and traditional Gothic tropes. Elgiva is seen as a threat to homosocial order; the Church is an instrument of sexual oppression. He noted that Burney raises the incest theme but downplays it in the last three acts of the play. Dunstan is a typical Gothic villain who tries to destroy Elgiva who haunts the play even when absent. In Elgiva's extended death scene, she is seen as an icon of virtual suffering, and the fascination of both Edwy and Dunstan with her is a sexual obsession; the play resonates with the fanaticism of sex, sexual repression and Gothicism. Finally **Cheryl Clark** of **Louisiana College**, "Terrifying Women of the Beau Monde: Frances Burney's *The Wanderer* and the Gothic," sees Gothic anxieties in the social world. She looks at elements of the narrative that resonate with the Gothic: Catholicism, forced marriage, mysterious manuscripts, etc. Burney exposes the power and anxieties of the beau monde by showing the ladies of fashion tormenting Juliet. The social world then is seen as Gothic space; the everyday resonates with the Gothic.

The last session of the day was **Gothic Paradigms in *Camilla***, chaired by **J. Paul Hunter**. **Kate Gustafson** of the **University of Pennsylvania**, in "It is Time to Conquer this Impetuous Sensibility: *Camilla* and Burney's Critique of the Gothic" addressed the question of how to interpret Gothic motifs in *Camilla*, and showed how the doubleness in the Gothic sequence (that both criticises and celebrates) aims to develop a more sophisticated reader. We see Burney positioning her novel vis-a-vis her reading audience, who were young and probably female, and sees herself as a mentor, believing that her works have pedagogical value. The rhetoric of horror in the novel (in terms of *Camilla*, Eugenia and Mrs. Tyrold) evokes the possibility of a realistic gothic.

Susan Wood of **Midland Lutheran College**, on **Prison of Propriety: Society and Terror in Burney's *Camilla***, compared and contrasted Burney's *Camilla* with Virgil's *Camilla* in *The Aeneid*, as a goddess of the sublime. Wood sees *Camilla* and Mrs. Tyrold as representatives of an ancient female dynamic. The novel shows the dismemberment of *Camilla*, her old self versus her new self. Edward wants a Kristevian abjection from *Camilla* who is willing to comply, even if it hurts her. Burney's Gothic heroine is fallen and not necessarily recuperative, as are the Gothic heroines in Radcliffe.

Jolene Zigarovich of **Claremont McKenna**, in "Death Embraced: *Camilla*'s Dream as Vampiric Fantasy", sees *Camilla*'s dream as a nightmare vision that initiates *Camilla* into the horrors and pleasure of adulthood: four volumes of Udolpho-ish narrative. The scene of the spectacle of Bellamy's dead body (as opposed to a female dead body), and *Camilla*'s response, especially her desire to faint, suggests a desire for the repellent.

Exhibition

The papers were over for the day but members then attended a joint reception put on in conjunction with the Jane Austen Society of North America in the Multnomah County Library around an exhibit of first editions of works by women writers. The exhibit featured

first editions of works by Burney, Austen, Inchbald, Radcliffe, More, West, Opie and Edgeworth, as well as Burney letters and Gothic cartoons by Gilray and Rowlandson, including Gilray's iconic "Tales of Wonder."

Conference Dinner and Business Meeting

The Conference Dinner was held in the hotel. As coffee and dessert were served, Paula began the business meeting. She thanked everyone for their contributions to the study of Frances Burney, and especially the organisers of the meeting, Marilyn Francus and Catherine Parisien, helped by Laura Engel and Lorna Clark. She explained that the British Burney Society is now large enough to function as a separate organisation, but we continue to share publications. She also reported on our healthy finances. Marilyn Francus, the editor of *The Burney Journal*, said that it is back on track with a new volume due out in spring; she will try to keep to an annual schedule in future. Members always have a standing invitation to contribute to the *Burney Letter*, and to send stories, news, reviews, photos or suggestions in to the editor.

This year the annual Joyce Hemlow Prize, awarded to the best student essay in the field of Burney studies, had a record number of submissions. The winner, Christina Davidson, of the University of Southampton, received her prize in October at the British AGM. But the two runners-up, Andrew Dicus and Alicia Kerfoot were present at the North American dinner, and received applause and recognition for their outstanding essays (see story p. 7). The certificates were presented by Professor Jocelyn Harris of the University of Otago in New Zealand, who, together with Dr. Jennie Batchelor and Dr. Lorna Clark, formed the committee of judges.

Election of Officers

Jeanie Randall reported that the Nominating Committee had successfully kidnapped and tortured a candidate to replace our founding President, Paula Stepankowsky. After sufficient "persuasion," Elaine Bander had agreed to serve. Elaine was acclaimed and thanked the Burney Society, observing that Paula had set very high standards which she would humbly strive to meet.

In addition, the Society finally acquired a Secretary (Alex Pitofsky has been acting as both Treasurer and Secretary) when Cheryl D. Clark agreed to accept the post. Alex stays on as Treasurer, and Stewart Cooke as Vice-President for Canada. Lorna Clark and Nancy Johnson were elected as Members-at-large of the board. Paula will also stay on the board as Past-President.

Paula then made her formal farewell as President, recounting the history of the Burney Society from its inception to the present time and celebrating all of its accomplishments to date: the installation of a memorial window in Westminster Abbey; the restoration of the graves; the growth in membership around the world; the mounting of conferences exclusively devoted to Burney; the development of two publications. All of these achievements help to foster and encourage the study and appreciation of Frances Burney as a writer, which is the basic mandate of the Society. Elaine, on behalf of the Society, thanked Paula for her extraordinary service to Frances Burney, encompassing the founding of the society and steering it successfully for so many

years. Elaine presented a gift, on behalf of members, which was a lovely knife, sterling silver and ivory, of French design c. 1870 – so that Paula can cut the pages of her rare-book collection in style.

Friday October 29, 2010

The last panel of the conference, chaired by **Ellen Moody**, evoked **Real Terror: Burney's Grotesque Gothic**. **Marie Thompson** of **Southern Illinois University** spoke on "Grotesque Realities: Representations of the Political and Social Terror in the Novels of Frances Burney and Charlotte Smith." She noted a shift in the Gothic mode: maternal characters are absent. In the novels of Charlotte Smith, harsher figures are present, as though the mother has been co-opted by the patriarchal system. Gothic images of entrapment point to the financial dependence of women, and she compared *The Wanderer* to Desmond, evoking the Gothic as a political commentary. **William Galperin** of **Rutgers University**, in "*Evelina* and *Northanger Abbey*: Allegories of the Real (Gothic)," discussed Burney's defense of the novel vis-a-vis Burney's Preface to *Evelina*; he also suggested that the Gothic has a precipitous rise and fall in the history of the novel and that the Gothic is the allegory of the real. Austen's novels show ongoing unresolved tensions (rather than stability of the real, as is often claimed). Reality is associated with a plurality of problems: Burney's Female Difficulties. Catherine Morland is an author of a novel competing with the novel she is in. In both Austen and Burney, companionate marriage is seen as a secure space, as a replacement for paternalism. Catherine Morland and *Evelina* are contrasted; Henry Tilney parallels the narrator of *Northanger Abbey*, Macartney presents a gothic narrative. But *Evelina* is artless and beautiful; Burney does not undercut *Evelina* the way Austen does with Catherine, making the rhetoric of the heroine ironic.

Plenary

The conference ended with a plenary session from **Cynthia Wall** of the **University of Virginia**: "The Impress of the Invisible," focusing on the visit to Blaise Castle by Catherine Morland in *Northanger Abbey*. The visit exists in anticipation – it is different in reality to what she has imagined. What aren't we seeing in the text? Blaise Castle, Coombe Hill Lodge, designed by Humphrey Repton in 1801, a new project for him, getting into the business of houses. Wall points out that there are fifteen definitions of "lodge" in the *OED*. Gates and lodges appear in fiction (e.g. *Northanger Abbey*, *Mansfield Park*, *Camilla*, *Udolpho*, *Pilgrim's Progress*), showing the power of the background, the details of the periphery. Portsmouth, for instance, is a walled city incorporating lodges, gates, liminal spaces. Wall's paper fundamentally asks the question, what does it mean to live in an entrance, a lodge?

Closing

In closing, members were told of future meetings in **Fort Worth, Texas, in (2011)**, **New York (2012)** and **Cambridge, UK (2013)**. Information on the first two can be found elsewhere in this newsletter; information on the last will be passed on as soon as it becomes available.

BOOK REVIEW

Molly Peacock, *The Paper Garden: Mrs. Delany {Begins her Life's Work} at 72*. Toronto: McClelland & Stewart, 2010. 397 pp. \$32.99 Can. ISBN 978-0-7710-7033-4

By Elaine Bander

Anyone interested in Frances Burney knows Mrs. Delany as the gracious, elderly, aristocratic widow, friend of George III and Queen Charlotte, who became an intimate friend of the younger Burney in the early 1780s and was instrumental in Burney's going to Court. Now American-born Toronto poet Molly Peacock has produced a memoir-infused critical biography of Mary Delany. This is a beautiful little book, printed on thick, glossy paper with thirty-five illustrations, most of them full-page, full-colour reproductions of Delany's stunning, exquisite, extraordinary flower mosaics.

Peacock was inspired by her visit to the 1986 exhibit of Delany's flower mosaics at the Morgan Library to research Delany's life and art. She reveals in the girl, the sister the wife, the friend, and the courtier, a serious, life-long artist. Peacock's biographical account, drawing upon Delany's extensive

correspondence, and her analyses of Delany's art, based upon her careful examination of the *Flora Delanica*, are both sympathetic and illuminating. Chapters, organised around specific mosaics, poetically tease out parallels between Delany's life and art.

Less successful is Peacock's attempt to weave her own experience and personal development into Delany's story. Moreover, Burney Society members may take exception to Peacock's uncritical reliance on Lady Llanover's hostile references to Frances Burney: "... Fanny Burney, whom Mrs. Delany helped to get a position as dresser to Queen Charlotte, and about whom Queen Charlotte bitterly complained since Burney had no gentleness of hand and always caught the Queen's hair in her clothing . . ." (352).

They will, however, enjoy reading about Mrs. Delany and seeing the lovely reproductions of her art. Bravo McClelland & Stewart!

HEMLOW PRIZE IN BURNEY STUDIES

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

The Hemlow Prize will be awarded to the best essay written by a graduate student on any aspect of the life or writings of Frances Burney or members of the Burney Family. The essay, which can be up to 6,000 words, should make a substantial contribution to Burney scholarship. The judges will take into consideration the essay's originality, coherence, use of source material, awareness of other work in the field, and documentation. The winning essay will be published in the *Burney Journal* and the recipient will receive an award of US \$250, as well as a year's membership in the Burney Society. The Hemlow Prize will be awarded in October 2011.

Essays should be sent in Microsoft Word, in the form of a blind submission. Please include a separate title-page with your name, title of the essay, and any contact information. In another file, include the text of the essay only, with its title, but no identifying information.

Address it to the Chair of the Prize Committee, Dr. Lorna Clark, LJ_Clark@carleton.ca Submissions must be received by 1 July 2011.

The 2011 Annual General Meeting of The Burney Society of North America

Friday, 14 October 2011: 10 am to 12:45 pm

Our event occurs just before the opening of the JASNA AGM at
The Worthington Renaissance Fort Worth Hotel*
200 Main Street · Fort Worth, Texas 76102

*To reserve a room, call toll free 1-800-266-9432 or go online to <https://resweb.passkey.com/go/JASNA2011>
Ask for the conference rate for the “Jane Austen Society of North America,” which is \$189 per night plus tax, single or double.

Brunch & Burney: Editing Burney’s Court Journals

with

Prof. Peter Sabor, Director, The Burney Centre (McGill), and General Editor of *The Court Journals and Letters of Frances Burney*, 6 vols (Oxford University Press, 2011)

and

Dr. Stewart Cooke, editor of vol. 2 (1787), *The Court Journals and Letters*

To join us for a full brunch (with vegetarian options), a brief business meeting, and informative, entertaining talks, please send a **cheque for \$60 (US) made out to *The Burney Society***, by September 30th, to: Dr. Alex Pitofsky, North American Treasurer, The Burney Society, 3621 – 9th St. Drive N.E., Hickory, N.C. 28601

14 October 2011--Brunch & Burney: *The Court Journals*

Name: _____

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After Marriage in the Long Eighteenth Century



A series of three interdisciplinary workshops at the University of Kent, organized by the Centre for Studies in the Long Eighteenth Century, supported by KIASH, the School of European Culture and Languages and the School of English.

17 June 2011: Marital Law and Lawlessness in Eighteenth-Century Society

Speakers include Joanne Bailey (Oxford Brookes), Megan Hiatt (independent scholar), Rebecca Probert (Warwick), Caroline Warman (Jesus College, Oxford)

4 November 2011: Paradigms of Marriage and Beyond

Speakers include Helen Brooks (Kent), Jenny DiPlacidi (Kent), James Fowler (Kent), Rictor Norton (independent scholar), Kate Retford (Birkbeck)

The workshops are free to attend but, as places are limited, places must be reserved in advance. **To reserve a place**, please contact Karl Leydecker (K.Leydecker@kent.ac.uk) or Jenny DiPlacidi (J.DiPlacidi@kent.ac.uk).

Chawton House Library Visiting Fellowships in partnership with the Faculty of Humanities at the University of Southampton

Applications are invited for one-month Visiting Fellowships at Chawton House Library (CHL) to be taken up between October 2011 and the end of August 2012 (please note: no Visiting Fellowships will be awarded during December 2011 and January 2012).

Applications must be post marked no later than 9 May 2011. All Fellows will be offered accommodation, and office space in the main Library building. They will also be given library rights at the University of Southampton, including access to both electronic and archival resources at the Hartley Library.

Chawton House Library is an independent research library and study centre focusing on women's writing in English from 1600 to 1830. Accommodated in the Elizabethan manor house that once belonged to one of Jane Austen's brothers, in the village of Chawton in Hampshire, the Library's main aim is to promote and facilitate study in the field of early women's writing. The magnificent library collection of early editions from the period is freely accessible to members of the public, while the Library also runs a programme of events and activities relating both to the historical house and the focus of the collection. For more information, and the catalogue of holdings, please see www.chawtonhouse.org

The University of Southampton has particular strengths in the long eighteenth century. The Southampton Centre for Eighteenth-Century Studies (SCECS) runs a successful interdisciplinary MA, and organizes seminars and conferences throughout the year. All visiting fellows will be encouraged to take part in SCECS activities, and will be invited to present short papers of their work in progress at an afternoon seminar during their time at CHL. For more information about SCECS, including the research interests of individual members, please see <http://www.soton.ac.uk/scecs/>. For information about Special Collections at the Hartley Library, see http://www.southampton.ac.uk/archives/about_us/index.html

The aim of these Fellowships is to enable individuals to undertake significant research in the long eighteenth century. In keeping with the mission of the CHL and the special qualities of the library's collection, projects that focus on women's writing or lives during the period are warmly welcomed. Any proposal, however, that promises significant research on the long eighteenth century will be given careful consideration. We would also welcome applications from groups of up to four scholars who wish to pursue a joint project while in residence.

The Fellowships would be of particular interest to members of university and college faculties on leave from their institutions and graduate students for whom a stay at Chawton would be beneficial in completing the thesis or dissertation required for their degree. All Visiting Fellows would be expected to be in residence in Chawton for the duration of their fellowship, and will find the tranquillity of the location especially conducive to their work.

How to Apply

Please send the following documents:

- A covering letter giving full contact details, and stating clearly the desired month of residence.
- A proposal for the work you intend to carry out as a Visiting Fellow - to be **no more than 2 pages in length** and typed in double line spacing.
- Your CV - to be **no more than 3 pages in length**.
- One confidential letter of recommendation to be sent direct to the address below.

The documents should be sent, by post, to the following address:

Dr Gillian Dow
University of Southampton
Avenue Campus
Highfield Road
Southampton, Hampshire
UK SO17 1BF

No applications or references will be accepted by email. Any incomplete applications will not be considered.

MEMBERSHIP DUES REMINDER

To join the Burney Society, or to renew your membership for the 2010-2011 dues year starting from 13 June 2010, please fill out (or simply copy) the form below and return it with your cheque (payable to the Burney Society). Those who live in the US or Canada should send a cheque for US \$30 to Alex Pitofsky, Treasurer, North America, 3621 9th St. Drive, N.E., Hickory NC 28601, USA. Those living in the UK, Europe or elsewhere should send a cheque for £12 to Jacqui Grainger, Secretary /Treasurer UK, c/o Chawton House Library, Chawton, Alton, Hampshire UK GU34 1SJ.

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

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