

Burney Letter

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HIVER 1793 :

LE QUARTET DE JUNIPER HALL

Par Jean-Luc Dauphin



Le portrait de Germaine de Staël qui a été peint et gravé par l'artiste genevois Pierre Louis Bouvier (1765-1836).

Le 22 janvier 1793, Fanny Burney arrive à Mickleham, sur les bords de la Mole au cœur des douces collines du Surrey, huit lieues au sud de Londres, pour y retrouver sa sœur cadette Susanna (1755-1800), l'épouse du capitaine Molesworth Phillips, ancien compagnon de Cook échappé aux anthropophages. La romancière quittait Londres où elle venait d'assister, le 18, aux traditionnelles cérémonies d'anniversaire de la reine Charlotte, dont cinq années durant (1786-1791) elle a rempli la charge de dame d'atour en second (*keeper of the robes*) et dont elle tient depuis une pension annuelle de cent livres, sa seule ressource personnelle, car de ses deux romans *Evelina* (1778) et *Cecilia* (1782), qui l'ont rendue célèbre, elle ne tire aucun revenu.

A Mickleham, ce n'est pas d'abord chez sa sœur, de santé fragile et qui connaît des difficultés dans son couple, que réside tout d'abord Fanny, mais au manoir de Norbury Park, chez William Lock, riche amateur d'art, et son épouse Frederica Schaub, une franco-helvétique très liée à sa sœur. Les origines et le rang social de Mrs. Lock l'avaient naturellement mise à même d'établir d'emblée un contact privilégié avec les nouveaux résidents français de Juniper Hall, distant d'à peine un kilomètre et demi de son logis; cette ancienne auberge arrangée en demeure de charme, qui comportait un élégant salon décoré dans le goût des frères Adam avec des panneaux Wedgwood et des boiseries exceptionnelles, vient en effet d'être louée à l'automne précédent par un ancien ministre de la Guerre du roi Louis XVI, le comte Louis de Narbonne-Lara qui, après la chute de son ministère le 9 mars 1792, a choisi à l'été d'émigrer en Angleterre devant l'irrépressible montée de la Terreur dans la France révolutionnaire.

See Le Quartet on p. 2

2012 AGM: "Love, Money, and the Marketplace in Burney"

By Elaine Bander

The 2012 Annual Meeting of The Burney Society (NA) has been planned as a one-day conference on the theme of "Love, Money, and the Marketplace in Burney," to take place (just before the opening of the JASNA AGM) on Thursday 4 October 2012, in New York City, in the Evarts Room of the historic Association of the Bar of the City of New York, located at 42 West 44th Street.

Our Keynote Speaker, Professor Nancy E. Johnson (SUNY-New Palz), will enlighten us about "*Cecilia*; or, A Young Philosopher's Journey into the Smithean Marketplace." Professor Johnson is the author of *The English Jacobin Novel on Rights, Property, and the Law: Critiquing the Contract* (Palgrave 2004) and articles on law and literature in the 1790s. She is currently editing the last volume of Frances Burney's *Court Journals and Letters* (vol. 6, 1790-91), with an expected publication date of fall 2014. She is also working on a collection of essays on law and literature in the eighteenth century for Bucknell University Press.

In addition, we will have three panels, with ten speakers, and a (brief) annual business meeting, as well as the announcement of the 2012 winner of the Hemlow Prize.

The day will begin with registration in the Evarts Room at 8:30 a.m. From 9 a.m. to noon we will enjoy talks and discussion. After lunch (on your own, many local options), we will hold a brief Business Meeting scheduled from 1:00 to 1:45 p.m., followed by more talks.

We will adjourn at 5 p.m., but thanks to the good offices of Conrad Harper, 22 lucky attendees (to be selected in advance) are invited to tour the Berg Collection in the 42nd Street New York Public Library with Dr. Isaac Gewirtz, Curator of the Berg Collection, at 6:30 p.m. (Perhaps the rest of us can console ourselves at the bar of the Algonquin Hotel just across 44th Street.)

Registration information will go out toward the end of the summer. Costs will be (approximately) \$45 for conference and refreshments.

Le Quartet

Continued from p. 1

Narbonne s'y est installé en novembre avec un groupe d'autres Français émigrés, au premier rang desquels son ancien aide de camp et ami l'adjudant général Alexandre Gabriel Piochard d'Arblay, un temps détenu par les Autrichiens, qui l'a rejoint outre Manche en novembre. Séjourne également à Juniper Hall les comtes de Lally-Tollendal et de Jaucourt, tous deux échappés aux prisons de la Terreur, qui viennent accompagnés de leurs maîtresses en titre, la princesse d'Hénin et madame de la Châtre; fréquenteront parfois aussi Juniper Hall Mathieu de Montmorency ainsi que l'ancien évêque Charles-Maurice de Talleyrand-Périgord, alors en mission officieuse dans le but de maintenir les liens fragiles entre la France révolutionnaire et la Grande Bretagne.

Dès son arrivée chez les Lock, Fanny Burney est entraînée par ses hôtes à rencontrer ces *intéressants* émigrés français. Les événements de France sont bien sûr au cœur des conversations: le 17 janvier, le roi Louis XVI vient d'être condamné à mort par la Convention, jugement exécuté le 21. La nouvelle en est parvenue à Londres le 24 au matin et sans doute dans la journée même à Juniper. Le comte de Narbonne, qui avait rédigé un plaidoyer en faveur du malheureux souverain et avait témérairement demandé à porter une part de responsabilité dans les actes du gouvernement, est profondément abattu; de surcroît, Narbonne est un fils présumé du roi Louis XV et, en conséquence, peut-être l'oncle du roi... Fanny ne le rencontrera que le 26 ou le 27, jour où s'installe à Juniper Hall sa « scandaleuse » maîtresse Germaine de Staël, la fille de l'ancien ministre Necker, arrivée à Londres une semaine plus tôt. Le 1er février, la France déclare la guerre à l'Angleterre.

Toutefois un semblant de vie mondaine s'instaure à Juniper et Germaine de Staël, éternel « tourbillon » selon la formule de Joseph Joubert, va animer tout le groupe de sa conversation et de ses idées. Pour échapper aux angoissantes incertitudes de la situation politique, on en vient très vite à parler littérature: Lally-Tollendal s'est taillé une réputation de penseur et de

polémiste (il a, entre autres, écrit l'éloquent *Quintus Capitolinus aux Romains*) et, quoiqu'officier d'artillerie, le provincial Alexandre Piochard d'Arblay est poète à ses heures et a publié en 1787 les *Opuscules du Chevalier d'Anceny, ou anecdotes en vers recueillies et publiées par M. d'A***. D'abord méfiante à l'égard de Talleyrand, Fanny Burney goûte les charmes de sa conversation brillante et profonde, « *both in information and in raillery* ». On alterne français et anglais: Narbonne a même engagé un Écossais, ancien professeur dans un collège du Languedoc, William Clarke, pour améliorer l'anglais de ses compagnons (seul l'ancien évêque d'Autun le maîtrise parfaitement). Des lectures dramatiques s'organisent: on choisit le *Tancrede* de Voltaire; Mme de Staël commence la lecture des chapitres de son ouvrage en cours, *De l'influence des passions*. Malgré la différence profonde de leurs tempéraments, la volcanique Germaine voit en la discrète Fanny, son aînée de douze ans, un modèle de la *femme de lettres* qu'elle aspire à être, et elle va se mettre en frais pour l'attirer auprès d'elle. Sachant que les Lock doivent incessamment retourner à Londres, elle insiste d'emblée pour que Fanny s'installe à Juniper. Cependant, au départ de ses amis, le mercredi 6 février, c'est chez sa sœur Susanna que s'établira Fanny, profitant de l'absence du sombre capitaine Phillips.

Au sein du petit cénacle des *Junipériens*, la culture de Piochard d'Arblay a immédiatement séduit Fanny, malgré l'obstacle de la langue. Et c'est justement pour y remédier qu'ils vont tous deux commencer à échanger avec régularité et constance des « thèmes », comme ils les nommeront, mais, pour garder la métaphore scolastique, ce sont plutôt des « rédactions » libres, écrites en anglais pour d'Arblay, en français pour Fanny. Ces échanges leur apparaissent infiniment plus agréables et profitables que les leçons du triste Mr Clarke. D'Arblay maîtrise l'allemand et l'italien, mais n'est pas encore très à l'aise avec la langue de Shakespeare. Fanny, pour sa part, n'est pas tout à fait novice dans la langue de Molière, elle a même dans sa jeunesse traduit (elle dit joliment: *murder'd*) un texte de Fontenelle, mais son apprentissage très scolaire ne l'a pas préparée à tenir une

conversation, à la différence de sa sœur Susanna, qui avait passé deux années dans une école française et après son mariage avait séjourné à Boulogne-sur-Mer. Mme de Staël qui, on le sait, lisait l'anglais, paraît plus à l'aise ou montre moins de vergogne à se risquer à l'écrire, au risque d'en heurter un peu la syntaxe et l'usage; en témoignent deux billets enthousiastes qu'elle envoie à Fanny Burney, déjà installée chez sa sœur, dans la deuxième semaine de février.

When I learned to read English, I begun by Milton, to know all or renounce at all at once. I follow the same system in writing my first English letter to Miss Burney: after such an enterprise nothing can affright me. I feel for her so tender a friendship that it melts my admiration, inspires my heart with hope of her indulgence, and impresses me with the idea that in a tongue even unknown I c'd express sentiments so deeply felt.

My servant will return for a French answer. I intreat Miss Burney to correct the words but to preserve the sense of that card. Best compliments to my dear protectress, Madame Phillipe.

see Le Quartet on page 18

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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Editor: Lorna J. Clark

Address correspondence regarding newsletter articles to Dr. Lorna Clark, Dept. of English, Carleton University, 1125 Colonel By Drive, Ottawa, Ontario, Canada K1S 5B6 or by email to LJ_Clark@carleton.ca

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 pitofskyah@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

Royal Meetings

By Hester Davenport



Hester Davenport meeting H.M. Queen Elizabeth II

On Friday 9 December 2011 it was my privilege to be introduced to the Queen when she came to open the new Windsor Museum in the Guildhall. It is only a small museum, but displays items ranging from newly-discovered Bronze Age gold to the first aerial post-box in the world. My task was to show the Queen one of our dioramas. These are like miniature theatres, each bringing an episode of history vividly to life; they were commissioned by Windsor Council and created in the 1950s by two artist friends, Judith Ackland and Mary Stella Edwards. Mary Stella painted backgrounds while Judith made the tiny figures out of wire and, almost unbelievably, compressed cotton-wool.

The diorama we put on show for Her Majesty presents the Golden Jubilee celebrations of George III on an open piece of land known as Bachelors' Acre. It was 25 October 1809, the day on which the King entered into his fiftieth year as monarch (at this time of course Fanny was in exile in France and knew very little of what was going on in England). The appearances and costumes of the royals were copied from portraits in the Royal Collection, and each is recognisable.

The King was too unwell to attend but Queen Charlotte arrives on the arm of the Duke of York, accompanied by three of Fanny's beloved princesses, Augusta, Elizabeth and Sophia; other royal dukes include the swaggering Duke of Cumberland and the Duke of Kent, Victoria's father. His great-great-great granddaughter, Elizabeth II, noted that some of the dukes are wearing the 'Windsor uniform' of blue turned up with red. The royal guests were greeted by the Mayor and corporation and the so-called Bachelors, carrying white wands of office. A celebratory ox-roast had been arranged, and in the diorama we can see the spit attended by a cook, who is specially kitted out for the occasion in a blue silk shirt and white stockings, performing his deepest bow. Slices of the roast meat were served on silver plates. An obelisk erected afterwards in the Acre still commemorates the 'condescension' of Queen Charlotte and her 'august family' in 'graciously' partaking of the roast and the plum puddings which followed: these puddings were made from 100 eggs, 120 lbs of plums and 28 lbs of currants..

I only had a minute in which to tell the Queen about the diorama, but she seemed very interested. She went away murmuring 'Fascinating...', so I felt I must have done the women's work justice.



Diorama of Golden Jubilee Celebrations of George III in 1809, Windsor Museum, Guildhall

The Burney Society UK 2012: Strawberry Hill Visit – 16 June 2012

By Jacqui Grainger



Strawberry Hill, Illustrated London News, 1842

A booking has been made for 30 people with a morning tour, lunch and a talk from Stephen Clarke, complementing the earlier tour. The talk will examine Walpole's opening of the house to visitors and the distinction between ordinary visitors and Walpole's

friends: the latter include Frances Burney and her father, Charles Burney. Stephen Clarke is the author of *Strawberry Hill Press and Its Printing House* (2011). Horace Walpole's Strawberry Hill Press, founded in 1757, is the most celebrated of the early English private presses, unique for the importance of the books, pamphlets and ephemera it produced. This illustrated study of the Press draws on a remarkable array of surviving images of the Printing House, many of them newly discovered and previously unstudied. But more than that, this book provides an original and sustained analysis of Walpole's extraordinary literary endeavour, and of the complex variety of purposes that the Press fulfilled. The volume not only assesses all known images to discover what they can tell us about Walpole's Press, but also reveals that, quite unexpectedly, a large part of Walpole's Printing House survives to this day.

The tour takes an hour and a half, start time still to be confirmed by Strawberry Hill, with a buffet lunch in one of the education rooms, followed by Stephen's talk. The house allows last admissions at 4.20 p.m., so there will time to explore the grounds and shop further.

The cost per head is to be £37, and includes lunch and a donation to the Funds for the Burney plaques in St. Swithin's, Bath. The places for this visit will be sold on a first-come, first-served basis.

The Burney Society UK AGM 2012

The Burney Society UK will meet for its next AGM, and annual talk as usual on the first Saturday in October, which this year is Saturday 6 October 2012.

We will meet, this year, and hopefully regularly in future, at the University of Notre Dame in London. Greg Kucich, Director at Notre Dame, has recently been appointed as a Trustee to Chawton House Library and generously agreed to us holding our meetings at their extremely well-appointed central London home.

The University of Notre Dame in London, at One Suffolk Street, occupies the grand Edwardian building that was once the home of the United University Club. It was later taken over by the bankers Coutts & Co. The building was designed by the eminent Edwardian architect, Reginald Bloomfield, and it is a listed building with the original features of a gentleman's club – would Charles Burney have approved?

The AGM at 2 p.m. will begin the afternoon's activities. This year's annual talk is to be given by Dr Gillian Skinner of the University of Durham and the title will be "An Unsullied Reputation in the Midst of Danger": Jane Barsanti, Performance and Propriety in Burney's *Early Journals and Letters*." It will focus on Barsanti's acting career and on what Burney's friendship with the actress, and her presentation of that friendship in her journals and letters, can tell us about the writer's attitudes towards women in the public eye and as creative professionals. It will suggest the importance of this friendship in Burney's development as a writer, flourishing as it did in the precise period during which Burney wrote and published *Evelina*.

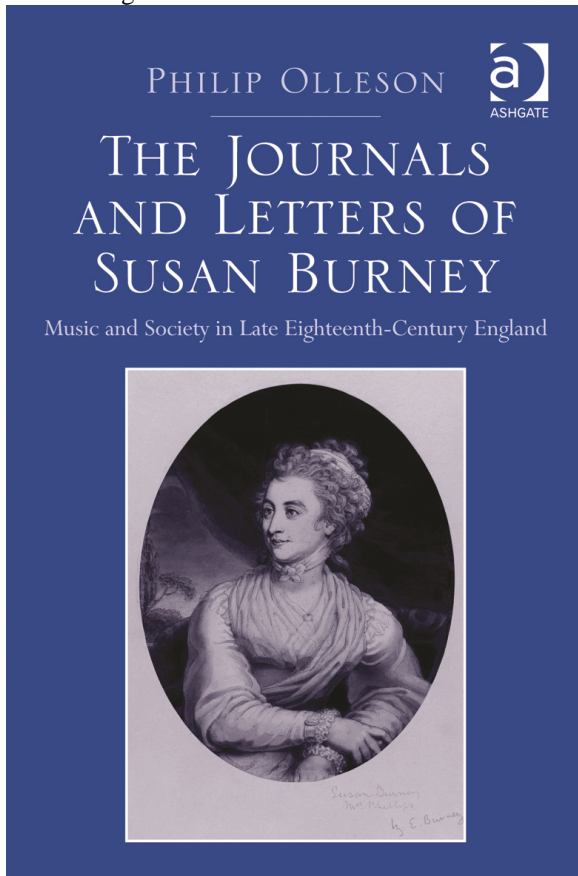
Gillian's talk will be followed by tea and cake. For the talk we may be joined by some of the staff and students of Notre Dame.



Jane Barsanti as Helena in A Midsummer's Night Dream, Bell's Shakespeare, 1776

The Journals and Letters of Susan Burney: Music and Society in Late Eighteenth-Century England

The Journals and Letters of Susan Burney: Music and Society in Late Eighteenth-Century England, edited by Philip Olleson of the University of Nottingham, UK, has now been published by Ashgate Publishing.



Susanna Elizabeth Burney (1755–1800), known to all as Susan,

was the younger sister of Frances Burney, to whom she was exceptionally close. She grew up in London, where she was able to observe at close quarters the musical life of the capital and to meet the many musicians, men of letters, and artists who visited the family home. After her marriage in 1782 to Molesworth Phillips, a Royal Marines officer who served with Captain Cook on his last voyage, she lived in Surrey and later in rural Ireland.

Susan Burney was a knowledgeable enthusiast for music, and particularly for opera, with discriminating tastes and the ability to capture vividly musical life and the personalities involved in it. Most of her journals and letters, a selection from which is presented here, are addressed to Frances, and thus complement Frances Burney's own journals and letters. They provide a striking portrait of social, domestic and cultural life in London, the Home Counties and in Ireland in the late eighteenth century. They are of the greatest importance to music and theatre historians, and also contain much that is of significance and interest for Burney scholars, social historians of England and Ireland, women's historians and historians of the family.

Ian Woodfield of the Queen's University of Belfast writes: 'Susan Burney's wonderfully vivid picture of social and musical life in London and the Home Counties during the 1780s comes in a hitherto unpublished series of letter-journals. The jewel in the crown for music historians is her amazing record of a year in the life of the Italian opera company at the King's Theatre. We are transported back into its world of gossip and adulation as leading castrati mingled with their aristocratic backers. Her extended set-piece descriptions are full of richly perceptive observations about music and the way it was performed.'

For further details see:

<http://www.ashgate.com/isbn/9780754655923>

Burney Society of Great Britain: 5th International Conference 21 – 24 July 2013 “Education in the Life and Works of Frances Burney and her Family”

Venue: Gonville and Caius College Cambridge

Keynotes: Professor Peter Sabor, Director of the Burney Centre, McGill University and Philip Olleson, Professor Emeritus, University of Nottingham.

Commenting on Mrs. Streatfeild and her daughter, ‘the fair S.S.’ in October 1779, Frances Burney observed wryly, “how infinitely preferable are parts without education, to education without parts.” As the letters, diaries and memoirs of Burney and her relatives show, education was a highly valued, keenly debated issue in the family, a means of professional advancement, or a source of personal endeavour. It was also of key thematic significance in the novels and plays of Frances Burney and her half-sister Sarah Harriet.

The Burney Society conference invites a broad interpretation of education, and welcomes contributions on

any aspect of this rich area of interest in the works, as well as the life, of Frances Burney and her family.

Please send abstracts of 250 words to Helen Cooper at hcooper@bournemouth.ac.uk by 30 September 2012. Papers should last no longer than 20 minutes and be suitable for a mixed audience of academics and people with a general interest in Burney. Please mention any audio visual requirements. Participants will be notified by the end of December 2012.

It is not necessary to be a member of the Burney Society to submit a proposal, but presenters at the conference must be members. For more information about the Burney Society and membership please visit the UK Burney Society website at <http://theburneysociety-uk.net/>

The Burney Society UK AGM 2012

By Jacqui Grainger



Stewart Cooke and Peter Sabor, guest speakers at the Burney Society UK AGM 1 October 2011 displaying their copies of volumes 2 and 1, respectively, of The Court Journals and Letters of Frances Burney; photograph courtesy of Hester Davenport, Chair, Burney Society UK.

The AGM this year was held at The Guy's Campus, King's College, London and the business of the meeting was conducted with good grace by all. The highlights of the year include: the reprise of Beckett's short dramatic work about Samuel Johnson at The Johnson House, which was originally performed at the Paris Conference in 2010 by the students of Dr Sophie Vasset; the raising of £5500 of the £7000 needed to replace the plaques commemorating both Frances and Sarah Harriet Burney; and the joining of the committee by two new members, Jill Webster and Ellie Crouch.

The "Johnson" performance was well received and, hopefully, the Johnson House, will be a feature of a future Burney Society conference. Sophie Vasset and her colleague from the Université Paris Diderot, Ariane Fennetaux, also gave the 2011 Annual Library Talk at Chawton House Library which gave members of the Society, unable to be in Paris, a welcome chance to hear their presentation from the 2010 conference. The talk, "The Fashionable Body: medicine and leisure in the eighteenth century and the underpinnings of the Empire," discusses health, underwear, the expansion of empires and the development of the cotton industry. In Paris, Ariane had unfortunately been ill and unable to attend the conference; her part was covered in a stalwart substitution by Nancy Johnson. At Chawton the audience witnessed the full interplay and repartee of Sophie and Ariane's presentation; only

the electrics failed and fleet crisis management by both ensured their audience had an enjoyable time. The lights and projector came to life again just as they finished, to a roar of irony and the applause of the audience.

I would also like to urge all of you to make a contribution, large or small, to the fund for the plaques as we are so nearly there. Please send your monies to me: Jacqui Grainger, Secretary/Treasurer, The Burney Society UK, c/o Chawton House Library, Chawton, Alton, Hampshire GU34 1SJ. At present we cannot take card payments on line but if you would like to make a bank transfer I can supply the relevant details, if you contact jacqui.grainger@chawton.net.

Jill and Ellie are very welcome new members of the Burney Society UK Committee and already getting stuck into the planning for the 2013 Cambridge Conference, "Family and education in the life and work of Frances Burney," that will be held at Caius and Gonville College in July. Further details will be made available early next year. Ellie will be the editor of the UK bulletin with its annual update on news and activities for all things Burney-related in the UK. *The Burney Bulletin* will be a supplement to the *Burney Letter* and will provide a timely reminder of membership subscriptions for UK members.

Burney Society UK Annual Lecture 2011

The big event of the AGM is always the Annual Lecture, friendly-talk / presentation, for the members and this year we were delighted to have Peter Sabor and Stewart Cooke from the Burney Centre at McGill University to talk about their "labour of love" in editing the first two volumes of *The Court Journals and Letters of Frances Burney*.

Peter Sabor's theme was "Beyond Barrett," and he very usefully outlined the history of editing, and the editions of Burney's journals and letters from Charlotte Barrett, Austin Dobson, Joyce Hemlow, to the work of Lars Troide and Stewart Cooke on the early journals. The aim of the new edition is to get back to the original of what was written, including previously omitted material, and it includes much new material, especially some non-journal letters. Volume 1:1786, edited by Peter, includes twelve new letters. The letters can be hard to date because the "journal letters" were written up from draft much later and in 1787 Burney was still writing the journal entries for 1786. In fact, as time went by this writing up of her journal entries kept running further, and further behind. Personal material such as clothes, book-buying, hairdressing and servants, was removed by Barrett; some was obliterated by Burney herself, in the convoluted looping manner of over-inscribing that she used. This material has been recovered for these new editions by painstaking deciphering from manuscript, and surprisingly well from microfilm reworked through Photoshop by keen, young, researchers. (This brought to my mind a Dickensian scene of a literary sweatshop, complete with tunnel carpal syndrome and eye strain, but I'm sure Peter and Stewart are very kindly task-masters!) One of the nuggets unearthed is the first known reference of the "Johnson diet," and we see the extent of her misery at court from the obliterations she made at that time. Barrett

excluded a discussion of the reading of Horace Walpole's incestuous tragedy, *The Mysterious Mother*, which tells us more about Barrett than Burney and exposes further the workings of the editorial process.

Stewart Cooke has edited Volume 2: 1787 and he talked of how throughout 1787 Burney realised that she had replaced one erratic, domineering woman, her stepmother, with another, the awful Madame Schwellenberg, who was her main torment at court. Burney had excised evidence of her continuing obsession with George Owen Cambridge, and the behaviour of M. de Guiffardière which so horrified and distressed Burney at the time – both of which have been restored in the new edition. During 1787, Mary Delany's friendship was a great comfort to Burney, and Burney hoped for a similar friendship with Delany's niece, Marianne Port, but this was not to be. This disappointment to Burney was not included in Barrett's edition of the journals and letters. Burney faced another disappointment during this year, in that Hester Thrale Piozzi was unable to appreciate Burney's grudging

acceptance of her marriage to the Italian musician, Gabriel Mario Piozzi, and a permanent rift formed between the two. However, Burney made new acquaintances such as Caroline and William Herschel and Sarah Siddons, and these must have been bright spots in what was otherwise a grim time for her. The effect of restoring these excisions is to reveal a far greater variation in tone than is evident in Barrett's edition, which had a more uniform and generally lighter tone. The new edition reveals a darker, spikier albeit comic (as we might expect) commentator. Burney is shown to us as a more contradictory, waspish and difficult personality than the received image to date, and as Stewart said, Guffardière is described by Burney as a suspect character who acts inappropriately – however, we do not get his side of the story.

The next two volumes of *The Court Journals and Letters* to be published cover the year 1788 and are being edited by Lorna Clark, Carleton University, Ottawa, Canada.

Three new Burney volumes

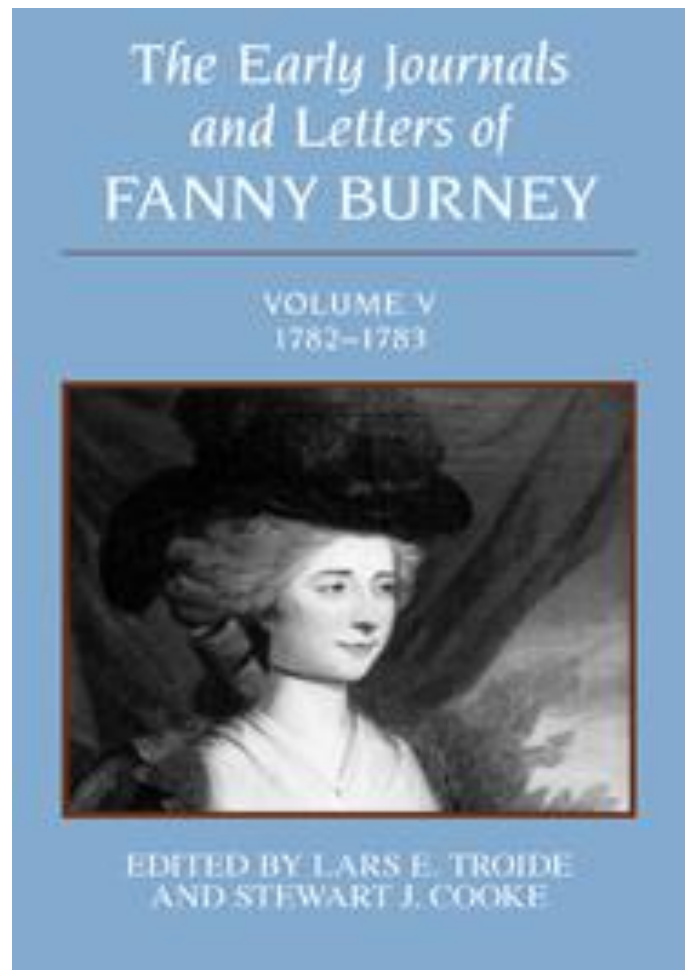
By Peter Sabor

In the last issue of the *Burney Letter*, I announced the imminent publication of three volumes of Frances Burney's journals: volumes one and two of her *Court Journals and Letters*, edited, respectively, by me and by Stewart Cooke, and the fifth and final volume of her *Early Journals and Letters*, co-edited by Lars Troide and Stewart Cooke. I am now pleased to report that the *Court Journals* volumes were published by Oxford University Press in October 2011 and the *Early Journals and Letters* volume by McGill-Queen's University Press in April 2012. Collectively, they weigh in at some 1,300 pages, covering the years 1782-83 and 1786-87. Volumes for the years 1784-85 and for 1788-91 are in progress.

Reviewers for the *Court Journals* volumes have been generous. First off the mark was Claire Harman, writing in the December 2011-January 2012 issue of the *Literary Review*. She admired the "wonderful new notes that make the dramatis personae of George III's court come alive" and found the edition "a wonderful read for every reason: literary, historical and human" (pp. 21, 22). John Wiltshire, in *Review of English Studies* (Advance Access, 4 February 2012), commends these "impeccably edited volumes," and notes that "Lorna Clark's Volume III-IV, covering the crucial year of 1788, with the Hastings trial and the onset of the king's illness, is eagerly awaited." Maggie Lane, in the *News Letter* of the Jane Austen Society (March 2012), regrets the small print size of the commentary, "somewhat trying for the eyes," and the price, £100 per volume, while rejoicing that "now, we can read every word that Fanny wrote at the time, with the invaluable addition of full explanatory footnotes" (pp. 12, 13).

To celebrate the publication of the three volumes, we are holding a book launch in the Rare Books division of McGill University Library on 15 May 2012. To mark the occasion, the two publishers have generously offered 20% discounts: the two *Court Journals* volumes are available from Oxford University Press for US\$148 per volume, while the *Early Journals* volume is available from McGill-Queen's for CDN\$108. To order from Oxford, visit

www.oup.com/us and enter the discount code 28862 in the promotional discount box. To order from McGill-Queen's, visit www.mqup.ca and enter the tracking code TROIDE12.



Martin Burney and Henry Crabb Robinson

By Hilary Newman

It would appear that Henry Crabb Robinson (1775-1867) became acquainted with Martin Burney (1788-1852) through the younger man's father, Captain (later Admiral) James Burney (1750-1821), the elder brother of Fanny Burney. Crabb Robinson's diary charts the course of his chequered relationship with Martin Burney. Early on, Crabb Robinson included Martin in his friendship with his father's family, but after the Admiral's death, Crabb Robinson became more critical of Martin. This brief article will look at the relationship between Henry Crabb Robinson and Martin Burney.

Although Crabb Robinson recorded first meeting Captain James Burney in 1810,¹ Martin is not mentioned individually and in his own right until later. On 29 May 1814 (p.144) Crabb Robinson records meeting Martin at Kenny's, together with William Godwin, a comedian and farce-writer. Martin Burney's defence of Wordsworth against Kenny's "abuse" of the poet, and some anecdotes about Charles Lamb by his host and hostess were "the most recreating subjects." As it was late when the party broke up, Martin Burney was locked out of his lodgings and so spent the night on Crabb Robinson's sofa.

On a couple of other occasions, too, Crabb Robinson thought Martin Burney's contributions to the entertainment worth writing up in his diary. On 2 November 1816 (pp.196-7), Crabb Robinson met Martin Burney in a gathering at the Lambs'. Apparently the party discussed "Hazlitt's late ferocious attack on Coleridge," which Lamb thought was "fair enough" and so was "half-angry with Martin Burney for asserting the praise was greater than the abuse." Again, on 30 December 1817 (pp.215-6), Crabb Robinson considered Martin Burney's social skills worth recording. The two poets, Wordsworth and Coleridge, were present at this party and discussing literary matters and "Martin Burney was eager to interpose in their talk." This suggests a self-confident young man, and Crabb Robinson expressed no surprise or resentment at Martin's wish to butt into the poets' conversation. Neither was Martin abashed by Charles Lamb making him his "object of attack," but was and remained in "very good spirits." Additionally, Crabb Robinson found Martin Burney's literary opinions worthy of consideration; he expressed surprise at Martin's estimates of the relative worth of his aunt, Fanny Burney's novels: "I wonder why Martin Burney should speak of *Evelina* as superior to *Cecilia*." (13 October 1812, p.110)

Even more frequent than accounts of Martin Burney's conversation are references to him as a whist player. These are indeed too numerous to mention individually, but a couple of examples are sufficient to show their general nature. Thus, on 24 May 1816 (p.183) Crabb Robinson recorded, "I afterwards stepped into the Lambs' and finding Martin Burney there we played whist." Again, on 10 November 1814 (p.153) Crabb Robinson wrote, "At half-past nine went to Lamb's. Burney was there. We played a rubber and chatted till half-past eleven."

Crabb Robinson also recorded the remarks of the historian and antiquarian, Sharon Turner, on Martin Burney, of whom he spoke "handsomely but oddly" according to Crabb Robinson. The latter

quotes Sharon Turner's exact comment, as though he wanted to mull it over at his leisure: "He said: 'I always thought he [Martin Burney] would flower, though it might be late. He is a man of great honour and integrity. He never told me a lie in his life'" (6 June 1815, p.168).

Henry Crabb Robinson's disapproval of Martin Burney is first discernible after the death of Admiral Burney, when it emerged that Martin had secretly married a maidservant called Rebecca Norton. Crabb Robinson recorded of Martin Burney's wife, "Miss Lamb has taken Mrs Martin Burney under her protection; but she is, at all events, a low person" (26 November 1821, pp. 276-77). The level-headed bachelor, Crabb Robinson, clearly disapproved of such behaviour. His disapproval of Martin was expressed openly in his diary entry for 12 May 1822 (pp. 282-3) when he recorded having played whist with Martin Burney at the Lambs'. He continued, "Martin Burney I now see seldom, and have no wish to increase my intimacy with him. He wants manners to render his agreeable, and morals to make him respectable." He concludes with a few more positive remarks about Martin: "But he is withal a very sensible though odd man, and has good qualities in the main."

Martin Burney tried to follow the same career as Crabb Robinson had pursued earlier in his life – that of a barrister – but he did not meet with the same success. On 27 February 1825 (p. 318) Crabb Robinson recorded Martin Burney's career failures: "He has brought his *Parliamentary Index* to a close, and has now to look out for some new occupation, for the law seems to offer no favourable prospect to him."

After a period of over three years had elapsed, Martin Burney again cropped up in Crabb Robinson's diary, when he expressed his thorough disapproval of his former friend. In a passage from Crabb Robinson's *Reminiscences*, quoted by Edith J Morley, for 17 November 1828, he wrote, "My journal mentions Martin Burney, then a young attorney zealous in his profession, on which I wrote in German: 'Pity that he despises so many and is himself not amiable.' He was afterwards seduced by vanity to aspire to the Bar, with very good prospects as an attorney, and having utterly failed in such, is now in poverty.... Cannot obtain even the full pay of a reporter, and lives on a small salary from *The Times* and two small annuities given in their wills by Madame D'Arblay and my friend Miss Burney."

Martin Burney appears to have got more deeply into financial difficulties over the next year or so, for Crabb Robinson mentioned a visit to Charles Lamb, who was carrying on a correspondence with two other friends about Martin Burney who "has spent his money and knows not how to get on" (14 February 1829, p. 363). Crabb Robinson added, perhaps rather tetchily, "I am not in a position to help him."

Nearly twenty years later, for his diary entry on 28 May 1847 (p. 666), Crabb Robinson recorded meeting Martin Burney at the funeral of Mary Lamb. He observed Martin Burney with a pitiless eye on this sad occasion, recording how he "shed tears and uttered extravagancies. He is a man of great sensibility but no wisdom, and

one of those unfortunate people it is hard to serve.” Professionally Martin Burney is “a barrister who has no business and cannot as a reporter on *The Times* get more than two guineas a week, while commonplace people get five.” Crabb Robinson remorselessly concluded his account of Martin Burney, “His presence added to our melancholy – indeed, he living, is a more melancholy object than Mary Lamb dead.”

There is a final reference to Martin Burney in Henry Crabb Robinson’s diary for 1 October 1852 (p. 720), in which he records the younger man’s death. By this time Crabb Robinson’s attitude towards Martin Burney had mellowed and become rather more sympathetic. Crabb Robinson wrote that he was “disposed to think charitably” of Martin as, “He was so sharply punished for his frailties that the world need not aggravate it by severe censure. He is the very man to whose tomb we would affix the Catholic: [Re]

quiescat in pace.”

In conclusion, Martin Burney aroused a variety of emotions in Henry Crabb Robinson, over a period of some forty years. Initially he simply accepted Martin as part of Captain Burney’s family, but after James Burney’s death his attitude towards the son became more critical. Crabb Robinson’s disapproval of Martin Burney reached its zenith in the 1820s. After that decade he does not mention Martin much until he records his death. By then his attitude had become more charitable and tolerant, although perhaps Crabb Robinson never found it easy to accept those who had not made a success of their lives.

1. *Henry Crabb Robinson On Books and Their Writers* ed. Edith J Morley, 3 vols (London: J.M. Dent & Sons, 1938), vol. 1, p. 16. All further references to this edition will be quoted in the text.

Talk to me, Omai

By Ivor Bundell

James Burney reflects on significant people and moments in his life as a sailor and translator. This life is soon to reach its conclusion when he is forced by illness to return to England.

Talk to me, Omai, in untainted tongue,
Tell still of far off islands and the stars,
Stars that I never knew when I was young
You named, narrated, and outshone like Mars;
I hear your voice, a challenge and a tryst,
Still echo in my mind, still move like mist
Un-shrouding and revealing stranger sights
Than ever I had dreamed in northern nights.
Now Cook has gone. I with Hughes's squadron
Fight at Cuddalore and we shall not see
The likes of him again wildly sailing
To the undiscovered lands, hear bodhran
Beating to the sailors' rough harmony,
Nor strain our eyes to the deep skies paling.
I know that I shall soon return to shore,
The gulf between us vast for evermore.

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*Ivor Bundell has been writing songs and poetry for many years. He grew up in the Meon Valley, near Winchester, England. He studied English Literature at Queen Mary College, London, and started his working life as an English Language Teacher in France, Spain and Egypt. Since then he has had serious jobs in I.T. and project management. Nowadays he is a professional facilitator, and a singer/song-writer and poet in his spare time. He has co-written and produced three CDs of progressive folk since 1999 and his most recent solo CD **Heart and Stone** came to light in 2011 (see www.bundellbros.co.uk). He is currently working on a long poem entitled **Mosaics** which explores the possibility and creation of meaning. “What interests me are stories, human stories, and in the story of Omai there is certainly a human tale of exotic interest and tragedy. But the perspective I have taken is to imagine the friendship with James Burney, a young midshipman on board *HMS Resolution* during Cook’s second voyage. Burney was appointed interpreter when Omai was brought to England so he must have spent some time learning his native language. By the time this poem is ‘written’ both Cook and Omai are dead.”*



Portrait of Omai (1774) by Francesco Bartolozzi, engraved by Nathaniel Dance (1775). © British Library Board Add.23921 f.45

Reading Burney from China

By Min Song

My connection with Burney can be traced back to my intense interest in the most accomplished Chinese eighteenth-century novel, Cao Xueqin's *The Story of the Stone* (*The Dream of the Red Chamber*), that I read as an eleven-year-old girl. Reading and re-reading it throughout the year offers a sustained training of careful reading habits, and cultivates a refined taste. Among the subtle similarities between *The Story of the Stone* and Burney's novels are: a genuine interest in the feminine world; a sincere appreciation of intelligent, independent-minded female characters; a tactful critique of patriarchal hegemony; and wide knowledge of and broad concerns for the colourful, manifold social, cultural, human life.

In 1999, I started to pursue my doctoral degree in the English Department of Peking University, the first official university of China, often considered as her best – China's "Oxford"/"Harvard." My thesis director Prof. Liu Yi-qing received her PhD from the University of Chicago, with her dissertation on Samuel Richardson directed by Prof. J. Paul Hunter. Upon my entrance into Peking University, she was leaving for a half-year Fulbright Visiting Professorship in the United States. We temporarily agreed upon Daniel Defoe's works, especially *Moll Flanders* and *Roxana*, as my thesis topic. However, when we met again, I had to admit that although I could make some great points about Defoe, I felt that his works were too much contrary to my personal taste; I preferred to choose an author that I LIKED. She directly suggested Burney! Off we went!

I immediately clicked with Burney. Reading and studying her novels became an enjoyable and educational journey. Before me, two of Prof. Liu's former students wrote their M.A. theses on *Evelina*, both about gender issues. After me, two graduate students of Prof. Han Jiaming, another eighteenth-century scholar at Peking University, also chose *Evelina*, writing on Macartney and Mr. Villars respectively, concerning their textual functions, as related to Burney's life. Prof. Huang Mei, scholar of China Academy of Social Sciences, analyses the Cinderella theme pattern from Burney to Brontë in her English monograph *Transforming the Cinderella Dream* (New Brunswick: Rutgers U P, 1990). In her Chinese monograph *Scrutinizing the "Self": Novel in Eighteenth Century England* (Beijing: Sanlian, 2003), she devotes her last chapter to "Evelina and Her Sisters." *History of Eighteenth-Century English Literature* (Beijing: Foreign Language Teaching and Research, 2006), edited by Prof. Liu, allots a separate section to women writers with an illustrative accounting for Burney's achievements as novelist and also her life penned by me, through which Burney is formally introduced to general academia and learners of English literature. Besides, Burney also found a place in the classroom of "Eighteenth Century English Novels" of the English Department of Peking University in the early 1990s, and in my similar classes at Beihang University, my home institution. Increasingly, Burney as a mother figure exerts greater influence among Chinese readers, especially those Chinese young women who are also making their entrance into the world.

Is Burney a conservative or a feminist? This has never been my question. In my eyes, she is a wise woman, who knows well the

world and its rules, but never loses herself. The best way to read Burney's mind is to read her novels. Her four novels delineate a clear-cut path towards independent, mature womanhood and personhood. Without paternal protection or a father's name, with her guardian also beyond reach, Evelina has to brave a sea of troubles before she arrives at her destination of happiness. Similar to Richardson's Pamela, the seventeen-year-old heroine is empowered as the key narrative voice, making sense of her world to the sympathetic reader. She has to learn to make her own choices on each social occasion, with Heaven alone to "direct, preserve and strengthen" her (Letter IX). Such is the true test of every education, and the necessary stage of maturation for every individual. Towards the end of the novel, for the first and also the last time, Evelina signs herself under her father's name, after she secures Lord Orville's marriage proposal without help of either name or money. Burney herself experienced a similar success, when the anonymously published *Evelina* made a conquest of the audience in the marketplace, across a broad cross-section of society, before she had secured her father's approval or recognition.

In contrast, Cecilia the seemingly advantaged "heiress" is not so lucky: behind her apparent "independence" is her utter dependence upon those established powers, with her tragedy pre-determined in the very articles of her deceased uncle, where little freedom of choice is allowed. Her superfluous guardians – Mr. Delvile Sr., Mr. Briggs, and Mr. Harrel, each a slave of an idealised power scheme, representing name, money, and fashion – a dead-end world of "musts"; worst of all, her trusted mentor, Mr. Monckton, proves himself a scheming devil. Cecilia does make a choice of her own, regardless of the consequence, and she is punished. As a prey, the high-spirited, noble-minded, strong-willed heroine is bound to suffer. Unconscious of the rules manipulating her world, Cecilia loses her place, finds herself imprisoned in a dark, strait room of a pawnshop, with all her illusions of independence utterly shattered. As a conspicuous marker in a game of patriarchal powers, she is used to express the will of others, rather than that of her own, without even a right to back out. Her temporary loss of her mind also represents the failure of an enlightenment spirit, when absurdity blackens the scene, when the world becomes difficult to make sense of. Her fate also foretells a world of increasing violence, including the coming French Revolution, and also the increasingly rampant consumption economy, which, at least partly, leads to Harrel's desperate suicide. Typically, those smug false authorities running the world threaten to take as their sacrifice a young woman's freedom, choice, even life. *Cecilia*, however, did make a great success; and this time, Burney claimed her in her own name. Unfortunately, similar to the fate of her heroine, being further drawn into the power center meant no fortune: as a result, Burney was enrolled into service to the royal family, where absolute submission was demanded, contrary to the taste or welfare of any free-spirited talent.

Camilla is situated in a cozier familial atmosphere, with both the heroine's parents living and playing active roles, when the author herself finally enjoyed the bliss of a family of her own. Among her four novels, *Camilla* is a unique one, where the possibility of "sin" or error of the female individual is probed into with depth, looking

forward to Jane Austen's prejudiced Elizabeth and self-deluded Emma. Otherwise, heroines are mostly affected by a "father's sin," or sins codified.

The Wanderer depicts a "female Robinson Crusoe," "unaided and unprotected, though in the midst of the world." Such is Burney's darkened vision of the world of post-French-Revolution reality. If the end of *Cecilia* were rewritten, if Cecilia regained her sense and walked out of the pawnshop, can she make a living on her own? Or, can Ibsen's Nora survive after she leaves "a Doll's House"? Burney's answer is "Yes!" Although a nameless woman persecuted by her false husband the French commissary, Julia not only survives in the often hostile English society of her day, but finally manages to secure a merited place of her own. Independent from all worldly powers, she walks on the social margins, witnessing the ills, wiles and follies of diverse social groups. As can be expected, a Burney of such severity and depth met not much appreciation from the generation that she endeavored to serve.

Like Defoe's Robinson Crusoe, there is a spiritual dimension in all Burney's novels: Evelina's guardian, Mr. Villars, and Camilla's father are both pastors, Julia's guardian a bishop; Cecilia planning

messianic schemes of charity, Camilla dreaming of powerful apocalyptic visions, and Julia constantly praying... "Not by might, nor by power, but by my spirit, saith the Lord of host" (Zechariah 4:6); and this is a spirit that sets one free with the truth (John 8:32). As Jesus did not commit himself unto men (John 2:24), Burney's heroines also learn to rely on what's within, rather than what's without. After all, "the kingdom of God is within you" (Luke 17:21). A Confucian wisdom of China prescribes a four-stage cure for the chaotic world: Cultivation of the Self, Management of One's Family, Order to the State Society, and Peace to the Whole World. Only when an individual stands on his/her own feet, takes up his/her responsibilities, fully equipped to take good care of his/her family, will order be restored to the society, and peace realised in the whole world.

* Note: While my name under the title follows the western tradition, those Chinese names within the text remain a Chinese manner: their family names go before their given names. One of the interpretations for this difference may be: in China, traditionally, a greater emphasis is given to the family, rather than the individual.

Society of Genealogists is taking part in the Great British Story – Bexley 23 June 2012

In a new BBC TV series presented by Michael Wood, *The Great British Story* looks at history through the eyes of ordinary people, uncovering what life was like for everyday Britons over the last 1600 years. The Society of Genealogists will be taking part in the largest of the local BBC road-shows linking in with the series. Come and meet the SoG and ask us about tracing your family history and get help and advice from Family History Experts, the SoG Census Detectives, SoG authors and local family historians.

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◆ Find out how to date your old photos, if you've inherited a family photo bring it along to find out more

◆ Learn how to discover the history of your home using local archive sources

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◆ Explore the history of Bexley through local heroes, landmarks, working lives and industrial heritage

◆ Take part in a reminiscence session and share your memories of working in and around the Thames Gateway

◆ Plus a full programme of talks will run throughout the day and much more...

The event is open to ticket holders only. Apply for free tickets by visiting bbc.co.uk/showsandtours/events or by calling 03709 011227

Spring 2012 Members' News:

By Lorna Clark

UK

Nicholas Cambridge is giving two papers next year on the history of medicine: the Lettsomian Lecture of The Medical Society of London, on "Medicine, Science and Philanthropy: Fothergill, Lettsom, Priestley, Franklin and their Circle." For the Hunterian Society, he will deliver a lecture on "From the Theatre House of Blood to Mr Pickwick: Charles Dickens and Medicine." Nicholas also serves as Chairman of the Erasmus Darwin Foundation.

Richard Aylmer, Editor of *Reynolds News*, passes on some information sent by one of his correspondents: "The other day I discovered that in her last years (that is, in her 20s), Charlotte Anne Gregor was staying in Chelsea with her aunt Jane Gregor (sister-in-law of the Revd William Gregor --widow of his brother Francis Gregor), and for a time her companion was Sarah Harriet Burney, half sister of Fanny Burney."

The reason the connection interested him was that Charlotte Anne Gregor was born a Gwatkin and was the sister of Robert Lovell Gwatkin who married Offy (Theophila) Palmer. Mrs. Gwatkin was the niece of Sir Joshua Reynolds.

William Gregor was a country clergyman in Cornwall but was much interested in minerals. He was the first to identify Titanium, one of the ores of which is called Gregorite. Both William and his brother Francis Gregor died of TB. Charlotte Anne, too, died young (putting Sarah Harriet Burney out of a job!) Much has recently come to light about the Gwatkins because there is a Gregor One Name web site. Those going on the Cornwall trip may learn more about it. For the trip to Devon and Cornwall, see "Reynolds Society Tour" on p. 13.

US

Marilyn Francus will be holding a McGill/ASECS fellowship at the Burney Centre in July 2012. She will be researching Burney's career as a mother (not only from her own perspective, but from that of her son and her husband). It is part of a larger project on professional women writers, motherhood, and authorship that she is working on.

Currently, Marilyn is enjoying a Visiting Fellowship at the Chawton House Library, where she is researching Jane Austen as an adapter (specifically in terms of the Grandison manuscript), which is part of larger project on Jane Austen, cultural circulation, and the ways that fans participate in (and create) culture.

Conrad Harper writes of a recent acquisition to his collection of eighteenth-century literature: "I found a first English edition of Madame de Stael-Holstein's *Memoirs of the Private Life of my Father, to which are added Miscellanies by Jacques Necker* (Henry Colburn 1818), beautifully printed on rag paper. I have been intrigued that each of Madame de Stael and Fanny Burney – whose personal relations, as you know, were fraught with difficulty – wrote a memoir of a remarkable father. Madame de Staël's book appeared originally in French in 1804 and Fanny Burney and the General read it on March 9, 1804, whereupon she recorded conflicting views (see *The Journals and Letters*, vol. 6, p. 747). Some day I shall read both memoirs and I am sure my views of the daughters will be affected."

Australia

Michael Kassler of Australia has noticed another Burney letter going on the market, this one from Charles Burney Jr. (1757-1817), the Classical scholar and book collector.

Autograph Letter Signed to [Joseph] Goodall (1760-1840, provost of Eton), 2 pages 4to (trimmed, with no loss of text), Crewe Hall, Nantwich, 10 January 1810.

Announcing his intention of using Goodall's letter to attack "our new Professor of Casuistry," and issuing an invitation to join the Bishop of Carlisle and the Dean of Westminster at the next anniversary in December of that year. Crewe Hall was the country seat of John Crewe (1742-1829, 1st baron), and his wife, the political and society hostess, Frances Crewe. Charles Burney Jr's sister, Frances Burney, was an intimate of the Crewes.

Some glue stains adhere to the margins of the second page.

£350 [No: 24619] for sale by John Wilson at <http://www.manuscripts.co.uk/>

Spain

Dr. Carmen María Fernández Rodríguez continues her productive study of various members of the Burney family. Recent publications include:

- "Romantising the Robinsonade: Sarah Harriet Burney's *The Shipwreck* (1820)," *Babel A.F.I.A.L.* 20 (2010): 21-39.

- "Frances Burney and Female Friendships: Some Notes on *Cecilia* (1783) and *The Wanderer* (1814)," *Journal of English Studies* 8 (2011): 109-24.

- "A Genevan Camilla: The First Translation of Frances Burney's *Camilla* into French," *The Grove: Working Papers on English Studies* 18 (2011): 225-41.

- "Frances Burney and Sarah Harriet Burney: A Comparison between *The Wanderer* (1814) and *The Renunciation* (1839)," *ES* 32 (2011): 91-111.

Contributions Welcome

The *Burney Letter* welcomes input from members. Please send any notes, news, letters, essays, book reviews, accounts of travel, announcements of concerts, plays, exhibitions or conferences, notices, queries, photos or suggestions to the Editor, Dr. Lorna Clark, Department of English, Dunton Tower Carleton University, 1125 Colonel By Drive, Ottawa, Ontario K1S 5B6, Canada or by e-mail to lclarklj@aol.com

A Bus Named “Fanny”

Hester Davenport and Karin Fernald have sent word of a bus in Brighton called “Fanny Burney”! All their buses are named for famous figures who lived or visited the town. The Brighton and Hove Bus and Coach Company has information on Burney on their website.

Noting that she “stayed in Brighton frequently when she was a young woman” (a slight exaggeration), they recall her “overnight fame” after *Evelina* was published, “because the book had such a strong story and was so amusing. Four years later she produced *Cecilia* and in 1796 her last major novel, *Camilla* was produced although she did also pen *The Wanderer* in 1814. The three main stories are about a young and beautiful girl who finds problems in the world because she is gullible. They were much admired by Fanny’s contemporary Jane Austen but are not much read today [*sic!*]. Fanny, who died in 1840, was known as a novelist during her long life but her reputation now also hangs on journals and letters. These were published after her death and show her talents, both as an observer and as a writer of character sketches. In 1779, she stayed in Brighton with her friends, Henry and Hester Thrale, who had a house in West Street. The site is marked with a blue plaque. Fanny was pointed out everywhere that year as the author of *Evelina* and she recorded some waspish observations on the Brighton scene in her diaries. She also recorded her pleasure in going into the sea, an activity made fashionable only a few years earlier.”

<http://history.buses.co.uk/history/fleethist/902fb.htm>



Reynolds Group Visit to South Devon and Cornwall to Celebrate the 250th anniversary of the 1762 trip of Johnson and Reynolds Thursday 13 September – Sunday 16 September 2012

Richard Aylmer, editor of *Reynolds News*, is organising a trip to Devon and Cornwall to celebrate the 250th anniversary of the 1762 trip of Samuel Johnson and Joshua Reynolds. There will be two linked events. The first is a celebration: a talk and supper in Plympton for a wide audience. The second is for a small study-group for which there will be a programme lasting for several days.

Thursday 13 September p.m.: Evening meal.

Friday 14 September a.m.: follow by car Johnson and Reynolds's trip to Kitley visiting churches at Brixton and Yealmpton where there are relevant memorials. Evening event.

Saturday 15 September p.m.: tour of historic Devonport, visited by Johnson and Reynolds in 1762, and Frances Burney in 1789.

Evening: (in conjunction with Plympton St. Maurice Civic Association): a celebration for the 250th anniversary of Johnson and Reynolds's trip to Devon in 1762, in Plympton St Maurice Church where the Reynolds family worshipped, followed by refreshments in Plympton Guildhall where Reynolds presided as Mayor.

Speakers sharing the talk: Richard Aylmer (Reynolds Group), Nicholas Cambridge (Johnson Society of London), Mark Cardale (Mudge family) Hester Davenport (Burney Society). The Sir Joshua Reynolds Choir of Plympton will sing.

Sunday 16 September a.m.: A talk is currently being negotiated at Mount Edgcumbe which was visited by Joshua Reynolds, Samuel Johnson, King George III, and Fanny Burney.

We plan to go to Saltram too.

If you are interested in the tour and would like more information, please contact: Richard Aylmer, Southbank, Archenfield Road, Ross-on-Wye HR9 5AY, richard.aylmer@appleinter.net Tel: 01989 769430.

Notes on Burney Panels – ASECS 2012

By Marilyn Francus

The Burney Society sponsored two panels at the annual meeting of the American Society for Eighteenth-Century Studies (ASECS), which was held in sunny San Antonio, Texas in March 2012.

The first panel, “Frances Burney and Performativity,” was chaired by Alicia Kerfoot (University of Prince Edward Island), and paired graduate students with faculty respondents. Before ASECS, the graduate student papers were posted online, so that the faculty respondents (and ASECS participants) could read them in advance of the meeting. During the session, the graduate students presented synopses of their work, the faculty respondents commented, and then a general discussion followed. Hilary Havens (McGill University) discussed her paper, “*The Provok’d Husband* and Frances Burney’s Two Later Novels,” and Marilyn Francus (West Virginia University) served as respondent; Amy Hodges (University of Arkansas) presented her work on “Performing Literacy in Frances Burney’s *Evelina*,” and Cathy Parisian (University of North Carolina, Pembroke) responded; and Shelby Johnson (University of Tennessee, Knoxville) commented on her paper, “Rehearsing Imoinda: Bleaching Black Bodies in Frances Burney’s *The Wanderer*,” and Peter Sabor (McGill University) provided commentary.

The discussion ranged over a wide variety of topics: on Burney recycling ideas from one text to the next; that performance in Burney’s novels not only serves as a sign of character, but that the roles assigned to characters are often unexpected and illuminating; that Juliet Granville in *The Wanderer* reiterates the bleaching of Imoinda in Southerne’s play *Oroonoko*, and signals resonances between Burney and Aphra Behn; on Burney being conscious of writing as performance; on rehearsal in Burney’s works, the effort to get the part right (the “proper” and “definitive” performance) and whether it is possible or desirable to do so; audience and spectatorship in Burney’s works; and on the linguistic similarities between Juliet and Madame Duval.

The second panel, “The ‘Underminers of Existence’: Secondary Characters and Social Comedy in Frances Burney’s Fiction” was chaired by Ann Campbell (Boise State University). In “Ever hear of stocks?”: Debating Social Exchange in *Cecilia*,” Linda Zionkowski (Ohio University) argued that minor characters complicate the themes of *Cecilia*, particularly the justifications for charity and benevolence. In different ways, Briggs, Hobson, and Belfield provide counterpoints to Cecilia’s social vision, for in their comments on property, debt, labor, and charity, they make the case

for self-sufficiency, as systems of charity benefit the wealthy (because they obligate the objects of charity), and as debtors and creditors are regulated by law, not by sentiment.

Elaine Phillips (Tennessee State University) presented “Daddy ex Machina: Older Male Characters in *The Wanderer*” in which Burney’s relationships with older men (such as Samuel Crisp, Samuel Johnson, and Charles Burney) were brought into dialogue with the representations of older men in *The Wanderer*, to reveal both the power of the older man, and the limitations of the older male as a benevolent figure in the novel. In “Subversive Femininity: Mrs. Selwyn’s ‘Masculine’ Effect in Frances Burney’s *Evelina*,” Lacie Osbourne (Texas A&M University) discussed secondary female characters as foils for *Evelina*, with particular attention to Mrs. Selwyn and the ways her “masculinity” re-inscribe gender and *Evelina*’s experience in the novel. The question and answer period featured comments about the definition and function of minor characters, developing a new critical vocabulary for minor characters, and the comic delights of Burney’s less-than-savoury minor characters.

Burney was well represented at ASECS in addition to the two panels sponsored by the Burney Society. A panel entitled “Frances Burney as Francophone Writer,” chaired by Loïc Thommeret (Oberlin College), featured two papers on Burney’s unpublished French journals. The first paper, “An Education: Frances Burney and French,” by Katie Gemmill (Columbia University) discussed the contents of the journals, which appear to be something of a miscellany; these French journals from the early years of the 19th century suggest that Burney was still practicing her French, much in the manner of the themes she wrote while courting d’Arblay in the 1790s. The second paper, “Frances Burney d’Arblay’s French Portrait of Hester Thrale Piozzi,” by Peter Sabor (McGill University) focused on Burney’s accounts of her encounters with Thrale Piozzi during the late 18th and early 19th centuries, and Thrale Piozzi’s widely different renditions of those meetings.

Other ASECS papers on Burney included Peter G. Degabriele (Mississippi State University), “Sensuous Paternity and the Legal Fiction: Frances Burney’s *Evelina*”; Jason Farr (University of California, San Diego), “The Merry Widow and the Lame Duck: Queer Widowhood and Empowered Disability in Frances Burney’s *Camilla*”; Heather King (University of Redlands), “Picturing Virtue in Frances Burney: What Cecilia Teaches and What Camilla Learns”; and Sarah Skoronski (McGill University), “The Uncontainable Female Body in Frances Burney’s *The Wanderer*.”

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, 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, and will be judged on its qualities of 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 at the AGM in New York City in October 2012. Two copies of the essay (one appropriate for blind submission) should be sent, by email attachment, to Chair of the Prize Committee, Dr. Laura Engel, engell784@duq.edu or by mail to Dr. Laura Engel, English Department, Duquesne University, 600 Forbes Avenue, Pittsburgh, PA 15282 USA. Submissions should be received by 1 September 2012.

**Call for Papers:
“Love, Money, and the Marketplace in Burney”**

The Burney Society of North America, a group of scholars and serious lay readers interested in Burney’s works and dedicated to furthering knowledge about Frances Burney and her family, will hold its 19th annual general meeting and conference in New York City on Thursday, October 4, 2012, at the Evarts Room of the historic Association of the Bar of the City of New York, located at 42 West 44th Street.

Well known for their attention to financial details, for the way economic issues impinge upon many aspects of characters’ lives, including their relationships, the works of Frances Burney provoke exploration of the topic “Love, Money, and the Marketplace in Burney.” With a nod to our host city and its famous financial and shopping districts, the conference organizers invite proposals for papers, panels, or roundtables that discuss any topic related to representations of love, economics, and/or the marketplace in Burney’s novels, plays, letters, and journals. We welcome papers that investigate Burney’s depictions of love and financial issues in light of the economic realities of her time, emerging class distinctions, and contemporary conceptions of gender, class, or race.

Please send one-page proposals for papers and panels to Catherine Keohane at keohanec@mail.montclair.edu by 30 May 2012. Please mention any audio/visual requirements in the proposal, explaining why they are necessary. (Note that it may not be possible to provide such services.) Submissions from graduate students are especially welcome. Participants will be notified by 1 August 2012.

It is not necessary to be a member of the Burney Society to submit a proposal, but presenters at the Conference must be members. For more information about the Burney Society and membership, please visit the Burney Centre website at <http://burneycentre.mcgill.ca>

Call for Papers ASECS 2013

Two sessions on Frances Burney will be held at the ASECS conference in Cleveland, Ohio, April 4-7 2013.

The Long Career of Frances Burney: Enlightenment, Romantic, and Victorian Writer

This session will focus on aspects of Burney’s extraordinarily long writing life, including her representation of cultural changes, her relations with her contemporaries, and her reactions to or experiments with developments in literary form. Papers might address the arc of Burney’s literary reputation (including the reception of her work by other writers), her engagement with emerging ideologies or ways of life, and her role as a historian/critic of her times.

Please send abstracts of 250 words to Chair: Linda Zionkowski, Department of English, Ohio University, 360 Ellis Hall, Athens, Ohio 45701 Email: zionkows@ohio.edu

Frances Burney at Court

Frances Burney worked as the Keeper of the Robes for Queen Charlotte from 1786 to 1791, and her journals from this period of her life provide a wealth of information about the royal family, national politics, and court manners. They also reveal the crucible from which her tragedies and later novels would emerge. In celebration of the publication of the first two volumes of Frances Burney’s court journals – the first time that these journals have been published in a complete modern edition – this panel welcomes papers on any aspect of Frances Burney’s life during her court years, or any exploration of how her court experience shaped her writing. Paper topics may include Burney’s relationships with the royal family, Madame Schwellenberg, and other members of the royal household; Burney’s analysis of the politics of court and nation; Burney’s methods of narrating the court experience; the ways that Burney’s court position recalibrates her relationships with family and friends, and reconfigures her work as a writer; or the ways that this edition of the court journals revises our perceptions of Burney and her time.

Please send abstracts of 250 words to Marilyn Francus, Department of English, 100 Colson Hall, West Virginia University, Morgantown, WV 26506 Email: Marilyn.Francus@mail.wvu.edu

Le Quartet

Continued from p. 2

Sans doute, malgré la réserve qui est le fond de son tempérament, Fanny se sent-elle obligée de répondre en français comme l'y a vivement incité son expansive consœur; un second billet de Germaine en rend compte:

Your card in French, my dear, has already something of your grace in writing English: it is Cecilia translated. My only correction is to fill the interruptions of some sentences, and I put in them kindnesses for me. I do not consult my master to write to you; a fault more or less is nothing in such an occasion. What may be the perfect grammar of Mr Clarke, it cannot establish any sort of equality between you and I. Then I will trust with my heart alone to supply the deficiency.

Let us speak upon a grave subject: do I see you that morning? What news from Captain Phillip? When do you come spend a large week in that house? Every question requires an exact answer, a good also. My happiness depends on it, and I have for pledge your honour.

Good morrow and farewell. Pray Madame Philipps, recollecting all her knowledge in French, to explain that card to you.

Les avances appuyées et flatteuses de Germaine de Staël n'ont pas l'effet escompté, mais celle-ci ne renonce pas, reprend la plume le mardi 19 février et y perd même un peu de son anglais...

Tell me, my dear, if this day is a charming one, if it must be a sweet epoch in my life: do you come to dine here with your lovely sister, and do you stay night and day till our sad separation? I rejoice me with that hope during this week; do not deceive my heart.

I hope that card very clear, mais, pour plus de certitude, je vous dis en français que votre chambre, la maison, les habitants de Juniper, tout est prêt à recevoir la première femme d'Angleterre.

Ce qu'ignore encore Germaine de Staël (mais cela lui eût indifférent, tant elle se montre peu soucieuse des convenances), c'est qu'une vive campagne de dénigrement s'est engagée contre elle à Londres, animée notamment par les émigrés de la première heure, qui voient en elle une monarchiste constitutionnelle, démocrate modérée certes mais révolutionnaire tout de même, et par tous les puritains que sa liaison

« immorale » et publique avec le beau Narbonne ulcèrent. L'homme d'Etat ultra-conservateur Edmund Burke et l'agronome Arthur Young, très hostiles à Necker, ont largement relayé ces rumeurs. Le Dr Burney, père de Fanny, s'en est ouvert à sa fille et, dès ce 19 février, l'a adjurée de ne pas résider à Juniper. La romancière, toute aux charmes de son séjour et à ses échanges avec d'Arblay, entreprend de défendre sa nouvelle amie: si Mme de Staël est en Angleterre, c'est bien que les Jacobins la persécutent, et sa relation avec Narbonne n'est qu'une affection naturelle basée sur une attirance intellectuelle...

Mais un opportuniste mal de gorge, bientôt aggravé d'une petite fièvre, confine Fanny chez sa sœur à partir du 21. Trois lettres reçues de Londres viennent encore jeter l'alarme dans son esprit: les rumeurs hostiles à Mme de Staël (« *such an adulterous Demoniac* ») sont devenues une véritable campagne de dénigrement; le nom de Fanny Burney est associé aux « turpitudes » supposées de Juniper Hall... Fanny ne va-t-elle pas perdre la pension de cent livres que lui accorde la Couronne et qui constitue sa seule ressource? Prisonnière des convenances, elle préfère céder aux avis de son père et, le 1er mars, regagner Londres et le toit paternel en compagnie des Phillipps.

A la fin de février, d'Arblay, le seul à qui elle s'est confiée de ses tourments, a tenté de la rassurer sur les relations de Narbonne et de Germaine: « ... *Je jure sur mon honneur que sans pouvoir assurer que la liaison de Mme de S. et de M. de N. n'ait pas été la plus intime possible, je puis assurer qu'en ce moment cette liaison n'est que de l'amitié la plus respectable. [...] Je jure enfin sur mon honneur que je recommanderais à ma femme, à ma sœur, la société de Mme de S.* ». Et il termine ainsi sa lettre: « *Je réclame pour l'avenir cette amitié dont vous m'avez flatté; elle m'est et me sera toujours bien chère!* » Durant ces jours, l'échange des thèmes et des lettres s'est poursuivi. Et l'affection qui est née dans le cœur de Fanny pour le bel émigré français, de deux ans son cadet, ne va pas faiblir et se révèle réciproque. Il est convenu de dater du 31 mars l'aveu qu'ils se feront de leurs sentiments mutuels. Le projet d'une union voit le jour – et Fanny tiendra bon, en dépit des admonitions du Dr Burney qui lui dépeint la situation précaire de M. d'Arblay,

exilé, sans situation et sans ressources.

A la mi-mars, les *Junipériens* quittent à leur tour le Sussex pour Londres; Mme de Staël essaie en vain d'y rencontrer Fanny, ne parvenant pas à comprendre les vraies causes de l'éloignement que celle-ci lui marque. C'est un mois plus tard, probablement le 17 avril, que les deux femmes se retrouvent à la résidence londonienne des Lock en présence de d'Arblay; le tour nouveau des relations qui unissent l'officier et la romancière n'échappe pas à la perspicacité de Germaine. Rentré avec Narbonne et Germaine à Juniper, d'Arblay écrit le 21 à Fanny: « ... *Madame de St. est si fine! Déjà elle m'a fait quelques plaisanteries. Moi, qui suis si gauche naturellement et si peu caché!* » En réponse, Fanny lui fait savoir par sa sœur Susanna qu'elle ne pourra lui écrire directement à Juniper de crainte que Mme de Staël ne voie sa lettre et ne reconnaisse l'écriture...

Une dernière entrevue assez vive oppose les deux femmes à Londres le 5 mai, chez les Lock: Germaine reproche à Fanny la rupture de leur amitié et son manque de franchise; celle-ci se refuse à révéler des circonstances qui ne dépendaient pas d'elle... Le 11 mai, Mme de Staël lui écrit: « ... *Oublions et le bonheur et le malheur de notre liaison ensemble, pour retourner au doux penchant de la reconnaissance* »: en effet, Fanny Burney, peut-être pour compenser la froideur qu'elle manifeste à l'émigrée, s'est activée à lui rendre divers menus services.

Le samedi 25 mai, mettant fin à son séjour britannique où elle a connu des jours heureux, Germaine de Staël embarque à Douvres pour regagner la Suisse par Ostende, espérant que le beau Narbonne la rejoindra bientôt comme elle lui en a arraché la promesse avant de quitter Juniper Hall. Elle charge Susanna Phillipps d'exprimer une fois encore son amitié à Fanny: « *Dites à miss Burney que je ne lui en veux pas du tout, que je quitte le pays l'aimant bien sincèrement, et sans rancune.* » Robert Escarpit a souligné la double déception sentimentale que Mme de Staël remporta de son voyage anglais et les conclusions qu'elle en tira « sur le sort et la mentalité des femmes anglaises. »

Sa dernière lettre sur le sol anglais est, le jeudi 23, pour d'Arblay: « *Je vous remercie de votre aimable billet, mon cher d'Arblay. Je suis bien triste de vous quitter, et vous*

recommande votre ami, le mien, le meilleur et le plus aimable des hommes. »

Un mois après, le 19 juin, rentrée dans son château familial de Coppet, c'est à lui encore qu'elle s'adressera pour confier sa douleur de n'avoir pas de nouvelles de Narbonne: « ... Depuis que je suis partie de Douvres, depuis le 25 de mai à dix heures du soir, je n'ai pas reçu une seule ligne de lui. Mon Dieu, serait-il malade ? Vous m'auriez écrit; il ne peut pas être aussi malade que ce silence affreux me le ferait craindre. S'il l'était, je ne crois pas que la providence me laissât vivre [...] Ah! renvoyez-le moi bien vite. Vous pouvez, en le regrettant, exister sans lui; mais moi, ce n'est déjà plus de la vie que ce que j'éprouve depuis un mois. » Finalement, Narbonne écrira mais c'est le chant du cygne d'une liaison de quatre années. Selon la formule de Michel Winock, commence pour Germaine de Staël une « longue traversée d'amertume ».

Cependant, le 28 juillet, dans la petite église romane de Mickleham, est célébré selon le rituel anglican le mariage de Fanny Burney et d'Alexandre d'Arblay, en présence de Louis de Narbonne, des Phillips et des Lock. Le surlendemain, à Londres, une seconde cérémonie, catholique celle-ci, se déroule dans la chapelle de l'ambassade

du royaume de Sardaigne, à Lincoln's Inn Fields.

Ainsi le bref séjour de Juniper Hall avait-il vu la fin d'un couple mais en avait formé un autre. Faisant contre mauvaise fortune bon cœur, le 9 août Germaine de Staël écrit à Fanny d'Arblay la lettre suivante:

On me dit une nouvelle qui me fait un extrême plaisir. Il appartenait à votre cœur de sentir tout le prix de l'héroïque conduite de notre excellent ami, et de justifier le sort en vous donnant à lui, en assurant ainsi à sa vertu la récompense que Dieu lui permet sur cette terre. A présent que vous êtes un peu de ma famille, j'espère que si je revenais en Angleterre, je vous verrais tant que je voudrais, c'est-à-dire sans cesse. Tous mes regrets, comme toutes mes espérances, me ramènent en Surrey. C'est là le paradis terrestre pour moi. Ce le sera pour vous, je l'espère. Je ne connais pas un caractère meilleur à vivre que M. d'Arblay, et je sais depuis longtemps combien il vous aime. Vous nous devrez à présent de beaucoup écrire. Je vous demande de m'informer de vos projets, de me confier votre bonheur, et si je trouve jamais une manière de vous servir, de disposer de moi comme d'un bien à vous. Adieu, adieu.

Jean-Luc Dauphin

Président des Amis de Joseph Joubert
Membre de la Société des Études
Staëliennes

Linguiste et historien, Jean-Luc Dauphin travaille notamment sur la fin du XVIIIe siècle et s'est particulièrement attaché au philosophe et diariste Joseph Joubert (1754-1824), dont il prépare une biographie. Président de la Société des Amis de Joseph Joubert, il est également membre de la Société des Etudes Staëliennes.

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Online community for students of foreign-language literature

A member of the FRANCOFIL online discussion list (FRANCOFIL@liverpool.ac.uk), Daniel Bergar, sent around a notice of "a fledgling online community aimed at students of foreign-language literature" that he has founded. He writes:

Tailoredtexts.com hosts public domain e-books (i.e. whose author has been dead 70+ years) which can be publicly annotated. Readers select a word/phrase/several words (e.g. at the end of each line on a poem) and make a note. This note itself can then be commented on, rated and/or improved. The highest ranked notes are the most visible. N.B. notes can be based around the meaning of a word, the author's grammar or can be analysis/explanations.

All existing features are free and will remain free forever (we are currently looking into getting a Creative Commons license).

The main advantages are:

- Readers can systematise their note-taking and make them transparent (allowing for quality control via other users, as

with, for example, the Wordreference forums).

- Ideas can be shared and key themes discussed with other people right next to the text, i.e. readers study together at the point of reading.

- Definitions of vocabulary can be added, thereby helping those who might get disheartened by having to look up 20+ words a page.

- Focus is entirely on the original language so the temptation of relying on one translation can be banished (N.B. the evaluation/comparison of translations is actively encouraged!)

- Questions about a certain text can be asked to the whole community.

- Once annotations have been added to a text, those annotations will stay freely available forever and so benefit all future readers of the book.

Daniel Bergar

Dr. Bergar originally made the site for his A-level students but realised during its production that its use could be extended. A catalogue on the website shows the selection of French texts available, and you are free to add your own.

First Impressions: *Evelina* in Morningside Heights

By Alex Pitofsky

I first became aware of Frances Burney in a British literature survey course at Columbia University in the spring of 1984. It never entered my mind during that semester that I might become an academic specialising in eighteenth-century studies, but something about that first reading of *Evelina* really captured my imagination. Looking back, I think it was the novel's depiction of London. Like Burney's heroine, I was a young person getting familiar with life in a metropolis, and *Evelina*'s experiences and observations consistently rang true.

There were a few exceptionally popular undergraduate English courses at Columbia in the early eighties. Sacvan Bercovitch's year-long survey of American literature: a treasure, until Harvard snatched Bercovitch away. Kenneth Koch on twentieth-century poetry: I wonder how many famous poets have equalled Koch's charisma and skill in the classroom. George Stade on popular fiction: the course focused exclusively on westerns, horror, and other varieties of "genre" fiction years before that kind of academic work become fashionable. And Wallace Gray on Eliot, Joyce, and Pound: generations of English majors considered this Columbia's greatest course.

English Literature, 1750-1800 was not one of the English department's most glamorous offerings. Most of the students in my section were Upper West Side hipsters, the kind of undergraduates who followed the musical careers of Fela Kuti and New Order as closely as the mainstream was following Michael Jackson. When our professor, Lennard Davis, handed out copies of the syllabus, no one looked pleased. The required reading included *Moll Flanders*, *Pamela*, *Shamela*, *Tom Jones*, *Tristram Shandy*, *Humphry Clinker*, *Evelina*, *Fanny Hill*, and *Pride and Prejudice*, along with generous samplings of Alexander Pope, Samuel Johnson, William Collins, Thomas Gray, Christopher Smart, Oliver Goldsmith, William Cowper, and George Crabbe drawn from an anthology. Professor Davis, one of the founders of Disability Studies, is a well-known figure in the academy today, but at the time he was a very youthful-looking assistant professor. Some might say that he crammed too many texts into a one-semester survey and that he paid too little attention to the course's chronological boundaries, but by the second half of the semester, he had made believers out of a room filled with skeptics. I usually resist all attempts to generalize about literary periods and genres, but Davis's generalizations about the early history of English fiction were convincing. He noted that the earliest British novelists place a very high premium on the skilful use of language; they tend to emphasize that inarticulate characters

are arrogant and ethically suspect, not that they are uneducated. He noted the central role that physical beauty plays in eighteenth-century fiction. Moll, Roxana, Pamela, Clarissa, Tom Jones, Sophia, *Evelina*, and other key characters are not merely attractive – they are stunning, virtually irresistible.

I found the comic novels on the syllabus especially interesting, and I'm pleased to tell you, readers of the *Burney Letter*, that the narrative that impressed me the most was *Evelina*. Fielding, Sterne, and Smollett were obviously brilliant storytellers, but Burney had more to say to me – a young person learning how to navigate a cosmopolitan city. Like *Evelina* in Volumes One and Two, I was fascinated by urban crowds, shops, entertainment, and street life. Indeed, I think Burney has been given too little credit for producing what may be the most complex and vivid portrait of London in eighteenth-century fiction. *Moll Flanders*, *Amelia*, and other novels of the period have a great deal to say about London, but it seems to me that they do not match *Evelina*'s representation of the excitement (and sometimes the dangers) of city life. Burney's London, like the New York City in which I had been living for three years, was so culturally rich that *Evelina* finds it impossible to keep up. Burney makes it clear that London's public sphere – the theatres, the opera, the museums, the parks – was so active and varied that *Evelina* could have gone out with the Mirvan family every day for weeks without running out of places to see. It all seemed very familiar. During my collegiate years, I often missed out on terrific plays, lectures, concerts, films, etc. because I was even more interested in some other event in town that evening.

My old notes suggest that we did not say anything particularly insightful about *Evelina* in our class discussions. Professor Davis gave us a bit of background about the Burney family and Frances Burney's mixed feelings about becoming a writer. We seem to have reached the rather patronizing conclusion that Burney's narrative method was a cross between Richardson's letters and Fielding's wide-ranging social satire, with a dash of Smollett's penchant for violent humour. No one seems to have called *Evelina* a snob, but we made quite a few references to her upscale tastes and her aversion to the many vulgar characters who cross her path. This first exposure to Burney was, nevertheless, extremely memorable. I don't think I committed quite as many faux pas in my early days as a student in New York as *Evelina* commits in the novel's early social events, but I did recognize that she was a kindred spirit--a young person dazzled, and occasionally overwhelmed, by the array of possibilities presented by a big city.

Do you remember your first encounter with Frances Burney? When did you read her, how did you come to discover her, what were your "first impressions"? If you would like to share your story (in 1000 words or less) to the Editor, Dr. Lorna Clark, Department of English, Dunton Tower Carleton University, 1125 Colonel By Drive, Ottawa, Ontario K1S 5B6, Canada or by e-mail to LJ_Clark@aol.com.

The Burney family and St. Swithin's, Bath: fundraising for the plaques

By Jacqui Grainger



Interior of St. Swithin's, Bath

The story of the Burney memorials is somewhat sad and very convoluted, but the Burney Society is doing its best to remedy the neglect of the past. In 2009, with the full support of St. Swithin's Parochial Church Council and the Diocese of Bath and Wells, the Burney Society of the UK and USA launched an appeal to erect replacement plaques. It is hoped that these will enhance the appearance of the church, confirm its importance in the history of literary Bath, and promote appreciation of the Burney family and its place in eighteenth- and nineteenth-century culture. There are only £1800 pounds needed now to have both plaques replaced before the end of this year, which it is possible to raise if we all give a small amount. Shortly, a new Burney Society UK website will be launched that will accept credit card payments. Until then, please send your personal cheques of all denominations to Jacqui Grainger, Honorary Secretary/Treasurer, The Burney Society UK, c/o Chawton House Library, Chawton, Alton, Hampshire, UK GU34 1SJ.

By Maggie Lane

Five members of the extended Burney family are commemorated in the church of St. Swithin's, Walcot Street, Bath. They are the two sisters, Frances or Fanny, the novelist, playwright and diarist, and Sarah Harriet, also a novelist; Fanny's husband General Alexandre d'Arblay and their son, Alexander; and her nephew Ralph Broome, the son of another Burney sister, Charlotte.

Frances Burney, went to live in Bath with her husband and son in 1815. Bath was Burney's choice. She had loved the city since visiting it as a young woman, when she was a celebrated novelist and Bath was enjoying its last decades as a fashionable resort. More than thirty years later, Bath still offered cultural and visual pleasures while being popular as an economical place to live for retired people of reduced means such as themselves. The

d'Arblays took the upper floors of a modest house in Great Stanhope Street.

General d'Arblay died in 1818 and, although a Catholic by religion, he was buried at the parish church of St. Swithin. His grave in the mortuary garden on the south side of Walcot Street was marked by a black marble tablet, now untraceable, and Burney also paid £33 for a handsome wall memorial to be erected inside the church. This may still be seen in the East Gallery. Burney left Bath shortly after her husband's death in order to make a home for her son, Alexander d'Arblay, in London. He predeceased her, dying of influenza in 1837, and was buried near his father. When Fanny herself died three years later, in January 1840, her body was brought back to lie with theirs in the mortuary garden, according to the terms of her will:

"I desire that ... my corpse may be conveyed to Bath, there to be interred in like manner with my beloved son's, and as near as possible to my dear and honoured husband's. This is but fulfilling a tender interchange of a promise between the kindest of husbands and myself."

Sadly, all trace of the d'Arblay graves has disappeared. The three bodies lie in unmarked graves somewhere in the mortuary garden. In the early years of the twentieth century, it was remarked in an article by a Bath bookseller that "the neglect of man has allowed rank weeds to grow above and around the sacred spot." This sad state of affairs came to the attention of Charles Edward Burney, Frances Burney's grand-nephew, now aged 90. He dispatched his son to Bath and the decision was taken to replace the stone at the family's expense. But the replacement was nothing like the original, being a monumental table-top tomb, estimated to weigh three tons. One side is dedicated to the memory of Fanny, one to her son. The omission of General d'Arblay may or may not suggest that the stone marking his grave was still at that time in place nearby. However, we can speculate that Burney would have wanted all three d'Arblays to be commemorated together.

In 1951 this replacement tombstone, in its position just west of the mortuary chapel, was photographed by Professor Joyce Hemlow for her book *The History of Fanny Burney*. Just four years later, the Parochial Church Council obtained a faculty permitting them to "exhume the coffin of the late Fanny Burney ... in the Walcot Burial ground for re-interment in a central position in the churchyard of Walcot St. Swithin and move her Tombstone thereto." It involved moving the three-ton stone up hill and across a road to the triangular enclosure formed by the church, Walcot Street and London Road. The family were not consulted. Nor were the terms of the faculty adhered to since there is witness to the fact that only the stone, not the coffin, was moved. Here in the churchyard to the east of the church what was now a sarcophagus remained in a neglected state until in 2002 when, to mark the 250th anniversary of Fanny's birth, the Burney Society had the letters recut and an explanatory plaque erected nearby.

Shortly after her death, Burney's heirs and executors had paid for an elaborate wall memorial to the novelist to be erected on the wall of the North Gallery. After mentioning her father and husband, and her friendship with Johnson and Burke, the wording

continued:

BY THE PUBLIC SHE WAS ADMIRER FOR HER WRITINGS; BY THOSE WHO KNEW HER BEST FOR HER SWEET AND NOBLE DISPOSITION AND THE BRIGHT EXAMPLE SHE DISPLAYED OF SELF-DENIAL AND EVERY CHRISTIAN VIRTUE.

Her half-sister Sarah Harriet Burney had never married, and never known the professional success of Fanny, though one at least of her five works of fiction, *Clarentine*, was read three times by Jane Austen. Having spent many years of her life in Bath in a boarding house for impoverished gentlewomen, Sarah Harriet moved to Cheltenham for her final years, dying and being buried there in 1844. However, the family thought fit to erect a memorial tablet to her at St. Swithin's to match her sister's.

In yet another twist in this extraordinary story, both these memorial plaques – to Burney and to Sarah Harriet – have

disappeared without trace. A photograph of that to Burney was reproduced in Austin Dobson's 1906 biography, which is how the wording is known to us. It would seem that both memorials were on the West Gallery Wall and would have been obscured when a new organ was installed in 1958. A faculty to remove them "to another part of the church" was granted in October 1957, presumably because of their historic interest – but they are not to be found in any other part, nor is any record available concerning them.

Maggie Lane is a founding member of the Burney Society. She is the author of A City of Palaces: Bath through the eyes of Fanny Burney (1999), and Literary Daughters (1988), which includes a chapter about Burney's relationship with her father. She has also written several books about Jane Austen, including Understanding Austen, due out in August 2012. She has lectured on Jane Austen and Fanny Burney in Canada, Australia and the UK.

MEMBERSHIP DUES REMINDER

To join the Burney Society, or to renew your membership for the 2011-2012 dues year starting from 13 June 2011, please fill out (or simply make a copy of) 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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