

Burney Letter

Vol. 19 No. 1

The Burney Society

Spring 2013

<http://burneycentre.mcgill.ca/burneysociety.html> <http://theburneysociety-uk.net/>

ISSN 1703-9835

“The charmingest Girl in the World” Frances Burney and the Rev. Dr. John Delap

By Timothy Ambrose



The church of St Thomas à Becket – John Delap’s parish church in Cliffe where he had ‘two sittings’. Photo: Wikipedia Commons.

Rev Dr John Delap (1725–1812) first met Frances Burney in May 1779 when she was 27 and he was 54 years old. She had travelled with Mr. and Mrs. Thrale and their daughters from Streatham to stay with them at the Thrales’ “neat, small house” in West Street in Brighthelmstone (Brighton) where she had “a snug, comfortable room” to herself. It was over several years here and at Streatham and in London that she came to know the poet and dramatist. Her comments about him in her journals and letters represent a primary source of information on his character and personality and his social circle.

She met John Delap that May at his home in Cliffe, a suburb of

the historic county town of Lewes lying some seven miles east of Brighton. “I accompanied Mr and Mrs Thrale to Lewes... where we went to see Mrs Shelley, a Cousin of Mrs Thrale. But found her not at home. We then proceeded to Dr Delap, a clergyman, of whom I expect to have more to say in a Day or 2, as he is to visit us, and bring a M.S. play with him!” The house she visited no longer survives but is described in later sale particulars – “The premises Comprise a delightful Drawing Room, a Dining Parlor, Several Comfortable Sleeping Room and Closets, an excellent Kitchen, convenient attached and detach’d Offices, a two stall Stable with Loft over, a very large beautiful Garden, Planted with the Choicest of fruit (trees) and properly cropped etc. Two sittings in an excellent situation in Cliff Church.”¹ Delap lived in Cliffe rather than in his living of Iford with Kingston, two to three miles south of Lewes, from his arrival in Lewes in 1765 until his death in 1812. The county town provided a much wider range of comforts and social opportunities than was on offer in two small agricultural villages in East Sussex.

By 1779, and his first meeting with Frances Burney, Delap had had a varied career. After graduating from Cambridge University, he entered the Church of England in 1749. He served as a Curate in south Lincolnshire and following his ordination in 1750, was appointed as the Rector of East Keal, near the market town of Spilsby in Lincolnshire where he had been born. It was here that he published his first poem, *Marcellus: A Monody* (1751), inspired by the death of the eldest son of King George II, Frederick Prince of Wales and inscribed to his widow, Augusta, HRH the Princess of Wales. The poem reflects Delap’s deep knowledge of the classics, particularly classical Greek history.

See Frances Burney and Dr. Delap on p. 2

Cambridge Conference a Sell-out!

By Helen Cooper

Plans are being finalised for the UK Burney Society conference at Gonville and Caius College in Cambridge on **21 – 23 July 2013**. The theme of the conference is **Education in the Life and Work of Frances Burney and her Family**.

Two full days of talks are planned (see *Program p. 3*) to begin at 9.30 on Monday, so it is anticipated that guests will arrive on Sunday 21 July. Accommodation (B & B) has been made available at the College or guests can arrange to stay elsewhere.

The talks will be given in the well-equipped Main Room of the Cavonius Centre in the Stephen Hawking Building off West Road. At the end of the talks on Tuesday, there will be a drinks

reception in Gonville Court and dinner in the College. There will also be a visit to the University Library, scene of Charles Burney’s theft of over 70 items, some of which it is hoped will be on display.

On Wednesday 23 July there will be a day trip to King’s Lynn for those who wish it. This will include a tour of the museum, a walking tour to Burney sites in the town, and a short recital on the Snetzler organ installed in St. Margaret’s Church (now called Lynn Minster) by Dr Charles Burney. For further details or to book your spot, contact Jill Webster at jilwebster@hotmail.com

Frances Burney and Dr. Delap **Continued from p. 1**

In 1756, he moved to Aston in Yorkshire to become Curate to the Rector, the poet and dramatist, the Rev. William Mason (1724–97). Mason was a close friend, literary executor, and biographer of the poet Thomas Gray (1716–71) and wrote a number of plays, poems and satires, many of which underwent detailed revision at Gray's hands. Delap was influenced by both writers. Delap's *Elegies*, published in 1760, were said to be in the manner of Gray, and his tragedies in the manner of Mason. The first of the *Elegies* is pastoral in subject and tone, while the second describes his own ill health as a young man, something with which he contended throughout his lifetime as later letters reveal.

By 1759, Delap had been appointed Rector of Ousby in Cumberland. Little is known of the time he spent in Cumberland and indeed why he chose to take up the position, but the next five years were to be eventful.

Following the *Elegies*, Delap's first play, *Hecuba*, in draft while he was at Aston, was performed in 1761 at London's Drury Lane Theatre, then under the management of the actor-manager David Garrick (1717–79). In August, Delap had written to Garrick:² "Do with *Hecuba* just what you please. You are able, & I know, you are willing, to do better for her & for me than I could for myself. I will endeavour to make it not unworthy of your regard; & if I should ever be happy enough to think of a subject in which the principal part should be worth yr. attention, it shall be my pleasure & my supreme pride to finish it for Mr. Garrick." A number of letters between Garrick and Delap survive and illustrate the important influence Garrick had on Delap. He was responsible for advising Delap on the merits or otherwise of a number of his plays and providing guidance on how to improve them; e.g. *Panthea*, *Hecuba*, *The Royal Suppliants* and *The Captives*, although the latter two plays were staged after Garrick had left Drury Lane and under Richard Brinsley Sheridan's management. In some cases, e.g. *Panthea*, Garrick was to reject the work.

On 12 April 1762, Delap was awarded his doctorate; his thesis was published the following year.³ In 1764, he was rumoured to have married a Miss Kitty Hunter who had

scandalised society in 1762 by eloping to the Low Countries with the married 10th Earl of Pembroke and who seems to have then been boarding with one of Delap's sisters. But the rumour was unfounded. Gray wrote to Mason in November – "The match you talk of is no more consummated than your own, and Kitty is still a maid for the Doctor, so that he wants the requisite thing, and yet, I'll be sworn, his happiness is very little impaired ... I had heard in town (as you have) that they were married; and longed to go to Spilsby and make them a visit; but here I learn it is not true yet, whatever it may be." Delap, who was clearly smitten with Kitty, despite the difference in their ages, seems sadly to have been disappointed. He never married.

A year later he arrived in Sussex and seems to have been quickly taken up by Hester Thrale and her circle, including Samuel Johnson. Delap's existing relationship with Garrick and Arthur Murphy (1727–1805) may have brought them together even earlier. She records how one morning in June 1766 the Thrales called on Johnson at his house at 7 Johnson's Court, off London's Fleet Street – "we waited on him one morning, and heard him, in the most pathetic terms, beg the prayers of Dr. Delap, who had left him as we came in..."⁴ This is an interesting account because it predates the important, surviving correspondence between Hester Thrale Piozzi and John Delap⁵ and Frances Burney's first account of Delap by thirteen years. When Burney first met Delap, he had thus known Mrs. Thrale and Johnson for some time. Indeed, to judge from their correspondence and Mrs. Thrale's recorded comments about him, he was a particular favourite as well as a friend who stood by her after she married Gabriel Piozzi in 1784.

Almost certainly she was behind his appointment by Jonathan Shipley, Bishop of St Asaph (1769–88), as Sinecure Rector of St Mary's Church at Cilcain, Flintshire in January 1779.⁶ Cilcain lies some five miles south-east of Tremeirchion and near to Bach-y-Graig, the ancestral home of her father John Salusbury, which was also to be the site of her later house, Brynbella.⁷ Certainly, Mrs. Thrale knew the Bishop. She had visited him in Dr Johnson's company on their trip together into Wales in 1774; he was elected to Johnson's Club in 1780. The

appointment was perhaps some small compensation for Delap's unsuccessful attempts at persuading the Prime Minister, Lord North, to appoint him a Bishop, alluded to in a letter to Mrs. Thrale in 1781.

This then was the man that Frances Burney met and described in May 1779 – "I am now more able to give you some sketch of Dr. Delap. He is commonly and naturally grave, silent and absent, but when any subject is once begun upon which he has anything to say he works it threadbare, yet hardly seems to know, when all is over, what, or whether anything, has passed. He is a man, as I am told by those who know, of deep learning, but totally ignorant of life and manners. As to his person and appearance, they are much in the John-trot style.⁸ He seems inclined to be particularly civil to me; but not knowing how, according to the general forms, he has only shown his inclination by perpetual offers to help me at dinner, and repeated exclamations at my not eating more profusely. So much for my brother dramatist."

See Frances Burney and Dr. Delap on page 4

Burney Letter

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

President: Elaine Bander

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 £20 annually (£25 for two at the same address) in the UK. 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

Draft programme of speakers for Cambridge Conference July 2013

Monday 22 July

9.00 am coffee and registration

9.30 – 11.00 (including questions and discussion)

Peter Sabor: Educating Alexander: Frances Burney d'Arblay and the Idol of the World followed by discussion
Introduced by Hester Davenport

11.00 – 11.20 Coffee

11.20 – 12.50 (including questions and discussion) **Chaired by Dr. Ellie Crouch**

Extraordinary Educations

Lorna Clark: Education of a Heroine: Burney at the great "school of the World"

Elaine Bander: The Re-education of Frances Burney (or, The Principal Points of Education)

Christina Davidson: "My dear creature [...] where could you be educated?" : the libertine figure, "free" talk, and the heroine's education in *Evelina*

1.00 – 2.00 Lunch

2.15 – 3.45

What Burney has to teach : Chaired by **Helen Cooper**

Emily Friedman: What the Nose Knows: Olfactory education in Burney's Novels

Catherine Parisian: "Frances Burney as Wonder Woman: From Chapbooks to Comic Books"

John Collins: Fanny Burney's unique contribution to the education of doctors

3.45 – 4.00 Tea

4.00 – 5.30

Using a Woman's Talents: Chaired by **Dr. Elaine Bander**

Ellie Crouch: Fanny Burney's "Learned Women" : Mrs Selwyn and Lady Smatter

Cassia Martin: Burney's novelistic critique of classical education in *Camilla*

Danielle Grover: "Never, can I perform in public!" Modesty and Musical Education in Burney's *The Wanderer*

Tuesday 23 July

9.00 Coffee

9.15 – 10.45 (including questions and discussion)

Philip Olleson: Such Devoted Sisters: Susan and Frances Burney
Introduced by Hester Davenport

10.45 – 11.00 Coffee

11.00 – 12.50

Private and Family Life: Chaired by Jill Webster

Mascha Gemmeke: Sunday at the Burneys' or, The Burney daughters' higher education

Stephen Bending: Useless solitude: Frances Burney in retreat

Marilyn Francus: Learning to mother: Frances Burney becomes a parent

Short break

Hester Davenport with Karin Fernald: "Teach[ing] the young idea how to shoot" (Thompson); words and images of childhood

1.00 – 2.00 Lunch

2.10 – 3.45

A Man's World: Chaired by **Dr. Christina Davidson**

Wendy Moore: Educating Sabrina

Stephanie Russo: "Nothing must escape you": the education of Camilla Tyrold

Jessica Richard: "We learn not to live but to dispute": failures of education in *Camilla*

3.45 – 4.00 Tea

4.30 – 5.30 **Visit to University Library** to see display of books purloined by Charles Burney Jr

7.30 Drinks reception and 8.15 **Conference Dinner**

Wednesday 24 July

Optional day-trip to King's Lynn, by coach or rail.

Alvaro Ribeiro (1947–2013)

Burney Society members will be saddened to learn of the recent passing of Professor Alvaro Ribeiro, S.J., on 14 April 2013. Editor of the first volume of *The Letters of Charles Burney*, he will be remembered for his erudition, his generosity and his wit. Any meeting or gathering, if graced by the presence of Alvaro, became a special occasion. He will be sadly missed. A proper remembrance will appear in the next issue of the *Burney Letter*, kindly provided by Professor Philip Olleson, a friend and colleague of Alvaro's.

Frances Burney and Dr. Delap Continued from p. 2

Over the next few days, Burney was confronted by Delap anxious to gain her opinion about his play *Macaria*. He had been in lengthy correspondence with Garrick over early drafts since 1774 and was obsessively concerned with its final version. Burney's professed interest in his play, and her own role as the author of *Evelina* and prospective playwright – she was herself busy with the text of her play *The Witlings* – meant that Delap sought her opinion even more earnestly. She trod a fine line between politeness and exasperation, but brilliantly captures this trait of Delap's personality in her colourful descriptions of their encounters through 1779 and over the next three years.

Her account in June 1779 of Delap's reaction to the well-known episode of Sophy Streatfeild's tears at the Thrales' house at Streatham is valuable in giving insight into other aspects of Delap's emotional make-up – “Yes, she has pretty blue eyes, – very pretty indeed; she's quite a wonderful miss. If it had not been for that little gush, I don't know what would have become of me. It was very good-natured of her really, for she charms and uncharms in a moment; she is a bane and an antidote at the same time.” He was clearly too not immune to Burney's physical charms as his description of her as “the charmingest Girl in the World for a Girl who was so near to being nothing” indicates.⁹

In Autumn 1779, Burney was again in Brighton with the Thrales. As Claire Harman noted, she had made no secret of her play, *The Witlings*, in the Spring, and people had begun to expect to see it advertised.¹⁰ However, pressured by her father and other family members, Burney had given up hope of seeing her play performed. She told Delap that “*she had determined not to risk it.*”¹¹ She guessed that he would deduce from this that Sheridan had seen the text and disapproved, and believed that everyone else would conclude the same. Delap's play *Macaria* retitled *The Royal Suppliants* finally reached the stage at Drury Lane in the Spring of 1781, with an epilogue by Arthur Murphy and a prologue by Mrs. Thrale. Harman argues that this must have rubbed

salt in the wound for Burney who had been promised a prologue by Johnson.

Through 1781 and 1782, Delap is mentioned on a number of occasions in her journals and letters in descriptions of social occasions in Brighton, Streatham and London. She makes a number of wry, but not unaffectionate, comments on Delap's ‘odd’ behaviour towards her which can perhaps be best attributed to his apparent unease and shyness with younger women as well as his admiration for her work and status as an author. His relationships with Samuel Johnson, Hester Thrale, Arthur Murphy and others in the Thrale circle and beyond, for example the playwright Richard Cumberland, are also further illuminated.

Echoing their first meeting in Lewes in May 1779, Delap last appears in her journals and letters on Tuesday 11th November 1782. “We went in a party to breakfast with Dr Delap, at Lewes, by his earnest desire. The doctor again urged his request that I would write a criticism upon his new play;¹² but I assured him, very truly, I was too ignorant of stage business and stage effects to undertake offering any help or advice to him; yet I pointed out lines that I thought wanted alteration, and proposed a change in two or three scenes, for he would not let me rest without either praising what I did not like, or giving explicit reasons why I did not praise. Mrs Thrale has promised him an epilogue.”

Frances Burney's friendship with Hester Thrale did not survive her marriage to Gabriel Piozzi in July 1784. She, like Johnson, had been opposed to the marriage and despite later overtures by Burney the rift was never healed.¹³ As a consequence, Delap as a Thrale protégé, disappears from her diary and letters and the rich anecdotal detail about him and his social circle that she had so colourfully provided is lost for the later years of his life.

Notes

¹ East Sussex Record Office Langridge Manuscript LAN/51; the particulars are written in manuscript as copy to be set for printing.

² ALS John Delap to David Garrick, 7 August 1761, Garrick Correspondence (Forster MSS 213 Microfilms 71–6, Microfilm 4), Victoria & Albert Museum.

³ *Mundi perpetuus administrator Christus: Concio ad Clerum, habita Cantabrigiae in Templo Beatae Mariae*, 12 April 1762, pro Gradu Doct. in Sacra Theologia, 1762.

⁴ For an entertaining account of the meeting that combines fact with fiction see Beryl Bainbridge, *According to Queeney* (London: Abacus, 2001), 16–18.

⁵ Letters written by John Delap (1725–1812), 15 unpublished letters dated between 1779 and 1797, Thrale/Piozzi Correspondence, John Rylands Library, Manchester University.

⁶ NLW SA/BR/2, 149f (Episcopal Register); NLW, SA/SB/8 (Subscription Book). There is no mention of the appointment in Delap's entry in the *DNB* (nor the *ODNB*).

⁷ See Ian McIntyre, *Hester* (London: Constable, 2008), 294–5.

⁸ “John Trot,” a phrase for the common-place or ordinary, used by Foote, Chesterfield, Walpole and Goldsmith, among others.

⁹ *The Early Journals and Letters of Fanny Burney*, vol. 3, ed. Lars Troide and Stewart J. Cooke (Oxford: Oxford University Press and Montreal: McGill-Queen's University Press, 2011), 441 (hereafter referred to as *EJL*).

¹⁰ Claire Harman, *Fanny Burney A Biography* (London: HarperCollins, 2000), 142–3.

¹¹ *EJL* 3: 390.

¹² Probably *The Captives* which was to be staged in 1786.

¹³ McIntyre, *Hester*, 202.

Timothy Ambrose FSA, FMA (a Fellow of the Society of Antiquaries of London and of the Museums Association), is a member of the Burney Society and an international cultural heritage consultant. He has been researching the life and work of Rev. Dr. John Delap (1725–1812) for a number of years as the basis of a biography. Any reader interested in further information on Rev. Dr. John Delap is invited to contact him via [The Delap Project](#), Friars Cottage, The Street, Kingston near Lewes, East Sussex, BN7 3PD or on-line at timothyambrose@btinternet.com

“The Burney Family and the British Empire, 1750–1850” Colloquium at McGill

By Elaine Bander

On Thursday, 20 September 2012, the Burney Centre of McGill University, supported by the Canada Research Chairs program, held an afternoon colloquium on “The Burney Family and the British Empire, 1750–1850: London, Madras, and the South Seas,” in the handsome Arts Council chamber. Professor Peter Sabor, Director of the Burney Centre, welcomed participants and guests.

Stephen Clarke spoke about “The Veteran of Strawberry Hill, Dr. Burney and ‘that charming young woman’; The Burneys’ visit to Horace Walpole in 1785,” pointing out Francis Burney’s slips of memory when she edited her father’s papers later in life and providing a fascinating virtual tour of Walpole’s extraordinary collection of small antiquarian curiosities, “the antithesis of ‘Grand Tour’ collections,” each object representing or provoking a narrative, so that Strawberry Hill became a theatrical set in which nothing was quite real.

Laurence Williams, who had just completed a year’s residence at the Burney Centre, explored the life and literary achievements of James Burney, Charles Burney’s eldest son, a career officer in the Royal Navy who sailed with Captain Cook. Williams described James’s friendship with Society Islander Omai, London’s favourite “noble savage,” and argued persuasively that James, following his father’s earlier remaking of the travel narrative to concentrate on people and culture rather than monuments, exercised considerable literary control in his journals.

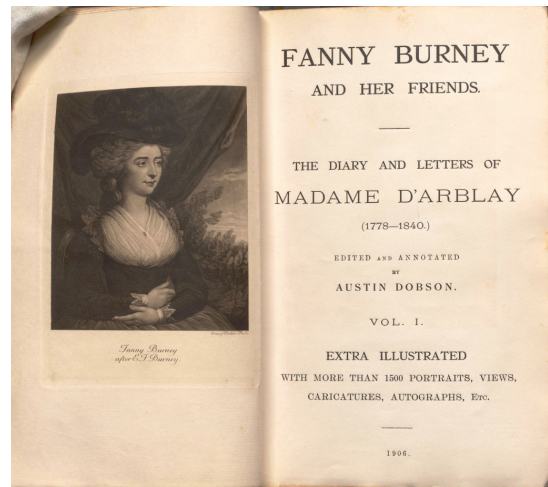
After a coffee break, Lorna Clark talked about “A Rebellious Heroine: The Life and Fiction of Sarah Harriet Burney,” describing the youngest and most troubled Burney’s long career both as a valued governess and as a fiction writer focused who on family and gender issues and whose works were full of renunciation and rejection. After the death of her much older brother and companion James, Sarah Harriet daringly travelled alone to Italy. On the great incest question, Lorna confessed herself to be a sceptic.

The final presentation was by Kate Chisholm, who addressed the next generation in her talk on “Burney in the World: Cobras, chits and curry powder in the letters of Julia Maitland.” Julia, who assisted Charlotte Barrett in editing her great-aunt Madame d’Arblay’s letters, later published her own journals written as letters home to England while living in India as the wife of a Senior Merchant in the Indian civil service. Maitland, unlike most other British wives in India, was unusual in wishing to experience the exotic culture around her.

In subsequent discussion, the presenters returned to the incest question. As Kate Chisholm observed, “Ultimately we can’t know.” Interestingly, both James Burney and Kate Maitland differed from other English travellers in trying to learn local languages and understand local cultures. Finally, everyone acknowledged that the rich archive of Burney family papers “compels” us to further study.

The colloquium was the first part of a double-bill, of which the second was the 67th annual dinner of the Johnsonians, hosted by Peter Sabor and meeting for the first time in Canada. The dinner was held at the Faculty Club, McGill University, where James Basker gave an entertaining speech about Johnson’s return to university in

later life which included accounts of his troublemaking. The next day, an exhibition at McGill Rare Books and Special Collections was hosted by the Head and Curator, Richard Virr. The display of eighteenth-century items included a letter from Samuel Johnson dated 1779 and another fragment of a letter still unidentified, a rare Gillray portrait of George III, and Hester Lynch Piozzi’s birthday verses to William Augustus Conway (1813?). The exhibition was followed by lunch at the Bistro L’Aromate on de Maisonneuve, after which delegates went their separate ways.



Burney Acquisition at McGill

By Richard Virr

Rare Books and Special Collections, McGill University Library, recently acquired an extra-illustrated edition of Austin Dobson’s edition of *The Diary and Letters of Madame d’Arblay*, 6 vols. (Macmillan, 1904–5). The English barrister and book collector Alexander Meyrick Broadley (1847–1916) extended Dobson’s original six volumes to twenty-four volumes with portraits, caricatures, maps, letters and photographs. He also had a special title page printed with the date, 1908, for this copy. In all, the volumes now include some 1747 items and an inventory list has been created. However, before the Broadley copy was acquired by McGill, some material had already been removed; how much is unknown. Of this additional material, McGill has acquired two sheets of four drawings by Edward Burney supposedly for *Evelina*; thirty illustrations and caricatures; one additional caricature – a satire on King George III and Queen Charlotte; and a group of letters to the actress Sarah Bartley, many from Richard Edgcumbe (1764–1839), 2nd Earl of Mount Edgcumbe discussing his translations of Italian plays.

A.M. Broadley is well known both for his collection of Napoleonica and as a “grangeriser.” His library included 135 such works for a total of about 600 volumes. Rare Books and Special Collections has two other extra-illustrated volumes by him: Lord Rosebery’s *Life of Chatham* (1910), and Hannah More’s *Florio: A Tale ... and The Bas Bleu; or Conversation: Two Poems* (1786).

2012 AGM in New York, New York

By Cheryl Clark

On a brisk, cool morning of the 4th of October 2012, the Burney Society of North America gathered in New York City to conduct its 18th Annual General Meeting and 2012 Conference. Thanks to the gracious negotiations of **Conrad Harper** and to the generous fee waiver of **Nicholas Marricco**, the meeting was held in the Evarts Room of the historic New York City Bar Association located on 42 West 44th Street. (Conrad was once President of the Association; *see photo below.*) Scholars and serious lay readers interested in Burney's works and dedicated to furthering knowledge about Frances Burney assembled to hear and discuss presentations on Burney and her works. The schedule consisted of a plenary session, followed by several panels of papers, and then a short business meeting.

Acknowledging the host city's famous shopping and financial districts, Conference Coordinator **Catherine Keohane** of Montclair State University and committee members **Cheryl D. Clark** of Louisiana College, Nancy E. Johnson of SUNY-New Paltz, and **Alicia Kerfoot** of SUNY-Brockport selected proposals and assembled panels that explored and investigated the conference topic, "Love, Money, and the Marketplace in Burney." (*For an account of the papers, see p. 7*)

After the plenary and first panel, members enjoyed not only stimulating conversation, but also a delightful three-course meal at **Kellari Taverna**. Following the appetizing first course of pikilia, kellari salata, and spanakopita, members feasted on solomos, vegetable moussaka, and kotopoula psito. After capstoning the dining experience with an assortment of savory house-made desserts, tea, and coffee, officers and members returned to the Evarts Room for the **General Business Meeting**.

President Elaine Bander called the Business Meeting to order. In lieu of minutes, she presented a brief synopsis of the 2011 Fort Worth Meeting, and the summary and present agenda was adopted. **Treasurer Alex Pitofsky** presented an income and expenditures summary and reported on the overall financial status of the society. According to the most recent financial statement from Wachovia, our account total and investments are healthy and stable. A motion was made to donate \$200 to the Burney Society of the United Kingdom to help restore the memorial plaque of Frances and her half-sister Sarah Harriet Burney at St. Swithin's Church, Walcot, Bath. Members wholeheartedly supported this motion, and some members suggested that individuals might consider contributing to this important task as well.

The **Editor of *The Burney Journal*, Marilyn Francus**, reported that hopefully the journal would be published soon. She cited problems with the former publisher and proposed a new timeline for the forthcoming publications. She informed the society that she had been working with Alex to secure a new publisher and was confident the issues had been resolved. Despite the publishing issues, she encouraged members to submit articles for publication. Francus also reported on the budding interest and the excellent papers given at the two Burney panels offered at ASECS. She encouraged others to attend and support these panels. **Lorna Clark, editor of *The Burney Letter***, graciously thanked **Secretary Cheryl D. Clark** for helping to produce the last four *Letters* by printing and

mailing the issues with incredible speed, efficiency, and economy. Lorna continued to invite members to contribute items of interests to the newsletter, especially soliciting new readers' responses to *Evelina*. Members also discussed the possibility of distributing the newsletter electronically to those who choose it not only to help reduce costs, but also to keep with current trends of publishing. Cheryl also asked members for current correct mailing addresses to help reduce the number of returned newsletters with no forwarding address.

Jocelyn Harris, speaking for the **Hemlow Prize Committee**, announced the winner (**Adam Kozaczka**), and two runners-up (**Anne Claire Michoux, Amy Hodges**) for the 2012 award (*see story p. 9*). Members applauded and congratulated these students for their excellent scholarship and contributions.

The meeting concluded with discussions of future meetings and opportunities. Elaine announced that the next AGM in North America will be held in Minneapolis on 27 September 2013 (*see p. 12*), a lunch-time meeting with a **plenary speaker, Dr. Lorna Clark**, who will speak on the topic, "The pause that refreshes': Frances Burney's private writings reconsidered," based on her work editing two volumes of *Court Journals*, which are now "At Press and Soon to be Published." Elaine also looked ahead to 2014 when the Society will hold its 20th AGM and biennial conference at the McCord Museum of History in Montreal on October 9–10, prior to the opening of JASNA. As well as a day of talks, a dinner will be offered on the Thursday evening at the Atwater Club (*see CFP on p. 26*). The **UK Burney Society** will be hosting a conference this summer (21–24 July 2013) at **Caius College, Cambridge** (*see details pp. 1,3*).



Conrad Harper, a formerly President of the New York City Bar Association, standing beneath his own portrait.

Two more panels filled the afternoon to round out a full day of talks. Those members who lingered at the end were fortunate enough to be invited by Conrad Harper across the road for drinks to assuage any parched throats. The venue turned out to be the renowned **Harvard Club** to which many alumni belong (including President Barack Obama). First incorporated in 1887, the club is housed in a landmark building listed in the National Register of Historic Places. The dark panelling, subdued lighting, and luxurious seating provided the perfect venue to muse upon the day's literary discussions. Before leaving, Conrad gave a tour of some of the rooms (besides the bar, the club boasts a formal dining room, a library, and two floors of athletic facilities); a striking feature of one of the rooms was a large elephant's head mounted upon the wall.

A brisk walk back to 42nd Street brought members to the **New York City Library** for a private tour of the **Berg Collection**, hosted by **Dr. Isaac Gewirtz, Curator of the Collection**. This rare and impressive collection houses over 35,000 printed volumes, pamphlets, broadsides, literary archives, and manuscripts that represent the work of more than 400 authors. It contains one of the most authoritative versions of John Donne's "Holy Sonnets"; first and rare editions of nearly all of the canonical 19th- and early 20th-century authors; and extensive holdings from earlier centuries, such as Thomas More's *Utopia*; the first four Shakespeare folios

and Shakespeare's 1640 poems; Alexander Pope's signed copy of Milton's first edition of the *Poems* (1645); five books written and printed by William Blake (four of which he hand-coloured), including the *Songs of Innocence* (1789) and the copy of *Endymion* (1818); the first edition, first issue, of Wordsworth and Coleridge's *Lyrical Ballads* (Bristol, 1798); six of Dickens's novels as they were first issued – in parts. Despite all of these enticements, the visit focused on viewing the Burney collection of papers: manuscripts, correspondence from 1759 through 1894, diaries kept from 1786 to 1846, journals for 1768 through 1777 and 1795, notebooks dating from 1786 to 1839, scrapbooks with material dating from 1653 to 1890, legal documents, and pictorial and printed works. Members explored holograph originals of plays, poems, and notes for her novels and plays: *Camilla*, *Cecilia*, *Edwy and Elgiva*, *Love and Fashion*, and *The Woman Hater*. In addition, correspondence between and among Burney and her family members was on display. Ending the conference with this rare glimpse of Burney's works certainly proved to be an inspirational and rewarding experience. Members of the society gained valuable insight from Dr. Gerwitz's depth of knowledge about this rare collection and from their encounter with these priceless treasures.

Fanny Burney in NYC: The marketplace, love & money

By **Ellen Moody**

The following account has been reprinted from Ellen Moody's blog, Reveries Under the Sign of Austen, Two, with permission.

As part of our holiday this October, I went to a one-day Burney conference held the day before a JASNA in Brooklyn on an analogous theme ("Love, Power, and Money in Austen"). It occurred in a very grand room (tall tall ceiling, huge chandeliers hanging down, mahogany table) at the New York Bar Association around the corner from the Princeton where we were staying. (Very handy for me.) A keynote speech and four papers before lunch, a business meeting and seven papers after. While we all enjoyed talking to one another in the in-between times and at lunch (the Kellari Taverna whose food I must say was excellent), the centre of the experience were the papers. In order to remember what I heard that was good (indeed to make sense of what I heard), I will (as I've done before) transcribe my notes for a few, omitting many details, just getting down the general gist of what was said.

Quite a number of speakers argued that Burney's novels dramatized ideas in Adam Smith's treatises on economics. The keynote speech by **Nancy E. Johnson's** ("*Cecilia; or, A Young Philosopher's Journey into the Smithean Marketplace*") was the most thorough, lucid and persuasive. She began with the idea that maybe Burney has not been embraced by film-makers because her books work out ideas and are much longer than most novels adapted. *Cecilia* is a novel crowded with philosophies. Major characters stand for philosophical stances, and the heroine asks questions about happiness. She moves from innocent romance into a world of hierarchy and money; underlying her journey is the Johnsonian idea that pure happiness is an illusion. Burney asks why women are impaired in the world of the marketplace. Cecilia in

particular is an easy prey for rogues and sharpers and has no place from which to view the world's action. She lacks the motivation for success, is not enough stimulated by self-interest, lacks a distanced Spectator point of view. An heiress, she becomes an agent for charity; in this role, she acts out her identity and subjectivity. She does not scrutinize the world looking for bargains, does not protect her assets; rather she becomes a bargain, herself property, as she fails to navigate the world as systems of self-interest. The key here is that as a woman she is taught to be a care-giver, to place her trust in others. The secondary heroine, Henrietta parallels Cecilia, with the important exception that she is no heiress, has no position and nothing to offer, and the various male characters (Cecilia's guardians, suitors) fail her as they are acting from the standpoint of self-interest while a few of the stronger women enjoy and use degrees of power selfishly. Mrs. Hill provides a contrast, as the utterly marginalized prey, silent, with Mr. Belford an idealist. Secrecy seems to be a way of protecting the self.

Other speakers who used Smith centrally: **Caitlin Praetorius** ("*Evelina's Perverse Economies: Older Women, Expenditure, and the Body*") suggested that documents intended to record rights through contract (like marriage) do not protect women; their validity can be easily questioned; women remain subject to physical assault, older women to ridicule. **Alicia Kerfoot** ("*The Spectatress or the 'party engaged': The Economy of Dance in Frances Burney's Camilla*") used the hay dance and all its paraphernalia (shoes) and movements to show ways in which women can gain power avoid debt (which haunts everyone) while remaining spectatresses in the world of the marketplace. **Sarah Skoronski** ("*Sweet power of kindness and compassion! ... look upon this creature with pity!*": *The Economics of Charity and the Madhouse in Frances Burney's Cecilia*") showed the marketplace to be central to Burney's second novel: heroines end

up mad because of their financial vulnerability. Cecilia practices charity yet finds no friends who can support her; the system is set up to make her fail. **Catherine Keohane (“Creative Accounting: Charity, Consumption and Debt in *Camilla*”)** showed us a financially incompetent Camilla, inadequately educated, who becomes trapped in a web of disaster.

Leslie Aronson (“The Value of Labor and Free Trade in Frances Burney’s *The Wanderer*”) delivered the only paper on Burney’s fourth novel. Ms Aronson suggested that while Juliet lacks respectable work options, the aristocratic male characters in the novel are simply idle drones (who do consume goods). She showed that Burney’s social and moral stances uphold her insights into a economic system outlined by Smith. Burney asserts the value of labor through caricature, psychological characterizations, and ethical Johnsonian satiric statements.

Lastly, **Eleanor Anderson Phillips (“Old Men on a See-saw: The Older Male Character in *Camilla*”)** differed by her emphasis on a type of character. Although only 8% of the population in Burney’s era were older people, they owned and controlled money, with real power left to the men who mishandle both badly. Some particulars Ms. Phillips pointed to: Mr. Tyrold’s letter encodes the ways young women are repressed and controlled (to me chillingly); Dr Marchmont teaches Edgar to scrutinize Camilla intensely, not asking if “What she is doing is right?”, but rather “Is this pleasing to me?” Mrs. Tyrold tries to resist her husband; Lionel (rightly?) speaks disrespectfully of these men with their (childlike) disregard for others. By contrast, Camilla really cares about others, and suffers so.

After each the keynote speech and each panel there was much discussion. I didn’t take notes and remember only my own comment on Dr. Johnson’s paper. I felt that philosophical treatises on liberty beginning with the Enlightenment, developed further by John Stuart Mill (especially his “Subjection of Women”) and Isaiah Berlin could be useful to explain why women in this era were so psychologically and therefore socially impaired. As I wrote, in a paper on “Liberty in Winston Graham’s Poldark novels,” an inward self-prompting sense of entitlement, of having the right and capability and the resulting courage to act in the public world about money must come before someone can even think of exercising a right to liberty. Before any negotiation can be opened, the person needs to feel he can or will be allowed to. This is a crucial psychological area that needs to be developed, and it is not for women nor for working and lower middle class and (in the US) minority (non-white) men.

Unconnected to the topic of Smith, I did wonder if *Camilla*’s crippled heroine, Eugenia, loses out in some way because she can’t dance and asked Dr. Kerfoot later on about how far the character was disabled and could she dance? Dr. Kerfoot said Eugenia has a very hard time in the novel: she also catches smallpox and makes a very unhappy marriage. Since the imbecilic (my word) Sir Hugh is responsible for crippling Eugenia, he leaves her all his considerable fortune and that makes her the prey of unscrupulous mercenary marriage offers. From her description it seems that Burney is not interested in Eugenia’s disability itself, but with “how disability as such is treated by her society.” Even Eugenia’s crippled state is not specified: she seems merely to be sort of lame. It’s her lack of traditional beauty that does her in. Nor does the dance matter much

to her fate in the longer run of her life.

I liked **Lorna Clark’s** paper (“**Evelina at Court: Financial Realities and Burney’s Court Journals**”) because as someone preparing an edition of two volumes of the court journals, she dwelt on Burney’s life-writing, which in my view constitutes Burney’s most powerful and living work. Dr. Clark discussed Burney as a young girl emerging from the cocoon world of her home, having to learn to navigate complicated court worlds; Burney failed finally because she lacked status. Dr. Clark told us the story and described the character of Stephen Digby, his unscrupulous courting or romancing of Burney (like George Owen Cambridge he never for a moment considered marrying her). A 44-year-old man, well-connected (“illustrious ancestors”), with access to wealth, married, with four children whose wife dies while Burney is at court; he remarried a wealthy high-status woman. But he found Burney interesting, pretty, and would talk to her of melancholy, read to her; take tea evenings in her parlor. Dr. Clark quoted Lady Llandover who left a disdainful description of Burney as naive. What took ten minutes would fill up hours of writing time for Burney. This is not the first time I’ve felt for Burney. (I remembered Stewart Cooke’s essay in the *Burney Journal* about the painful experiences Burney endured from George Owen Cambridge upon whom Edgar in *Camilla* is modelled.)

Not that Burney herself necessarily behaved well to others who turned to her for support against demands that they conform in ways that deprive them of happiness. **Hilary Havens (“Frances Burney’s Cougar Town: Hester Thrale, Madame Duval, and Lady Monckton”)** described Burney’s cruel behavior to her patron-friend, Hester Thrale, upon Thrale’s marriage to Piozzi. Havens said that in her novels Burney shows a dislike for older women, especially when they marry younger men. In the era older women were ridiculed and ostracized unless they behaved in de-sexualized ways.

I’ll add here that Burney herself (as everyone knows) married at age 41 the penniless émigré, Alexandre d’Arblay, and what real happiness she had in life came from this relationship; he was her amanuensis, and we probably owe many pages of her journals to his real labor. Burney also unceremoniously dropped Germaine de Staël because her father didn’t care for the relationship – this after it was de Staël’s warm invitations to Burney to visit Juniper Hall that enabled Burney to meet and fall in love with d’Arblay. Sharper than a serpent’s tooth ...

Three papers provided a refreshing alternative to the conferences themes. **Teri Doerksen (“From the Book Mart to the Marriage Mart: How Illustrations in Burney’s *Evelina* Sell both a Book – and A Heroine”)** discussed the first illustrations to Burney’s novels. Like other illustrations in the 18th century, these first appeared after the novel had proved to be an enduring best seller and show how the early preference for caricature and hard comedy had changed to a preference for sentimentality. So in these illustrations we find Evelina again and again reaching out to help other characters in distress, an emotional trauma (her father) or melodramatic suicide (MacCartney).

I had heard **Stephen Gores** give an excellent paper on Sophia Lee’s life, dramatic, novelistic and autobiographical works in last year’s South-Central ASECS conference at Asheville. Again he chose the world of play-writing (“**Mining History: Burney’s**

Edwy and Elgiva in the Theatrical Marketplace”) and I learned about Burney’s psychologically traumatized expressionist tragedies as typical history plays of the 1790s showing similar characteristics (vagueness, use of a distant era, murder as central) to those of Lee, and Henry Irving’s *Vortigern* (which he tried to pass off as a lost play by Shakespeare). The reality was that comedies were overwhelmingly preferred and only a few histories were staged in the 1790s. Mr Gores said Burney’s theme was a gloomy mediation on the evils of usurpation – an understandable theme at the time, not only given the French political situation, but the madness of George III. It was fun listening to stories of the theater, actors, producers. John Philip Kemble and Sarah Siddons starred in the only production of Burney’s play. He talked of dramatizations of gothic romance (“The Iron Chest,” adaptations of Radcliffe) where an imaginary space is provided for dramatizing sexuality and enactments of power.

I’ve saved for last the most entertaining paper of the day, the one that brought home to the listener something of the quality and tone of Burney’s novels and why they are still read. **Alexander Pitofsky (“Burney and the Self-Made Men”)** quoted and then closely read several of Burney’s characteristic caricature portraits (Mr. Briggs, the miser, the self-important Mr. Sappient). Quite a number of people appeared to delight in this hard comedy; we are to laugh at the nastiness of the men. Dr. Pitofsky then showed how close Burney’s prose style and themes were to Pope’s verse vignettes in his moral epistles on the uses (and abuses) of wealth. Burney attacks self-made men. They may have the best time in the novels (they enjoy themselves), but Burney opposes their arrogance and anti-social selfishness.

I admit this is not what I like best in Burney. I like her life-writing, her revelation of her inner self and subtle dramatic scenes that are realistic, her own agon. I also like the passionate saturnine Johnsonian ethical discourses and character sketches.

I had a mostly very good time over the course of a long day. Everyone was friendly to me, and I talked and caught up with some old Burney, JASNA and new Austen-I friends as well as a few 18th-century scholars. I talked with Stewart Cooke whose work on Burney I’ve read and long admired. This is the third Burney conference I’ve attended and I have published in Lorna Clark’s Burney newsletter three essays, one on how I came to read Burney, one on a reading and discussion of the Penguin abridgement of Burney’s journals, and a review of Toni Sol’s intertextual study of Riccoboni, LaClos and Burney.

A lecturer at George Mason University, Dr. Ellen Moody has published on early modern to 18th-century women writers (including Burney), film, and translation. She has produced e-text editions of Isabelle de Montolieu’s Caroline de Lichtfield and Sophie Cottin’s Amelie Mansfield, and a translation of Vittoria Colonna’s and Veronica Gambara’s poetry. Her most recent publication is “Intertextuality in Simon Raven’s The Pallisers and Other Trollope Films” in Victorian Literature and Film Adaptation, eds. Abigail Burnham Bloom and Mary Sanders Pollock. Her book project is a study of Austen film adaptations.

Hemlow Prize Winner for 2012

The Hemlow Prize for 2012 was awarded to Adam Kozaczka, a PhD candidate at Syracuse University, New York, for his essay, **“Sympathetic Exchange, Sexual Attraction, and the Reinscription of National Identity: Burney’s Evelina as Anglo-Scottish Integration Fantasy.”** The Judges had this to say about Adam’s essay:

This essay is new and politically important. The author concludes that in the scene where Evelina takes away Macartney’s pistols, “Burney’s feminist project” was to both “reconfigure a corrupt patriarchy” and construct a “project of national reinscription that disarms, even castrates violent Scottishness and subordinates it to a British subjectivity.” Thus Evelina represents “the English desire to correct the Scots” through “a benevolent, loving intervention” rather than the brutality of Culloden. That redemption can only lead, however, to “a useful kind of second-bestness, an independence sacrificed to a smaller share of the benefits of Union.” The argument is innovative and engages with a variety of significant sources.

For his essay, Adam will receive an award of US \$250 and a year’s membership in the Burney Society; his essay will also be published in the next issue of the *Burney Journal*.

As well as the winner, the committee named two runners-up whose essays were exceptional. One is Anne Claire Michoux, a DPhil candidate at Oxford University for her essay, **“Her blacks, and her whites, and her double face’: Liminality in Frances Burney’s *The Wanderer*,”** about which the judges wrote:

In this well-focused essay, the author explains how the concept of liminality challenges dominant culture, applies it to the literary history of *The Wanderer*, and demonstrates its relevance to Burney’s characterization of Juliet Granville and Elinor Joddrel in her “most modern and challenging work.” Juliet’s “proper place” is indeed for many reasons “at the door,” for “where else should such a sort of body be?” The author manages the critical history of the novel with assurance, deftly reaching out to such writers as Arnold van Gennep, Derrida, Keats and Berkeley to make significant new points.

The second runner-up is Amy Hodges of the University of Arkansas for her essay, **“Frances Burney’s *Evelina* and the Book of the World.”** The judges found it to be:

A subtle and fluent argument that “through Evelina’s adventures, Frances Burney shows how women in public need to learn social literacy, or how to decode the performances of others and anticipate the ways in which they must perform their own individual identities.” The author conscientiously, follows her own road map, deals deftly with critics and critical theory, and develops new observations about Evelina’s education through situations, not books.

The judges report that it was a very strong field with many outstanding essays. Serving on the Hemlow Prize committee were Dr. Alicia Kerfoot of SUNY-Brockport, Dr. Jocelyn Harris of Otago University, Emily Friedman of Auburn University, and Dr. Laura Engel of Duquesne University (Chair).

Attitudes to Madame de Staël by two Contemporaries



Engraving of Mme de Staël, by James Godby, after Friedrich Rehberg, 1814, NPG D 15397, with permission.

By Hilary Newman

Two outstanding women writers of the late eighteenth and early nineteenth century related very differently to another prominent female author. Germaine de Staël (1766–1817) was known personally by Fanny Burney (1752–1840) and by reputation by Maria Edgeworth (1767–1849). All three were distinguished writers in several genres, including the novel. While Fanny Burney reacted to Germaine de Staël on a personal level, Maria Edgeworth frequently commented on her works and recorded anecdotes about the Swiss author. This brief article will look at the reactions to Mme de Staël of Fanny Burney and Maria Edgeworth.

Fanny Burney first met Germaine de Staël at Juniper Hall in Surrey in early 1793, when a small group of French people had taken refuge there from the French Revolution, with financial support from de Staël. Burney's reaction to the group and particularly to de Staël was initially most positive. On 14 February 1793, Burney recorded that she had received two letters in

English from Mme de Staël, which were “quite beautiful in *ideas*, and not very reprehensible in idiom.”¹ In her edition of Mme d'Arblay's diary and letters, Charlotte Barrett quotes these brief letters. The English is very rudimentary, but the content is affectionate and confiding. For example in one de Staël writes:

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?²

She ends in French, which may be translated, as “the inhabitants of Juniper Hall are all ready to receive the first woman in England.” No wonder that Mme de Staël initially enchanted Fanny Burney! In another letter of February 1796, Burney told her correspondent that she was able to jest with Mme de Staël, and concluded, “We are very good friends, you will imagine, by my daring at such *waggery*” (*J and L*, 356).

A couple of days later, Burney was writing to her father to ask if it would be convenient to prolong her absence from home to accept Madame de Staël's hospitality. She first explains how her new friend was forced to flee from France, which she managed with difficulty. Burney describes her as “a woman of the first abilities, I think, I have ever seen” (*J and L*, 358). Twice in this letter Burney comments on Mme de Staël's resemblance to Mrs. Thrale. This is ominous, for though Burney does not yet know it, she is soon to drop the former on moral grounds just as she did the latter.

In both of these letters Burney comments on her friend as a writer. In the earlier letter, Burney recorded that de Staël read from an early version of a work in French which may be translated as *On the influence of Passion on the Happiness of Individuals and Nations* (published in 1796). Burney recorded

of this work: “It seems to me admirable” (*J and L*, 357). To her father, Fanny described hearing some of her new friend's writing in manuscript “which are truly wonderful, for powers both of thinking and expression” (*J and L*, 358).

Charlotte Barrett quotes Charles Burney's reply to his daughter's enthusiastic letter. He wrote as soon as he had received Fanny's letter, on 19 February 1793. He begins by saying that he is unsurprised by Fanny's warmth. However, he immediately adds: “But as nothing human is allowed to be perfect, she has not escaped censure” (Barrett, 5: 403). He objects to Mme de Staël on both political and moral grounds. He advises his daughter (a mature woman of forty!) that if possible she should avoid staying under the same roof as Mme de Staël.

In her response to her father's letters, written on 22 February 1793, Fanny stoutly claims not to believe the gossip – political and moral – against Mme de Staël. She defends her new friend on both counts in some detail. However, she concludes with a “nevertheless,” which leads her to comply with her father's wishes, though de Staël has been “surprised and disappointed” by Burney's refusal of her hospitality (Barrett, 5: 406–7).

By 23 May 1793 though she has “regretted excessively” the dropping of Germaine de Staël, it has been done. The refugee has been “on the point of being offended” as Burney's sister Susanna Phillips reports. Fanny Burney writes that she wishes “the World would take more care of itself, and less of its neighbours. I should have been *very safe*, I trust, without such flights and distances and breaches!” But she argues that her father and his friends browbeat her into compliance. Although she did not want to “pique or displeasure” de Staël, she fears she has

done both. Evidently Burney is not happy with her behaviour for she concludes:

I am vexed, however, – very much vexed at the whole business. I hope she left Norbury Park with full satisfaction in its steady and more *comfortable* connection? I fear mine will pass only for a *fashionable* one. (*J and L*, 360)

So ended the matter in 1793, but it cropped up again in 1802 when Fanny, now married to General d'Arblay, another of the Juniper Hall refugees, was in Paris with her husband. Mme de Staël wished to reignite the friendship and made enquiries as to whether the d'Arblays would welcome her. Discouraged in this hope, she showed some indignation and resentment. After a few days had elapsed, the rejected woman's anger had subsided and she followed up a *carte* (tardily replied to by Fanny) with a kind message to the d'Arblays. Burney wrote that "This excess of concession – after avoidance so marked, and coldness so undisguised, was inexpressibly painful to me" (*J and L*, 416). Nevertheless she pursued this policy of avoidance and the d'Arblays' prudery contrasts most unfavourably with the warmth and generosity of de Staël. Finally the latter left Paris, and so, as Burney records:

Thus ends, in nothing thank Heaven, a little history that menaced me so much pain, embarrassment, unjust judgements from others, and cruel feelings in myself. (*J and L*, 418)

In 1813, Mme de Staël cropped up a final time in Burney's letters. Georgiana Waddington³ had written to say how gratified she had been by a meeting with Mme de Staël. Burney responded that she has not seen de Staël for "various causes" which are "too long, and difficult" to explain, though at one time the two women were "*intimate*." Although her friends obliged her to drop de Staël, Burney

claims "I shall always, internally, be grateful for the partiality with which she sought me out upon her arrival in this Country before my marriage." Ironically, as Fanny comments, Mme de Staël is now "received by all mankind – but that, indeed, she always was – all womankind, I should say, with distinction and pleasure." Burney ends by commenting on Mme de Staël's literary reputation, which she believes now, stands rightly high (*J and L*, 467–8). So ended a friendship, which never really got going.

By contrast, Maria Edgeworth never met Germaine de Staël, but all her references to her knowledge of her life and writings are positive ones. For example, in November 1913, Edgeworth wrote, "All agree that Madame de Stael is frankness itself, and has an excellent heart."⁴ In her letters Edgeworth also recorded several anecdotes about de Staël, usually to the advantage of that lady. For example, in 1818, Edgeworth relates how a poet admired by de Staël rode to see her despite a fall from his horse in which he injured his shoulder:

She began to compliment him and herself upon the exertion he had made to come and see her: 'O! Ma'am, say no more, for I would have done a great deal more to see so great a CURIOSITY!' (*Memoir* 2: 13)

When Lord Lansdowne told her that the poet was "a simple country clergyman" she responded in French, which may be translated as "I see that this is a simple priest who has no common sense though a great poet" (*Memoir* 2: 13–14). Thus Mme de Staël showed her presence of mind and wit. This is typical of the anecdotes, which Edgeworth recorded about her. Of another anecdote of her behaviour as a girl, Maria Edgeworth commented: "There was more than presence of mind, there was heart and soul and greatness

of mind in this answer" (*Memoir* 2: 95).

Maria Edgeworth also commented on the works of Germaine de Staël. In an early reference of 1803, Maria Edgeworth reported that Mme de Genlis "spoke of Madame de Stael's 'Delphine' with detestation" (*Memoir* 1: 167). However this verdict does not seem to have influenced Edgeworth's own judgement of de Staël's writings. This is important because Edgeworth's own novels were purportedly written with a moral and didactic purpose and her stepmother observed of her:

I know that the lessons of self command which she inculcates in her works were really acted upon in her own life, . . . Her precepts were not the maxims of cold-hearted prudence, but the result of her own experience in strong and romantic feeling. (*Memoir* 1:144)

In 1808 Edgeworth recorded a reading of *Corinne*, which she liked better than her father: "I am dazzled by the genius, provoked by the absurdities, and in admiration of the taste and critical judgement of Italian literature displayed through the whole work" (*Memoir* 1: 213–14). In November 1913, Maria Edgeworth wrote that Mme de Staël's "Essay on Fiction" is "excellent" (*Memoir* 1: 295).

It is of interest that Maria Edgeworth commented on Germaine de Staël's memoir of her father. Each of the three writers under consideration in this article undertook to write a memoir of her father. Edgeworth thought that de Staël's memoir was "too much of French Eloge—too little of his private life." Maria found Benjamin Constant's *Notice*, which was prefixed to de Staël's work "more interesting and pathetic than anything" the daughter had yet written about her father (*Memoir* 2: 5). Perhaps Edgeworth learnt from this memoir for her own life of her father contained much of Richard Lovell Edgeworth's private life. Perhaps Burney would have written a

better life of her father if she had studied both these memoirs of fathers by women contemporaries.

As well as writing a memoir of her father, Mme de Staël also wrote about her own life in *Dix Années d'Exil*. Unlike many late eighteenth century women, de Staël was very involved in French politics and collided with Napoleon several times, arousing his displeasure and prompting him to exile her from Paris. In addition to admiring some of de Staël's fiction and essays, Edgeworth also admired *Dix Années d'Exil*, including her involvement in French politics at the time of the French Revolution and Napoleon. Edgeworth commented on this work:

Though there may be too much egotism, yet it is extremely interesting; and though she repeats too often, and uses too many words, yet there are so many brilliant passages, and things which no one but herself could have thought or said, that it will last as long as the memory of Buonaparte lasts on earth. (*Memoir* 2: 148–9)

Maria Edgeworth also made what can only be described as a literary

pilgrimage to the shrine of Mme de Staël, when she and some fellow travellers journeyed to Coppet in Switzerland where the writer had lived. Edgeworth used exalted and enthusiastic terms to describe this visit to Coppet:

There is something inexpressibly melancholy, awful, in this house, in these rooms, where the thought continually recurs, Here Genius was, here was Ambition, Love! all the great struggles of the passions; here was Madame de Stael! (*Memoir* 2: 120)

In conclusion, Fanny Burney and Maria Edgeworth, both contemporaries of Germaine de Staël reacted to her very differently. Despite an initial intimacy with her, which was her spontaneous reaction to the refugee, Burney was led by prudence – or middle class prudery to reject her new friend. Her grounds were both political and moral, but more especially the latter. Either Edgeworth was unaware of de Staël's earlier reputation or she thought her later life made amends for it. Unlike Edgeworth, Burney did not reach her own judgements about de Staël. She also gave way to her passion for General

d'Arblay despite the sort of opposition to her marriage from her father, which had been sufficient to end her relationship with Mme de Staël. By contrast, Maria Edgeworth never knew Mme de Staël personally, but what she had heard and read of her pleased Maria. She admired her writings and even made a literary pilgrimage to Coppet. In comparison with the attitude of Maria Edgeworth, Fanny Burney's lacks generosity.

Notes

¹ [Frances Burney], *Journals and Letters*, selected and ed. Peter Sabor and Lars Troide (London: Penguin 2001), 356. All further references will appear in the text as *J and L*.

² *Diary and Letters of Madame D'Arblay*, edited by her niece [Charlotte Barrett], 7 vols. (London, 1842–46), 5: 396–7. All further references will appear in the text as Barrett.

³ Georgiana Waddington, whom Burney had first known at court as Mary Ann Port.

⁴ [F. A. Edgeworth], *A Memoir of Maria Edgeworth with a selection from her letters by the late Mrs. Edgeworth*, 3 vols. (London, 1867), 1: 295. All further references will appear in the text as *Memoir*.

The Burney Society of North America 2013 AGM in Minneapolis

The Burney Society of North America will hold its 2013 AGM during a lunch meeting on Friday 27 September 2013, in the Atlantic Room of McCormick & Schmicks Seafood Restaurant in the Nicollet Mall in Minneapolis, just before the September 27th opening of the Jane Austen Society of North America's 2013 AGM (<http://www.jasna.org/agms/minneapolis/hotel.html>) at the Minneapolis Hilton (<http://www3.hilton.com/en/hotels/minnesota/hilton-minneapolis-MSPMHHH/index.html>), one block from the Mall.

We will begin at 11 am with a welcome, followed by our plenary speaker: **Dr. Lorna Clark of Carleton University** will speak on her work editing two volumes of *The Court Journals and Letters of Frances Burney*. The first two volumes are already out; volumes 3 and 4 are due out in the Spring of 2014. The title of her talk is **“The pause that refreshes”: Frances Burney's private writings reconsidered.”**

1788 is a crucial year in Burney's court journals, as suggested by its length, more than double some of the other volumes. Two important historical events took place in this year: the trial of Warren Hastings, governor-general of India in the House of Lords, and the (possibly) first episode of George III's so-called “madness”,

both of which are worth exploring. These episodes, particularly the first, were well represented in the Victorian editions. Less well known but equally crucial in Burney's development are the passages deleted from earlier editions, many of which are being published for the first time. They show Burney still agonizing over her rejection by George Cambridge while simultaneously writing a somewhat contrived “courtship journal” based on her interaction with the Honourable Stephen Digby. She seems ambivalent about her court appointment, sometimes managing to depict her usual scenes of lively social comedy, and sometimes plumbing the depths of despair; the year is crucial for our understanding of the private writings of Frances Burney.

Lorna's talk will be followed by lunch (choice of tilapia, salmon, chicken, or vegetarian main course), with a glass of wine included. During coffee and dessert (crème brûlée) we will hold a brief business meeting. The cost for the lunch and talk will be \$70. Registration forms will go out to members later this summer. For further information, contact Elaine Bander elainebander@gmail.com.

Photo of the Lost Plaque is Found

By Lorna Clark

The Burney Society is close to realising its goal of restoring the Burney and d'Arblay graves and memorial plaques in Bath, facilitated by an unexpected discovery.

The mysterious disappearance of two plaques, one to Frances (Burney) d'Arblay and the other to her half-sister Sarah Harriet Burney, is a tale oft told, with many twists and turns. The plaques were mentioned more than half a century after Frances's death in a footnote in Austin Dobson's edition of the *Diary and Letters of Madame d'Arblay* (1904–05) as being in "the upper gallery of the church,"¹ i.e. St. Swithin's Church, in whose churchyard all three d'Arblays were buried (Sarah Harriet was buried at Cheltenham).

Soon after the publication of Dobson's edition, the dilapidated state of the d'Arblay gravestones, denounced in the press, led to a new stone being erected by members of the Burney family in 1906. After another half century, in 1955, the stone itself was moved (from the grounds of the funerary chapel down the hill to a triangular plot of land beside the church) with the result that the remains of the novelist and her two Alexandres lay in unmarked graves whose location was in danger of being lost, a situation deplored by Joyce Hemlow at the end of her own edition of *Journals and Letters* in which she evoked the spectre of "unquiet spirits" haunting the churchyard at night.² (To complicate the matter further, in 1987, all remains from the funerary chapel were removed to the Haycombe cemetery and buried in a mass grave, from which it would be difficult now to extricate them.)

One of the original goals of the newly-fledged Burney Society in 1994 had been to rectify the situation, a goal which was partially achieved in 2004 with the refurbishing of the sarcophagus-like monument (empty of remains), the improvement of access to the garden in which it stands, and the erection of a blue plaque to inform passers-by about Burney. In July 2005, members gathered graveside for a memorable ceremony beginning with an address from the founding President Paula Stepankowsky, followed by the reading of a specially composed eulogy by U. A. Fanthorpe, and concluding with rose petals being strewn over the top of the stone.

The society then turned its attention to the fate of the plaques in the church gallery, which had (since Dobson's day) disappeared. As Maggie Lane wrote in the Spring 1999 issue of the *Burney Letter*, the tablets to Frances and her novelist half-sister had been moved in 1958, presumably when the organ was rebuilt, and have since disappeared. An expedition made by three society members, Kate Chisholm, Karin Fernald and Maggie Lane, to search the gallery, crypt and side offices, failed to locate them. A follow-up visit to the Somerset Record Office turned up the church faculty that sought permission to move them but could shed no light on their whereabouts.³ Clearly, the plaques had disappeared and would have to be replaced.

This was an easier task for Frances than for Sarah Harriet, for a clear photograph of the memorial to the former was included in Dobson's edition which shows a handsome plaque with a long inscription chiselled into marble, whereas there was no known photograph of the latter. At one point, The UK committee consulted me, as the editor of the letters of Sarah Harriet Burney, to ask if I

knew of any, but though I searched through all kinds of records, I could find no photo, nor even a transcript of the inscription.

In 2007, Bill Fraser, now President of the UK Burney Society, who lives in Bath, began the process of requesting permission to replace the plaques, which requires the approval of the Diocesan Advisory Committee, and then the signature of the Chancellor of the Diocese. Bill was helped enormously by the church architects Chedburn Design (George Chedburn and Angela Dudley) who donated their time gratis. The project requires both the approval of church authorities and the requisite funds. The amount needed for each of the two plaques differed. Both would be inscribed on white marble, but the memorial to Frances would try to replicate the original, reproducing the long inscription (containing 739 letters) whereas Sarah Harriet's (whose original inscription was unknown) would contain a simple but dignified legend of just twenty words (fewer than 100 letters), giving the bare essentials. The price for the former would be £5200, and for the latter £1800, for a total of £7000.

Bill managed to obtain approval to proceed; enough funds were raised to replace one plaque, so the society proceeded with commissioning the first, that to "Frances d'Arblay." Most fortunately (as it turns out), there was not enough money to do both, so the Sarah Harriet Burney plaque had to wait.

* * *

Fast forward to one sunny autumn day in September 2012. I had to be in Montreal for the Burney colloquium (*see p. 5*) and I could not resist spending an extra day in the Rare Book Room of McGill University. In recent years, under the direction of Richard Virr (and with the guidance of Peter Sabor, Director of the Burney Centre), McGill has been adding to its eighteenth-century collection, particularly in the field of Burneyana. One recent acquisition, described elsewhere in this issue (*see p. 5*), is a copy of Dobson's edition of the *Diary and Letters* that had been "grangerised" by the book collector, A. M. Broadley, in 1908.

A "grangerised" edition, for those who have never seen one, has had supplementary material added to the original text, often interleaved, and in this case handsomely bound, so that the original six volumes have swelled to twenty-four. Broadley included portraits, engravings, caricatures, letters or facsimiles, maps, photographs, newspaper clippings, etc. to enhance the text, creating a rich treasure-trove of illustrative material, in effect another "edition" to which he even added a new title-page. With 1700 items, it will take the staff months to identify and catalogue each item. The experience of exploring it can only be compared to the thrill of discovering some lost treasure in an old attic.

My ostensible reason for examining the edition was to look for possible illustrations for my two volumes of court journals which required me to look (at least) at the material illustrating the year 1788, or perhaps the court years, 1786–91. However, it proved impossible for me to remain on task or to restrict my mandate. Curiosity got the better of me and I felt an irresistible urge to start at the beginning and push through to the end in a day-long marathon. With just six hours of library time, I was glued to my seat, skipping lunch, remaining rivetted to my task. The experience was

fascinating. I found glorious illustrations of courtiers parading on the terrace at Windsor; I found manuscripts, silhouettes, little-known portraits, outrageous caricatures. I turned each page with excitement to see what it contained. I soon achieved my purpose of finding several possible illustrations for my own edition. Towards the end, though, my head began to swim; I felt as though I could not look at another page. The library would soon be closing; a friend was waiting for me; I was almost finished. I wondered if I should just call it a day, collect my things and leave.

Thoroughness must be the hallmark (or the curse) of those who take to editing. Somehow, I could not drag myself away, famished though I was, until I had made it through to the end. Virtue is (sometimes) rewarded. As the last volume drew to a close, the extra material naturally focused on Burney's demise, her burial in Bath, the gravestones. There was the photo of the plaque to Frances from the original Dobson edition and nearby, another similar photograph, just before the Appendixes. Suddenly, with a jolt of recognition that banished my fatigue, I realised what it was I was looking at: a long-lost photograph (whose very existence had been forgotten) of the plaque memorialising Sarah Harriet Burney! It was evidently taken around the same time as the other photo and shows a very similar-looking monument, with letters chiselled deep into the marble – on which the inscription could be read, clear as a bell.

At long last, a photograph of the St. Swithin's plaque had been found and the memorial to Sarah Harriet Burney could now be reproduced exactly.

* * *

I lost no time in conveying this exciting discovery to Bill Fraser and others in the UK Burney Society. Richard Virr, helpful as ever, immediately supplied a digital photo to send over. Bill contacted the church authorities who, naturally enough (in the face of such a surprising discovery) were initially rather cautious. How could we be so sure that this was indeed the plaque that hung in Bath? Might it not rather be from the church in Cheltenham where Sarah Harriet was buried?

There are several corroborating features that tie this memorial to Bath. There is first of all the context in which it was found: all of the illustrative material in that section of the grangerised edition concerns the Burney memorials in Bath. The photographs look to be of a similar vintage. Then there is the similarity of the appearance of the plaques in shape, size, dimensions, material and lettering.

There is textual evidence as well in the closeness of phrasing and content. Both plaques start out identically with "SACRED TO THE MEMORY OF" in the first line, the name in the second, and a third line defining their relationship to their father: Frances is the "SECOND DAUGHTER OF CHARLES BURNEY MUS: D:" while "Sarah Harriotte" (which is the way the name appears on her birth certificate) is the "YOUNGEST DAUGHTER OF" the same. (Frances's plaque then goes on to mention her husband whereas Sarah Harriet never married.) A second section then boasts of the literary achievements of each, in which more is said of Frances who has "BY HER TALENTS OBTAINED A NAME" for herself whereas, the "LITERARY ATTAINMENTS" of Sarah Harriet (though author of five works of fiction) are merely linked to those of "MANY MEMBERS" of her family. Lastly, personal qualities are praised and here, too, Frances is credited with more (including piety), giving her a total of 127 words of tribute, compared to 72 for

her half-sister.

In one respect, though, the plaque of Sarah Harriet offers more detail, and that is in specifying her date of birth. Both plaques give the subject's date of death and age at death (from which a year of birth could be deduced) but Frances's plaque does not spell out the day on which she was born. One cannot help but wonder if the embarrassment that arose when John Wilson Croker triumphantly searched the parish register at King's Lynn to find her christening, and then sneered at (what he claimed was) a deliberate attempt on Burney's part to obfuscate the year of her birth,⁴ might have given pause to the idea of exposing it so publicly.

The possibility has been raised that the inscription might be that of a gravestone rather than a plaque. But – aside from the lack of any evidence of weathering – Richard Virr attested that in the photograph in the book, two stone brackets could be seen at the bottom of the image which clearly indicated a wall plaque, although they were "buried in the gutter of the binding" (and so don't show up in the scanned copy).

Lastly, the question arises of Cheltenham and the possibility of Sarah Harriet Burney's being memorialised there. She was indeed buried on 15 February 1844 in the grounds of St. Mary's Church, Cheltenham, in what was then called the New Burial Ground. Her gravestone has since disappeared and with it, any knowledge of its precise location, which is the result of the cemetery having been cleared before the stones and their placement could be recorded.

I did contact the church office at St. Mary's to enquire about the possibility of a plaque having been placed inside the church; they referred me to the work of Julian Rawes, the Memorial Inscription Recorder for Cheltenham, with whom I had corresponded many years ago. In all the detailed lists he has compiled, he has found no monument to Sarah Harriet Burney, nor is there any indication that those inside the church have been lost or misplaced since the mid-nineteenth century. With no evidence to suggest that a memorial to S. H. Burney was ever placed there, I think we can eliminate that possibility.

Finally, as to the question of why a memorial should be placed in Bath, the answer might be that she had stronger ties to that city where she lived for eight years (1834–42) than to Cheltenham, where she passed only the last eighteen months of her life. Moreover, she had relatives in Bath though none in Cheltenham, so it might seem natural to place a plaque there.

Lastly, the link between the two plaques may not be purely adventitious. Without direct descendants of their own, the two elderly women had to rely on males of a younger generation to look after their business at the end of their lives, often the same ones. One in particular, Lt.-Col. Henry Burney (1792–1845), who was named as an executor in Frances's will, was a favourite nephew of Sarah Harriet's (son to her only brother Richard Thomas), and took care of financial transactions between the two. Col. Burney was referred to as "our favorite" by one, and a treasure by the other.⁵

The deaths of the two women, spaced by just a few years, could well have been connected in the minds of their relatives, if only for the financial implications. At Frances's death in 1840, she left an annuity to her half-sister of £200 which "upon the death of the said Sarah Harriet Burney [was] to fall into and become part of the residue" of her estate to be passed on to her residuary legatee.⁶ The death of the younger sibling, then, in 1844, triggered more business

for Frances's executors to transact and returned money to the estate; if one plaque had been (or was being) arranged, it might well seem natural at that point to order another to hang beside the first, in the gallery of St. Swithin's Church.

Before too long, Bill Fraser, who had had to apply for a revised faculty with the new wording, reported the good news that the Chancellor had accepted the photograph as an image of the original plaque in St Swithin's, and had approved the use of its wording on the new plaque. Welcome though this news may be, it comes with a price, in that increasing the number of letters in the inscription will add to the cost, bringing the estimate to £3500 instead of £1800. More money must be raised.

The conference hosted by the UK society in Cambridge this summer offers a valuable opportunity. Delegates are being asked to make a contribution; a raffle of Burney-related books and items will be held. All donations, of even a modest amount, are welcome.

This summer, the memorial plaque to "Frances d'Arblay" will be replaced in the gallery of St. Swithin's Church, Bath, in a special unveiling ceremony to be held on 15 June. With the generous help of donors, that of Sarah Harriet Burney could soon follow. The mystery of the missing plaques will have been resolved. The Burney Society will then have fulfilled both of its goals in Bath: restoration of the stone monument in the churchyard, and replacement of plaques in the church gallery.

Those "unquiet spirits" haunting the graveyard will at last be stilled.

Notes

¹*Diary and Letters of Madame d'Arblay (1778–1840)*, ed. Austin Dobson (London: Macmillan, 1904–05), 6: 417n. 1.

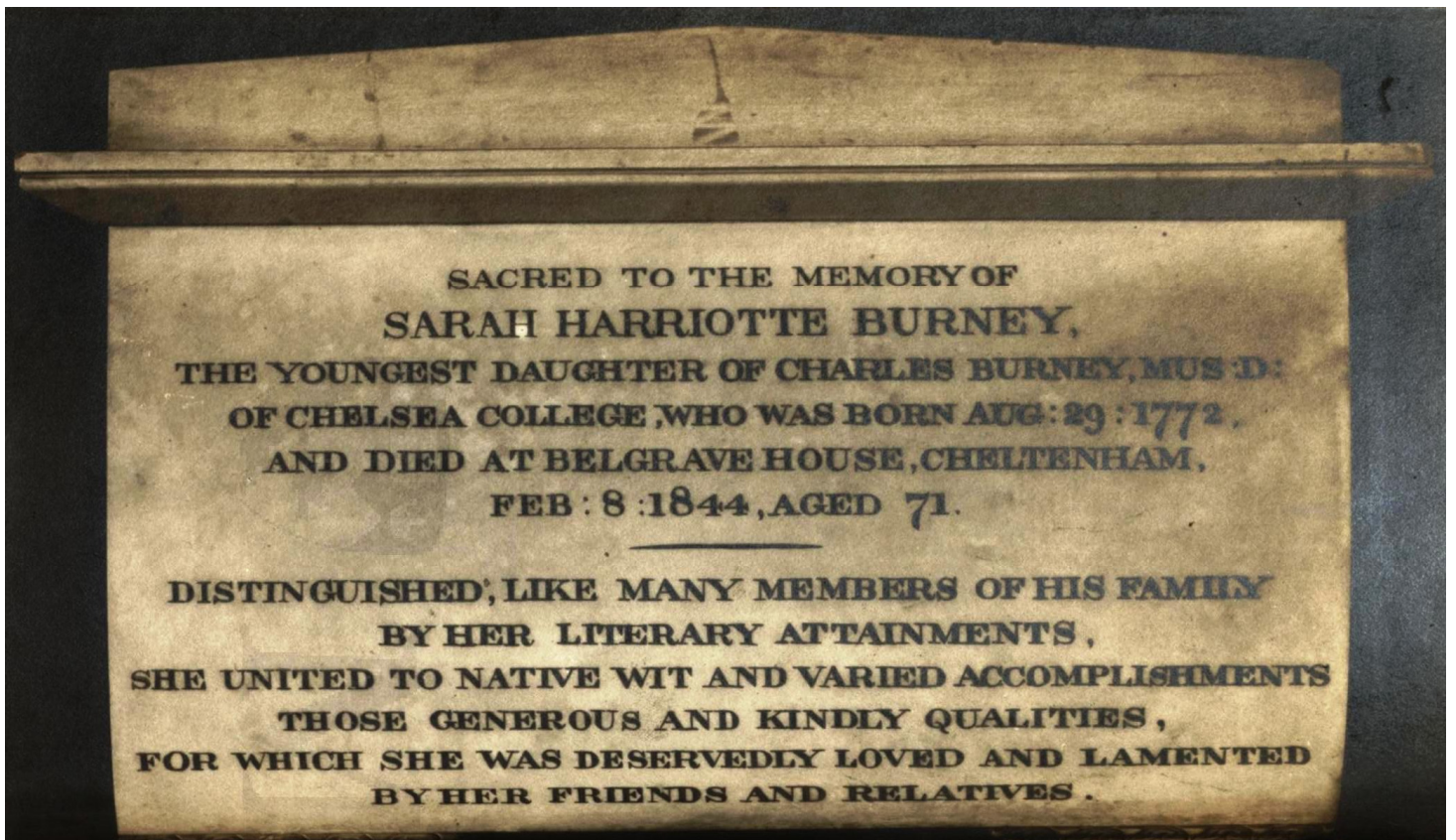
²*The Journals and Letters of Fanny Burney (Madame d'Arblay), 1791–1840*, ed. Joyce Hemlow *et al.* (Oxford: Clarendon, 1972–84), 12: 989.

³Maggie Lane, "Burney Memorial Missing from Walcot church," *Burney Letter* 5.1 (Spring 1999), 3; "The Burney Family and St. Swithin's, Bath: fundraising for the plaques," *Burney Letter*, 18.1 (Spring 2012), 19–20.

⁴John Wilson Croker, review of *The Memoirs of Doctor Burney* (London, 1832) by Madame d'Arblay, in *Quarterly Review*, 49 (1833), 110–11.

⁵*JL* 12: 961; in *The Letters of Sarah Harriet Burney*, ed. Lorna J. Clark (Athens, Georgia: University of Georgia Press, 1997), 455. SHB refers to Lt.-Col. Henry Burney and his wife as "treasures to each other, & to all who know them."

⁶The will of Frances (Burney) d'Arblay is printed at the end of *JL* 12: 976–81.



Photograph of the missing plaque to Sarah Harriet Burney, found bound into vol. 24 of A. M. Broadley's grangerised copy of Dobson's edition of *The Diary and Letters of Madame d'Arblay*, dated 1906. Rare Books & Special Collections, McGill University, with permission.

Intriguing Ancestors; Frasers, Salmons, Burneys – and more

By Bill Fraser

Yes I am a Fraser! And I have to admit that my Burney link is somewhat tortuous as you will discover! You will be briefed on the Frasers – two branches of the extensive Fraser clan are involved. And I think you will be intrigued by the Wexford Salmon family – my maternal grandmother’s Irish link. But I live in Bath and when I moved here twelve years ago, I became very aware of the strong Burney presence here and how special the family of Esther and Charles Rousseau is. And this is my key Burney link. So this is where we start.

A Delightful and Excellent Partnership

The more I investigated Hetty and Charles Rousseau’s “Delightful and excellent Partnership,” the more I encountered a family closely knit with a delightful and sensitive interest in each other which was often highlighted by a wry assessment of their activities. So much of this is displayed in Hetty’s few letters now in the archives of the New York Public Library and at Yale and it is summarised by Richard Allen with the eulogy on his mother’s tomb at Batheaston. They had moved from Turnham Green to Larkhall, a village on the eastern outskirts of Bath in 1817 and lived in a delightful terrace of houses which I see frequently, as it is my key shopping area.

The gravestone inscription:

While fragile stones may last, let this record that the wit, the sense, and talents which were in her, were the admiration of general society, were only the brilliant drop of those more solid qualities, maternal affection and benevolence which endeared her to the family circle and her most intimate friends.

Hetty’s sensitivity and family tenderness are highlighted in her letter to her brother Charles following sister Susanna’s death in 1800. Her quizzical wit appears frequently, especially in correspondence with sister Fanny (who may not always have been amused)! Two examples: a 1796 letter to Fanny following the publication of *Camilla* describing the novel as an “incomparable piece of human imperfection” but “I may with truth assure you that next to the dentist, for some weeks your dear self and your sweet Camilla have occupied my heart and mind” (after a tooth extraction).

And, on son Alex’s appointment to Camden Chapel in 1817, she commented that he possessed “the noble and endearing qualities to make a good and respectable divine incapable of any greater sin than that of occasionally reading the marriage service over a newborn infant or perhaps leaving the Ten Commandments from the service.”

And the wit had entered the next generation. Daughter Maria also had problems with Alex in the way he organised his life: “Forget not your prudent project of having a card posted on your back with a proper direction ‘to be left till called for’ and pray get yourself well corded. I shall enquire for the pacquet at the Sun.”

And Music. As our picture reveals Charles Rousseau and Hetty had a superbly entwined musical partnership. “Dear” and “Excellent” Mr Burney to his sister-in-law, his smiling features both in his portrait by Gainsborough now in the Metropolitan Museum and in the drawing of him with his violin by brother Edward Francesco in the National Portrait Gallery archive endorse Fanny’s feelings for him. Sadly, there is no personal correspondence, but the many

references in Fanny’s diaries about the delightful musical occasions in St Martin’s Street with Charles Rousseau and Hetty performing together are endorsed by his obituary in the *New Monthly Magazine* of December 1819 recorded in the Worcester Journal: “His genius for music was vivid and extraordinary – he was allowed to be, by the best judges of harmony, one of the finest performers in the British Empire – his very soul formed for harmony, embraced every subject from the sweet pathos of Haydn and Mozart, to the sublimity of Handel, the Homer of melody.” What higher accolade? And the ABC Dario Musico’s 1780 Assessment of him quoted by Percy Scholes gives Charles Rousseau high marks above uncle Charles as “a performer on the harpsichord of the most capital and original execution.”¹

Sadly, his ability never earned him enough money which caused difficulties for Hetty. And, in spite of his grandfather’s assessment of Richard Allen as a talented musician, Richard was not persuaded by his father’s experience to build on that talent, and decided to seek ordination in the Church of England.



Charles Rousseau Burney, by Edward Francisco Burney watercolour and pencil, c. 1775–80. NPG 1860, with permission

A family together

After Charles Rousseau’s death in 1819, Hetty continued to live in Larkhall until daughter Maria returned to Bath, at which point Hetty was persuaded to move into the city in 1826 to be near her in New King Street; Maria Bourdois lived at first in Ainslie’s Belvedere up Lansdown after her French marriage experience and then in Queen Square. The family occasions continued frequently; the Worcester Journal records in 1831 that the family met over a period of several days for dinner at Maria’s “United in affection.”

There is a sad side to the history of Hetty’s family starting with the disappearance of son Charles Crisp who ended up dying in Calcutta, and the early deaths of Frances (1827) who became a governess. She had an extensive library with books in Spanish, Italian and French, Greek and Latin, and had written a play about the Foscari but unfortunately the subject had been taken up by Byron and Miss Mitford so Frances’s play was never performed. She also had musical talent but her sister Cecilia was a significant musician and composer;

two of her songs are in the British Library. She died aged just thirty-two. Their sister Sophie, whose liveliness and sophistication are apparent in her letters to Charlotte Broome, moved to live with Maria in Bath.

But it has to be Maria's story which intrigues me most. She married Alexandre d'Arblay's émigré officer friend Lambert Antoine Bourdois, "Bood," in 1803 and moved to France where they spent three years together in the country near his family. But sadly, Bood died in 1806 and Maria's positive relationship with his family did not continue in the dealings over his will to the extent that she was left destitute. Fortunately, General d'Arblay intervened and a favourable settlement was reached, giving Maria sufficient independence to return to England. She lived first at Batheaston where she was visited by Lucien Napoleon, and then moved to Bath latterly with her sister Sophie in Queen Square; sadly, there is no surviving correspondence dating from this period, although I do have an 1850s photograph of Sophie, possibly in Wimpole St., where she died in 1856. Maria died the same year.



Portrait of Esther, Charles Rousseau and his father Richard Burney, probably by Thomas Hudson). In a private collection, reproduced by kind permission of the owner.

Richard Allen

And so to a beginning on Richard Allen but to warn you that the main part of his story and that of his family will be in the second part of this ancestral account. His marriage to Elizabeth Williams of the Dorset Williams of Herringston family established connections by marriage throughout the nineteenth century with the Hoares of Stourhead, and, through the marriage of his granddaughter Clara Elizabeth to Arthur Stone, with the Lethbridge family of Bishops Lydeard. Both families had connections by descent with the

Plantagenets and the Lethbridges had a connection with the Dukes of Grafton and therefore with the Stuarts. It was probably for these family connections that Richard Allen decided he deserved a proper family tree endorsed by the College of Heralds and it also caused some ructions in 1832 with his aunt Fanny whom Richard Allen tried to persuade not to include his grandmother (and Hetty's mother!) Esther Sleepe in Dr Charles Burney's memoirs which she was about to publish, on the grounds that her background was not suitable for the family – especially for him and his new family links. The outcome is relayed by Hetty to Rebecca Sandford in an anguished letter of October 1832 and it seems that the relationship between Richard Allen and his aunt was not restored.

His initial career as ordained Church of England priest was fairly straightforward: ordained by the Bishop of Winchester in 1798, he obtained the Rectory of Rimpton in 1802 and moved there with his aunt Elizabeth Warren "Blue." He married Elizabeth Williams in 1811 at which point "Blue" decided to leave her housekeeping duties at Rimpton. In 1815, the Reverend Garnier, a family friend who had married a daughter of the Bishop of Winchester, was offered the incumbency of Brightwell but with his other commitments, he was unable to take on the duties of incumbency and offered Richard Allen the curacy of the living. The family moved there and remained until 1831 when the Revd Garnier had to relinquish the living, and in spite of the parishioners petitioning the Bishop for him to remain at Brightwell, Richard Allen had to return to Rimpton (after expanding the rectory). He died there in 1836. What is unclear is how the incumbency, and that of Richard Allen's other living of Buckland Denham near Frome were looked after during his stay at Brightwell.

The history of Richard Allen's family especially the extensive links with other prominent families will be examined in the next instalment as well as an interesting connection with the Stone and Molineux families which Cynthia Comyn has kindly investigated, and I am most grateful to her for her scholarship. The key link is the marriage of Richard Allen's granddaughter Clara Elizabeth to Arthur Stone. Clara is my Burney great-grandmother.

Meanwhile, I shall examine slightly more straightforward family connections, first with the Wexford family of Salmon and then the Fraser background.

Ireland and the Wexford Salmon family

My maternal grandmother was descended from the Irish Salmon family originally from Wexford. Her father George started his career in the navy and was the engineer captain on Queen Victoria's Royal Yacht. When he retired, the family lived on the South of the Thames at Belvedere and George worked for the Vickers arms company. I have a shell manufactured for the Boer War and my uncle relates that sitting on the loo in his house you were confronted by a machine gun!

He had been brought up by his uncle George Salmon who was a renowned algebraic mathematician, and, most significantly, a theologian of prominence especially dealing with debates with the Roman Catholic Church in Ireland and on the Disestablishment of the Church of Ireland. Most significant were his lectures to the Divinity School at Trinity College where he became Provost, on the "Infallibility of the Church" confronting the doctrines used to support the Declaration of Papal Infallibility in 1870. The lectures were abridged to construct his famous analysis of the "Infallibility of the Church" which was first published in 1888 and was reprinted on several occasions. My edition is 1953.

Perhaps Pope Francis should be presented with a special copy!

Provost Salmon's statue is in Parliament Square in front of Trinity College. A recent descendant was Provost of Trinity in the 1990's.

A final slightly different naval connection was another George, Dustan Salmon who commanded a Q boat in the Irish Sea in 1918, and succeeded in sinking a German U boat for which he was awarded the Distinguished Service Cross. Unfortunately, he then misbehaved in an unrevealed way and was retired and cut off from his family although my grandmother did restore contact.

And so to Scotland! and entwined Fraser ancestry

The Frasers are an extensive clan in the North East of Scotland and their relationships become confusing especially when two separate branches are intertwined. On the one side there is a farmer on the Lovat estate at Culloden, whose son was a factor on that estate. His son Alexander became a successful merchant and was Lord Provost of Aberdeen in 1815/16. His son, John Matheson, was a prosperous rice merchant based in Antwerp who married Gertrude, daughter of the Belgian baron Nottebohm. He retired to the Mongewell Park estate outside Wallingford. His youngest son, Edward Seymour, was a wastrel, but made a marriage connection into the Forres branch of the Frasers who were bankers, first in Forres but James Fraser moved to Singapore, founding the Maclaine Fraser & Co bank in 1827 and becoming a first Director of the Standard Chartered Bank. There is a Fraser Avenue in Singapore. He retired to London (Bayswater). His daughter Margaret Ann married Edward Seymour. They purchased a villa on Capri and there is poignant comment about married life on Margaret Ann's memorial on Capri.

We're about to make the Fraser–Burney connection!

Edward Seymours's second son, my grandfather, William Augustus, was born in Rangoon in 1871. He started his army career in the Gordon Highlanders and the 21st Hussars but ran into financial difficulties mistakenly backing a fellow officer's debt and had to leave the regiment, transferring eventually to the Dorset Regiment. He served in India during the Tirah campaign of 1897/8 and in the Boer War. He served at Mons in 1914 and died in 1915 from heat exhaustion on the quay at Basra as the regiment became involved in the invasion of Mesopotamia. He married Evelyn Stone, the daughter of Arthur Stone, a naval lieutenant, and her mother was Clara Elizabeth the granddaughter of Richard Allen Burney and daughter of Henry Burney Rector of Wavendon. There will be more about the Stones! Arthur Stone's father George was a clerk in the House of Commons who married Ada of the Somerset Lethbridge family in 1845 but they were divorced in 1862. The Marriage Act of 1857 was involved, so more will be revealed!

After my grandfather's death at Basra, my Grandmother married another army officer, Darrell Stayner, who was closely related to the Palmer family of Dorney Court, Windsor, where my father spent much of his growing-up time. Darrell was the senior officer in Colditz prisoner of war castle. My father trained at Woolwich, the Royal Artillery officer training base and was posted to Rawalpindi in

1926. He spent the next ten years of his career in Baluchistan and other areas on the Afghanistan frontier and I am certain would have laughed cynically and knowledgeable about our involvement in Afghanistan without our politicians understanding the complexities of the tribal structure. He had connections with the Wali (Maharajah) of Swat. There is an undated letter of his published in the *Times* (sometime in the 1950s) revealing the Wali's dangerously impulsive behaviour. There were interesting tours with a military focus in Kashmir and Burma; his diaries of these expeditions are in the Royal Artillery Museum.

My mother became a member of the "Fishing Fleet" – that group of girls of marriageable age who decided their best option was to make contact with eligible British officers in India. Her brother Terence was also in the Royal Artillery and she journeyed to Ambala to be with him but maybe also hoping that a suitable fiancé would be added. And so it happened! From a photo of my father and mother in Ambala, there was clearly a great attachment and they returned to England to be married in my mother's home town of Sevenoaks, Kent, in October 1934. My mother remained in Sevenoaks until after my brother's birth in September 1935, returning to India shortly after. My brother stayed in Sevenoaks. My father was based in Quetta, Baluchistan, where I was born in September 1938. We returned very soon to England. My father's key war experience was at Dunkirk where he kept an official record of the conflict which is now deposited in the Army Museum.

In 1944, my father was posted to West Africa and briefly to Burma and then to Delhi to the Army Headquarters and my mother and I travelled there in 1946. Unfortunately I contracted bacillary and amoebic dysentery, survived but debilitated. My parents decided the best option was to move me to Kashmir where we lived in the delightful Keyes Burn Hotel in Srinagar. I learnt to swim in the Dal Lake from a houseboat. We also spent time in Gulmarg where a key memory is riding around the bund at the edge of the community in the early morning and looking out over the mist-covered Vale of Kashmir to the stunning snow-covered peak of Nanga Parbat. At the end of the hot season, we returned to Srinagar where I went to the Tyndale Biscoe school. Between terms, we went on a fishing trek up the mountainous valleys of the Erin and Mugmatee rivers. Very soon, we returned to Delhi and then to England. So my growing up experience became standard English!

This ends part one of my story. With expert and accurate help from Cynthia Comyn, the second part will look in more detail at intricacies of Richard Allen's family involvement with the Hoare families, and examine the Stone family background with the connection to the Lethbridge family with some focus on Ada Stone (Lethbridge), her divorce, and subsequent marriage to Sir Henry Brownrigg. And unexpectedly for me, as a result of Cynthia's investigations, links between the Stones and the Molineux family have been discovered. I hope you may find something to intrigue!

Notes

¹ Percy A. Scholes, *The Great Dr. Burney*, 2 vols. (London: Oxford University Press, 1948), 2: 345.

Burney Centre Retrospective

By Hilary Havens



Photograph taken by Micheal Beaulieu

I first came to the Burney Centre in early June 2006. It was the summer before my final year of university, and I had received a fellowship that enabled me to perform research there for my senior thesis and act as an undergraduate research assistant to Professor Peter Sabor and Dr. Stewart Cooke. The previous September I had sent Peter Sabor an enthusiastic email detailing my admiration of Burney and my desire to work at the Centre; his response, which was kind and encouraging, was the first of several factors that led to my current position as Research Coordinator and Research Assistant at the Burney Centre.

During the summer of 2006, I read through the essays in Peter Sabor's *Cambridge Companion to Frances Burney* and checked the quotations for errors. My second assignment was to proof-read transcriptions from Frances Burney's Court journals during her first two years at Court: 1786 and 1787. While using the microfilm reader was daunting, it was a thrill to read copies of Burney's original journals and letters, some of which had never been published before! The summer went by quickly and capped my first visit to Montreal and Eastern Canada; little did I anticipate how soon I would return.

Two years earlier, I had been introduced to Frances Burney and *Evelina* in a class on women in the novel from Aphra Behn to Jane Austen. I still remember my enjoyment as I powered through *Evelina* and my amazement that I had never heard of Burney before. I learned that Burney had written three other novels: *Cecilia*, *Camilla*, and *The Wanderer*. I devoured them rapidly, as my admiration of Burney's writing steadily grew. Burney's plays were next, as well as a selection of her journals and letters and Margaret Anne Doody's *Frances Burney: The Life in the Works*. My interest in Burney was the motivating force behind the change of my undergraduate major, from mathematics to English, and my specialized interest in the eighteenth century.

My time at the Burney Centre during the summer of 2006 was sandwiched between an independent study course on novels leading up to *The Wanderer* and my senior thesis project, which addressed eighteenth-century women's expressions of desire in Burney's

Camilla and *The Wanderer*, as well as Samuel Richardson's *Sir Charles Grandison* and Jane Austen's *Persuasion*. By this point, I had decided to go to graduate school in English, with the eventual aim of earning a doctorate. I pursued my master's degree in England, where I visited the haunts of Burney and my other favorite English writers: Jane Austen, the Brontë sisters, Thomas Hardy, Samuel Johnson, John Keats, and William Shakespeare.

I returned to the Burney Centre and Montreal in late August 2008 after I had been admitted to the English PhD program at McGill University. While the winters and the Quebecois culture were initially daunting, I quickly adjusted to life in Montreal. My colleagues in the PhD program and in the Burney Centre were warm and friendly. I resumed work in the Burney Centre shortly after my enrollment at McGill. Peter Sabor and Stewart Cooke were still working on Frances Burney's Court journals, but the volumes were nearing completion. I experienced a sense of déjà vu when I returned to my old corrections, made more than two years before, and I was assigned new tasks as well: glossing Burney's unfamiliar words and allusions, fact-checking eighteenth-century people, places, and dates, and deciphering the numerous deletions, or obliterations, that Burney had made to the typescript in later years. I devised a non-invasive method for reading obliterations using layering techniques on Adobe Photoshop. While it was not 100% successful, it did improve readability, and it was one of the reasons that nearly all of the obliterations in the 1786 Court journals were uncovered.

Ever since the Court journals project has been completed, I have been working on several other (smaller) tasks. I helped Fiona Ritchie and Peter Sabor with their edited collection of essays, *Shakespeare in the Eighteenth Century*. This work shaped my editorial instincts and sharpened my bibliographic skills. The expertise I developed during the project emboldened me to propose an essay collection of my own, with my friend and colleague, Sarah Skoronski. I also helped Peter Sabor with his edition of Jane Austen's manuscript fictions for Broadview Press, on which he collaborated with Linda Bree and Janet Todd. I am currently working on his edition of Samuel Richardson's correspondence with Lady Bradshaigh. As with my work on Burney's journals and letters, my primary focus is obliterations. Additionally, I became research coordinator for the Centre after Sarah Skoronski moved away, and I am now the Centre's webmaster.

My work at the Burney Centre runs parallel to my own academic research. In my first year in the program, I started thinking about my dissertation topic: I knew that I wanted to work on Burney, but I wasn't sure which direction to take. I was interested in Burney's language, in particular her use of differentiated character language, or idiolect, and her borrowed philosophical terminology in her later novels. For my compulsory research project, I explored Burney's mediation of empirical and rationalist philosophies within her second novel *Cecilia*, arguing that she privileges a balance between abstract thought and empirical action. This balance is apparent in her characterization of *Cecilia* and inclusion of several important philosophical debates within the novel. As I was revising the project, my supervisor, Peter Sabor, suggested that I turn my attention to Burney's novel manuscripts.

Burney is one of a very small number of eighteenth-century novelists with surviving manuscript drafts. This is because, in the

eighteenth century, as a part of the publishing process for a novel, printers would divide and destroy manuscript pages. As part of my dissertation work, I had to travel to several of the major archives in North America and England, which included the British Library, the Beinecke Library at Yale, the Houghton Library at Harvard, and the New York Public Library. My work as a research assistant at the Burney Centre on her correspondence qualified me to read her hand and interpret her deletions.

My doctoral dissertation, "Reflection and Revision in the Novels of Frances Burney," is part of a larger project that surveys major novel manuscripts from the long eighteenth century in order to construct a narrative about the creative process of composition during the period. The dissertation is the only comprehensive examination of Frances Burney as novelist at work, comparing her revisions between manuscripts, proofs, and subsequent editions. In chapters devoted to each of her four novels, I trace the tropes of revision and reflection, which are present in both the material circumstances and the literary themes of her novels. Burney's manuscripts and proof copies reveal important details about her writing process, as her editorial focus turned from stylistics to characterization. Her notes for the third editions of *Camilla* and of

The Wanderer, planned during the final years of her life, confirm her growing reflectiveness and unwillingness to relinquish authorial control. The final chapter of my dissertation goes beyond Burney to discuss Godwin's *Caleb Williams* and Austen's *Persuasion*, as I delineate a new interpretive framework to view late eighteenth- and early nineteenth-century novelists at work. A shortened version of my third chapter recently appeared in *The Age of Johnson*, and I am currently revising the project as a monograph.

I defended my dissertation in November and expect to graduate in May. I am still working at the Burney Centre and am also teaching an undergraduate course at McGill on literature from the Restoration and early eighteenth century. It is a pleasure to teach bright and eager McGill students and pass on my knowledge and enthusiasm for the period. I finally get to complete the cycle that I started when I took that first eighteenth-century class on women in the novel from Aphra Behn to Jane Austen in the fall of 2004. My work at the Burney Centre and at McGill University has fostered my love for teaching and research in the eighteenth century, which I hope to carry on. Despite the vagaries of the academic job market, I do know one thing for certain: my life has been the better, thanks to Frances Burney.

Report on ASECS 2013 in Cleveland

By Marilyn Francus

The Burney Society was well represented at the annual conference of the American Society of Eighteenth-Century Studies, held on April 3–6, 2013, in Cleveland, Ohio. Burney Society members were everywhere, and as an affiliate society of ASECS, the Burney Society sponsored two panels at the conference – both of which were well-attended and generated enthusiastic discussion.

The first session, "The Long Career of Frances Burney: Enlightenment, Romantic, and Victorian Writer" was chaired by Linda Zionkowski of Ohio University, and featured papers by the next generation of Burney scholars: Meghan Hunt (State University of New York, Binghamton), Melina Moe (Yale University) and Bethany Wong (University of California, Santa Barbara), all graduate students presenting at ASECS for the first time. Meghan's paper, "Women Without History: Responses to Conditions of Duty and Order in *Cecilia*" analyzed issues of gender in light of personal and social responsibility in the novel. Melina's paper, "Courtship Revised: The Evaluation of Persons in *Camilla*" worked through issues of identity, advice, performance, and discernment in *Camilla*, while Bethany argued in "Capturing a Lifetime of Literary Tradition in *The Wanderer*" that *The Wanderer* was something of a literary tour de force, as Burney was responding to the Western canon in her novel.

The second Burney session, "Frances Burney at Court," was chaired by Marilyn Francus of West Virginia University. Lorna J. Clark (Carleton University) spoke about "Burney's Methods of Narrating the Court Experience," arguing that the court journals challenge our definitions of diaries and journals, and reveal that Burney's methodology of writing was far from writing to the moment, but a retrospective, considered endeavor. In her paper,

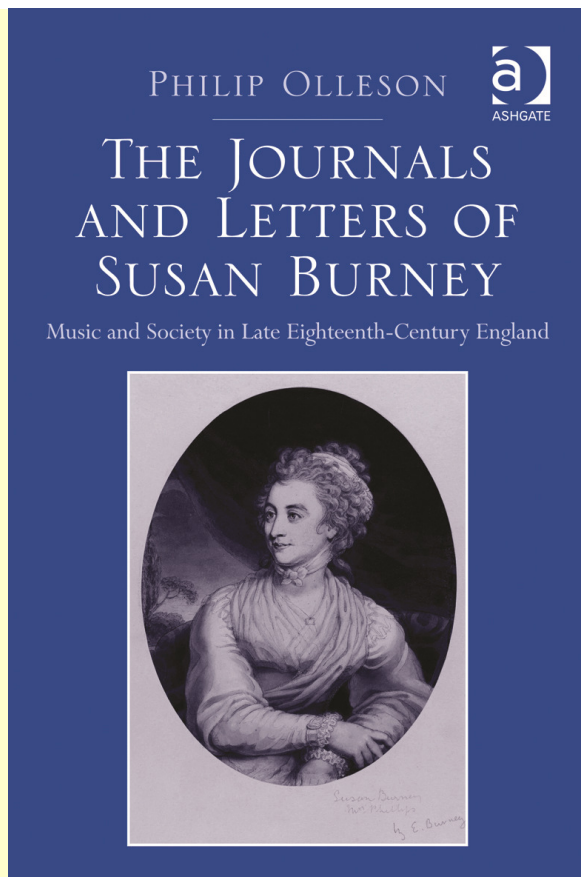
"Fanny, or A Not-so-young Lady's Retreat from the World," Elaine Bander (Dawson College) analyzed Burney's entrance into the court in light of *Evelina* and the psychological narrative of the court journals. Geoffrey Sill (Rutgers University, Camden), in "The Meaning of 1789," discussed journalizing as epistolary fiction – and not necessarily therapeutic writing – in terms of the Burney and Digby narrative in the court journals.

Other Burney papers presented at ASECS included "'Some Man' and the Savage: Social Experience and Legitimacy from Hobbes to Burney" by Andrew Dicus (The Graduate Center, State University of New York) and "'The Fair Voluble': The Role of Miss Larolles in Frances Burney's *Cecilia*" by Kelly Fleming (Boston College). ASECS also featured two roundtables on "EEBO, ECCO, and Burney as Tools for Bibliography and Book History" sponsored by the Society for the History of Authorship, Reading & Publishing (SHARP) and the Bibliography Society of America (BSA) – as the extensive collection of newspapers and playbills formed by Charles Burney Jr. has become an international resource since its digitization by Gale Publications.

Burney Society members presenting and/or chairing panels included Ann Campbell (Boise State University), Louise Curran (Trinity College, Oxford), Teri Doerksen (Mansfield University), Margaret Doody (University of Notre Dame), Laura Engel (Duquesne University), Emily Friedman (Auburn University), Jocelyn Harris (University of Otago), Hilary Havens (McGill University), Heather King (University of Redlands), Ellen Moody (George Mason University), Catherine Parisian (University of North Carolina, Pembroke), and Sarah Skoronski (McGill University), Marilyn Francus and Linda Zionkowski.

In 2014, ASECS will be held in Williamsburg, Virginia on March 18-23. The Burney Society will again be sponsoring two sessions at the conference. *For the Call for Papers, see p.24.*

BOOK REVIEWS



biography *Susanna, the Captain & the Castrato* (London, 2004), was based substantially upon Susan's letters of 1779–80. Curiously, neither of these publications is mentioned in the book under review.

Readers who assume from its title that the full text of Susan's extant journals and letters will be found in this book will be disappointed. Her earliest correspondence has been excluded, and none of her letters are presented in their entirety, just the highlights. Olleson's statement (on p. 1) that Susan's writings "span the period from the summer of 1779 ... to her untimely death in early January 1800" – the period covered in this book – must be an oversight, because he subsequently refers (p. 15) to five letters that she wrote to Fanny in 1778 which describe their father's reaction to her first novel *Evelina*, published anonymously in that year.

Following an informative 60-page "Biographical Introduction," Olleson starts his edition with an extract from Susan's 1 August 1779 letter to Fanny. As the manuscript of this letter is reproduced in *Morning at Streatham*, it can readily be compared with the extract in his book in order to show some aspects of his editorial method.

Susan began her letter with the header "Chesington. Sunday Morn^g. August 1st," which Olleson includes, followed by the salutation "My Dearest Fanny," which he excludes, and an opening paragraph that he omits entirely:

I need not tell you that I left Town with some depression on my Spirits—nor that I grieved to leave you with the proposal of so melancholly a week before you—yet if, as I hope, our dear sister mends, & is happy in having you I ought rather to envy your situation than lament it—I am very uneasy to hear from you, & long to see the Parson—notwithstanding he may probably annoy me as Count Minucci says.—

This extract is followed in the book by one from Susan's next letter to Fanny. Olleson notes (p. 63) that this letter is "undated and incomplete," but does not record that it has no salutation and that, in contrast to the preceding letter, Susan has closed it with the phrase "once more yours affect^{ally} & sincerely" followed by her signature "S. E. Burney." The practice exemplified by this pair of letters was explained by Hemlow in *Morning at Streatham*, who noted that pairs or larger quantities of Fanny's and Susan's communications often were sent by post soon after a single quarto page had been filled, and then were continued in one or more subsequently despatched letters.

The custom of printing Burney family papers in excerpts rather than in full has a distinguished tradition, starting with Fanny herself who, when she began to edit her father's memoirs and correspondence for publication, found references therein to "a species of family degradation to which the name of Burney now gives no similitude" and other passages so "utterly irrelevant" that they had to be crossed out or "committed to the flames." (See her [25]–28 November 1820 letter to her sister Esther, in *The Journals*

Philip Olleson, *The Journals and Letters of Susan Burney: Music and Society in Late Eighteenth-Century England*, (Farnham, Surrey: Ashgate, 2012, Pp. xxi+334.

By Michael Kassler

Susanna Elizabeth Burney *later* Mrs. Molesworth Phillips (1755–1800) was the fourth of eight children of the musician and music historian Dr Charles Burney and the daughter closest in age and companionship to her sister Fanny, born three years earlier. In contrast to Frances and their younger half-sister Sarah Harriet Burney, who wrote literary works which were printed during their lifetimes, Susan Burney's writings apparently were confined to correspondence, mainly to family, which (until the present book) has remained largely unpublished and therefore forgotten.

The past fifty years have seen renewed interest in Susan, starting with Joyce Hemlow, the doyenne of modern Burney scholars, whose pamphlet *Morning at Streatham* (Princeton, 1963) reproduced two of Susan's letters to Fanny in facsimile together with comments about them. More recently, Linda Kelly's

and *Letters of Fanny Burney* vol 11, ed. Joyce Hemlow (Oxford: Clarendon Press, 1984), 183–97). Fanny’s niece Charlotte Barrett, while preparing her edition of Fanny’s *Diary and Letters*, also expunged or altered some of her aunt’s texts (see Hemlow’s “Introduction” to vol. 1 of *The Journals and Letters*). Although Olleson’s changes to Susan’s text appear largely to be confined to omissions – for instance, her 1784 letter describing her husband’s impressions of South Sea Islanders’ music (in National Library of Australia ms 7218/32, online at http://www.nla.gov.au/apps/cdview/?pi=nla.ms-ms_7218-32) has been left out – this reader finds it unfortunate that the opportunity of this book was not used to present Susan’s writings unabridged, in a manner similar to the editions of Fanny’s letters and journals begun by Hemlow in 1972 and subsequently carried on by her successors.

Besides Olleson’s welcome introductory account of Susan’s life, which includes details of her upbringing and unhappy marriage, his most important contribution to this book is an extensive set of footnote annotations that endeavour to identify and give context to the numerous persons, places and events that she named in her letters. Her father played a major role in London’s musical scene, not only as a writer and composer but also as an entrepreneur: he was, for instance, in charge of the concerts held at London’s Pantheon in 1790. Charles Burney invited numerous musicians to his home, including visiting Italian opera singers such as the castrato Gasparo Pacchierotti, and Susan met many of them there in addition to attending some of their public performances. Through her father, who had a wide circle of friends, she also became acquainted with persons who worked outside the field of music, including Samuel Johnson and the Thrales. In her letters to her family she described, often in detail, her encounters with and her impressions of many of these acquaintances. This book accordingly is a valuable source of such commentary.

Olleson has successfully identified many people that Susan mentioned (about 700 names appear in the index); however, it is inevitable with this kind of work that some omissions have been made and I should like to offer additional information about two persons named in the letters. Count Minucci, whom Susan mentioned in the paragraph quoted above and whose name she correctly spelled as “Manucci” in her next letter, is described in an annotation (p. 67) only as “a Florentine aristocrat, acquaintance of Samuel Johnson and James Boswell, and member of Hester Thrale’s circle.” However, a more precise identification of this man as Giovanni Tommaso (1750–1814) has been provided by Bruce Redford in his Hyde edition of *The Letters of Samuel Johnson 1773–1776* (Princeton: Princeton University Press, 1992), 2: 325.

A more interesting figure is a Swiss violinist named Scheener whom Susan mentions several times. She met him at her father’s house in 1787 and he later visited her and her husband at their home in Mickleham, Surrey. Olleson, who does not supply Scheener’s first name, remarks (p. 31) that Susan’s descriptions of

him “provide almost all that is known about him.” However, a search reveals “Ty Scheener” signing the foundation book of the Philharmonic Society (imagery viewable on the Gale Cengage database “Nineteenth Century Collections Online”). Copies of his and his wife’s wills can be downloaded from The National Archives at Kew, and Timothy Scheener’s son Edward is entered in the *Oxford Dictionary of National Biography*. The elder Scheener was born Jean-Timothée Schencker in Geneva and anglicised his name, but later returned to Geneva and died near there in 1840 (see Claude Tappolet, *La vie musicale à Genève au dix-neuvième siècle (1814–1918)* (Geneva, 1972), 25n. 2).

Edward Scheener’s *ODNB* entry is remarkable for asserting that his father was not Timothy but the Duke of Kent, and that Edward therefore was a half-brother of Queen Victoria. This story, however, which does not appear to have been known to the Burneys, has been convincingly confuted by Anthony Camp in his *Royal Mistresses and Bastards...* (London, 2007), 274–5.

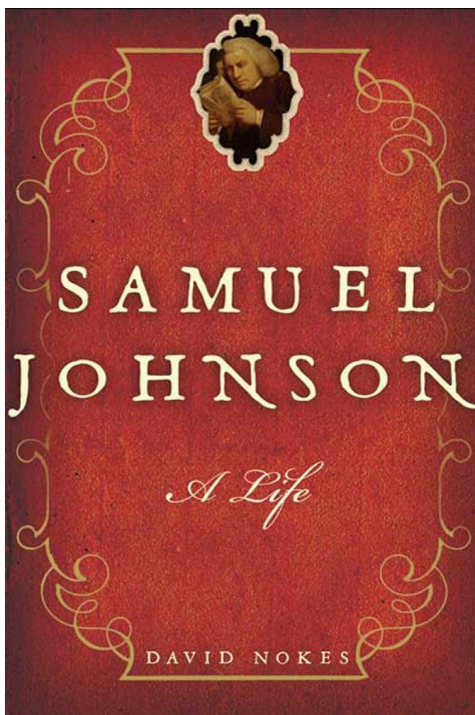
In comparison with other members of the Burney family Susan’s accomplishments may be regarded as minor. Readers of *The Burney Letter* nevertheless will certainly be glad to have the knowledge of her activities and thoughts provided in this book, without having to visit the British Library, the New York Public Library and Yale University Library to read her manuscripts.

Michael Kassler is a musicologist living in Sydney, Australia. His books include The Music Trade in Georgian England (Farnham, Surrey: Ashgate, 2011). He is currently preparing a new annotated edition of The Memoirs of Charlotte Papendiek (1765–1840). She first met Frances Burney in 1778 at the Thrales’ house in Streatham, and their relationship developed during Burney’s time at Windsor Castle, where Mrs. Papendiek’s husband Christopher served as page to the Princess Royal and subsequently to Queen Charlotte.

Fund-raising for Sarah Harriet Burney Plaque, St. Swithin’s Church

Funds are needed to replace the memorial plaque to Sarah Harriet Burney in St. Swithin’s Church, Walcot, Bath. The plaque to Frances (Burney) d’Arblay will soon be unveiled, but fundraising is ongoing for its sister-plaque. Sarah Harriet Burney, half-sister to Frances, was a novelist in her own right, the author of five works of fiction which were well-received in their day. The Society still needs to raise £3300.

Contributions, earmarked for the Plaque Fund may be sent to the Burney Society, c/o Jacqui Grainger, Chawton House Library, Chawton, Alton, Hampshire GU34 1SJ, or in the US to Alex Pitofsky, Treasurer.



David Nokes, *Samuel Johnson: a life* (New York: Henry Holt and Company, 2010), Pp. xxii + 419.

How not to write a life

By John Wiltshire

Near the beginning of this life of Johnson, David Nokes takes issue with earlier biographers, who have, he suggests, very much exaggerated Johnson's psychological conflicts. "There are many myths of Johnson the deranged genius," he writes, but "distinctions between Johnson *fact* and Johnson the biographer's *fancy* must be borne in mind." His Johnson then is no "Johnson Agonistes," no valiant struggler against physical disability, depression and hopelessness, whose writings are testimony to his heroic courage in the face of great odds, but a man who lived "a life of good sense in an age which had no Valium to calm the nerves."

Johnson's life left behind many textual witnesses: his own "Annals" and other autobiographical fragments, his *Dictionary*, his miscellaneous and voluminous writings, and the equally voluminous biographies and memoirs of his contemporaries – even though most of these belong to the second half of his life – as well as portraits, caricatures and reports in the newspapers and magazines. So the writer of a biography of Johnson has inevitably to make decisions about what aspects of the life he or she finds most compelling – what in other words is seen to be central to the understanding of their subject's significance.

Nokes's abjuration of "fantasy" means in effect, though, that his Johnson has no compelling inner life. There is little narrative excitement in this scholarly, would-be comprehensive and temperate treatment, no sense that the reason we might be interested in a modern life of Johnson is precisely because the trenchant and passionate authority of his writing results from a life forged ethically

and generously against great odds. Instead we have something like a catalogue of events, a listing of the external, verifiable, textually authenticated facts of Johnson's existence. This Johnson has little character, and no presence: since here is no challenge in his life, there is no reason why one aspect of it should be foregrounded more than another. "Johnson" is merely a textual cypher, whose various activities from week to week are listed or catalogued: "He prayed...he noticed... he writes...He went to church." Paragraph after paragraph assembles a miscellany of information, references to letters, or to external events, citations from various sources, and rehearsals of Johnson's more memorable pronouncements.

The distinction between "fact" and "fantasy" in biography will not hold, however. All biographers, even those most committed in theory to the suppression of their imagination, in effect imagine their subject's lives, and write sentences that enter and implicitly represent their subject's private thoughts and feelings. They always especially need to construe their subject's motives. Nokes's biography is no exception. But in this work the promised continence of imagination is spectacularly contradicted in the treatment of other figures besides Johnson. His previous *Jane Austen: A Life*, opened, as if to confute all previous treatments of its subject, with a scene set in Bengal. "It is the rainy season in the Sunderlands," a day in which Saul Hancock "envies George Austen's peaceful life in his sturdy English rectory," and "covets" his calm, sequestered life. This is an avowedly novelistic tactic, designed to startle the reader, to signal that this biography's portrait of Jane Austen will be equally unconventional and daring. (Readers have found it unconvincing to the point of absurdity.) In this biography, the fantasy otherwise supposed to be avoided breaks out most remarkably with Chapter 7, "Frank Barber." The previous chapter has left Johnson mourning the death of his wife, but now the reader is suddenly confronted with a boy's memories, as he is abducted from Jamaica and taken to England. "We are here, Quashey, the colonel said and lifted him with pocked-marked hands grizzled by years in the sun." This is fiction, and nothing but fiction. Johnson's troubled relationship with Frank Barber (who ran away and spent two years at sea before he was hauled back against his will by his master) is dramatic enough to be followed through, but references to it merely crop up later, recorded as yet another item in the welter of other information.

In a similar flight of fancy, Nokes attempts to fill in the gap left by the absence of almost all textual evidence of Johnson's relationship with his wife. He seeks to remedy this by an excursus into what might have been Tetty's thoughts. "We know little of how she filled her days" in London, Nokes writes, and then tries to reconstruct her experience in those years when Johnson was working on the dictionary through references to articles in the newspapers of the day, imagining for instance that "Reading through the *Daily Gazetteer* she was shocked to read that a child 'about four years of age' had been run over" in the very street in which she was living. A few pages later we see Tetty walking through London "wearing her best shoes of Spanish or Morocco hide, carrying her umbrella." The details are authentic but they call attention to the author's research; they don't invite one convincingly into the figure's experience.

Nokes has certainly made more use of contemporary newspaper reports than other biographers, and it is good to be reminded that, following the award of his pension, Johnson (and the Thrales)

became celebrities, whose activities both social and literary were avidly reported and misreported in the press. Johnson wrote a pamphlet about the staging of the coronation of George III, and this leads into a vivid account of the actual ceremony, including lost earrings, footpads and criminals who had their executions delayed because of the “great solemnity” of the day, drawn from press reports. Nokes again draws on the newspapers to relate entertaining incidents from the horse-racing that was flourishing “up and down the country.” But what this has to do with Samuel Johnson is another question. It is as if the scholar were straining at the constraints of his self-imposed project: this is factual information after all.

Readers of the *Burney Letter* will be interested in what Nokes makes of Johnson’s relationship with Frances Burney. During the early 1780s, he writes, “Fanny Burney came gradually to occupy the place which Hester Thrale had once filled in Johnson’s mind as the witty, bookish, attractive young female.” Are the four adjectives here meant to imitate Johnson’s own “mind” or are they Nokes’s assessment of Burney and of Johnson’s relationships with intellectual women? The question can’t be answered because nothing is done to develop or support the assertion. Fragments of Burney’s journals make brief appearances in the medley of information, anecdote and quotation that forms Nokes’s narrative, but their source is Charlotte Barrett’s edition, and Burney’s recording of Johnson’s talk at Streatham, so different from

Boswell’s reporting of his discourse in the company of men, is never alluded to. Nor is that moving and painful last conversation between Samuel Johnson and Frances Burney of November 25 1784 in which he recalls Tetty and relates an observation of hers, capturing briefly and poignantly something of her wit.

Nokes has an idea that Johnson actively courted Boswell as his future biographer. “From the moment the last member of his family, his mother, died, his wish to have his own life memorialised came to be a minor obsession.” No evidence is given for this hypothesis, nor for the idea that “Johnson made his life a living theatre.” But perhaps the most strange of Nokes’s passing attempts to enter Johnson’s inner being is his statement that after receiving a letter of Mrs Thrale’s from Bath “he immediately had a minor stroke that deprived him...of the power of speech.” That *Post hoc* does not mean *propter hoc* is a fundamental maxim of medical diagnosis.

There are welcome aspects of this biography, which is earnest, often perceptive and unsensational. Johnson’s sexual life is treated frankly but calmly and dispassionately. The myth of his supposed Jacobite sympathies is countered effectively. But the refusal of a psychological narrative in *Samuel Johnson, a Life* would leave a reader who wanted to learn why Johnson was for his contemporaries so revered a figure – and why modern readers still find him heroic – still wondering why.

**American Society for Eighteenth-Century Studies
Burney Society Panels for the 45th Annual Meeting
Williamsburg, VA March 20-23, 2014**

The Wanderer at 200

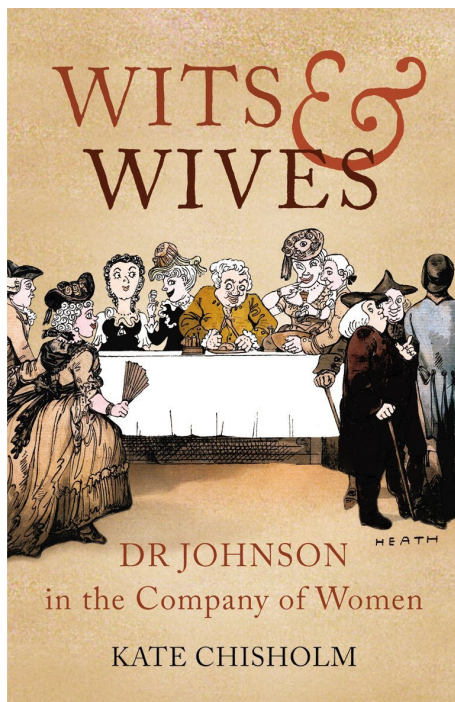
On the 200th anniversary of the publication of Frances Burney’s fourth (and last) novel, *The Wanderer; or Female Difficulties*, we invite proposals for papers that address any aspect of the novel: its genesis, publication history, and controversial reception; its literary, social, political, religious, and historic contexts; its place within Burney’s literary development; its role in highlighting “female difficulties”; its complex narrative structure and rich characterization. Multi-disciplinary approaches might also comment on how this novel uses music, theatre, and other arts. Please send one page proposals to Cheryl D. Clark at clark@lacollege.edu by 1 September 2013. Please mention any audio/visual requirements in the proposal.

Other Burneys

This session will focus on members of the remarkable Burney family other than Frances, who has had the lion’s share of critical and scholarly attention in recent years. Proposals for papers on the music historian Dr. Charles Burney, the journal writer Susan Burney, the explorer and travel writer James Burney, the artist Edward Francesco Burney, would all be welcome. So too would papers on lesser-known members of the family, such as the classical scholar Dr Charles Burney Jr., the popular novelist Elizabeth Meeke, etc. Please send one page proposals to Peter Sabor at Peter.Sabor@mcgill.ca by 1 September 2013. Please mention any audio/visual requirements in the proposal.

Mme d’Arblay plaque Unveiling: 15 June 2 p.m. at St. Swithin’s Church, Walcot, Bath

The replacement plaque to the memory of “Frances d’Arblay” will be unveiled in a special ceremony in St. Swithin’s Church, Walcot, Bath. The unveiling will be performed by Maggie Jameson, an expert on Fanny Burney and Bath. The rector of St. Swithin’s, Simon Holland, will lead with some introductory prayers. After the ceremony, tea will be served. All are welcome.



Kate Chisholm, *Wits and Wives: Dr Johnson in the Company of Women* (London: Pimlico, 2011), 291 pp.

By Elles Smallegoor

“My biggest debt in the writing of this book is to Fanny Burney...”. These are the starting words of the ‘Acknowledgments’ section in Kate Chisholm’s *Wits and Wives: Samuel Johnson in the Company of Women*. So where a better place to review it than in this newsletter?

As the title suggests, the book centres around Samuel Johnson and his various relationships with women, ranging from his mother Sarah and wife Tetty to young and talented female wits such as Elizabeth Carter and Charlotte Lennox. One of its aims is to provide the reader with a “truer, richer, deeper portrait” (6) of the literary giant, complementing studies that undo earlier perceptions of Johnson as “a man’s man” (2). Chisholm reveals that the subject of friendship, or “company,” is a useful tool with which to paint a multi-layered picture of the author, as the very different women in his life each drew out a very different Johnson. She takes us past some of the female figures of his social and professional circle (she counts at least eighty-five who “sought his company” (8)) and examines the diverse roles he could have. With some he is a supportive mentor and careful advisor, with others a concerned epistolary friend or “conversational sparring partner” (6); with some a fretting, vulnerable man, with others a relaxed and playful joker. With all, he liked to discuss cakes, tea and dinners. While Chisholm celebrates Johnson’s influence on these women’s careers and lives and vice versa, she does not shy away from pinpointing his imperfections, revealing that he could be cruelly negligent of those closest to him. The first two chapters on Sarah and Tetty are

insightful and painful, sketching a young man who professed love and respect but often chose to be self-centered and failed to be emotionally available when they most needed him. Tetty, Chisholm writes, was “of immense importance” to Johnson’s personal growth and career (41). After her death, the widower was “consumed by guilt” (62).

Chisholm’s book should not be seen as a biographical study of Johnson per se. The wits and wives he keeps as company are just as much the subject of her study, and, at times, seem to kindle her interest even more. While discussing Johnson’s relationships with the women around him, she frequently explores the ways in which they cope with the conflicted nature of being a female professional in the eighteenth century. Examining Johnson’s own ambivalent stance on women writers, Chisholm is drawn away from him towards them, fascinated by the fact that they were not purely constrained by public scrutiny but just as much by their own morals, desires and personality. The reader is equally fascinated but also tends to lose focus at times, forgetting about Johnson entirely.

Chisholm never allows him to recede too far for long, however. Her chapter on Elizabeth Carter, for instance, provides focus as a comparative chapter: like Johnson, Carter was a gifted child with a supportive parent (in this case her father) who outgrows her provincial town and, with very little money in her pockets but full of ambition leaves for London to find out where the limits of intellectual powers can go. Like him, she relished metropolitan life with its stimuli for the brain. As a colleague, Johnson was appreciative of her, but also in “awe” of her astounding grasp of languages and skill in translation and writing (69). Chisholm also shows us where and how their career paths diverge. While Johnson’s career is “burgeoning” (87), Carter’s is hampered by public commentary about her reputation as well as by a mysterious incident with fellow writer and friend Thomas Birch which, Chisholm speculates, must have been the cause of her retreat from London.

The book is more or less set up chronologically and the following chapters recount the period in which Johnson is a well-established author and celebrity. He witnesses the entrance into London’s literary scene of the admirable and determined Charlotte Lennox whose “huge success and dire poverty” touched him (98). He was almost alone in his support of her. At the same time, he himself was in need of support after the death of his wife, finding it with the pious Hill Boothby who gave him “affirmation and advice” as well as spiritual guidance (113). The fact that Johnson kept her letters in an “expensive, leather-bound box” suggests that she was a cherished friend and, Chisholm indicates, possible wife-material (113). This is also the period in which Johnson met society hostess Hester Thrale. It was at her and her husband’s luxurious Streatham Park, Chisholm writes, that the restless author found the “ability to relax” (147). This also meant, however, that he started to take his friend for granted, becoming more demanding of her time and energy. In her discussion of their friendship, Chisholm draws out the complex nature of both individuals most effectively.

The next chapter on “gifted portraitist” Frances “Renny” Reynolds is sensitive and refreshing for those familiar with eighteenth-century figures such as Carter, Lennox and Thrale (172). Chisholm writes compassionately about Frances’s difficult personality and the constant struggles she had with her famous

brother Joshua. Despite the bitter conflicts between the siblings, Johnson kept up friendship with both. He relished the company of the light-hearted and sociable brother. Yet it was with Frances, Chisholm reveals, that Johnson could be vulnerable and still, *literally so*. Interestingly, the ever-moving Johnson could sit still for hours while getting his portrait painted by his friend. One portrait of Johnson, most likely by Frances (and one of several colour-plates provided in the book and discussed in detail) reveals the intimacy and simplicity that connected the two friends; in this portrait, Chisholm indicates, “nothing [is] touched up to disguise the fact that when she painted him he was close to death” (173). The chapter ends with a gentle and funny poem about tea which Johnson wrote to Frances, a validation of their friendship. Reynolds provides much valuable material, both in image and writing, to reach that “truer, deeper, richer portrait” of Johnson.

The final chapter is a lively discussion of Hannah More’s career, but it feels somewhat less relevant than the previous ones, primarily because, as Chisholm herself mentions, More was not very close to Johnson. The chapter does allow her to gradually conclude the study, ending it with a brief discussion of Mary Wollstonecraft who only met Johnson once, shortly before his death. Wollstonecraft, Chisholm argues, “felt a connection with Johnson” and shared his “gift for friendship” with both men and women (242).

Written for both scholars of the eighteenth century and a non-academic audience, *Wits and Wives* is a rich and highly readable book drawing on letters, journals, novels, essays and visual art, thereby not only enlightening the reader on Johnson and his female company but also bringing to life a whole period. And, more specifically, for Burney lovers who wish to learn more about the world she lived in, Chisholm’s book is surely a recommendation.

Call for Papers:

The Burney Performances: Life, Works, World

The Burney Society of North America will hold its 20th annual general meeting and conference in Montreal on October 9–10, 2014, at McGill University’s McCord Museum of History, in coordination with the 2014 Annual General Meeting of the Jane Austen Society of North America. The Burney Society is a group of scholars and serious lay readers interested in Burney’s works and dedicated to furthering knowledge about Frances Burney and her family.

To treat any object, work or product ‘as’ performance—a painting, a novel, a shoe, or anything at all—means to investigate what the object does, how it interacts with other objects or beings, and how it relates to other objects or beings. Performances exist only as actions, interactions and relationships.

—Richard Schechner, *Performance Studies: An Introduction*

Performance studies is an interdisciplinary field of inquiry that posits that every human action or event can be examined in light of the elements that create it and the effect it has on participants and witnesses. In addition to the usual things we consider “performance” (theatrical works, dance, musical recitals, etc.), acts and events as various as the Warren Hastings Trial, attendance at Ranelagh, and even the operating table can be understood as containing performative elements worthy of examination.

In the eighteenth century, few authors’ surviving bodies of life and work provide a richer field of possible sites for the study of performance than that of Frances Burney and her family. Growing up in a family of ambitious musicians, dramatists, well-traveled memoirists, and a schoolmaster/ priest, Burney herself grew up keenly aware of her every act and how it might be viewed.

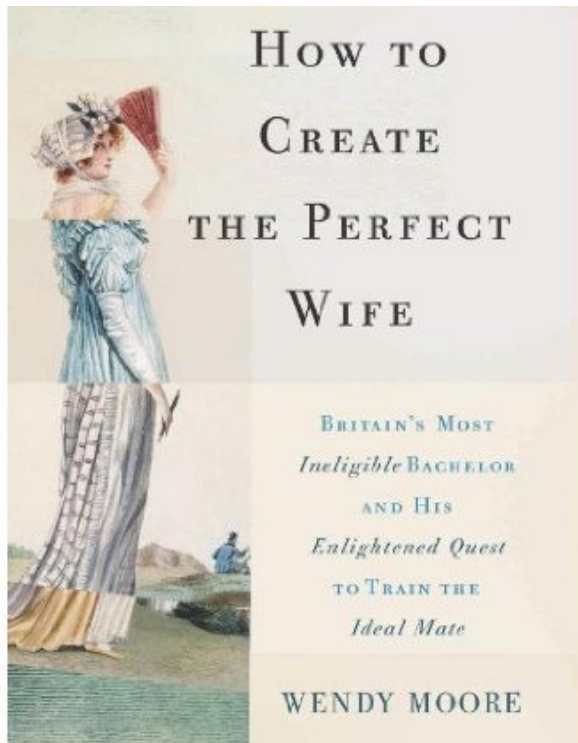
With this in mind, the Burney Society invites submissions on any aspect of France Burney or her family’s life or work in the context of performance, including papers that focus on Burney in conjunction with her contemporaries.

Possible papers could assess:

- the performative nature of the journals and life-writing
- prefatory and other material as performances of authorship
- rituals and various mannered performances of the Court years
- elements of performance in the novels
- Charles Burney’s career as organist or as producer of theatrical adaptations
- Charles Burney Jr.’s careers as schoolmaster and priest
- Susan Burney’s notes on the performance careers of many friends of the Burney family

Please send one-page proposals for papers and panels to Emily Friedman at ecfriedman@auburn.edu by February 28, 2014. 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 April 1, 2014.

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>



Wendy Moore, *How to Create the Perfect Wife* (London: Weidenfeld & Nicolson, 2013), Pp. vii + 322.

By Hester Davenport

Members may recall Wendy Moore's article "Educating Sabrina" in the Fall 2012 Newsletter when she previewed her book *How to Create the Perfect Wife*. She then began with the happy ending, when after all the trials and tribulations of her life Sabrina Bicknell found sanctuary for herself and her two small boys with Charles Burney Jr. at his school in Greenwich. She became the school manager, loved by generations of children and much liked by the Burney family. Fanny would conclude letters to her brother with a wish to be remembered to Mrs. Bicknell.

Sabrina's is an extraordinary story and in the now-published book Moore tells it superbly, adroitly weaving together the lives and personalities of Sabrina's control-freak mentor Thomas Day and his circle of friends, notably the uxorious Richard Lovell Edgeworth and Anna Sewell and her Lichfield society. Some of their stories are equally compelling.

Day is remembered as a writer and political campaigner, admired into Victorian times as the author of the three-volume children's work, *Sandford and Merton* (1783–89), whose hero Harry Sandford was as popular as another fictional Harry in our own. Earlier he had written a lengthy poem based on a true story, *The Dying Negro* (with his friend John Bicknell, but Day happily accepted credit). It was hugely influential in stirring consciences against slavery, though Moore points out the irony, that while "they wept with the tragic hero ... few readers would have suspected that its author was secretly maintaining a teenage girl who was completely subordinate to his commands and whims."

Writing in the *Oxford Dictionary of National Biography* Peter

Rowland describes Thomas Day as "a strange bundle of contradictions," both "a perpetual optimist and a profound pessimist, a philanthrope and a misanthrope ... and above all a recluse who found it almost impossible to keep out of the limelight." He was a man of wealth, but scruffily dressed with long lank hair framing a pockmarked face, and totally lacking social graces, it was not surprising that he could not find a wife, particularly since he required that one who would be able to converse (and agree with him) on philosophical and other topics, reject all fashion and frivolity, and most importantly embrace his ideal of domestic bliss, a life of privation in a primitive country cottage. So, Pygmalion-like, and with his trusty volume of Rousseau's *Émil* as his inspiration, he decided to create one for himself.

With Bicknell in tow as the authority on female beauty, he visited Shrewsbury Foundling Hospital and from a line of girls picked 12-year-old Ann Kingston no. 4579, with chestnut tresses, claiming that he was selecting her as a maid-servant in the home of a married man (Edgeworth). The lie caused him no problems of conscience. Later he added a second girl, blonde Dorcas, renamed Lucretia, to give him a choice. Ann's new name was Sabrina Sidney, Sidney after his favourite poet, and Sabrina, the Latin name for the River Severn. Day would have been aware of the nymph Sabrina in Milton's *Comus* who rises from the river to release "the Lady" from the magician's spell, but would not have seen any comparison between himself and the evil enchanter.

So, once he had rid himself of the dunce Lucretia, Day set about transforming Sabrina into his ideal bride. Wendy outlined his progress in her *Newsletter* account, including the "toughening up" ordeals by hot wax, pin pricks, immersion in the lake, and pistol shots into her skirts, all of which Sabrina had to accept unflinchingly. The pair lived in Stowe House in Lichfield, just the two of them. Day was oblivious to any damage to the girl's reputation and Sabrina was general drudge as well as attentive student. She must have been a good scholar, or he would quickly have complained, but when a friend convinced him that with the girl entering puberty it wasn't fitting that they should live together unattended he packed her off to boarding school, with the injunction that she was not to participate in any singing or dancing lessons.

Day then made a renewed effort to find a wife in a conventional manner. His courtship of Elizabeth Sneyd (later Richard Edgeworth's fourth wife) went well and she promised to marry him if he would smarten up and learn some social graces. One of the funniest sections of the book tells how Day and Edgeworth travelled to France and while Edgeworth was engaged in a licensed attempt to divert the course of the River Rhone, Day forced his ungainly body through deportment, dancing and fencing lessons. Neither succeeded: the Rhone refused to be diverted and when the would-be gentleman returned to the drawing-rooms of Lichfield, bewigged and silk-suited, he just became a laughing stock and was refused by Elizabeth.

Aged seventeen, graceful and good-looking, Sabrina now left school, but was immediately sent away again, this time to be apprenticed to a mantua-maker: "She was effectively his chattel to be passed on as he pleased" A year later and still unsuccessful on the marital front Day revived the idea of marriage to his own creation. He never explained himself to her and it seems she had no inkling of it, "retaining a child-like trust in Day and a childlike innocence

about his motives.” His friends expected their engagement, but somehow or other Sabrina offended in a matter of dress, and he despatched her to a boarding house in Birmingham with a pension of £50 a year and never saw her again.

Ultimately Day did find a bride, Esther Milnes, herself a reluctant heiress. She was said to have “adored him” and happily departed for rural isolation, abandoning on demand her musical talents and her writing of poetry. Unsurprisingly, the marriage proved stormy and Esther left him more than once, but always returned abjectly taking the blame, and was devastated when he was killed by a fall from his horse. It was perhaps as well that they had no children.

Time passed, but at 27 years of age Sabrina herself married, sought out by John Bicknell, who had selected her for Day. Having gambled away his own money, he probably remembered not just the pretty girl but that Day had promised Sabrina a £500 dowry, which he paid somewhat grudgingly but cancelling the £50 pension. The marriage seems to have been happy and Sabrina gave birth to two sons, before her husband suddenly died, intestate, having spent all her money. Friends rallied round, though Day, despite having won a reputation in his community for charitable giving, would only offer

a pension now of £30 a year. Bicknell’s family were unprepared to help, and Sabrina had to eke out the £30 by working as a maid. It was then that Charles Burney’s letter arrived offering free schooling for her elder boy.

Sabrina’s letter of gratitude to Burney is, we are told, the first surviving one written by her, and she never penned her own story. One of the remarkable aspects of Wendy Moore’s biography is its taking for subject one who has no distinctive voice of her own. But the reader is always aware of her presence at the centre of the tale, sweet-natured and enduring, through the words of those who knew and liked her, and the haranguing, self-justifying letters of Thomas Day.

This is a model biography: a compelling subject, meticulously researched and annotated, steeped in knowledge of the period, and written with wit and compassion. Of how many biographies can it be said that it is as unputdownable? Every chapter in the book bears the name of one of the women, mostly those involved in the story but with a couple of fictional additions: Pygmalion’s Galatea and Rousseau’s Sophie. They form a feminine encirclement of Thomas Day, which would have maddened him. It is a biographer’s revenge.

MEMBERSHIP DUES REMINDER

To join the Burney Society, or to renew your membership for the 2013–14 dues year starting from 13 June 2013, 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 £15 (or £25 for two members at the same address) 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.

Name.....

Address.....

City:.....State/Province/County.....

CountryPostal Code:.....

e-mail address.....Wish to receive newsletter only in an electronic version:.....

Membership Dues.....Donation:.....Total Amount:.....

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

IN GREAT BRITAIN:
 THE BURNEY SOCIETY
 C /O CHAWTON HOUSE LIBRARY
 CHAWTON, ALTON
 HAMPSHIRE,UK,GU341S3