

Burney Letter

Vol. 19 No. 2

The Burney Society

Fall 2013

<http://dc37.dawsoncollege.qc.ca/burney/> <http://theburneysociety-uk.net/>

ISSN 1703-9835

Frances Burney's Friends "the Cantabs"

By Oscar Turnill



The engraving of Twickenham Meadows from the *Works of Richard Owen Cambridge* (1803).

A portrait of a pensive lady of uncertain age in a lace cap, attributed to the English eighteenth-century painter Ozias Humphry and acquired from Nassau in the Bahamas, was sold two

years ago for \$1700 at a saleroom in Plainville, Connecticut, and more recently offered at Sotheby's in London with an estimate of £3000–£5000, failing to find a buyer. Its subject was described as "Catherine (c. 1716–1806), wife of Richard Owen Cambridge." The dates fit but the forename is wrong: his wife was Mary. However, the Cambridges did have a daughter Catherine, born in 1750, and destined to be chronically unwell, perhaps because of which Frances Burney's brother Charles saw her as a family favourite. In Humphry's correspondence in the London archive of the Royal Academy of Arts there is a letter from her father "attempting to pin down a time for Kitty's sitting to Humphry," in December probably of 1779. She was then 29, with four years to live, her mother 62. There is also a briefly formal note over a February date from Kitty to Humphry to let him know that a basket of game is on its way to him. Her handwriting is markedly tidier than her father's, which dashes on to the page. Kitty died unmarried, after a life a great deal more localised than that of the portrait.

Her father was Richard Owen Cambridge, poet and essayist, owner of an estate by the Thames at Twickenham where Richmond Bridge now stands (it was built in his time), and his portrait by Humphry was the source of the engraving fronting his posthumously published *Works* in 1803. They were edited and the respectful memoir written by Kitty's youngest brother, the Revd George Owen Cambridge, whom readers of Frances Burney's journals know as her onetime seeming suitor, intermittently attentive but ultimately undeclaring, to her private anguish.

See The Cantabs on p. 2

UK Conference in Cambridge 21-24 July

By Jill Webster

The conference "Education in the Life and Works of Frances Burney and her Family" was held at Gonville and Caius College and was attended by 53 delegates from the UK, Canada, the USA, Australia, New Zealand and Germany. The 18 speakers covered a wide range of topics, from the education of Burney's characters to the education at Court of Burney herself, and the d'Arblays' parenting skills of the gifted but unfortunate Alexander, himself a Cambridge scholar. Drs. Peter Sabor and Philip Olleson were the keynote speakers. Of particular interest was Dr. John Collins's paper on Fanny Burney's breast cancer and mastectomy operation: her detailed account of it still serves as essential education for medical students today. More evidence of the less satisfactory side of the Burneys at Cambridge was to be seen at the University Library, where we were able to view some of the many books stolen from the library by Fanny's brother Charles. We could quite

see how these small leather-bound volumes were of a perfect size to fit into the pocket of a gown or voluminous coat.

The two-day conference ended with a drinks reception at the College followed by dinner in the splendid panelled dining hall, when we all toasted our founder, the illustrious Frances Burney. At the dinner, Hester Davenport announced the results of the fundraising for the Sarah Harriet Burney plaque, through a silent auction and raffle, which netted approximately £300.

The conference was followed by a day visit to King's Lynn. We were able to visit the church where Charles Burney was organist and to hear an organ recital on the original instrument he played. We also visited the museum, where we were able to examine precious documents and letters. The museum is planning a special exhibition devoted to the Burneys in King's Lynn in 2014.

[Coverage of the Cambridge Conference begins on p. 4.]

The Cantabs

Continued from p. 1

Richard Cambridge (as he was originally) bears some aspects of a Burney character himself. A London merchant's son, he was sent to Eton and made heir on his father's death by a rich maternal uncle on condition that he and his male descent took the surname Owen. Free from Delville-like scruple, he slipped it in before the Cambridge, without benefit of hyphen, remained known socially as Mr Cambridge, enjoyed his wealth and never looked back. He married the well-connected Mary Trenchard in 1740 – after taking three years to declare himself, he told Burney, longer perhaps than she herself would have allowed. He remained his wife's candid admirer throughout their long marriage, while, it was said, seeing as little of her as possible. His life is well documented formally, with entries in the *Dictionary of National Biography* and the *Oxford DNB*, and anecdotally by such as his Etonian contemporary and Twickenham neighbour, the diarist Horace Walpole, who called the family “the Cantabs.”

He was ready almost daily to take horse ten miles into London and hurry back to spread whatever news he had gathered; Walpole said “the grass would grow” in Twickenham ears if Cambridge “did not gallop the roads for intelligence.” He could clearly be a succinct reporter, as when, at the age of 81 writing to Warren Hastings towards the end of the latter's long trial: “if you should hear that my opposite Neighbour Mrs Drumond Smith, last Sunday, Drown'd Twelve Women & Children with the same Diabolical motives which instigated you to torture All the Indians I wd have you know that a boat being run down by a barge, & one woman crushd to death, This Lady took the body into her house & all the rest out of the water, provided them all with dry cloaths gave beds to five & if She does not deserved [*sic*] to be Impeach'd then You may as well say that You do not.”

They had six children – first Richard, who went from Eton to a commission in the 15th Regt of (Light) Dragoons; then at intervals Charlotte, Catherine, and Mary; followed by Charles, who went into the law; and finally George, destined to become a long-serving Church of England Archdeacon. The boys also dutifully took

the name Owen. The girls were not required to – Charlotte signed as simply Cambridge, both as wedding witness and to her will.

Some of the family's names are on a tablet recording their burials in a vault in St. Mary's parish church, Twickenham. First are the parents (died 1802 and 1806); followed by Charlotte (1823) and Catherine (1784); next, a grandson, also Richard Owen Cambridge, who died aged nine in 1775; and finally in 1841, evidently added in a space awaiting him, George. I infer that as his father's executor he had been responsible for the tablet, and that his own widow Cornelia, who secured his memory locally in other ways, ensured his presence. She survived him by seventeen years, and – often the survivor's fate – went unmemorialised. The absentees are the starting point for several small family puzzles.

To begin with, the eldest son, Richard. He appears in the *Eton College Register* (1921) as having been in the printed *Army List* from 1762 and out of it by 1770 (actually a year or two earlier). Histories of his regiment, originally named Elliott's Light Dragoons and later the 15th or King's Light Dragoons, do not mention him. He is however listed as a Lieutenant, and his signature appears, on a surviving series of muster rolls from January 1763 – though referring back to strengths in 1760, before his commission – to January 1764, when he is listed as “sick in quarters” at Shrewsbury. His next trace is in the parish register of St. Oswald's, Oswestry, in February 1766: “Richard Owen Cambridge, son of Richard Owen Cambridge of Llanvorda, Gent by Mary his Wife born January ye 24th[?] bap. Ye 4th Instant.” Llanvorda (or Llanforda) was listed in nineteenth-century gazetteers as a township in Oswestry parish, 17 miles north-west of Shrewsbury. No marriage has been traced, at Oswestry or elsewhere, or any other family connection: perhaps it was the home of the new mother. What is clear, however, is that this is the grandson named on the Twickenham memorial.

The grandfather seems to have been fond of the boy, and took him aged two with “all the Quorum” (i.e. the family) to see a Nabob's peacock-like decorated barge that had been presented to the King, seating the infant in the Nabob's place. Yet when the boy died he reportedly said

to Walpole, “It is a great loss, but as it answers no purpose, my wife and I have determined not to grieve about it.” Whether the “Quorum” had included the boy's parents was not said. Indeed, the father's next mention is not until July 1782, and then of his death, in the *Gentleman's Magazine*, with what seems man-about-town familiarity: “16. In Hatton-str, of a decline, Lieut. Cambridge of the light dragoons.” The parish register makes clear that this was indeed Richard Owen Cambridge, and that he was buried on the 22nd. A list of now-removed memorials in the church, St. Andrew's, Holborn, makes no mention.

Speculation about permanent estrangement from Twickenham diminishes however in February 1786 when Mary Cambridge, widow, of St. Andrew's Holborn, married a widower, Thomas Heming, with as witness none other than Richard Owen Cambridge. She married well: her new husband was a retired goldsmith to the King, generous enough to settle an annuity on her and to agree to her making a will assigning it elsewhere. We can deduce from her bequests that before becoming Mary Cambridge she had been Mary Edwards. The Heming family memorials are elsewhere than Twickenham.

See The Cantabs on p. 17

Burney Letter

The semi-annual newsletter of the Burney Society, which includes members in the UK, North America and elsewhere.

President: Elaine Bander

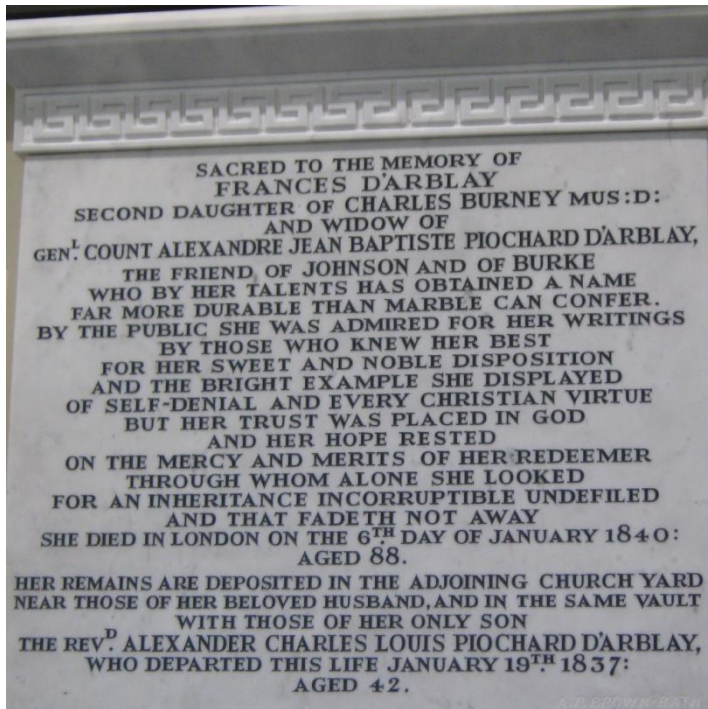
Editor: Lorna J. Clark

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

Lorna.Clark@carleton.ca Membership in The Burney Society is available for US \$30 (Students \$15) annually in the United States and Canada, and in the UK for £20 annually (£15 for students and £25 for couples). 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 the UK, write to Helen Cooper, 15 Chatsworth Road, Parkstone, POOLE, Dorset BH14 0QL or to hcooper@bournemouth.ac.uk.

Memorial Plaque Unveiled in Bath

By Maggie Lane



Another stage has been reached in putting right the neglect of the past concerning the Burney family memorials in Bath. On Saturday 15th June 2013, members of the UK Burney Society and others interested in the literary history of Bath gathered inside St. Swithin's church in the parish of Walcot for the unveiling of a replica plaque to replace the one so carelessly taken down and lost when an organ was installed against the West wall in the 1950s.

The exact wording of the original plaque was preserved in a photograph of 1906 and has been faithfully reproduced. In the spirit of the time, it gives equal weight to Frances Burney's Christian virtues and her "sweet and noble disposition" as to her writing. It is notable, moreover, that no fewer than four men find a mention on this plaque to a woman: father, husband, and friends Dr. Johnson and Edmund Burke.

The Revd Simon Holland welcomed us to the church, redressed the gender balance somewhat by choosing to read the lesson about Martha and Mary, and led us in a prayer. He was followed by Bill Fraser, descendant of Esther and Charles Rousseau Burney, President of the UK Burney Society and resident of Bath, who described the process of gaining the faculty, raising funds, and employing the excellent local stonemason, Tony Brown. It is largely owing to Bill's persistence that we have achieved what we have. He specially thanked Sarah Davis, Clerk to the Registrar of the Diocese of Bath and Wells, who was present, for her interest and hard work. The extremely generous donations of £2,000 from the Garrick Club and £500 from Richard Aylmer were gratefully noted among many other substantial donations.

Chair Hester Davenport warmly seconded Bill's thanks to everyone concerned and reminded us that we still need to raise more to replace the second missing memorial, that to Frances's youngest sister and fellow-novelist Sarah Harriet. I then had the

honour of unveiling the plaque and of saying a little about Frances Burney's lifelong love of Bath, most especially her happy anticipation as she and her beloved husband settled here for their retirement.

Burney never worshipped at St. Swithin's, having a seat in one of Bath's many proprietary chapels, and General d'Arblay was of course a Catholic; but as he approached death in 1818 he agreed to be buried in the grounds of this Anglican parish church so that his wife might join him one day. Frances referred to this in her will as a "tender interchange of a promise" between them. Her funeral in 1840 was conducted by her great-nephew the Revd Charles Edward Burney, who lived to a great age and became an Archdeacon.

Now the task is to raise more funds to replace the second missing plaque, that to Sarah Harriet Burney, who died and was buried in Cheltenham in 1844, but who had spent much of her later life in Bath. In the Spring 2013 *Burney Letter*, scholar and editor Dr. Lorna J. Clark described in vivid detail how in 2012 she serendipitously discovered a similar 1906 photograph with the wording of this second plaque, and why she is convinced that it is the very one which filled the space on the wall next to Frances's. It is thrilling to have the exact wording, notwithstanding the fact that it will cost more to reproduce than the simple names and dates we had envisaged! Incidentally, it is to be expected that Sarah Harriet would be described first and foremost as her father's daughter; but am I alone in finding the first pronoun in the second paragraph odd?*

It is highly desirable that we raise awareness of this second Burney novelist who holds her own undisputed place in literary history and whose work added yet more lustre to the family name. If we are successful with this one last effort to fund-raise, the Society will truly be able to congratulate ourselves on completing our mission to restore or replace every Burney memorial in St. Swithin's.

*[Editor's note: i.e. the pronoun "his" (referring to Charles Burney): "Distinguished, like many members of his family, by her literary attainments . . ."]

In the UK, please send contributions to the Plaque Fund to Helen Cooper, 15 Chatsworth Road, Parkstone, Poole, Dorset BH14 0QL or in the US to Treasurer Alex Pitofsky.



From left to right: Bill Fraser, Maggie Lane, Hester Davenport, Tony Brown in front of plaque. Photo courtesy of Helen Cooper.

2013–14 Cambridge Conference Notes on the Papers

By Marilyn Francus
and Lorna Clark



Monday 22 July

The Cambridge Conference opened with a plenary talk by **Peter Sabor** on “**Educating Alexander: Frances Burney d’Arblay and the Idol of the World**” in which he noted that Gonville and Caius College was the alma mater of both Alexander and Charles Burney Jr. He gave an overview of Alex’s education, which began at home and continued in Passy, France, then at his uncle’s school (CB Jr.), and finally at Cambridge. The product of an overly protective mother, Alex showed early promise and won several prizes at Passy, after which the “idol of the world” becomes truly idle. Sabor pointed out the rhetoric of “sauvagerie” in relation to Alex – meaning not only wild, but socially awkward, maladroit. Alex was admitted to Cambridge on a Tancred scholarship for the study of medicine, but favoured math instead. His first term was a disaster, after which Frances hired a tutor. She blamed his early academic success for his subsequent failures. Since he was not pursuing medicine, he transferred from Caius to Christ’s, from which he graduated tenth wrangler and was awarded a Fellowship. The betting logs kept by the college show Alex frequently losing bets to other Fellows and having to pay for the wine. An easy mark, he had trouble fitting in, and eventually stopped attending. Burdened by the pressure of his parents’ expectations and achievements, Alex was frozen in perpetual adolescence.

The first panel, **Extraordinary Educations**, was led off by **Lorna Clark** with “Education of a Heroine: Burney at the great ‘school of the World.’” Clark argued that Frances really enters the world in 1786, when she enters the Queen’s

household, and that the identity crisis she experienced is not unlike those of Evelina and Cecilia. She faced the inescapable reality, in a court where status was rigidly determined by birth and privilege, that her place was a lowly one; as Keeper of the Robes, she belonged to “the background.” Stephen Digby appears in her journals as an Orville-like figure to Burney’s Evelina. In the extended sequence of Digby’s so-called “courtship,” Burney is the heroine of her own romance, although in the end, she fails to transcend her lot. Like her heroines, she learns to adjust and through her suffering, develops a new-found maturity and wisdom that enriches her writing.

Elaine Bander in “**The Re-education of Frances Burney (or, The Principal Points of Education)**” quoted Burney’s descriptions of the education of the princesses and Mary Ann Port; Mrs. Delany is presented as a role model of the ideal education. Princess Amelia’s preference for Burney suggests she might have been better employed as governess. Burney overhears an argument on women’s education between Planta and de Guiffardiere; her own views are expressed in *Camilla*. When William Locke is smitten with Mary Ann Port, Burney discourages the match, partly because of Mary Ann’s “bad” education (which raises the possibility that she could be redeemed by a “good” one).

Tina Davidson in “**My dear creature [...] where could you be educated?: the libertine figure, ‘free’ talk, and the heroine’s education in Evelina.**” argued that Burney defines Sir Clement Willoughby in terms of his speech styles; the libertine may be seen as an educator

whose discourse leads women to develop socially, personally and morally. His use of colloquial language on meeting Evelina, his “familiarity” disturbs expectation. His gallantry and use of compliments effectively silences women. Evelina is encouraged to give voice to her resentment of Willoughby. His question is pertinent: “where could you be educated?” A linguistic analysis suggests that Willoughby and Evelina’s conversations are cognate with educational models, and that Evelina learns from the libertine.

A second panel, **What Burney has to teach**, began with **Emily Friedman** in “**What the Nose Knows: Olfactory education in Burney’s Novels**” on the role of smell in *Camilla* in making judgments and on the refinement of judgment. For Camilla, flowers/gardens are seen as a refuge; Camilla hides her face in lavender. Sir Sedley represents a one man sensory overload. Friedman passed around smelling bottles to let the audience experience examples of smells of the period, and discussed what they might suggest about characters (identity, identity formation), economy (the cost of scents, manufacture), access to perfume (class), etc.

Catherine Parisian in “**Frances Burney as Wonder Woman: From Chapbooks to Comic Books**” spoke of the uses of Burney for educational purposes. She noted the use of Tyrold’s advice from *Camilla* in moral tales, and Albany’s story from *Cecilia* in chapbooks of moral instruction. *The London Times*’ broadsheets of 1915 printed literary excerpts intended for troops in the trenches. Burney was included; selections from her court journals, “a German Lady in Waiting”

(Mrs. Schwellenberg) evoked negative stereotypes of Germans. Later, in 1949, Burney appeared in the Wonder Woman comic, which was aimed at a male audience. Burney is presented in a dunce-to-genius narrative that includes her time in court, and mentions all four of her novels.

John Collins, a breast surgeon, spoke on “**Fanny Burney’s unique contribution to the education of doctors.**” He suggested that FB writes about her mastectomy to educate others, to facilitate her own personal healing, and to reassure others of her health. Instead of physical examinations in the eighteenth century, doctors asked patients for a narrative. In the early nineteenth century, Paris becomes a centre for medical training, and the physical exam is emphasized. Burney’s narrative teaches doctors about the importance of communicating with the patient, about the patient’s need for privacy, and the importance of the presence of family. Collins located FB’s narrative at the cusp of changing medical practices, and pointed out that hers is one of just three mastectomy narratives that survive from that period.

The last panel of the day, **Using a Woman’s Talents**, began **Ellie Crouch** on “**Fanny Burney’s ‘Learned Women’: Mrs Selwyn and Lady Smatter,**” speaking on the role of learned women in Burney’s writings. A highly intelligent woman herself, Burney portrayed women of varying degrees of education and ability in her fiction. The educated and sarcastic Mrs. Selwyn in *Evelina* attempts to evade restrictive gender roles by transgressing the model of correct female comportment, but Crouch suggested that Burney’s attitude towards her is somewhat ambivalent. The paper also looked at Lady Smatter as the lead character in two of her comedies, and argued that the Burney’s recurring fascination with the female pedant marks her interest in the inadequacies of poor female education.

Cassia Martin in “**Burney’s novelistic critique of classical education in Camilla**” focused on Eugenia, and the role of her classical education. She noted the split focus in the novel: education through instruction versus education through experience. Eugenia is raised on epics; narrative attention is divided between the event, and responses to the

event by participants and observers. Eugenia’s events are increasingly intense – and increasingly off the page (with implications for the narrative structure). Eugenia is an anti-heroine living a heroine’s narrative; her classical education fails to equip her for life. The trio of characters – Eugenia, Edgar and Melmond are pitied for their classical education, and need to be re-educated by experience.

Danielle Grover in “**‘Never, can I perform in public!’ Modesty and Musical Education in Burney’s *The Wanderer*,**” focused on Juliet’s fear of public performance (which seems ironic given the number of musicians in Burney’s family). Grover discussed how Burney represents musical education, both in her novels and in her letters, and challenged the idea that Burney is dismissing music as a financial tool for women in favour of private accomplishments. She also compared harp-playing in *The Wanderer* with an extract from Ann Thickett’s novel, *School for Fashion*, which presents an equally terrified performer.



Tuesday 23 July

Philip Olleson in his plenary talk, “**Such Devoted Sisters: Susan and Frances Burney**” described the relationship between Frances and Susan

Burney, brought closer by their mother’s death and resentment of their stepmother. Susan was the only person to read Frances’s juvenilia, and the sole witness to the writing bonfire in 1767. When Frances

was lionised after the publication of *Evelina*, she spent less time with Susan and hence wrote more letters/journals from 1779 on. Susan was a music connoisseur, an opera enthusiast and a fan of

Pacchierotti (who described the sisters as one soul in two bodies); her letters describe the 1779–80 season in detail. She met Molesworth Phillips and married him in 1782 after a rapid courtship, leaving Frances feeling bereft (but Hester Thrale feeling pleased). In 1784, Susan’s friendship with Frederica Locke developed; their correspondence provided a lifeline to Frances when she was at court (1786–91). In her letters, Susan describes life in a country village. Later, she introduces Frances to Alexandre d’Arblay, and acts as intermediary during their courtship even as her own marriage becomes problematic. In 1796, the family moves to Ireland where she is dismayed by her lonely situation and the primitive conditions. The correspondence with Frances now becomes her lifeline; they sometimes write in French or else in code lest Phillips intercept their letters. When Susan falls ill in Ireland, the family negotiated her return; she died of tuberculosis shortly after arriving in England and is buried at Neston, near Parkgate in Cheshire.

A panel on **Private and Family Life** started off with **Mascha Hansen** and **“Sunday at the Burneys’ or, The Burney daughters’ higher education.”** Hansen cited Dena Goodman on women and salons. Musical evenings at the Burneys might not deserve the label of salon, but the performances function as a kind of education. In the 1770s, Charles Burney was upwardly mobile; he moved his family to St. Martin’s Street (an interesting frame for women’s education). The meeting there with Dr. Johnson also formed part of their education. Frances and Susan assessed the talents and intellect of the numerous visitors who gave them food for thought and helped to develop their critical thinking skills.

Stephen Bending in **“Useless Solitude: Frances Burney in Retreat”** spoke of how Burney uses the term “retirement.” In her letters of 1788, she sees solitude as selfish but by 1795, embraces the term “hermitage”; the ambivalence of her response was typical of the period. Solitude can be seen as a mechanism for improvement. Retirement is a space in which the question of identity is addressed and desire is acknowledged (perhaps schooled). The “hermitage” is a specific image of solitude. Burney draws on conventional rhetoric in describing how

individuals connect to competing constructions of space. In *Camilla*, there is ridicule of the fantasy of retreat, together with an engagement in those fantasies.

Marilyn Francus in **“Learning to mother: Frances Burney becomes a parent”** argued that Frances Burney’s knowledge of motherhood was first shaped by being mothered, then by watching others mother. While the “bad” mothers abandoned her (as Margaret Doody suggests), even the “good” mothers (her biological mother, Hester Thrale, Mary Delany) put Frances in awkward situations. She probably learned more about parenting by watching her sisters mother their children – for then the contextual issues of parenting (illness, financial difficulties, marital incompatibility), and the issues of child care (health, psychological nurturance, education) – came into focus. Frances comes late to parenthood, and while she learns how to tend to Alexander’s physical needs, she is less successful at encouraging his psychological development. Her son’s character is antithetical to her own. While many of his youthful behaviors are typical, often Frances does not know how to respond, and as Alex becomes increasingly wild and antisocial, Frances is increasingly frantic about how to parent him. In the end, Frances’s mothering efforts are closer to those of her too-present stepmother than she ever would have imagined – and Alex, who refuses to see her on his deathbed, ultimately abandons her.

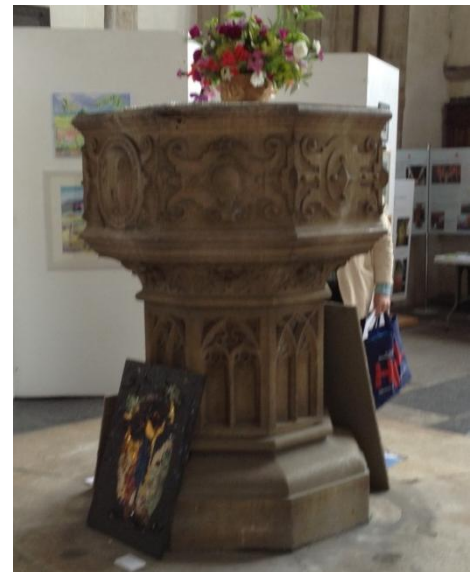
Hester Davenport and **Karin Fernald** in **“Teach[ing] the young idea how to shoot”; words and images of childhood** provided a wonderful interlude in which a power-point presentation on books, toys, puzzles, and board games of the period was perfectly complemented by Fernald’s dramatisations.

The last panel, **A Man’s World**, featured **Wendy Moore**, author of *How to Create a Perfect Wife*, who spoke on **“Educating Sabrina,”** in which she recounted Thomas Day’s selection of two girls from an orphanage to be prepared for a future role as his wife, a “training” that included emotional and physical abuse. Sabrina ultimately escaped but her reputation must have been damaged. A friend of Day’s, John Bicknell (probably remembering the money Day had settled on her), sought her out and married her. He

died soon after two children were born; Charles Burney Jr. offered to educate her sons at his school for free. Sabrina became his housekeeper and (some would say) his mistress; she played an important role at the school and in his family life.

Stephanie Russo in **“Nothing must escape you’: the education of Camilla Tyrold”** looked at female education in *Camilla* in light of the French Revolution. The effects of paranoia and surveillance depicted in the novel signal Burney’s discomfort with counter-revolutionary discourse, but Burney never sanctions revolutionary discourse either. She works through the mentors/teachers of Camilla in the novel, and shows the surveillance of Camilla (and how that leads to disaster).

Jessica Richard in **“We learn not to live but to dispute’: failures of education in Camilla”** showed that in Locke’s treatise, *Some Thoughts on Education*, formal schooling was one aspect, but experience was also a teacher. In *Camilla*, Sir Hugh’s attempts to make up for his failed education do not succeed, and he is worse off. *Camilla* provides an inverse gloss on crucial elements of Locke’s treatise; inattention to his theories leads to disaster in the novel. Richard argues that the novel works through Locke’s notions of temperament, curriculum, tutors, etc., and that Burney did not learn from her own analysis, as evidenced by her relationship with her son Alexander.



The baptismal font in St. Nicholas’s Chapel, King’s Lynn, the church in which Frances Burney was baptised.

The Burney Society Goes to King's Lynn

By Elaine Bander

After two days of stimulating meetings at Caius College, about thirty members of The Burney Society boarded a small coach for the journey from Cambridge to King's Lynn, arriving at the Lynn Museum by 9:30. Our brief visit to this small but quite interesting museum of local history proved the climax of the day when the curator proudly displayed two autograph letters – one from Frances Burney to Jeremy Bentham, dated 9 June 1790, and one from Dr. Burney to Frances Burney d'Arblay, dated 4 June, 1797.

With four Burney editors present, the excitement generated by this discovery of apparently unknown Burney letters very nearly required the application of Emily Friedman's smelling salts. The editors later realized that these two letters were in fact listed in Joyce Hemlow's 1971 *Catalogue of the Burney Family Correspondence, 1749-1878*, and that copies of them exist in the files, but they were still thrilled to have had a chance to view the originals and to receive excellent colour photocopies of these letters.

Other displays provoked much interest, if not quite the same excitement: Seahenge, the Bronze Age timber circle; relics from Norfolk history such as Roman artefacts and medieval pilgrims' badges; a charming display of wooden fairground carousel animals, and, of course, the lovely pocket-watch-housewife, entwined with the hair of the Princesses, that the Queen gave to Fanny Burney in 1791 upon her quitting Royal service.

At 11:20, local historian and guide Dr. Paul Richard collected us for a walking tour of Burney sites in Lynn. He informed us that Lynn was an historically significant port, once part of the Hanseatic League, from which Ely, Cambridge, Norwich and other great East Anglian religious foundations received all of their coal, wine, and timber, and that in Celtic, "Lynn" meant "pool," in this case referring to a tidal pool of the River Ouse ("ouse" meaning "water"). We followed Paul across the central Paradise Lane car park, formerly the gardens of the Greyfriars (Lynn's 13th century Franciscan friary), learning that Lynn was originally called "Bishop's Lynn" because Bishop de Losinga founded a Benedictine priory here in 1095. When the real estate changed hands under Henry VIII, it became King's Lynn.

Paul brought us along Chapel Street past the Burney family's first house in Lynn (now St. Augustine House) to St. Nicholas's Chapel. In 1146 another bishop – Turbus, Bishop of Norwich – founded the first St. Nicholas's (named for the patron saint of sailors) along the seacoast as a chapel-of-ease attached to St. Margaret's Priory Church. Today it is the biggest parochial chapel in the UK, and in fact looks like a small cathedral. The present chapel, the 15th, built c.1380-1415 in early Perpendicular style, boasts a magnificent oak hammer-beam angel roof, the carved angels bearing musical instruments. In the 17th century, St. Nicholas's was granted the right to conduct baptisms and burials. Here Frances Burney, born in nearby Chapel Street, was baptized in 1752, as was Sarah Harriet Burney in 1772; three infant Burney sons are buried here. Once the largest parish church in Lynn, the chapel is now officially redundant. It will be restored next year (funding has been secured) to prevent the roof from collapsing.

From St. Nicholas's, we walked down the Georgian High Street, now the main shopping precinct, to #84, built partially with

mediaeval brick. Once the Burney family's second home in Lynn, it is now a Clarks Shop for shoes. Tickets for Charles Burney's concert tickets were advertised for sale here. At the end of the High Street we reached King's Lynn Minster, formerly St. Margaret's Church. Founded in 1101 as a Benedictine priory church (so without transepts), it was designated as a Minster by the Bishop of Norwich in 2011. Historically, St. Margaret's served the monastic community while St. Nicholas's, under the authority of St. Margaret's, was more "a people's church."

During a great storm in 1741, the spire fell into the nave, necessitating partial rebuilding. When Charles Burney arrived as organist ten years later (serving from 1751 to 1760), he persuaded the Council to commission a new Snetzler organ. That instrument, called "the finest organ in the country" at the time, was built by John Snetzler, with a gorgeous baroque case by his brother Leonard Snetzler, and was installed in 1754. It helped to make Snetzler's reputation. It is the second largest Snetzler organ in the country, the Beverley Minster organ exceeding it by a small margin, and had the first ever (two) Dulciana stops. The present organ is really an 1895 manual Wordsworth of Leeds organ incorporating ten of the original Snetzler stops. Missing Snetzler pipes have been restored. In Burney's day the organ was placed on a gallery above the west door, but now it occupies an organ loft above the north choir. The rebuilt nave is Georgian Gothic, finished in 1747.

Across from the Minster is St. Margaret's Vicarage (1810, rebuilt c. 1830), which replaced the Allen family house, with its garden backing onto the river. Paul took us into the garden, at the bottom of which stood Fanny Burney and Maria Allen's summer hut, from which they could overhear the salty language of the porters who carried goods off the ships through Leadenhall Lane bordering the garden. Paul took us through a series of charming gardens hidden behind terraces to reach the Great Ouse, where ships would unload their goods, then on to the second market square, King's Straihte Square, on the south bank of the Purfleet, with a view of the old Custom House and the statue of George Vancouver across the river. We then had a leisurely lunch in the Bankhouse restaurant on King's Straihte Square. Two Burney editors, Peter Sabor and Lorna Clark, skipped dessert to return to the Museum in hope of finding other stray Burney letters languishing in old boxes. Alas, no further discoveries.

After lunch we returned to the Minster by way of the South Quay, through the former Hanseatic Warehouse (1475), for a specially arranged organ concert by the Minster's organist and musical director Adrian Richards, who told us that he would perform two cornet organ voluntaries: the first, by John Stanley, who was considered to be the best organ composer in Europe, in A major; the second, by Charles Burney, in E minor. Burney, Adrian explained, is now considered a third rate composer, but his organ voluntary is arguably just as good a piece of music as Stanley's. Some of us privileged to hear it performed by Adrian Richards on what remains of Dr. Burney's own organ thought it the better of the two pieces.

Following this concert, we enjoyed a cup of tea. Then we boarded our coach for the return to Cambridge, many of us thinking that The Burney Society should certainly plan a future meeting in Lynn.

A Brother's Disgrace

By Hester Davenport

On the afternoon of Tuesday 23 July, after we had finished listening to all the papers at the Cambridge Conference and drunk a welcome cup of tea, delegates set off for the University Library, to see a display of some of the books which Charles Burney Jr. had purloined during his short stay at Caius College in 1777.* It was a very hot afternoon, but luckily the Library is only a few minutes away from the conference centre. Security there was tight – unlike 1777 – and we all had to keep together to be led to where books were laid out for us by Rare Books librarian Dr. Emily Dourish, to whom we are very grateful.

Though his sister loved him dearly, Charles is believed to be the model for Lionel Tyrold in *Camilla*; to Hester Thrale in 1781, four years after the events which shattered his early life, Fanny described him as “wild, giddy and thoughtless.” Unlike Lionel, however, Charles was deeply interested in the classics, entering Caius College at the age of nineteen to further his studies, aiming in time for holy orders.

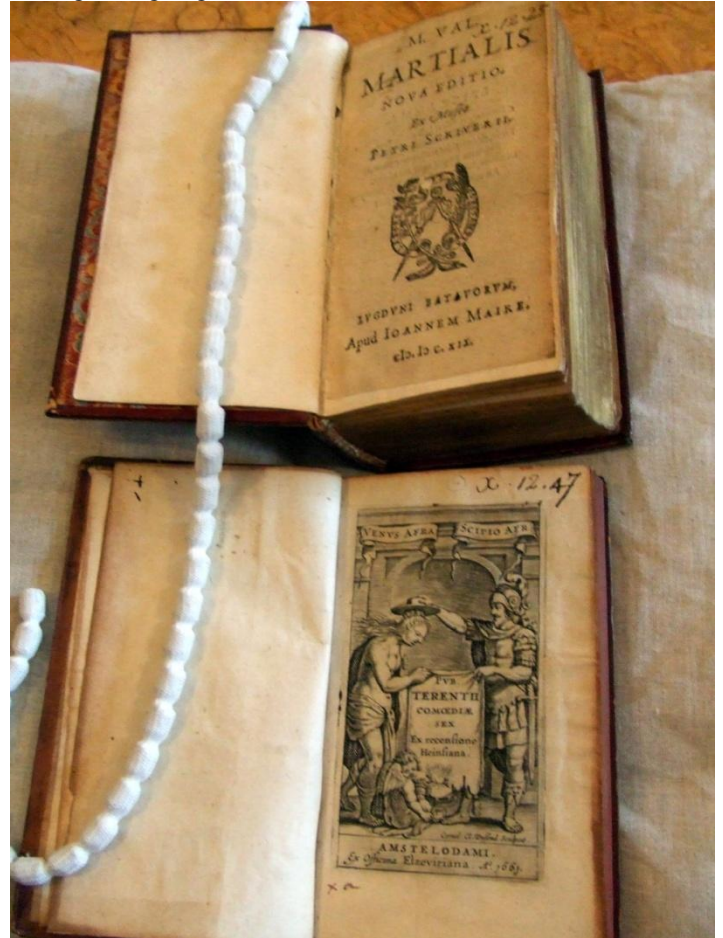
At first he impressed his tutor so much that he was allowed access to the “Public Library,” now the University Library. There he would spend all day, borrowing and returning books, chiefly classical editions. But not all got back on the shelves. In late October a number were found to be missing and Charles quickly came under suspicion. His room was searched and thirty-five of the missing volumes were discovered in “a dark corner.” Worse, he had removed the University book-plates and put his own in their place. When challenged Charles left Cambridge in haste, taking himself back to London from where he returned more books.

His father was appalled and refused to see his son; he even considered requiring Charles to change his surname. He was sent to rusticate in rural Berkshire, but the following year life improved when he was allowed to continue his classical studies at King's College in Aberdeen, where he took his MA degree in spring 1781. When he returned to London he quickly found a teaching post, but the process of obtaining ordination proved much more difficult. His application in late 1781 came with the backing of testimonials to his good behaviour in Scotland, but nevertheless the Bishop of London rejected it.

It wasn't until 1808 that Charles was finally ordained. By this time he was well-established both as a classical scholar and a teacher. He had married Sarah Rose, daughter of Dr. William Rose, who ran a private school in Chiswick which Charles took over on his father-in-law's death. This was the school which ultimately he moved to Greenwich. Charles Burney achieved many honours in later life, though when a degree was granted by Cambridge University in 1808, there was someone still hostile enough to publish a list of the 85 books he had stolen: this is how we know just what they were (all except two were recovered).

It was fascinating to see a number of them, including works by Virgil, Seneca, Livy, Pliny, Martial, Horace, Terence and Tacitus, mainly published by Elzevir in the seventeenth century: beautiful books with tooled and gilded covers and engraved title-pages. No wonder Charles was tempted. What struck us all too was how small they are, pocket-size, simply asking to be transferred to a pocket and taken away. However, eighty-five thefts in so short a

time suggests something more than compulsive pocketing. No bag searches then! No turnstiles with attendants to keep a beady eye on comings and goings.



Two of the books stolen from the library at the University of Cambridge by CB Jr. Photo by Hester Davenport

Why did the young man, of such a distinguished family and with high hopes of a distinguished career himself, resort to theft? Fanny, writing to his son after her brother's death, believed “the origin of that fatal deed to have been a Mad rage for possessing a library,” but it seems more likely that he was in debt, for reasons very common in young men's lives. A clear indication is found in his advice to this same son when he went up to Merton College Oxford to avoid “three stumbling blocks; Gaming, Drinking and the Fair Sex.”

By the time of his death in 1817 Charles Burney had overcome the setbacks of his early life and won many honours. He had also, by legitimate means, amassed a huge library of classical texts, which was bought by Parliament for the British Museum for £13,500 (it is now in the British Library). Today Burney scholars can sit beneath his bust by Nollekens in the manuscript room, reading Burney correspondence under his benevolent gaze. No stigma of “thief” attaches to him there.

* Information is taken from Ralph S Walker and JCT Oates: “Charles Burney's Theft of Books from Cambridge,” *Transactions of The Cambridge Bibliographical Society*, 3.4 (1962) 313-26.

The Burney Society of North America Registration Form for the 2013 AGM

The Burney Society (NA) will hold its AGM in Minneapolis on Friday, 27 September, from 11:00 to 1:00 (just before the start of the 2013 JASNA AGM), in the Pacific Room at McCormick & Schmick's Seafood Restaurant in the Nicollet Mall, one block from the Hilton Minneapolis where JASNA is meeting. The JASNA AGM opens at 1:30 pm.

Dr. Lorna J. Clark, editor of volumes 3 & 4 (1788) of *The Court Journals and Letters*, will speak on "The pause that refreshes': Frances Burney's Private Writings Reconsidered"

Lorna J. Clark of Carleton University, edited *The Letters of Sarah Harriet Burney* for her doctoral dissertation; she has published articles on the life and fiction of both Sarah Harriet and Frances Burney, and has contributed essays to *The Encyclopedia of British Women Writers*, and the *Oxford Dictionary of National Biography*. In 2008, she edited a volume for the Chawton House Library series of Women's Novels, *The Romance of Private Life*. Editor of the *Burney Letter* for more than a decade, she has contributed a chapter to *The Cambridge Companion to Frances Burney* (2007) and edited a collection of essays, *A Celebration of Frances Burney* (2007). She has published articles on other women writers, such as Jane Austen, Mary Shelley and George Eliot. Her current project is an edition of the diary of Lucy Kennedy, to be published in the series, *Memoirs of the Court of George III* (Pickering and Chatto). Her two volumes of Court Journals should be out early in 2014.

The Burney Society (NA) will hold its AGM in Minneapolis on Friday, 27 September, from 11:00 to 1:00 (just before the start of the 2013 JASNA AGM), in the Pacific Room at McCormick & Schmick's Seafood Restaurant in the Nicollet Mall, one block from the Hilton Minneapolis where JASNA is meeting. The JASNA AGM opens at 1:30 pm.

This event includes a three-course lunch with a glass of wine. You may select your main course—tilapia, salmon, chicken, vegetarian, or gluten-free—at the event.

Name: _____

Address: _____

Email: _____ Phone: _____

_____ **\$70** (U.S.) includes a three-course lunch with a glass of wine

_____ **Annual dues**, if not already paid (**\$30**, regular rate; **\$15** student rate)

_____ **Contribution** (tax deductible in the U.S.) to The Burney Society

_____ **Total Enclosed** (Thank you!)

Please return this form (or facsimile containing the same information) with a check or money order (payable to The Burney Society) to the Burney Society (NA) Secretary: Dr. Cheryl D. Clark, c/o Humanities Division, Louisiana College, P.O. Box 606, 1140 College Drive, Pineville, LA 71359, USA, by September 10, 2013. For more information, contact Burney Society (NA) President Elaine Bander at elainebander@gmail.com.

Fanny Burney in Paris and Joigny-sur-Yonne

By Karin Fernald

On May 23rd 2013, I gave my Burney presentation to the Paris Decorative and Fine Arts Society, in the Theatre le Ranelagh, Passy, 16th arrondissement. This exquisite small venue is round the corner from 54 Rue Basse, now Rue Raynouard, where in 1802 the d'Arblays came to live, in that "up and down, queer, odd little building, which we entered by the roof..."¹ Seating 300, the Théâtre le Ranelagh is an attractive, intimate, rectangular space. Standing on its stage, admiring the delicately carved oak panelling around its boxes, I imagined Mme d'Arblay paying visits here – and even, perhaps, feeling inspired to attempt translations of her own unperformed comedies, in the hope of a Paris showing.....?

Le Théâtre le Ranelagh (named after the eighteenth-century Chelsea pleasure gardens, site of today's Flower Show) had been built as a theatre and music salon by the Royal tax-collector (*fermier général*) to Louis XV, Alexandre Jean-Joseph Le Riche (!) de La Pouplinière in 1755, on his spacious rented property, which included the neighbouring Château de Boulainvilliers. De la Pouplinière – whose small private orchestra was led by Rameau – was an amateur playwright, novelist, musician and composer of songs. His theatre and music salon would flourish for several years, forming a small part of the celebrated "douceur de vie" of the old regime. After La Pouplinière's death in 1762, his theatre was first neglected and later abandoned, not least during the Revolution. And so, arriving in Passy in 1802, the d'Arblays would have known it only as a decayed relic of the past. Later in the 19th century, however, owned now by a wealthy industrialist, and redecorated in its original rococo, this little theatre would flourish anew, staging Wagner's *Rheingold* no less! The mind boggles re that intimate space. Today the Théâtre le Ranelagh is a listed building and popular community venue, with an active committee and fetching website, offering a variety of theatrical and musical entertainments and lectures. Mine, in English, on Mme d'Arblay, of whom few of my friendly French Anglophile audience had ever heard, went down a treat, unless they were all being polite.

Next morning I got up early and went

down on the métro to Bercy Station, near the Gare de Lyon. In 2010, with Kate Chisholm, Nancy Johnson and the Burney Society, I had visited Alexandre d'Arblay's native town of Joigny on the River Yonne. Prior to this visit, Lorna Clark and I had exchanged letters with its local historian Bernard Fleury, a retired doctor. To begin with, Lorna and I had been simply, fluffily charmed by the name Fleury! But soon we realised that the doctor-with-the-pretty-name was a fount of serious information on Alexandre d'Arblay's native town. In 2010, Dr. Fleury had arranged for our musical welcome by its delightful town band, in pouring rain (that bit had NOT been arranged by him!) and had primed two



Vierge au sourire
Eglise St. Thibault

excellent young guides, Jean Luc Dauphin and Didier Dore, to show us around. He himself, however, had swanned off on a previously-booked Black Sea cruise, and so we missed meeting him. The day after my visit to the Théâtre le Ranelagh, I returned to Joigny, an hour south of Paris in the

Département of Yonne, Northern Burgundy. Bernard and Mimi Fleury met me at the station in their car – a promising start, as it's quite a walk to the town centre! – and we immediately hit it off. Mimi, an ex-nurse, speaks good English and understands more, a badge of what sounded like a tough year spent au pairing in her youth, at the Hertfordshire home of a Salvation Army couple. This experience had clearly not been a barrel of laughs, but the Anglophile Mimi bears no grudge. Her husband gaily informed me, instantly and on the platform, that he is 82. I found this hard to believe; Bernard is a mass of enthusiasm and energy. We had a great day together, beginning with a generous and classy French lunch at the Hôtel Le Rive Gauche on the riverfront, starting with delicious gougères – a baked savoury choux pastry with cheese, and going on – most acceptably! – from there.

This was followed by a short drive into the country so that I could set eyes on Alexandre's farm of Arblay.

Now this plain, modest grey stone farmhouse, set among fields and small vineyards, is no big deal. By now I had taken on board Bernard's patient explanations in the *Burney Letter* of the "de" particule. Fanny's husband was no aristocrat (though his military forebears had won the right to belong to the « noblesse d'épée », and later, after Waterloo, he himself would be made a count by Louis XVII). Even so, as Bernard had warned me, the sight of the distinctly minimal farmhouse of Arblay came as a healthy dose of reality. Now surely Mme d'Arblay would have wished to see what had once been her husband's property. Did she ever set eyes on it? Or did he manage to put her off? We will never know.

Bernard, Mimi and I then drove up the Côte St. Jacques to the fine Belvedere viewpoint behind the town, to see more flourishing vineyards among hills and forests, together with the winding River Yonne. This tributary of the Seine and highway to Paris passes a stone's throw away from Alexandre Piochard d'Arblay's childhood home in Joigny, in today's Rue Paul Bert. In 1754, year of his birth, the medieval walls of the town had been torn down, to reveal it to the river and vice versa – surely an exciting new source of interest to *Joviniens* (as inhabitants of Joigny are called to this day) – especially the young ones. A poet from the other end of the world – the town of Salta, Northern Argentina – once spoke to me of his youth in a small house near the railway line south leading to Buenos Aires, of how his imagination had been worked upon by the daily passage of trains to the capital; later he entitled his book of poems *El Tren del Sur*. Surely young Alexandre, too, must have thrilled to the sight of his own busy river, leading to Louis XV's Paris and to the world beyond.

I was interested to hear Bernard refer to the inhabitants of Joigny-sur-Yonne as « *Joviniens* ». Later, I learned that the town had been founded in 369 AD by the Prefect of the Roman Militia in Gaul, Flavius Jovinius, himself named, presumably, after Jupiter or Jove. This, surely, would have impressed the classically-minded Dr. Burney! On a more mundane note, I learned later that today the town is twinned with

Hanover, New Hampshire and Godalming in Surrey.

Down in the cobbled streets of the town, I admired half-timbered houses decorated with skilled, elaborate and most intriguing sixteenth-century wooden carvings. Some house names are sobering – the Bailiff’s House, the House of the Pillory! – but the façades are memorable and well maintained. Bernard then offered to take me round the three historic churches of Joigny; St. Thibault, St. Jean and St. Andre. (Joigny, fond of saints, is one of the few French towns to name a street after *all* of them; la Rue des Saints.) Each of these three churches has distinctive features. Which, I wondered, had been most favoured by young Alexandre, his siblings and by the widowed Mme Piochard d’Arblay (Alexandre’s father died when the boy was seven). Nearest to their home stands the eleventh-century church dedicated to the ascetic St. Thibault (1039-66; English Theobald). A young nobleman of the family of the Counts of Champagne, living 150 years before St Francis of Assisi, like him St. Thibault, too, had abandoned the world and his riches for the monastic life. Devastated in 1530 by a great fire, like much of the town, his church was later rebuilt in flamboyant late fifteenth-century gothic, among whose beauties we can see an irresistible fifteenth -century «*Vierge au Sourire*» smiling gently, carved in stone, while her baby caresses her cheek. Alexandre would surely have taken to her; and still more, perhaps, to the daring St. Thibault in his wild youth, carved in stone, galloping on horseback in a rondel over the church door (*see Illustration below*). This is the work of the sixteenth century local sculptor, Jean de Joigny, who would later emigrated to Spain and become famous as Juan de Juni, a direct translation of his French name.

But the Piochard d’Arblays might have preferred the Eglise St. Jean, named after the town’s patron saint, St. John the Baptist. This is the church in which the Count and his family worshipped; and Alexandre’s family was proud of its own connections to the Château. A Piochard de la Brûlerie cousin actually lived there as its captain, and Alexandre’s parents had been married in its chapel. L’Eglise St. Jean was first built in the eleventh century, largely destroyed by the great fire of 1530, and then rebuilt in the renaissance style. Its great beauty is a

vaulted ceiling, decorated in a style “*broderie de jardin*” – a formal pattern which replicates ribboned paths and circular box-edged flowerbeds of a garden by Le Nôtre, or by his teacher, Claude Mollet. The effect is unusual and striking, and would have made an impression on a receptive young mind. Just possibly, I wondered, years later, as Alexandre cleared the weeds in the garden of Camilla Cottage and ruined its asparagus bed, might he have been aiming at some such effect? (Improbable, however – aiming at carrots and potatoes, more likely!)

The third main church of Joigny is St. André. First built around 1080, as the church of the Priory of Notre Dame, it later became the parish church and changed its name to St. André. This was the burial place of the Counts of Joigny, and features a beautiful fifteenth-century Pietà carved in stone. St. André is the furthest of the three churches from the Piochard d’Arblays’ home in today’s Rue Paul Bert – and quite a climb up those narrow cobbled streets. On her arrival in 1802, Madame d’Arblay would complain of the steep and badly paved streets on the way up to the château; and I was entertained to see on Google that the street next to the Rue Paul Bert is actually entitled the *Rue Mal Pavée!* Possibly, I thought, St. André might have been the church *least* frequented by the Piochard d’Arblay family.....

Joigny has connections with two more saints. Between 1618 and 1628, St. Vincent de Paul (1581–1660) served both as tutor to the children of the Count of Joigny, Philippe Emmanuel de Gondi, *and* as chaplain to the Count’s unfortunate galley slaves. Here too, aided by the Countess, the future saint first established his Association of Servants of the Poor, which later, in Paris, would become well known as the Sisters of Charity of St. Vincent de Paul. A fine modern church in Joigny is dedicated to the saint; and in St. Thibault’s, on a stained glass window representing his varied duties in the town, we see him comforting a despondent slave, heavily manacled.

Now Mme d’Arblay would surely have known about St. Vincent de Paul. The local Saint of Joigny, Sainte Madeleine Sophie Barat (1779-1865) however, born 27 years after Fanny Burney, would not gain recognition until long after the d’Arblays had quitted France. The two women would have had interests in common. Madeleine

Sophie Barat was the daughter of a wealthy owner of vineyards around Joigny. Highly educated by an older brother destined for the priesthood (and for a rocky ride during the Revolution), Madeleine Sophie Barat determined to give other young women a good education, and founded the educational order of the Sacred Heart, which still flourishes today. Her birthplace can still be seen in Joigny; and she too is commemorated in the Eglise St. Thibault, in stained glass. With an interest both in education and in the fate of French clergy during the Revolution, she and Mme d’Arblay would have had much to discuss.

My enjoyable day with the Fleurys, to which I had much looked forward, concluded too soon with tea in their lovely house, followed by a drive back to the station and a desire – certainly on my part – to meet again. Back home, bit by bit, I am reading Bernard’s widely-researched book on public life in Joigny from the Revolution to the Belle Epoque, *La Vie Publique à Joigny de la Révolution à la Belle Epoque*. Through its pages, we learn how the inhabitants of a small French town – including some intriguing d’Arblay relatives and connections – managed to survive those uncertain and alarming years. Much of this fascinating study can be read and enjoyed by anyone with a dictionary, some tourist French and a little persistence. Like the French in general, the average Jovinien and Jovinienne had detested the old régime without wishing, still less anticipating, the excesses of the new one. So they would adapt to the changing times by pragmatic and sensible means, not least those adopted famously by our own “Vicar of Bray.”

¹ *The Journals and Letters of Fanny Burney*, vol. 6, ed. Joyce Hemlow (Oxford: Clarendon Press, 1975), 533.



Carving of St. Thibault over the door of his church. Both photos are by Karin Fernald.

Intriguing Ancestor: STOPFORD AUGUSTUS BROOKE

By Jill Webster

My great-grandfather, Stopford Augustus Brooke, was a massive man of prodigious energy and passion. He was a minister of independent thought who offended the establishment; a humanist and a social reformer; a famous preacher who was a favourite of Queen Victoria; a lover of nature, humanity, art and literature; a poet and critic who wrote many books; a friend of the great and good who never lost his capacity to wonder at life.

Born in Letterkenny in Ireland in 1832 into a large, well-connected but impecunious family, Stopford was educated at Trinity College, Dublin. His biographer L.P. Jacks describes him thus: "His temperament, his intellect, his imagination, his tenderness, his manners were predominantly Irish, and the genius of his native land remained with him to the closing years of his long life." However, Stopford decided that his future lay in London, and in 1857 he was ordained in the Church of England, although he wanted to be an artist. All his life he sought to marry art and religion.

At the age of 25, Stopford married Emma Wentworth Beaumont, niece of George Beaumont, who was a patron of Wordsworth. His marriage brought him affluence and powerful friends and a curacy in Lisson Grove, Marylebone, an area of great poverty. He also began lecturing in English Literature at F.D. Maurice's newly opened Queen's College, the first college for women. Stopford was an adherent of the Broad Church, a branch of the Church of England that did not believe in narrow sectarianism. He admired Martineau and Mill, and deplored Evangelicalism and the narrow middle-class education of Anglican priests: "our clergy are too highly educated for the poorer classes ... their forms too rigid, too confined." Stopford hated the doctrine of Original Sin and Eternal Punishment. He never forgot how, with his father the Rector, he had sat by the bedsides of poor people dying from the terrible plague that followed the Irish Famine, and had grown firm in his conviction that their wretched state was not their fault or God's judgement, but due to the mistakes of man.

Despite his growing success as a preacher, this fiery young man with radical views was, unsurprisingly, not popular with the establishment. He had increasing difficulty in moving on from his curacy and finding a living. In 1863, he was appointed Chaplain to the Crown Princess in Berlin. The Princess Royal had married the Crown Prince of Prussia in 1858, and wanted her own chaplain as part of her English court. "So, dear Bill, the die is cast," wrote Stopford gloomily to his brother William. He did not enjoy his time in Berlin and felt he was in exile. He disliked the dullness of life and the Berliners, hated the stuffy court life, and missed his old

friends and pursuits and, most of all, his daily contact with the poor. But it gave him time and leisure to complete his biography of the noted churchman F.W. Robertson, which was published on his return. And he formed a firm friendship with the Princess, who greatly admired his sermons. She sent a copy of his last sermon in Berlin to her mother Queen Victoria, who did not dislike the Broad Church.

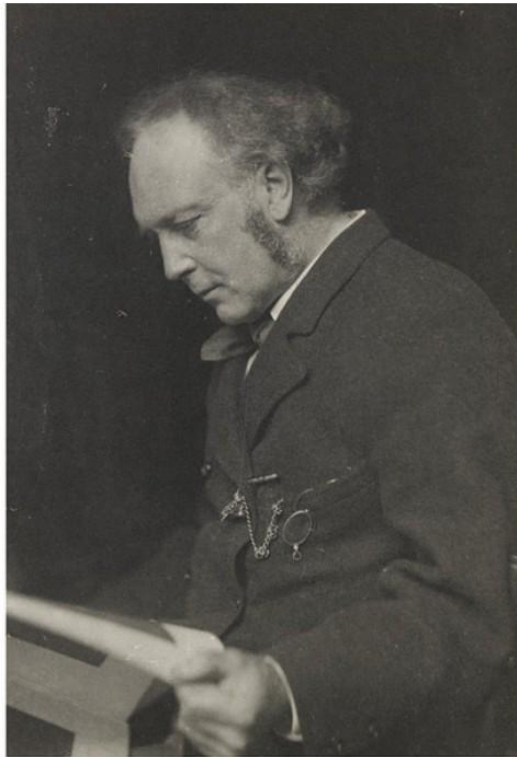
Stopford begged to be released, writing to the Bishop of London, "I have nothing to do here, and I wish to be at work again". After eighteen months he was back in London seeking a living, finally finding one at St. James Chapel near Piccadilly. Here his congregations soon grew to 400. He resolved always to speak his mind, whatever the consequences. In December 1865, he was invited to preach to Queen Victoria at Windsor which he did

several times, and he was appointed Chaplain to the Queen in 1867. In May 1867, he first preached at Westminster Abbey to a congregation of 2500. "I thought of all the thousand years in which God had been worshipped in that place, and a tremble of excitement made my blood dance," he wrote to William. In 1876, he moved to Bedford Chapel, where his Sunday sermons excited everyone from fashionable ladies to Malcolm Arnold, who was reported as "walking thoughtfully away."

Art and literature remained priorities. He edited *The People's Magazine*, wrote articles on history, art, literature and scientific subjects, lectured three times weekly at Queen's College, published his sermons, had a huge correspondence and dined out every night. His friends included Arnold, Tennyson, Ruskin, William Morris, Holman Hunt, Burne Jones and George Howard, the Earl of Carlisle, a notable aesthete. He took long holidays in Switzerland and Italy, and in the north of England and Wales, "with *In Memoriam* in one pocket, the *Divine Comedy* in another, a sketch book in a

third, a well-filled cigar case in a fourth, he would leap into the train" (L.P. Jacks). In 1874, his *Theology of the English Poets: Cowper, Coleridge, Wordsworth and Burns* was published, in which he sought to reconcile things sacred and secular, an original and courageous stance at the time which led to his being accused by Church of England leaders of "ritualistic preaching" and adopting a heresy.

In 1875, Stopford was asked to write a *Primer of English Literature*, part of a series of primers produced by Macmillan. It was to be only 100 pages, but he worked hard to make it a real guide to literature. It was hugely successful, selling 25,000 copies in only 10 months, and 444,500 by 1916. Throughout the 1870s, his output was prodigious. He was working on a complete history



Stopford Augustus Brooke, c. 1890, by Hollyer.
Photo courtesy of Jill Webster.

of English literature, he wrote a volume on Milton and one on Shelley and worked on one on Keats, he planned an edition of Shakespeare's plays and an edition of Elizabethan dramatists, and began a literary primer of the Bible. He collected works of art and made close studies of Turner, Blake and the Venetian painters. This was "the large free life of the imagination" he had always sought to achieve.

In 1880, he finally attained a similar freedom in his religious belief when he resigned his orders and seceded from the Church of England. The Church, he felt, was on the side of the rich and he on the side of the poor. He could not accept its exclusiveness, and from then on became a Unitarian (although he never called himself that) in that he stepped into a wider world of God and humanity. "I am not less a Christian that I was before," he said.

In 1889, Stopford and William were holidaying in Grasmere, and walked over to Dove Cottage, Wordsworth's home from December 1799 to May 1808. Both were great admirers of the poet, whose reputation had declined following his death in 1850. They found the little house and garden much as they had been when William and Dorothy lived there, and as they walked back to the inn in the evening sunlight, the brothers made a plan. This is how Stopford described it in his book, *Dove Cottage*.

"There is no place", we said, "which has so many thoughts and memories as this belonging to our poetry; none at least in which they are so closely bound up with the poet and his poems; almost everything in this garden has been written of beautifully; almost every flower has been planted by his or his sister's hands; in almost every tree some bird has built of which he has sung. In every part of this little place he has walked with his sister or wife or talked with Coleridge. And it is almost untouched. Why should we not try and secure it, as Shakspeare's [*sic*] birthplace is secured, for the eternal possession of those who love English poetry all over the world?" And we agreed to try.

They discovered that the cottage had been bought a few months before by a Mr. Lee, who had himself written a book on Dorothy Wordsworth. Mr. Lee offered to sell them the freehold for £650. They then wrote to Professor Knight of St. Andrews University, who heartily approved of the scheme and undertook to present it to the members of the Wordsworth Society, which had recently folded. The brothers had further plans.

Our Committee then proposes to purchase, by means of a national subscription, at the price of £650, the fee-simple of Dove Cottage as a memorial of Wordsworth, and to secure it under a trust for the pleasure and good of the English race; and we calculate that for £350 more, that is, for £1,000 altogether, we could set the place in complete order ... The house is but little altered [and] the garden ... remains nearly as Wordsworth left it.

Following the example set by the Shakespeare Memorial Trust at Stratford, the brothers proposed to buy Dove Cottage by national subscription vested in a Board of Trustees, made up of influential local people and those who loved Wordsworth's poetry. The Board would appoint a Committee of Management to

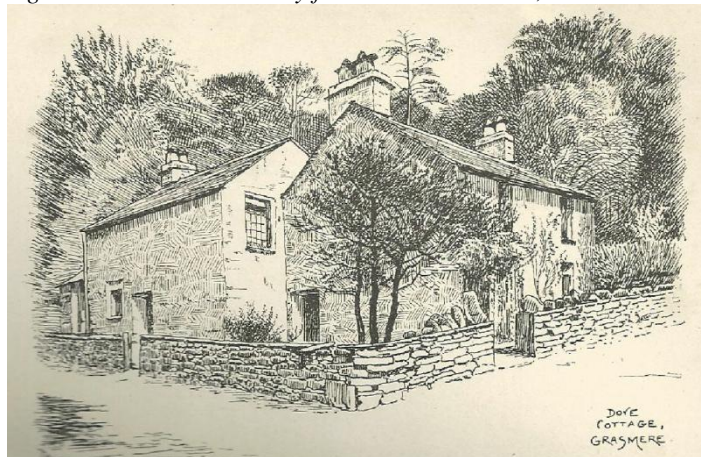
administer the property and the funds. As at Stratford, visitors would pay sixpence for admission, which would provide a sufficient yearly income.

In order to raise the necessary £1000, Stopford wrote *Dove Cottage*, which set out the proposal and invited people to buy the book for £1 and become subscribers to the scheme. He hoped many of the subscribers would be ordinary people "to whom Wordsworth's poetry has been, in the noises, sickness and trouble of life, quiet and healing." William and Dorothy had only £80 a year, yet in these humble surroundings he was able to compose poems of power and beauty. Stopford's words surely encapsulate his own strongly held belief in the unity of art, nature, humanity and religion.

It was during the years he was at Dove Cottage that he wrote ... those sonnets of his that urge upon us plain living and high thinking; which call us back to travel on life's common way, like Milton, in cheerful godliness ... In poverty, in simplicity of life, in quiet duty done in obedience day by day, in love, is the strength of life ... Happiness was there, and good society, few books but fine culture – yet the life was as simple ... as that of any shepherd in the dale ... It was this that enabled him to be the poet of the poor.

Dove Cottage was published in 1895. I have a copy, from which come these quotations and the illustration below. Stopford lived for another 21 productive and fulfilled years, but I think his best memorial is the faded sepia photograph which hangs in the parlour of the cottage, showing my great grandfather sitting in Dorothy's flower garden, which he did so much to preserve.

After a career in Social Services and the NHS, Jill Webster rekindled her interest in literature by studying for an MA in Eighteenth Century Studies, and writing a dissertation on "The Tyranny of Fashion in Cecilia and Camilla." Besides being a keen member of the Burney Society, she also belongs to the Jane Austen Society, and is Secretary of the Kent Branch. In her spare time, she organises an annual literary festival in Sevenoaks, Kent.



From Stopford Brooke's Dove Cottage (1895).

Burney Centre Research Assistant

By Sarah Skoronski



I have to confess that during that exciting time when I was applying to doctoral programs many, many moons ago, McGill University was at the top of my list of programs, primarily because it offered the research haven of the Burney Centre. I had the fortune to meet Peter Sabor – director of the Burney Centre – at a conference I attended during the course of my master’s degree, and he very kindly offered to have lunch

with me and tell me a little more about the research carried out at the centre. One hour and one sandwich later, I was hooked. I knew that should the powers-that-be at McGill deem me fit, I would be packing my bags for Montreal at the end of the summer.

The fates smiled upon me and I got that acceptance I’d hoped for so fervently. Before I knew it, I had arrived in Montreal, armed with my Oxford World Classic editions of *Evelina*, *Cecilia*, and *Camilla*, and ready to get to work.

My first order of business at the Burney Centre was to become familiar with the beastly microfilm reader. Learning how to use yet another machine might sound quite straightforward, but in reality acquiring sufficient skill to finesse the MS7000 was nothing less than a herculean undertaking. My research assistant predecessor – the gracious Nicole Joy – spent several hours teaching me how to carefully feed the brittle Berg collection reels, obtained so long ago by Joyce Hemlow in the 1950s and 60s. We had to use caution to avoid catching their edges or snapping them in two with the machine’s aggressively energetic auto-feed button, and all this just to be able to read them and begin our work.

These introductory lessons from Nicole served me well over the years and allowed me to become the resident microfilm technician of sorts. Once Nicole left us, I was happy to take over her role and offer visiting ASECS/McGill Burney fellows, new postdoctoral fellows, and incoming research assistants as many lessons as they needed to extract what they could from the goldmine of reels we have in our holdings at the Burney centre. As many of you who have worked with microfilms are well aware, using the technology requires a certain finesse. Over the years I also learned how to transfer films by hand when I came across an old metal reel that could no longer be fitted on the machine. I became good friends with many of the McGill librarians who work in the McLennan Social Sciences and Humanities Library and visited them on the second floor when I needed advice. On one occasion Debra Yee was even so kind as to lend me a new light bulb when ours was burnt out and a replacement was on order from some obscure seller in Florida.

Many of us at the Burney Centre have spent untold hours in the dreaded side room, or “microfilm cave,” so named because spending your days off to side of the centre in the dark often meant that those who came and went would miss your presence entirely. A week dedicated to tracing Burney fragments or scanning the films for easier manipulation of the images with Adobe Photoshop could effectively turn you into a microfilm hermit if you didn’t make the effort to leave the cave and break for lunch or a cup of tea

once in a while.

Interestingly enough, it is food that brings me to the most significant element of working as a research assistant at the Burney Centre throughout my PhD program at McGill. The sense of community at the centre is what enriched my experience as a doctoral student immeasurably. There is nothing so luxurious as, to borrow from Virginia Woolf, a desk of one’s own on campus, particularly at a downtown campus where graduate students are often given short shrift. A workspace might seem like a relatively simple thing, but nowhere in the world would a graduate student in eighteenth-century studies be better situated than at the Burney Centre, and the reason for this goes far beyond mere furniture.

Having a desk at the centre over the years was so valuable because of the company I enjoyed every day, week after week. On the surface, lunch and coffee breaks certainly provided a welcome interruption from the hard work of the solitary intellectual activity that tends to define a doctoral program once coursework has been completed, but more importantly, taking the time to break bread with the people who make up the Burney Centre enriched my academic program in ways that are still becoming evident. Reading Burney letters on the microfilm machine and checking the manuscript against the transcript? You can leave the “microfilm cave” and ask anyone how to renew your energy and maintain accuracy when, after the first few hours, your eyes grow weary and dry. Need clarification on eighteenth-century French expressions or unfamiliar abbreviations? Just shoot yourself and your computer chair out of that cave and into the main room and ask away. I cannot count how many times people who happened to be in the room (particularly Peter Sabor, Stewart Cooke, Laura Kopp, Hilary Havens, and Katie Gemmill) were able to instantly respond to queries that had me stumped for the better part of the afternoon.

Nor was the luxury of an at-ready academic sounding board restricted to the paid work I did as a research assistant at the centre. On numerous occasions I called upon my office mates for assistance with my dissertation chapters. Serious queries about the best place to find and out-of-print edition (bookfinder.com) or the best standard edition of Samuel Richardson’s *Pamela* (happily, it is the recently published Pickering and Chatto, which was produced in part at our very own Burney Centre) were always cheerfully answered when I interrupted someone at their computer. More whimsical conversations about favourite late-century novels (*The Wanderer*, obviously) or where to find good research material about eighteenth-century fashion (this one is still a hotly debated topic) were enjoyed along with a late-afternoon cup of tea on many a dark winter’s afternoon.

At the Burney Centre I found myself a circle of intellectuals, who, whether visiting for a number of weeks or installed at the desk next to mine for several years, will remain good friends – all the while challenging me to look at the world, particularly that of Burney and eighteenth-century studies, in new and productive ways. My time at the Burney Centre has allowed me to realize that it is far more than a research space. The Centre is the heart of Burney studies which extends beyond the walls of the McGill library, and I am honoured now to be included in the ranks of such an intellectually stimulating and generous group of scholars who welcome me to the conversation wherever I happen to find them.

Identifying Mrs Meeke: Another Burney Family Novelist

By Simon Macdonald

During the French Revolution many of the losers in the process of regime change found their property, including their private papers, snapped up by the new authorities. For historians, some of the richest pickings among this material relate to people whose lives, had they not collided with the revolutionary state, might otherwise have gone unrecorded. While exploring these archives a few years ago, I came across a remarkable cache confiscated from an Englishman who had been living in revolutionary Paris. This included a fascinating diary from the early 1780s, which described his travels in Switzerland and France, his social life in Paris against the background of the American War of Independence, and a host of highly personal details regarding his relationship with his wife and her complicated extended family. Who were these people? Digging a little further, I established that the diarist's name was Samuel Meeke, and that his wife, Elizabeth Meeke, was a step-sister of the celebrated novelist Frances Burney. I also learned about their scandalous marriage in 1777, the result of an elopement – or rather an abduction – in which the middle-aged Meeke had spirited the fifteen-year-old Elizabeth away from Paris, where her family had sent her to be educated. Scandalized contemporaries described Meeke as “Bankrupt in Fame as well as Fortune” and “an adventurer.”

Subsequently, while undertaking research at the Burney Centre in Montreal, I was able to follow up a tantalising reference to a certain “Mrs. Meeke” who translated numerous books from French to English in the early nineteenth century. Moreover, this “Mrs. Meeke” had written a total of twenty-six novels between 1795 and 1823, and was indeed the most prolific novelist of the period, with an output exceeding even that of Sir Walter Scott. None of the “Mrs. Meeke” publications gave a first name for the author. Might this “Mrs. Meeke” have been the same person as the Elizabeth Meeke whose history I had encountered in the archives in Paris?

Further research revealed that there was, fortunately, one primary source which gave the writer's full name: a bestseller list produced in 1798 by the Minerva Press, the pioneering mass-market publishing house which produced the “Mrs. Meeke” novels. In this document – of which only a single copy remains, held by the St Bride Library in London – the author's name is specified as “Elizabeth Meeke.” With a little more digging, corroborative evidence emerged that this “Elizabeth Meeke” was indeed the Elizabeth Meeke related to the Burney family. Notably, the first two Meeke novels had received unsigned flattering book reviews in the *Monthly Review*, and these puff pieces are known – thanks to a surviving annotated editorial mastercopy – to have been written by Charles Burney junior, Elizabeth Meeke's stepbrother.

At face value, it seems somewhat disorienting to discover that the most prestigious novelist of the period, Frances Burney, was a stepsister of the era's foremost writer of cheap novels. But what had led Elizabeth Meeke to take up the pen in the first place?

In the authorial voice of one of her novels, *Midnight Weddings* (1802) she indicated that her motives were unabashedly commercial, advising would-be novelists that “should you fail to

meet with a purchaser, the labour you hope will immortalize you is absolutely lost; a most mortifying circumstance in every sense of the word.” Her own literary career began following a series of personal crises. The Meekes' rocky marriage collapsed in 1787, and their separation blackened Elizabeth Meeke's reputation. Frances Burney, who encountered her in London around this time, attempted pleasantness but found “my chilled Heart felt pain & averseness, even to horror, in every effort!” One very junior member of the extended Burney clan, the five-year-old Norbury Philips, commented on the “terrible stories of M^{rs} Meeke” circulating among his elders: “*What*, did she go away from her husband with another *Gentleman!* — Why then I think she was like *Queen Helen*, who was such a naughty Woman & *left Menelaus to go away with Paris.*” Socially disgraced, Elizabeth Meeke apparently continued to live abroad, returning to Britain only in 1793 as the French Revolutionary Wars gathered pace. Meeting her again, her sister Maria Rishton hoped that “the Prodigal” was now “a sincere Penitent,” but was soon disillusioned on this score, and decided to “leave her to the Almighty.”

If Elizabeth Meeke's biography reads like the plot of a potboiler novel, it could also be said to have given her ample material for her own popular fiction writing. Her first novel, *Count St Blancard* (1795), for example, was set largely in pre-revolutionary France and featured a series of Gothic family dramas: abductions, inter-generational feuding, and thwarted romance. This set the tone for much of her ensuing output. Fans of her work included the eminent historian Thomas Babington Macaulay, who described his “fondness for Mrs Meeke's novels” as proof that his literary taste was “incurably vulgar.” As his sister Hannah Macaulay recalled, “There was a certain prolific author named Mrs. Meeke, whose romances he all but knew by heart; though he quite agreed in my criticism that they were one just like another, turning on the fortunes of some young man of a very low rank who eventually proves to be the son of a Duke.”

It is ironic that a novelist whose plotlines revolved around the mistaken identity of her characters should herself have endured such a fate for so long. But the unexpected connection which emerges between Elizabeth Meeke and Frances Burney proves, on closer analysis, to be less paradoxical than at first sight. It was no accident that there was such a gulf between Burney's ambitious high-end fiction and the more derivative crowd-pleasers written by her stepsister. Ostracized by much of her family, and writing prolifically and unashamedly for money, Elizabeth Meeke's career vividly illuminates the opportunities and imperatives of the developing popular literary market.

*Dr. Simon Macdonald is a Banting postdoctoral fellow at McGill University, and was a visiting fellow at the Burney Centre in 2011. An earlier version of this article appeared on the Oxford University Press blog, and a full-length presentation of this research can be found in the author's article “Identifying Mrs Meeke: Another Burney Family Novelist,” which was awarded the *Review of English Studies* essay prize for 2012. The article is available to read for free on the journal's website.*

Burney Centre Fellow

By Sophie Coulombeau

I came to Frances Burney relatively late. I managed to make my way through my undergraduate degree in English Literature at Oxford University without ever hearing of the Burneys, and I took a Masters degree in postmodernist fiction, specialising in the



novels of Julian Barnes. It was only when I held a postgraduate Thouron Fellowship at the University of Pennsylvania and happened to take eighteenth-century modules led by Toni Bowers and Stuart Curran that I first picked up *Evelina* and *Cecilia*. The panoramic scope and savage comedy of Burney's novels was unlike anything I'd encountered before.

Burney's writing changed how I viewed the historical development of the novel. Accustomed from my undergraduate degree to skipping from Fielding to Austen as if the late eighteenth-century novel had nothing to offer, I subsequently became convinced that this was in fact the most interesting period for the study of the form I loved; novels were finding new audiences, breaking all the generic rules and engaging with the tumultuous political events of the 1790s in fascinating ways. A chance remark from Stuart Curran about character-naming patterns in fiction of the 1790s ignited my interest in literary naming, and I started to think about a doctoral project that would address this – with a substantial focus on Burney's novels.

I am now a third-year doctoral student in English Literature at the University of York, working under the supervision of Professor Harriet Guest. The title of my thesis is “‘The Knot that binds them fast together’: Personal proper naming and identity in Britain 1779–1800.” I argue that in the last two decades of the eighteenth century, across a variety of generic discourses, the personal proper name is used as a site upon which anxieties about kinship, gender relations, political identity and social classification are negotiated and problematized. My project aims to historicize the embryonic study of literary names, argue for the importance of an onomastic angle to the study of eighteenth-century identity formation, and provide new perspectives on how various writers engage with eighteenth-century nominal philosophy in their fiction.

Burney is the most important single writer addressed in my thesis, although I also discuss the work of Charlotte Smith, William Godwin, Jeremy Bentham and Hester Thrale Piozzi among others. I was absolutely delighted to be awarded the ASECS-McGill Fellowship 2013, and to have the opportunity to use the splendid resources of the Burney Centre and spend a month in the company of leading scholars in the field of Burney studies. Since day one of my doctorate I had eyed the Fellowship greedily from afar, and plotted my application for 2013. I imagined an Aladdin's Cave of Burney treasures that would push my thesis in new directions. On arrival in Montreal, I certainly wasn't disappointed.

I write this from midway through my Fellowship at the Burney Centre, where I am studying the Centre's holdings of Burney family correspondence – primarily from the years 1775-85 – as

material relating to the composition and reception of Burney's second novel *Cecilia*. My aims at the beginning of my Fellowship were twofold. Firstly, I hoped to identify likely candidates for the “*Name-compelling wills*” that Burney claimed to Samuel Crisp were the direct inspiration behind *Cecilia*, in which the will of the heroine's uncle compels any prospective husband to take her surname. I hoped that this identification would enable new understandings of how Burney adapted material from her own life and the lives of her circle to inform and shape her work, and of how far she conceptualised and designed her fiction as an intervention into public debate around a specific contemporary phenomenon of surname change. Secondly, I hoped to develop my currently embryonic picture of the manner in which *Cecilia* acted as a catalyst for debate in polite metropolitan society during the early 1780s, particularly with regard to what the Duchess of Portland called “the point of the name.” Analysis of surviving records of these discussions can reveal much, in light of recent theories of conversability, about the ways in which Burney's fiction was utilized as a conversation piece during this era, and what the implications might be for our understanding of gender, learning and sociability.

With a week still left to go, I've found a host of information that broadens and enriches the picture I'm currently developing of the surname change scene in 1782. By cross-checking a list of surname changes by Royal Licence or private Act of Parliament in the Burney Centre's microfilm catalogues and searchable H: drive, I've built up a snapshot of just how pervasive the name change phenomenon was in the 1780s: Burney and her father were personally acquainted with at least twelve people who had used one of these mechanisms to change their surname, or to compel somebody else to do so by testamentary injunction. I've also found a number of unpublished descriptions of the respective receptions of *Evelina* and *Cecilia*, which strengthen my conviction that whereas *Evelina*'s reception can best be characterised by the verdict of an anonymous correspondent to Charles Burney – “I like *Evelina*, excessively” – the range of responses to *Cecilia* are far more complex. They are frequently characterised by violence of some sort, whether by the physical pulling back and forth of the book or by heated discussion of the “point of the name.” To the well-known reviews of *Cecilia* by Gibbon, Johnson and Burke, we should add those from Horace Walpole, Thomas Twining, William Bewley, Hester Chapone, the Duchess of Portland, Mrs. Delany, Hester Thrale, Francesco Sastres and many others, in order to gain a proper sense of *Cecilia*'s impact. Much of this has already been addressed in Catherine Parisian's excellent publication history of *Cecilia*, but in a work of such broad chronological scope, it is necessarily difficult to consider the nuances of every single one of these reactions in depth. I hope that my thesis can ultimately add to the body of knowledge that scholars (including Parisian, Janice Thaddeus and Stewart Cooke) have provided in recent years about the composition and reception of Burney's second novel.

Exposure to a wonderful archive often posits more questions than it answers, and I have sometimes found it hard to stick to the original task in hand. Having always been interested in links between the largely conservative Burney family and radical novelists, I was intrigued to find that Charles Burney's unpublished letters contain references to Mary Wollstonecraft's educational

theory, and a fuller correspondence with Charlotte Smith than I had hitherto been able to discover; these are even more interesting in light of his vehement anti-Jacobin correspondence with Frances Crewe of the 1790s, and all this material may well prove useful for a later chapter in my thesis. I have also found some interesting leads for an article I have on the back burner about Burney and Hester Thrale's acquaintance with the Linnaean naturalist and "Philosophical Gossip" Daniel Solander.

The Cantabs

Continued from p. 1

Between Richard and George there was a second son, Charles, born 1753, who as a young man was commended to Burney by his father along with George, somewhat to her puzzlement. His absence from the Twickenham tablet is explainable. He worked in the Six Clerks' Office, hub of the Court of Chancery, and married in July 1787, perhaps confusingly, another Mary Edwards, from Westbury, Wiltshire. George officiated at his parish of East Lavant, Hampshire, but only seven months afterwards had to oversee her burial in the church's chancel. A year later, though, Charles made good his loss by marrying a military widow, Catherine Cochrane (by this time his sister Catherine had died); this ceremony, George again officiating, was at St. Bartholomew the Great in the City of London, but George detected some irregularity in the licence so did it all again two months later at East Lavant. One wonders what was the clergy's view of the proprieties of consummation during the interval; but anyway they were thoroughly married, and in July 1790 George was able to record the birth of their son, yet another Richard Owen Cambridge. Alas, he too proved to be short-lived; his death in 1804 is in the Pyrford, Surrey, parish register (I cannot account for the location).

Charles's father had by then died, leaving a will that did not mention him, but all was well: before marriage, and before Twickenham, Richard Owen Cambridge had inherited an estate at Whitminster (also called Wheatenhurst) in Gloucestershire. In 1804 it was surveyed as the property of Mrs. Cambridge. She does not seem to have left a will, and so it is now unclear how Charles came into its possession, but he enjoyed a long and successful life there. There is a lithograph portrait of him as vice-president of Gloucester General Infirmary in the National Portrait Gallery; he was a magistrate; and he established a school in Whitminster House: when its mistress of 20 years died in 1829 he and his wife raised a stone to her memory. His will suggests that he was a conscientious and generous landlord of his estate. As he was childless, he followed the Owen example, making a nephew on his mother's side named Pickard his heir on condition that he take the name Cambridge. This he did, becoming Pickard-Cambridge with the reinforcement of an Order in Council in 1848. Charles had no need of the Twickenham tablet: his memorial inscription, with his wife's, is recorded in St. Andrew's churchyard at Whitminster.

Frances Burney counted the eldest daughter, Charlotte, among her particular friends: she sought her company as relief from the restrictions at court, and still, after two (for Burney) busy decades, was deeply grieved at word of her death. In addition to George, Charlotte was the family presence, as witness, at each of Charles's marriage ceremonies; her signature, though, is not there with her father's at the remarriage of her brother Richard's widow. Such events apart, Charlotte's memory is served only by Burney's

It would have been impossible to find a more welcoming or well-resourced research environment than the Burney Centre. I would like to thank Peter Sabor, Stewart Cooke, Richard Vurr, Elaine Bander, Anna Lewton-Brain, Hilary Havens, Megan Taylor and Laura Cameron for their scholarly guidance, stimulating conversation, support in my eternal war with the microfilm machine, and advice on Montreal's culinary scene.

diaries, and by the unwitnessed will that she made in 1802 and which was proved in London after her death in Gloucestershire in 1823. Her body was returned to Twickenham and a burial in the family vault. The will is dated the day after her father died; she kept it by her for twenty years, and it was proved with evidence as to her handwriting. George and his wife were her main beneficiaries and in effect executors, and there was a list of minor bequests. (Local history has made her the inheritor of Twickenham Meadows which she then passed to George, but this misconception comes from a misreading of their father's will. He had been in course of selling it when he made his will in 1797, but changed his mind and in 1802, by a codicil, made George its clear inheritor.)

George, the last to arrive on the tablet, is the one Cambridge whose name is still current locally: Archdeacon Cambridge's School stands alongside Twickenham Green, a tree-fringed surviving patch of Hounslow Heath, once notorious for highwaymen. He progressively built himself another house, Meadow Side, on the family estate, then leased out and finally sold the old house. He was a prominent churchman, listed as treasurer of the Society for Promoting Christian Knowledge among the members of the unflatteringly named Club of Nobody's Friends: his will in 1836 was witnessed in the SPCK's office. He died just too soon for the first UK census in 1841.

But there was yet another Cambridge who does not appear on the tablet. The youngest daughter Mary, born at Whitminster in 1752, was outgoing enough aged 17 to have been one of "three daughters at three balls in Salisbury," as their father wrote. By the time of Burney's acquaintance with them, however, she was rarely seen, suffering, as Charles Burney reported, from something like St. Vitus dance. In his will dated 1797, however, her father left her £130 a year, as he also left Charlotte £200, to be paid by George out of the rents of the various estates. The only annuity that figures on George's death duty return for his father in 1802 is one of £50 to Mary Parker for her affectionate service to his sisters. Charlotte was then certainly still living; thus Mary may also have been. Sadly, there is no certain trace. Death registration was introduced in the mid-1830s, though was not then compulsory; Mary Cambridge is a not uncommon name, particularly in the West Country, but none of the death certificates that I have seen was hers.

There is, however, a tantalising speculation. In the 1841 census a Mary Cambridge described as "Ind[ependent]," aged 80, born in the county, and apparently with a 20-year-old female servant, was at the Crown Inn in Bulley in Gloucestershire. Eighteen months later her burial is recorded at a nearby church. (It should be said that ages given in the 1841 census are often unreliable.) "Our" Mary Cambridge would have been over 90; her brother Charles, though, also in the census, died six years later at 94.

Oscar Turnill is a retired journalist who lived in the Cambridges' space (1959–2007), almost as long as Richard Owen Cambridge.

Father Alvaro Ribeiro, SJ: a personal tribute

By Philip Olleson



Alvaro Ribeiro was born in Hong Kong on 19 September 1947, of an affluent and long-established family of mixed Chinese and European ancestry. He received an Anglophone education and upbringing in Hong Kong, in almost all respects identical to what he would have experienced as a member of a similarly privileged family in the UK. Unlike other members of his family, he decided not to go to the UK for his higher education, but instead read English Literature at Hong Kong University, where he graduated with First-Class Honours in 1969. He then embarked on postgraduate studies at Balliol College, Oxford, under Roger Lonsdale, the author of *Dr Charles Burney: A Literary Biography*. His research subject was the letters of Dr. Charles Burney up to the end of 1784, for which he was awarded a DPhil in 1980. He actually spent seven academic years at Balliol, in three separate periods: from 1969 to 1971, from 1974 to 1975, and from 1976 to 1980. These were interspersed with appointments as a research assistant to Jim Osborn at the James Osborn Collection at Yale, from 1971 to 1974, and as a Research Associate on the Burney Papers project at McGill between 1975 and 1976, where he worked under Joyce Hemlow. He subsequently returned to the Burney Centre between 1987 and 1988.

Alvaro's revised doctoral thesis was published by Oxford University Press as *The Letters of Dr Charles Burney I: 1751-1784*. It was intended to be the first volume of a four-volume complete edition

of Burney's letters, the following three volumes to be edited by Alvaro and Slava Klima.

In the early 1980s, Alvaro decided to become a Jesuit, and began the protracted period of theological training and character-building challenges that precede full acceptance into the order. In 1982, he was sent back to Hong Kong to learn Cantonese (which he had not learned in his childhood); in the following year, he attended the Holy Spirit Seminary College there to undertake the first stage of his theological training. He subsequently attended the Weston Jesuit College of Theology in Cambridge, Mass., where he was awarded a MDiv and a STL, both with Distinction. He was ordained in 1987. In 1989 he returned to Hong Kong University, where he combined the roles of a part-time lecturer in the English Department and Warden of Ricci Hall, the Jesuit hall of residence there, of which he himself had been a member as an undergraduate.

It was while Alvaro was at Ricci Hall that I had my first contact with him. At the time, I was working on the letters of the composer and organist Samuel Wesley, who corresponded with Charles Burney late in Burney's life. I needed to consult him on a mystery letter in Wesley's unmistakable hand, undated and unaddressed, but clearly to Burney. In the days before computers and emails, contact had to be by conventional mail. I received a characteristically helpful reply that confirmed my conjectures and alerted me to the existence of other relevant letters by Burney. As our research interests overlapped, we agreed to correspond, and in due course to meet.

In 1992, Alvaro took up an appointment as Assistant Professor in the Department of English at Georgetown University in Washington, DC. At Georgetown he was in his element. Here he was able to re-connect with the scholarly community, both at Georgetown and further afield, to attend conferences, and to publish, on Burney, Samuel Johnson, and other eighteenth-century topics.

It was perhaps to be expected that Alvaro's life as a busy university academic, his pastoral duties to his students, his involvement as a member of the Georgetown Jesuit community and in the Jesuit order more generally, would not leave a great deal of time for personal research.

Nonetheless, he was able to continue his work on Charles Burney during periods of sabbatical leave, and it was on one of these, in 1993, that he took the opportunity to return to Oxford. The comfortable surroundings of Campion Hall, the home of the Jesuits in Oxford, provided him with a base, and it was there that we met in person for the first time.

Alvaro had told me to expect someone of "oriental appearance," but apart from that, I had little idea of what to expect. I knew he was a Jesuit priest who had studied at Oxford, was a Burney scholar, and was now an English literature academic at a highly distinguished American university. I found an outwardly rather formal man, conservatively dressed in shirt and tie, sports jacket and trousers and highly polished brogues, the only sign of his religious affiliation a discreet lapel pin. His entire demeanour was that of an Oxford academic of the old school. The incongruity between this and his unmistakably Chinese appearance was striking, to say the least.

I quickly discovered that Alvaro's rather formal appearance belied the liveliness of his character, and we spent a long afternoon together discussing letters editing, academic life on both sides of the Atlantic, and a host of other subjects.

After this first meeting, Alvaro and I met whenever we found ourselves on the same continent: on his subsequent visits to England, and on a number of occasions when I was in the US or Canada for conferences. In the spring of 2004 the conference of the Society for Eighteenth-Century Music was conveniently held on the Georgetown campus, and Alvaro invited me to stay with him at the Jesuit Residence, and in 2006 we shared a panel on the Burneys at the ASECS annual meeting in Montreal. These were opportunities to see Alvaro in the company of friends and colleagues. Alvaro was "a very clubbable man": he was intensely sociable, never happier than in the company of friends, in the middle of (and often dominating) a lively conversation. He was excellent company: exuberant, sometimes noisily and outrageously so, an excellent mimic and raconteur, and with a wicked sense of humour. He was also a *bon vivant*, delighting in the pleasures of the table. His greatest delight was to go with a party of friends to a Chinese restaurant, where he

would order off-menu in fluent Cantonese, thereby ensuring a memorable feast, usually at very modest cost.

But behind Alvaro's exuberance and sometimes noisy high spirits was a darker side. He was prone to debilitating attacks of depression, sometimes severe and prolonged. Rightly or wrongly, he attributed his depressive tendencies to confusion about his sense of identity, the result of the very richness of his cultural makeup that at other times he so much delighted in.

As time went on Alvaro took on a number of additional activities to his core teaching in the English Department at Georgetown. In 1995 he began to teach a course on prize-winning novels. Two years later, this had developed into a biennial course on the Booker (now the Man Booker) Prize for Fiction, in which students would study the short-listed novels and the cultural context of the Booker Prize itself, before jetting off to London, where they would soak up the atmosphere of the local media coverage and attend the actual awards ceremony. Doubtless as a result of contacts made through this innovative course, Alvaro was later asked to join the panel of judges for the Caine Prize for African Writing (the African equivalent of the Booker Prize), and became Chair of the Judges in 2004. And later still, he became responsible for the Book of the Year course, a long-established Georgetown institution whereby all first-year students, irrespective of their discipline or subject, are obliged to read a selected novel by a non-American writer, to attend seminars given by its author, who spends a period in residence at Georgetown for the purpose, and to write a paper on it. One of the perks of running the course was choosing the set novel for the year, and his plan, sadly never put into action, was to choose each year the winner of the previous year's Booker Prize.

Amidst all this activity, Alvaro was not able to devote any significant amounts of time to his work on Charles Burney's letters, and the future of the letters project became a cause of considerable concern to him and to others. The original plan had been that Alvaro was to be the editor-in-chief of the edition and was responsible for editing Volume 2, while Slava Klima was responsible for volumes 3 and 4. But Klima

was later obliged to retire from the edition, leaving the whole to Alvaro. In time, Alvaro came to see that editing all three remaining volumes was an unrealistic task for one person, and in 2005 he decided to entrust the editing of volume 3 to me and of volume 4 to Anthony DeIDonna, a colleague in the Music Department at Georgetown, while retaining the editing of volume 2 for himself. All of this was for the future, as both Anthony and I were at the time busy with other projects, and Alvaro himself was heavily committed to his Georgetown duties.

In early 2010 Alvaro suffered a series of mini-strokes, which with other complications precipitated his immediate retirement from Georgetown. Diagnosis and decisions about his future were disappointingly slow, but by early 2012 he was settled into a Jesuit retirement and care home in Baltimore. By this time, it had become clear that problems with balance, caused by an inner ear condition, meant that he could not easily get about, and for this, if for no other reason, there was no prospect of him being able to continue with any scholarly work. It was at this stage that he decided to relinquish his editorship of the Charles Burney letters project.

It was then agreed that the edition should be revived under the auspices of the Burney Centre with Peter Sabor as general editor. Agreement was reached with Oxford University Press, which had published Alvaro's volume 1 and had agreed to publish the remaining three volumes, to a new plan to publish the remaining letters in four volumes. Alvaro's working files for the edition, containing photocopies, transcripts and notes, were then rescued from Georgetown, where they had been languishing for the past three years in the attic of the Jesuit Residence, and shipped to Baltimore, where Alvaro was able to sort through them and work on them for the last time. They were then picked up by Stewart Cooke and transported in one enormous car-load to the Burney Centre, where they are now available for study.

In this way, Alvaro's big project, which he did not have time or opportunity to complete, will continue, with publication of the remaining volumes scheduled at intervals over the next ten years or so, thus

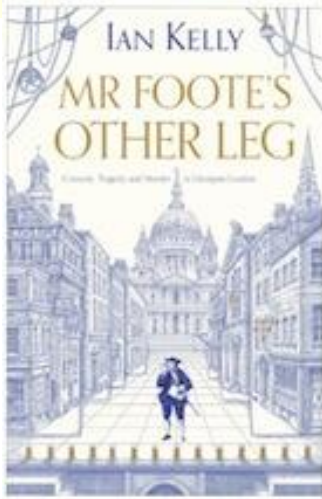
bringing to fruition an enterprise that had started with his doctoral research in Oxford over forty years earlier.

Alvaro died on 14 April of this year, from complications following another series of strokes. As word got out about his death, the tributes began to flood in. They came, quite spontaneously, in the form of replies to emails giving details of the arrangements for his funeral and the memorial masses which were held both in Hong Kong and at Georgetown. Everyone, it seemed, had stories that they wanted to tell of Alvaro and how he had touched their lives: his undergraduate contemporaries at Hong Kong, who told of his career as a student actor, where he had to be persuaded to desist from incorporating his mimicry of the college Principal into his characterisation of the title role in *King Lear*; his Oxford contemporaries, who told of him as a squash player and as a cricketer, in a scratch Balliol side called "The Erratics." All of this was in pre-Jesuit days, of course. From his time as a Jesuit, there were affectionate tributes from those who encountered him during his time in Hong Kong as the Warden of Ricci Hall, and from generations of Georgetown students.

To Burney scholars, Alvaro's legacy lies in the one volume of the letters of Charles Burney that he managed to complete, and in the many papers he gave over the years to Burney Society and other conferences. There can be no doubt that Alvaro was a great letters editor. His volume of Dr Charles Burney's letters is exemplary in its accuracy, thoroughness and attention to detail, and in the elegance and aplomb with which he negotiates the many challenges of annotation that the letters throw up. His volume stands as a fitting memorial to his life as a literary scholar, while the edition as a whole, when finished, will bring to a fitting conclusion the great project that his life did not allow him to complete.

Various tributes to Alvaro can be found on the internet: search for "Father Alvaro Ribeiro obituary." There is also a lengthy compilation on YouTube of photos of Alvaro from all stages in his life: search under "2013-05-04 Requiem Mass for Father Ribeiro."

BOOK REVIEWS



Ian Kelly, *Mr Foote's Other Leg*. London: Picador, 2012. ISBN 978-0-330-51783-6. xiv + 462pp. £18.99.

By Elaine Bander

Samuel Foote, a once notorious but now nearly forgotten eighteenth-century wit, dandy, gaolbird, writer, celebrity impersonator, actor-manager, bon vivante, amputee, and victim of homophobic persecution, was connected to the Burney family through common friends like Samuel Johnson, David Garrick, and Joshua Reynolds. Award-winning author and actor Ian Kelly, a longtime friend of the Burney Society, has now written a rich, rollicking biography of Foote. Kelly, author of three previous biographies (of Antonin Carême, Beau Brummell, and Casanova), played Frank Cleveland in the history-making 1994 Bristol production of Frances Burney's 1800 comedy, *A Busy Day*, a role he repeated in the West End production of 2000. He has also performed to great acclaim in his own plays based upon his books. Clearly, like Foote, he is a man of multiple talents, and ideally suited to write this book. Thoroughly researched from archival sources, *Mr Foote's Other Leg* wears its scholarship lightly, offering insight and delight in every paragraph. Picador, too, has done its part, producing a handsome edition, generously illustrated. All in all, a star turn.

Indeed, *Mr Foote's Other Leg*, which received the Theatre Book Prize for 2013, is foremost an assessment of Foote's role in theatre history. Like David Garrick, Foote was a denizen of Covent Garden coffee houses and theatres while nominally preparing for the Bar. The two young men made their London acting debuts almost simultaneously, under the tutelage of Irish actor and playwright Charles Macklin, who introduced the naturalistic acting style that Garrick soon made his own. Foote's talents, however, lay not in tragedy, nor even conventional comedy, but rather in topical satire based upon celebrity impersonation. His innovations changed the London stage. But the extraordinary life and

adventures of Samuel Foote spill well beyond the proscenium arch to touch every aspect of eighteenth-century society, and Kelly has been generous with myriad details about the texture of contemporary life in Foote's world. The great Canadian pathologist Sir William Osler famously said, "He who knows syphilis knows medicine." Kelly has convinced me that he who knows Foote knows the eighteenth century.

The biography is structured like an eighteenth-century play in three acts, complete with a curtain speech and afterpieces. The drama opens upon the piazza of Covent Garden in 1741, where Foote first conquered West End coffee houses with his wit. The scene then shifts variously to Oxford, Cornwall, Bristol, Dublin, Paris, Northumberland and Yorkshire, exposing us along the way to amusing anecdotes and fascinating lore about eighteenth-century literary, theatrical, legal, medical, sexual and social practices.

Kelly's "through line" is the creation of celebrity culture. Early in 1741, Foote's debts had landed him in Fleet prison. While there, he achieved some fame and cash by writing a successful pamphlet about the notorious murder of one of his uncles (a mad baronet) by another (a navy captain, subsequently hanged), an incident in a century-long disputed inheritance which inspired Dickens's "Jarndyce vs. Jarndyce" in the following century. When his subsequent acting debut stalled over lacklustre performances in tragedy and comedy, Foote, a brilliant impersonator and topical satirist, instead performed witty prologues and epilogues to an audience, Kelly points out, much more heterogeneous than today's. Such pieces involved both players and audience in mutual complicity while mocking familiar celebrity performers. Foote's success in delivering these pieces led to his Drury Lane triumph in the character of the playwright Bayes in a revival of the 1672 theatrical parody *The Rehearsal* (reworked later in 1779 by Richard Brinsley Sheridan as *The Critic*), a vehicle that exploited Foote's remarkable ability to take off his fellow celebrity actors.

By 1746, after his success with curtain pieces and his star turn as Bayes, Foote created *Diversions of a Morning*, hilarious theatrical parodies freed from association with specific plays, the first ever matinée performances as well as the first "stand up" comedy, advertised not as a play subject to licensing but as an invitation to drink chocolate. Soon these morning diversions over chocolate evolved into evening "Tea Parties," which successfully challenged not only the licensing authorities but also the theatrical establishment of the day.

In 1748, Foote decamped to Dublin and Paris, very possibly to avoid scandal and imprisonment resulting from a homosexual incident. In Dublin his theatrical career flourished as he found new ways to entertain audiences and evade regulations (although he did not escape another celebrity trial). For two decades on and off, Foote was a Dublin star. In Paris, with his rakehell aristocratic friend Francis ("Frank") Delaval, he frequented the fashionable salons of Louis XV's mistress, Madame de Pompadour, made friends with actors at the *Comédie-Française*, and grew familiar with Molière's plays, which he later adapted – plagiarized – for the English stage upon his return to London some time in 1753.

By 1760, Foote had taken on evangelical Enthusiast (and friend of the Wesleys) George Whitefield, whom he saw as a rival self-publicizing performer, satirising him in his celebrated, controversial play, *The Minor*, with Foote himself playing both a Covent Garden bawd in drag (based upon famous madam Jenny Douglas) and a canting preacher (based upon Whitefield) who foolishly believes he has converted her. Foote's plan to similarly "take off" Dr. Johnson was dropped, however, either out of respect for Johnson or out of fear of the great man's wrath. Kelly quotes Johnson, who seems to have retained some affection for the amusing Foote: "Sir, he does not make fools of his company; they whom he exposes are fools already, he only brings them into action."

Then the scene shifts north to Seaton-Delaval Hall, near Newcastle, home of the aristocratic, beautiful, charming, intellectually curious, pleasure-loving, morally uninhibited Delavals. Frank, the rakish heir, was, according to Kelly, the love of Foote's life, but Foote was also fascinated by his dashing, talented sisters. The two gentlemen had probably met in Covent Garden coffee houses or Macklin's acting academy, and they had certainly had been close in Paris. In London and Northumberland they became partners in ... if not quite crime, then certainly elaborate practical jokes, occasional artistic and intellectual endeavours, and a mercenary match to wean Frank from his mistress (and former ward) Betty Roach. Foote and friends schemed successfully to marry young Frank to a rich, fat, gullible, elderly widow. Unfortunately for Delaval, the ludicrous marriage did not produce the needed cash. The other Delavals were furious with Foote. Cue another celebrity trial, with divorce proceedings and crim-con countersuits.

It all ended, astonishingly, with the last of the money underwriting a one-night celebrity performance of *Othello*, starring the Delaval family. These celebrity actors were matched by a celebrity audience, for the rich and famous filled Drury Lane from boxes to upper gallery. Critics loved it. So did the Royal Dukes, especially Edward, Duke of York, a theatrical hanger-on. Eventually Foote produced a second celebrity performance as a vehicle for the star-struck Duke.

This Royal friendship, however, cost Foote his leg, crushed when he was thrown from a dangerous stallion that he had attempted to mount after challenged by the Duke of York while they were fellow guests at a Delaval house party in Yorkshire early in 1766. Against medical odds, Foote survived both accident and consequent amputation. Kelly's account of the surgery is as harrowing as Frances Burney's description of her mastectomy, to

which Kelly alludes. To make amends, the Duke persuaded his brother, George III, to grant Foote a Royal patent for summer seasons at his Haymarket "Little Theatre."

Within months, courageously, Foote was back on stage, wittily exploiting his new wooden prosthesis. Now an actor-manager with a Theatre Royal and a company (the Company of Comedians) of his own, Foote competed with his old friend and colleague Garrick at Drury Lane, undermining Garrick's ambitious Shakespeare Jubilee while writing, producing, and performing (on one leg) a series of his own hugely popular satirical comedies. Unlike Garrick, however, he had to cram a year's worth of activity and profit into a short, gruelling summer season.

Ever since his accident, which had involved concussion as well as amputation, Foote had lost what little inhibition he had previously possessed. By the 1770s, after suffering fits, mood swings and small strokes, Foote's behaviour became increasingly eccentric and reckless. Kelly reassesses medical evidence, including newly discovered archival material, to suggest that Foote had suffered frontal lobe trauma resulting in hypersexual behaviour.

The final act of his life consisted of two more celebrity trials which were more like celebrity performances. First came the trial for bigamy of Elizabeth Chudleigh (either the Dowager Duchess of Kingston if her second marriage were legal, or the Countess of Bristol were she guilty of bigamy), a scandal that eclipsed the coming war with the American colonies in the public imagination. Foote recklessly involved himself in a public relations war with the Duchess. She was found guilty in a show trial which, like Foote's own celebrity productions, was attended by a huge audience of the fashionable establishment. This was quickly followed by Foote's own celebrity trial, a smaller, more sordid affair. He was accused of attempted rape by his coachman/footman. Sodomy was a hanging offense. Kelly weighs the body of evidence, including newly discovered records of damning testimony. While recognizing that a good case could be made even today either for the truth of Foote's reckless sexual attack, or, alternatively, for the existence of a nasty blackmail plot initiated by the defeated Duchess and her allies, Kelly is inclined to think Foote guilty, at the very least, of sexual harassment. Unlike the Duchess, he was acquitted, but the case finished him. Despite the continued support of his traditional audience, he left the stage and was dead within the year, destroyed, perhaps, by what he had helped create: a celebrity culture, equally powerful on stage or in a court of law, which could break as well as make the fortunes of those who embraced it.

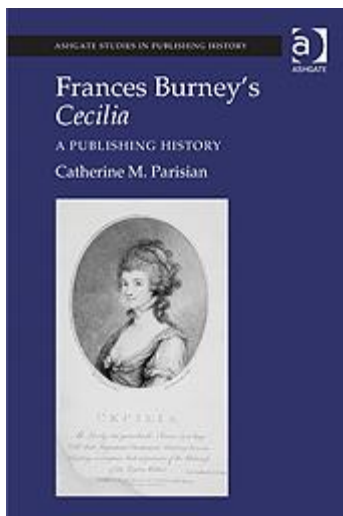
McGill-ASECS Fellowship

The Burney Centre, in conjunction with the [Rare Books and Special Collections Division](#) of the [McGill University Library](#), offers an annual Fellowship, designed to assist scholars who need to travel to and establish temporary residence in Montreal in order to use the resources of the Library. The Fellowship is available to scholars interested in any aspect of Frances Burney, the Burney family, and their extended circle. It carries an award of US \$3,000 for a one-month stay, at a time to be arranged.

Applicants, who must be **members of ASECS**, should send a curriculum vitae and a description of their project, specifying the relevance of the Burney Centre and Rare Books and Special Collection Division holdings to their research, to the address below. They should also indicate when they wish to take up the Fellowship. There is no application form.

Applications are considered by a Committee which gives preference to specific and clearly described projects. The deadline for new applications is **30 November 2013**, and candidates will be informed of the results in January 2014.

Applications should be addressed to: Dr Peter Sabor, Director of the Burney Centre, Dept. of English, McGill University, 835 Sherbrooke Street W., Montreal, PQ, Canada H3A 2T6. For more info, please contact burney.centre@mcgill.ca



Catherine M. Parisian, *Frances Burney's Cecilia: A Publishing History*. Farnham, Surrey: Ashgate, 2012. xxii + 363 pp. ISBN 9781409418207. US\$119.95.

By Norbert Schürer

Catherine Parisian's engaging *Frances Burney's Cecilia: A Publishing History* offers just what the title promises and what the author reformulates in the opening paragraph: "a story that incorporates not only the physical features of a set of books but also the accounts of its composition, printing, publishing, reading, and circulation" (1). Thus, this volume presents an extended and extremely detailed biography of the history and fortunes of Frances Burney's second novel using the methodologies of descriptive bibliography and book history. As Parisian explains in her preface, each book "contains two stories, one in the book and the one about the book" (xix), and it is the latter she is concerned with here—though she also maintains that the physical form of a book can tell us something about the readers' interpretations of its intellectual content.

In her first four chapters, Parisian explores the genesis of *Cecilia* (1782) and the first nine editions under copyright; all English-language post-copyright editions (from 1809–2008); foreign editions of the novel (especially in Ireland, the United States, France, and Germany); and all available illustrations (with images of every single one). The fifth chapter, which takes up almost half the book, presents precise bibliographical descriptions of all editions of *Cecilia* from 1782 until 2008.

Burney's *Cecilia*, as Parisian points out, is perhaps unique among eighteenth-century novels in that (parts of) the manuscript, the page proofs, and of course the book itself have survived. In addition, since Burney was a prolific correspondent, many aspects of the genesis of her novel can be recreated – which Parisian does in the first chapter. In order to escape distractions, Burney wrote large portions of *Cecilia* at the Chessington home of family friend Samuel Crisp. The author circulated the manuscript among a coterie of friends – who forced her to defend the novel's psychological realism and surprising ending – before submitting it to her booksellers. *Cecilia* was quite successful in critical as well as financial terms, earning her publishers – as Parisian calculates in a complex and well-informed computation – a profit of somewhere around £450 (19).

Later editions of novels, as Parisian argues in the second chapter, "indicate how an author and her work live through time in both the physical world and the cultural mindscape" (29). *Cecilia* was immediately reprinted by other booksellers after Burney's copyright expired, including in Anna Laetitia Barbauld's prestigious series of British Novelists (Parisian helpfully gives a list of all novels in the series to show what company Burney keeps), issued in parts, and abridged either to make it more affordable or easier to read. All three editions since the centenary of the novel in 1882 have had some kind of education purpose, the last two (Virago in 1986 and Oxford in 1988) reacting to – and promoting – a renewed interest in women writers and feminist literary studies.

"Of the 42 editions of *Cecilia* that appeared during Burney's lifetime (1752-1840)," Parisian writes in the third chapter, "25 were published outside of England" (67). After Irish and American editions, she turns to France and Germany, which are interesting for various reasons. The French editions – eleven before 1815 – use different English editions as source texts, which Parisian tracks in great detail. In Germany, there were various translations, but also an edition in English in Dresden in 1790. Thus, the foreign editions teach lessons that "range from textual history as a document is translated into other languages, to printing history as it is reproduced in different locales, to reading and reception history as it reaches new audiences in different cultures" (92).

Similarly, illustrations (examined in the fourth chapter) teach us how different readers understood *Cecilia*, specifically "how readings of *Cecilia* have moved away from an emphasis on its sentimentality [...] toward an interest in the dynamics of the characters and plot" (94). Parisian describes – and reproduces, an amazing resource for future scholars – 71 images from 11 editions, some which appear rather generic and may have been stock images, and others which are clearly specific to *Cecilia*. Interestingly, artists (and publishers) seem to have conflated the author and her heroine consciously or unconsciously, manipulating narrative authority. After a chronological description of all of the illustrations, Parisian goes on to compare various images that are illustrated in many editions: the masquerade, Cecilia with the dog Fidel, and portraits of the protagonist.

Finally, the volume closes with exact bibliographical descriptions of all editions of *Cecilia*. Here, I would like to make a small contribution (which is entirely related to my own biography): the section on German editions in the bibliography (336-39) is a bit disappointing – no native speaker seems to have proofed the entries here, and no scholar familiar with German libraries appears to have examined the available catalogs. For instance, there is no indication (here or in the narrative section on German translations, 76-80) that the novel received three different titles in translation – simple *Cecilie Beverly*; *Cecilie, oder Die Geschichte einer reichen Waise* (The History of a Rich Orphan); and *Cecilie Beverly, oder Die Tugenden des weiblichen Geschlechts* (The Virtues of the Female Sex) – or that there were at least two different translations before 1800, the first by Christian Felix Weiße (1726–1804, misspelled on 77) and the second by Wilhelm Heinrich Brömel (1754-1808). (The only German review I was able to locate actually compares the two translations.) The 1783 Weidmann edition (B3.17 in Parisian's list) says on the title page "von der Verfasserin der Evelina" and "bey Weidmanns Erben," and the 1853 Leipzig edition (B3.23) is "Frei nach dem Englischen der Miß Burney" in the "Verlag von Otto Wigand," and the final page of each volume

reads, “Druck von Otto Wigand in Leipzig.” (A facsimile of this edition is available on the web site of the Bayerische Staatsbibliothek.) I suspect there was no 1784 edition (B3.18 – and that its phantom existence goes back to a typo in Weiße’s autobiography) and perhaps no 1798 edition either (B3.22 – and the German word “Ausgabe” simply means “edition”). The 1796 Nauck edition (B3.21 – not “Nauk”) was published in Berlin rather than Leipzig, and the Rellstab edition (B3.19) was actually published 1789–90. This last version of *Cecilia* is particularly interesting because both Johann Karl Friedrich Rellstab (1759–1813) and his father Carl were almost exclusively music publishers and because Charles Burney may have met both during his visit to Berlin.

Along similar lines, Parisian notes that the “advent of the Eighteenth Century Collection Online has recently facilitated the identification of works from the eighteenth century” (25), but she does not seem to make sufficient use of other digital resources herself. For example, a quick search on the Burney Collection of eighteenth-century newspapers (originally amassed by Burney’s brother Charles) can solve a mystery Parisian describes: When Burney referred on November 14, 1782 to an advertisement for the second edition of *Cecilia* (27), she could have seen one of several: in the *Gazetteer and New Daily Advertiser* on November 12, in the *Morning Chronicle and London Advertiser* or the *Morning Herald and Daily Advertiser* on November 13, and two more advertisements on November 14.

In addition, it seems to me that for all its strengths in narrative, illustrations, and data, *Frances Burney’s Cecilia* does not sufficiently push the boundaries of what descriptive bibliography and book history can achieve. For instance, neither the changes Burney made in the proofs nor the changes between the various

editions in her lifetime are interpreted – in both cases, Parisian refers to other scholars (Jan Thaddeus, Margaret Anne Doody, and Peter Sabor) who have examined these issues. However, since clearly Parisian is now the ultimate authority on the publishing history of *Cecilia*, I imagine she would have been able to make important new contributions to the interpretation of that history, as it pertains to the novel itself, as well. Perhaps such interpretations will be forthcoming in future publications.

Still, it is difficult to imagine a more thorough investigation of the fortunes of one book – even the other book in Ashgate’s series of publishing history is not even close in terms of bibliographical detail. As such, this volume will be an indispensable tool for Burney scholars. In addition – and perhaps even more importantly – the kinds of questions Parisian asks about Burney’s *Cecilia* can serve as a model for how critics might approach other books, and for that reason alone we should be thankful for this book.

Norbert Schürer is an associate professor in the English department at California State University, Long Beach. He received his MA (Staatsexamen) from the Freie Universität Berlin and his PhD from Duke University. In his teaching and research, he specializes in book history, women’s writing, and the Anglo-Indian encounter in the long eighteenth century. Recent publications include British Encounters with India, 1750-1830 (with Tim Keirn, Palgrave 2011) and Charlotte Lennox: Correspondence and Miscellaneous Documents (Bucknell 2012). Norbert is currently serving as an associate editor for the Encyclopedia of British Literature 1660-1789 (Wiley-Blackwell) and working on a book-length project titled Jane Austen’s Bookshop.

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 May 30, 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 August 1, 2014. Presenters must be members by the time of the conference. For more information, please see

<http://burneycentre.mcgill.ca>

UK Burney Society AGM 5 October 2013

By Jill Webster

The AGM of the UK Burney Society will take place on Saturday 5 October at 2 pm, and will again be held in the elegant surroundings of the University of Notre Dame in London, at 1 Suffolk Street, London, at the back of the National Gallery. Professor Philip Olleson will be our speaker on "The Musical World of Susan Burney," and Professor David Watkins will then entertain us with some contemporary music on his period harp, followed by tea and cakes.

Subscriptions for 2013/2014 should be paid by the date of the AGM. If you have not yet paid, please send your payment to the Membership Secretary Helen Cooper, or bring it to the AGM.

New Treasurer

At the AGM we will be asking members to endorse our incoming Treasurer, Dr Cassie Ulph from Leeds University. The previous Treasurer, Jacqui Grainger, has now left the country to take up a position of Keeper of Rare Books at the University of Sydney. We are sure that members will welcome Cassie as our new Treasurer.

Date for the Diary in 2014

Saturday 14 June: Meeting of the UK Burney Society at Juniper Hall. The speaker will be Roger Massie on The Dynamics of the Juniper Hall Emigré Community and its English Mickleham Satellites, with a particular focus on Fanny Burney and Mme de Staël.

Return address:

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

IN GREAT BRITAIN:
HELEN COOPER,
15 CHATSWORTH ROAD,
PARKSTONE,
POOLE, DORSET BH14 0QL