

Burney Letter

Vol. 20 No. 1

The Burney Society

Spring 2014

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

ISSN 1703-9835

The Brilliant Burneys & Georgian Lynn

By Paul Richards



'The West Prospect' The southern part of King's Lynn's waterfront from the west c.1730 with St Margaret's Priory Church dominant

I

2014 marks the tercentenary of George I ascending the British throne to open the Georgian Age and the bicentenary of the death of Dr Charles Burney (1726-1814). Charles arrived in Lynn in 1751 to become the organist at St. Margaret's Parish Church. He was soon "a star" in the town and district where "the best families" sought his services as a music tutor, though his roles as both

historian and composer were more important to him. His equally famous daughter, Frances or Fanny, was born in Lynn in 1752. Her father's Oxford doctorate was awarded in 1769.

The Burney family moved from Chapel Street, from a home near the magnificent St. Nicholas Chapel, to a house in High Street. Charles and his wife Esther were soon mingling with the upper crust families in and around Lynn as Dr Burney was later to write:

At all these houses I used to dine once a week & often my Wife, who never failed being invited to all evening Parties though no card-player. But she had a most agreeable turn for conversation; entered into the humours of her company; seasoned her conversation with agreeable wit & pleasing manners; w^{ch} with the beauty of her person occasioned her more invitations than she chose to accept: as she was very domestic, had a young family on her hands, generally one of them at her breast, ...¹

Though Charles Burney and his family left Lynn for London in September 1760, after an interesting and formative decade in the Norfolk market town, he married in 1768 the widow of a Lynn merchant called Stephen Allen. This was the beautiful and sophisticated Elizabeth Allen. His first wife Esther had died in 1762. Thus Charles and Fanny Burney continued to be tied to the town and often returned during the summers of the 1760s and 1770s. Road improvements through the Turnpike Acts and faster stage coaches allowed for easier trips between London and Lynn than had been the case in the early 18th century.

See Brilliant Burneys on p. 2

Burney Society (NA) 2014 AGM in Montreal

By Elaine Bander

The North American Burney Society will hold its 2014 AGM in Montreal on Thursday and Friday, 9-10 October, just before the opening of the Jane Austen Society of North America's 2014 AGM at the Hotel Centre Sheraton Montréal.

We will meet at the Atwater Club, on the western edge of downtown Montreal's "Golden Square Mile," a pleasant 20- to 30-minute stroll west on Sherbrooke Street from McGill University.

Emily Friedman is planning an exciting program for us on the theme of "Burney and Performance." In addition to plenaries presented by Misty Anderson and Elaine McGirr, we will hear as many as a dozen short papers (see Call For Papers p. 7).

The CAN\$130 two-day conference fee includes an early continental breakfast, a coffee break, a light lunch, a full afternoon tea (an event shared with JASNA), featuring Juliet McMaster speaking on "Female Difficulties: Austen's Fanny and Burney's Juliet," and Catherine Parisian speaking on Frances Burney in 1914, a cash bar following the tea, and a four-course Burney Society

dinner with wine (leak and pear soup, spinach and endive salad, a choice of lamb shanks, grilled salmon, or a vegetarian pasta, dessert, coffee and tea) on Thursday, 9 October 2014, followed a special program of after-dinner entertainments arranged for us by Misty Anderson. The following morning, Friday, 10 October 2014, we will gather in McGill's McLennan Library to tour the Burney Centre and to view the Burney holdings in Rare Books.

For those planning to attend the JASNA AGM, which officially opens at 1:30 p.m. on Friday, 10 October 2014, some rooms are still available at the Centre Sheraton for the JASNA rate of \$194.00 for a single or double (including free in-room WIFI) through the link at <http://www.jasna.org/agms/montreal/hotel.html>. Others may book nearby hotel rooms requesting the McGill rate. Consult www.mcgill.ca/travelservices/accommodations/hotelprogram for details. If you plan to attend, please ensure that your membership is current (membership renewal is due June 13th), and, for planning purposes, please let Burney Society President Elaine Bander know that you are planning to attend: elainebander@gmail.com

Brilliant Burneys

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II

To discover the life and times of the Burneys in Lynn, we propose to follow a trail through the town, starting from St. Nicholas Chapel, close to their first house in Chapel Street. The house was apparently “pretty and convenient” at an annual rent of £12, though the Burneys may not have been the only tenants. It was unfortunately demolished in the 1970s for what are today the offices of the Borough Council. To Chapel Street with Charles, came Esther and three children, Esther, James and Charles. Six more children were born in Lynn and three survived. Two boys called Charles died in 1752 and 1754, but a third Charles, baptised in 1758, survived. Susannah was baptised in 1755 at St Margaret’s as well as the third Charles. The first two boys named Charles and Henry were buried at St. Nicholas. Here Fanny or Frances was baptised in July 1752.

Soon after Fanny’s birth in June 1752, the Burneys moved to a house in High Street identified today by a green plaque. The property is now a shoe shop (number 84). In the 18th century large and fashionable shops were rebuilt in the High Street by a wide range of tradesmen and patronised by town merchants and county gentry. Big barrel-shaped windows of many panes fronted spacious interiors full of merchandise, of linen, carpets, glass, teas, sugar, coffee, chocolates and hats. The High Street was also the obvious place to buy tickets for the theatre and stage-coach.

It is not surprising to learn that Burney sold tickets for his concerts from the High Street house, using advertisements in the Norfolk newspapers besides the local information network (The Duke’s Head Hotel was an important meeting place for Lynn merchants for example). The *Norwich Mercury* on 11 September 1757 carried the following notice:

Lynn Regis, Norfolk. On Tuesday there will be a performance of Sacred Music at S. Margaret’s church, which will begin precisely at 3 o’clock in the afternoon and in the evening there will be a Ball at

the Town Hall. Tickets to be had at Mr Burney’s House in High Street.



The house had a grand staircase but the Burneys did not occupy the whole property by 1759 when another tenant appears in the records. One can imagine the London to Lynn stage coaches trundling down High Street to the Duke’s Head with the newspapers and gossip from the capital which would have been eagerly awaited by Charles and Esther amongst others.

To walk south down High Street and turn into Baker Lane (Everard’s brewery here in the 18th century) soon brings the visitor to Clifton House in Queen Street. This impressive merchant mansion was remodelled by the Taylor family in 1708 when Henry Bell was almost certainly the architect. The handsome Queen Ann street range boasts a portal decorated with barley sugar columns which is “a rare thing in England.” The façade masks older parts; the 14th century undercroft and the 16th century tower are exceptional, but the 1708 stair-hall leading to the first floor reception room is the finest in town. Samuel Taylor (1668-1727) was succeeded by his son, Simon, who died in 1735, only to be replaced by a relative called Simon Taylor who died in 1738. His widow, Alice, married Walter Robertson (1703-72) in 1740; he carried on the Taylors’s lucrative wine trade assisted by his brother James. Walter was a Scot who had arrived in Lynn as a government tax inspector before 1730 and obviously took advantage of local business opportunities. He was Mayor in 1748 and 1762.

To Clifton House to wine and dine in the 1750s came Charles Burney, Stephen Allen, Charles Turner and George Hogge, with their wives. Burney enjoyed the good Iberian wines imported into Lynn. And he taught Miss Robertson the harpsichord here.

Arthur Young, who later became a famous writer on agriculture, was apprenticed to Messrs Robertson in the late 1750s and noted that Miss Robertson had “a pleasing figure” and “danced well.” She sang too and “performed well” on the harpsichord which was “no wonder as she received instruction from Mr Burney.” Musical soirees were a regular feature on the social calendars of Lynn’s top families. Parents believed that their daughters were more likely to make good marriages if they were musically proficient. Horace Walpole, the youngest son of Sir Robert and M.P. for Lynn (1757-67), was irritated by the nice conversation in Lynn salons and having to listen to household daughters playing the harpsichord or “seeing an alderman’s copies of Reubens and Carlo Marat.” Yet he acknowledged the common-sense virtues of his stuffy supporters and noted that their language had become more polished since “I lived among them.” Horace ascribed this social and cultural change to the facility of travel to London by stage coach.

See Brilliant Burneys on page 11

Burney Letter

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

President: Elaine Bander

Editor: Lorna J. Clark

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

Membership in The Burney Society is available for \$30 (Students \$15) US annually in the United States and Canada, and £20 annually (£25 for two at the same address; £15 for students) in the UK. The membership year begins on 13 June of each year. To request membership information, or to notify the society of a change of address, write in the United States and Canada to: Dr Cheryl Clark, Dept. of English, Louisiana College, PO Box 606, 1140 College Drive, Pineville, LA, USA 71359 or to clark@lacollege.edu. In Great Britain, to Cassie Ulph, C.R.Ulph@leeds.ac.uk, 27 Wood Lane, Leeds LS6 2AY UK.

AGM 2013 in Minnesota

By Cheryl Clark

On The Burney Society of North America held its Annual General Meeting in Minneapolis, Minnesota, on Friday, September 27, 2013, in the Pacific Room at McCormick & Schmick's Seafood Restaurant in the Nicollet Mall. President Elaine Bander called the Business Meeting to order and presented several reports. First, she acknowledged the sad losses to the society with the deaths of Lars Troide and Hester Davenport. Because one of Hester's main projects was raising funds to restore the memorial plaque of Frances Burney's half-sister Sarah Harriet Burney at St. Swithin's Church, Walcot, a motion was made and passed to donate \$1000 to the UK Burney Society in honor of Hester to help with the restoration. (Due to the limited amount of funds available, the amount of the donation later had to be reduced to \$500 US.)

Elaine presented Treasurer Alex Pitofsky's financial report. According to the most recent financial statement from Wachovia, our account total and investments are healthy and stable. She also delivered Marilyn Francus's report concerning the two panels scheduled at the 45th Annual Meeting of ASECS in Williamsburg, VA, March 20-23, 2014. Papers on one panel, "*The Wanderer at 200*," will celebrate the bicentennial anniversary of the publication of Burney's fourth and final novel, and papers for the second panel will focus on members of the remarkable Burney family other than Frances, who has had the lion's share of critical and scholarly attention in recent years. Elaine also noted that Ann Campbell has been named as the new chair of The Hemlow Prize in Burney Studies Committee. Future events were discussed, and an emphasis was placed on the upcoming 20th AGM and conference "The Burney Performances: Life, Works, World" that will be held on October 9-10, 2014 in Montreal's McCord Museum of History prior to the opening of the 2014 JASNA AGM. Plenary speakers will be Misty Anderson (University of Tennessee) and Juliet McMaster (University of Alberta). Members also discussed

forming a new committee, consisting of Margaret Anne Doody and Lorna Clark, to recognize the "Best Publications" on Burney. The minutes from the 2012 AGM were read and approved, and the meeting was adjourned.

After the business meeting, members settled in to hear Lorna Clark's presentation "The pause that refreshes: Frances Burney's private writings reconsidered." Lorna has recently completed her two volumes of *Court Journals and Letters of Frances Burney* (vols.3 and 4), which are in the press and "Soon to be Published." She gave an overview of the editorial project, suggesting that it will add new dimensions to our reading of the journal texts, and our appreciation of Burney as a writer. She spoke of her own role as editor and of some of the things she had learned along the way. Finally, she gave a preview of some of the highlights of 1788 which play an important role in Burney's emotional history, and illustrate the complexity of the court journals.

Finally, she gave a preview of some of the highlights of 1788 which play an important role in Burney's emotional history, and illustrate the complexity of the court journals. Lorna suggested that in framing Burney's text, the editor adds new dimensions which, in effect, create a whole new work, so the new edition promises to have an influence on how the journal texts are read, and change some of the mistaken preconceptions.

Dr Carmen Maria Fernández Rodríguez continues her remarkable productivity in Burney studies, focusing on Sarah Harriet Burney in particular. Two new articles have recently been published: "The Quest for Acceptance in Sarah Harriet Burney's Works," *Op.Cit: A Journal of Anglo-American Studies* 12 (2013): 1-15, and "The Ties That Bind Us to Each Other: Masculinity in Sarah Harriet Burney's *Oeuvre*," *Raudem* 1 (2013): 237-57.

Hemlow Prize 2013

The Burney Society is pleased to announce the winner of the **Hemlow Prize** in Burney Studies for 2013: **Kelly Fleming**, a PhD student at the University of Virginia for her essay, "**'Manners Strikingly Above Attire': Things and Masquerade in the Novels of Frances Burney.**" The judges' comments on Kelly's essay were:

"This article does something very original and productive with a theory combined with close reading -- the author shows that 1) masquerades are very important to eighteenth-century novels and to understanding the eighteenth century; 2) models of understanding masquerades have been limited in the past by a focus purely on the social context (Castle, etc.); and 3) thing theory allows us to understand the masquerade more meaningfully because it focuses on the function of the costumes themselves."

"Kelly Fleming's essay offers an excellent close reading of costumes in *Cecilia*, using thing theory to make insightful conclusions about class and gender. Also, this essay begins very effectively by clearly stating what it contributes to eighteenth-century studies and to our understanding of Burney, and is very well written."

The Hemlow prize carries with it a cash award of US \$250, and the winning essay will be published in *The Burney Journal*.

Thanks are due to the committee, which consisted of Drs Emily Friedman, Alicia Kerfoot, and Ann Campell, chaired by Laura Engel. Next year's chair will be Dr. Ann Campbell (see Hemlow Prize announcement, p. 5)

Congratulations to the Hemlow Prize winner and thanks to all who submitted essays.

ASECS Conference in Williamsburg, Virginia

By Lorna Clark

This year, the conference of the American Society of Eighteenth-Century Studies was held on 20–22 March in Williamsburg, Virginia, a setting that seemed particularly apt both for its role in the American Revolution and for its historical flavour. Many original and restored buildings make up the 18th-century streetscape, some of which can be visited, including the governor's mansion, legislative building, schoolhouse and jail. Williamsburg features historical recreation, so visitors can watch the troops being mustered, listen to revolutionaries harangue the crowd, or join in political discussions over tea and chocolate in the coffee-house. Some visitors were accommodated in 18th-century houses in the town where they discovered the delights of falling asleep to the clip-clip of horses' hoofs beneath the windows. A highlight of the conference was a Gallery Talk by John Styles on the ideas that shaped his exhibition, *Threads of Feeling*, which was on display in the De Witt Wallace Decorative Arts Museum. A fascinating display of the 'tokens' left behind with infants (for identification purposes) when they were left at the Foundling Hospital in London. These 'tokens' were often fabrics, which are invaluable for the study of 18th-century fashion; sometimes the mothers left poignant notes or prayers.

As for the conference talks, they were varied and interesting. The Burney Society sponsored two panels. The first, on "The Other Burneys," had three speakers, chaired by Peter Sabor. Simon Macdonald led off with "Identifying Mrs Meeke: Another Burney Family Novelist" in which he presented his remarkable discovery of the identity of a prolific writer of Minerva Press romances, Mrs Meeke, as none other than Burney's half-sister Elizabeth Meeke. Lorna Clark followed with a power-point presentation, "Too Much Overshadowed: A Reassessment of Sarah Harriet Burney," in which she gave a biographical sketch and touched briefly on all of Burney's works, tracing common themes and patterns. Julie Shaffer then looked in greater detail at two of Burney's works, interestingly paired, in "Liminal Spaces and Truth, Family, and Happiness in Sarah Harriet Burney's *The Shipwreck* and *Geraldine Fauconberg*."

The second panel on "*The Wanderer* (1814) at 200" marked the anniversary of publication of Burney's last novel. Tara Ghoshal-Wallace spoke on "History as Heuristic in *The Wanderer*," which highlighted Burney's methods of historicization in her fiction. Diane E. Boyd shared data that analysed the frequency of certain word-patterns in *The Wanderer* in "Every Trade has a Mystery": Juliet Granville's Occupations and Sharing Women's Work." Elaine Bander explored the important role Sir Jasper Herrington plays in the novel in "Sir Jasper Herrington: From 'Adventurous Baron' to Sylph"; finally, Catherine Parisien presented fascinating insights gleaned from her bibliographical work in "Frances Burney's *The Wanderer* and the Economy of Publishing." The four speakers presented a range of stimulating approaches that made it clear that Burney's novel is still very much alive after 200 years.

The crowning glory of the conference was a well-attended and spirited 'Masked Ball' for which many members had the fun of dressing-up in 18th-century clothing and practicing their bows, sporting magnificent wigs, swords or fans. Some members of the Burney Society executive were spotted, leading by example.

Above right: Burney Society Secretary Cheryl Clark and her husband Sherriel add a touch of glamour to the proceedings.

Bottom right: Burney Society President Elaine Bander appears as Marie Antoinette. 'Let them eat cake!'



Margaret Anne Doody Honoured at ASECS

A special panel of this year's ASECS paid honour to Burney Society founding member and critic extraordinaire, Margaret Anne Doody. Organised by Misty Anderson of the University of Tennessee-Knoxville, the panel featured five speakers, each of whom highlighted one aspect of Margaret's influential and wide-ranging research interests, followed by an open microphone and an invitation to the audience to pay tribute. A full report of this remarkable event will appear in the Fall issue of the *Burney Letter*.

2013-14 ASECS Catherine Macaulay Prize

An essay on Frances Burney was awarded this year's Catherine Macaulay Prize for the best graduate student paper on a feminist or gender studies subject. The award is made annually by the ASECS Women's Caucus and brings with it a cash prize of \$200 as well as special recognition. It was given to Meghan Hunt for her essay "Responses to Conditions of Duty and Order in *Cecilia*."

In presenting the award at the annual luncheon, the ASECS committee noted that 'Hunt's essay argues that Burney's novel breaks from conventions in late 18th-century women's writing by "historiciz[ing] changes in women's roles pre- and post-Revolution by fictionalizing non-representative narratives of women's lives, and creates a heroine who ... is defined less by her relation to others, than by her own self-perception and self-representation, i.e., her own sense of reality" (1-2). This, Hunt argues, "prefigures what scholars have often theorized as Romantic and Victorian selfhood" (2). The committee was impressed with how it situated thoughtful close readings within the context of both Burney studies, in particular, and theorization of 18th-century women's writing, in general.'

The ASECS Women's Caucus also adjudicates an Editing and Translation Fellowship which was not awarded this year.

(The above was an announcement made at the ASECS Women's Caucus Luncheon.)

CALL FOR PAPERS

The Burney Performances: Life, Works, World

The Burney Society of North America will hold its 20th annual general meeting and conference in Montreal on October 9-10, 2014, at the McCord Museum of History (see story p. 1).

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 18th-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 Frances 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>

Hemlow Prize in Burney Studies

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

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

The Hemlow Prize will be awarded in October 2014. Two copies of the essay (one appropriate for blind submission) should be sent, by email attachment, to the Chair of the Prize Committee, Dr Ann Campbell anncampbell@boisestate.edu or by mail to Dr Ann Campbell, Department of English, Boise State University, 1910 University Drive, Boise, ID 83725-1525.

Submissions must be received by 1 September 2014.

As Chance Would Have It: Two Editors and a Curator

By Stewart Cooke

Serendipity often plays a larger role in research than editors are willing to admit. Some discoveries, in fact, like this one, owe almost everything to chance. The story begins in July 2013 when Peter Sabor and I attended the “Women’s Writing in the Long Eighteenth-Century Conference” organized by the Southampton Centre for Eighteenth-Century Studies and held at the Chawton House Library. Without consulting each other beforehand, we booked the same Bed & Breakfast, St. Mary’s Hall in Alton, Hampshire, for the duration of the conference. At breakfast the first morning, we met a fellow guest, Elizabeth Denlinger, who was there, like us, to deliver a paper at the conference. She turned out to be the Curator of the Carl H. Pforzheimer Collection of Shelley and His Circle in the New York Public Library. As one might expect, and as its website will inform you, the Pforzheimer Collection consists mainly of material pertaining to the “lives and works of the poet Percy Bysshe Shelley and his contemporaries, including his second wife, Mary Wollstonecraft Shelley, her parents, William Godwin and Mary Wollstonecraft, and such friends and fellow writers as Lord Byron,” and other Romantic writers. It did not occur to either of us that the Pforzheimer’s holdings might include Burney material.

The next time we saw Elizabeth was in October when we both attended the annual meeting of the Johnsonians, which in 2013 was taking place in New York. As usual when either of us is in New York, we took the opportunity to visit the Berg Collection of the New York Public Library where the bulk of Burney’s journals and letters are housed. The morning after the Johnsonians’ meeting, Peter arrived first. On his way to the Berg, he encountered Elizabeth by chance outside the Pforzheimer Collection, which is almost directly across the hall from the Berg. Informing her that he was there to read Burney letters in the Berg, he asked offhand if there were any Burney letters in the Pforzheimer. Surprisingly, she replied that there might be one or two. The first turned out to be a fragment of a letter from Madame d’Arblay to Sarah Harriet Burney and two scraps from Sarah Harriet Burney to Mrs Hinchliffe, which explained that the sample of Madame d’Arblay’s writing was for Miss Brown; the other was a sheet (recto and verso) of a letter from Frances Burney to Samuel Crisp. Neither of these is mentioned in Joyce Hemlow’s *Catalogue* or in Lars Troide’s handwritten additions to her list. The fragment, which postdates Burney’s marriage, will be published in volume 2 of the *Additional Journals and Letters of Frances Burney*, which Peter is editing. The sheet, which predates Crisp’s death in 1783, will go into the appendix of volume 1 of the *Additional Journals and Letters*, which I am currently editing. I must admit that initially I was less than thrilled by the discovery because not only was the ink very faded but also 21 of its 28 lines (including the signature) were heavily over-scored and very hard to read.

I managed to decipher approximately a third of the obliterations that day but had to put off further attempts until my return to New York the following January during hotel week when many New York hotels cut their rates in half. Spending three more days at the Pforzheimer, I deciphered all but about a dozen words.

The letter was postmarked “15 JA,” but I had no idea what year it was written in until the final afternoon when I had a breakthrough and realized that a word that had hitherto escaped me was “Trial.” The sentence in which it appears is “The Town is quite in a flame about the Trial of the admiral.” An internet search revealed that the court martial of Augustus Keppel, Admiral of the Blue, for “misconduct and neglect of duty” was held at Portsmouth, beginning on 7 January 1779 and lasting for 27 days. Since earlier in the letter, Burney had written “I long to know how you all fared during the storm on Thursday Night,” I then searched for a storm about that time and discovered that there had, indeed, been a massive storm overnight on Thursday, December 31, 1778, which struck not only the south of England but France as well. The following article in the *Public Advertiser*, Saturday, January 2, 1779, describes the devastation wrought by the storm in London: “On Thursday Night there was the most violent Storm of Wind that has been known for Years; the Damages resulting from which we insert in the order they have come to our Knowledge. A Part of the Wall of the New River was scooped out . . . Three Trees in Queen Elizabeth Walk, Stoke Newington, were torn up by the Roots. . . . The Windows of many Houses in Coppice-row, Clerkenwell, were stripped of the Glass. . . . A Boy in Clerkenwell Close was killed by the Fall of a Tile from a House. A House near Bow Common was nearly blown to the Ground. . . . The Lamps were broke in many Places, and such was the Fury of the Storm, that the Watchmen were afraid to go their Rounds.”

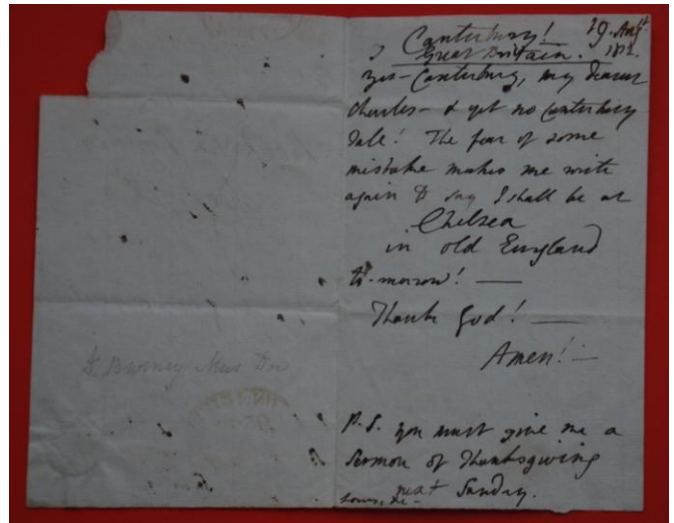
Now that I had discovered that the “15 January” on which the letter was posted was in the year 1779, I proceeded to look at the letters near that date that had been published in the *Early Journals and Letters of Fanny Burney*, volume 3. One letter in particular, an incomplete letter to Samuel Crisp consisting of 3 sheets or 6 pages (210–14 in the edition), which the editors had tentatively dated as c.7 January 1779, caught my eye. In the third last paragraph, Burney writes: “Now as to the *Heads of Chapters* concerning other folks, that you have asked for, I will lead the way towards sending them to you, by giving you a list of their Names,—& you shall chuse from among them 3 at a Time to be enlarged upon. Of those whom I have *seen* since the *Blabation* of my scribbling, the following are all I can recollect” (213). Two paragraphs containing lists of names follow at which point the letter ends abruptly.

Reading this last page truly was a “eureka” moment. Recalling that the sheet in the Pforzheimer began with “Now, in your next, pick out 3 names from the list, & I will particularize what I have heard, or met with from them,” I realized what I had: the last two pages of the misdated incomplete letter. Ironically, the first six pages are housed across the hall from the Pforzheimer in the Berg Collection. Until Peter and I laid eyes upon them in October, no Burney scholar had ever known that these two pages existed, and until that moment in January, neither the librarians in the Berg nor the librarians in the Pforzheimer realized that they possessed two parts of one complete letter. For years, the two halves of the letter had been so near yet so far from each other without anyone making the connection between them until by sheer chance two Burney editors and a curator from the New York Public Library became

acquainted over breakfast in a Hampshire B & B.

One brief coda. After returning to Montreal, I hired former Burney Centre research assistant, Laura Kopp, who now lives in New York and is the world's best reader of Burney's obliterations, to attempt to read the remaining undeciphered words. I felt guilty, however, about giving her such a daunting task. She got them all in just under two hours.

Stewart Cooke is Vice-President of the Burney Society (North America). A teacher in the Department of English at Dawson College in Montreal, he is Associate Director of the Burney Centre. He co-edited two volumes of *The Early Journals and Letters of Fanny Burney* with Lars Troide; lately, he has edited volume 2 of *The Court Journals and Letters of Frances Burney* and is working on the first volume of *The Additional Journals and Letters*, which is nearing completion. Stewart is also the associate editor of *The Complete Plays of Frances Burney*, the editor of the Norton edition of *Evelina*, and the copy editor of *The Burney Journal*.



FB to CB Jr, 19 August 1812, courtesy of Yorkshire Archaeological Society

Four New FBA Letters Found

By Catherine Nygren

“My dearest Charles a promising opportunity is seized when I have not another moment to say more than God bless you!—”

These words had not been read closely for 200 years until February 2014, when four new letters written by Frances Burney were discovered at the Yorkshire Archaeological Society.

As a research assistant in the Burney Centre at McGill, I was tasked by Peter Sabor with looking for new Frances Burney letters by trawling through the numerous online databases and archives. One of the advantages of the Internet is not only that we can search through such archives at a distance, but also that it increases exposure of and access to smaller and more obscure archives and collections which might otherwise be missed by researchers because of their size or apparent lack of connection to the desired materials.

My goal was to search through the hundreds of small archives and collections in Britain, just in case such an archive had been missed. I found myself at the National Archives' Access to Archives database, which holds catalogues and finding aids from about 400 record repositories in England and Wales.

I was initially disappointed and surprised by the results; the basic search term “Frances Burney,” even without the addition of “letter” or any date restrictions, returned only 9 results. I quickly passed through the list, crossing off hits of unrelated Burney figures, until an entry describing letters to the Revd. Charles Burney caught my eye.

Buried beneath descriptions of papers regarding estates, deeds, household accounts, and court rolls ranging from the 11th century to the 20th was a brief sentence describing “estate and personal correspondence, notably letters to Rev Charles Burney of Greenwich and his son from his family and friends including his sister Frances D'Arblay [Fanny Burney] 1802-1838.” The Fawkes

of Farnley Collection, papers of the Fawkes family of Farnley Hall, Otley at the Yorkshire Archaeological Society near Leeds, did not appear in any volumes of *The Journals and Letters of Fanny Burney*, edited by Joyce Hemlow, nor in any of our lists of letters not in the Hemlow volumes. An early morning phone call and a couple of emails later, we could confirm that there was not just one new letter, but four!

The first, to Fanny's brother Charles, dated 19 August 1812, is one of the first letters that Mme d'Arblay wrote on returning to England in 1812, after spending ten years with her husband in France. She expresses her thankfulness at being back in England, exclaiming “Thank God! - Amen!” from Canterbury while en route to London, where she arrived safely the next day.

The next letter, from General d'Arblay to Charles Burney Jr, is undated, but was probably sent when Fanny and Alexandre were living in France, 1802-12; we are currently doing research so we can date it more precisely. The letter responds to a request to do some commissions on behalf of Charles, and, in d'Arblay's postscript, he sends his greetings to Rosette, Charles's wife, and Mrs Bicknell, Charles's assistant. Another brief postscript, added by Fanny, mentions a “promising opportunity” to send the letter to Charles, which would have been someone travelling from France to England with whom she could have entrusted the epistle.

The third letter is from a couple of decades later and provides an interesting mystery. Dated 11 May 1836, the letter is from an elderly Mme d'Arblay to her nephew Charles Parr Burney, Charles Jr's son. It appears to be the first sheet of a 2-sheet letter, of which the 2nd sheet is at the Beinecke Library, Yale University. That page was published in *The Journals and Letters of Fanny Burney*. Hemlow assumed that what she was printing was a complete letter, but it is almost certainly a postscript to the new page at YAS. The new, first part of the letter discusses friends visiting Charles, or, as she affectionately calls him, “Carlos,” and she hopes he has not been ill and can visit her soon. When she picks up writing again, she asks if he has heard of the “extraordinary approaching adventure of the lovely Julia Barrett”

who is finishing her trousseau and preparing to depart to the East Indies. In the published postscript at the Beinecke, Frances laments her poor health preventing her from visiting Charles Parr Burney and his guests. As the new letter is dated 11 May and the published letter is postmarked 12 May, we know the letter was sent a day after it was written.

The final, undated letter is also probably from the 1830s, and also to Charles Parr Burney. She asks her nephew, whom she describes as “rather more a man of business than I am,” for some aid with her investments with her bankers, Messrs Hoare of London. Again, more research should allow the date to be ascertained.

While the YAS was a bit too distant for any of us from the Burney Centre to visit, we contacted former Burney Centre Fellow Sophie Coulombeau at the University of York, who gladly hopped on the train to do more investigative work. How the letters got into the Fawkes of Farnley Collection is still unclear; the letters were contained in a wrapper printed with the logo of the Equitable Society and marked “Autograph Letters to be given away,” and they do not seem to relate to the rest of the collection or the Fawkes of Farnley. Did a mutual acquaintance of the Burneys and Fawkeses give the packet to a Fawkes? The YAS archivist notes that some of the 17th-century deeds in the collection relate to a property called “Burney End” in Guiseley near Leeds; however, such a connection is tenuous at best, and still provides no explanation of the curious path the letters must have taken from their original writing to the archive in Yorkshire.

Other letters in the wrapper include an affectionate letter from

Charles Sr. to Charles Jr, as well as a letter from Charles Jr showing his softer side as a schoolmaster. Many pieces of correspondence are to Charles Parr Burney from well-known artists like Samuel Proud, Copley Fielding, and George Fennell Robinson.

* * *

Many thanks to archivist Kirsty McHugh, the Yorkshire Archaeological Society, and Sophie Coulombeau for aiding in the search, retrieval, and research of these interesting Frances Burney letters.

The letters, with commentary, will be published in *Additional Journals and Letters of Frances Burney*, vol. 2, 1791-1840, edited by Peter Sabor (Oxford University Press, in progress). Volume 1 of this new edition, edited by Stewart Cooke, covering the years 1784-86, is now complete and will be published in 2015.

Catherine Nygren is a PhD student at McGill University and a Research Assistant in the Burney Centre. Her research is focused on Samuel Richardson and 18th-century print culture.

Hilary Havens has accepted a position as assistant professor in the English department at the University of Tennessee in the field of 18th-century literature. She will take up her position in August 2014 and teach courses next year on British women writers and late 18th-century British literature. Hilary is happy to be located in a department with so many notable scholars, such as Burney Society member Misty Anderson.

UK Burney Society News

By Jill Webster

Mickleham Church and Juniper Hall, 14 June

An interesting and enjoyable day is planned for Saturday 14 June. We will be gathering at the church in Mickleham for an 11.00 start for a talk given by Miriam Al Jamil about 1793, the year of Fanny Burney’s marriage to Alexandre d’Arblay. There will be a prize for the person who can offer the most unusual fact about the year 1793, so if you are planning to come, why not do a little research?

Lunch can either be at the Running Horses pub opposite the church, or you can picnic in the grounds at Juniper Hall, where folding chairs will be available.

We will reconvene at Juniper Hall at 1.30 for the main event of the day, which will start at 2.00. This is Roger Massie’s illustrated talk on “The Dynamics of the Juniper Hall Émigré Community and its English Mickleham Satellites,” with a particular focus on Fanny Burney and Mme de Stael. The talk will be followed by tea, biscuits and cakes. The full address is Juniper Hall, Old London Road, Mickleham, Dorking, Surrey RH5 6DA.

The cost will be £10 for Burney Society members, or £15 for guests. Please find attached a booking form, which should be returned to our Treasurer Cassie Ulph. The closing date for applications is 15 May.

Can You Help?

We have had two requests for information, which Burney Society members may be able to provide.

Annie Raine Ellis was the first editor of the *Early Diary of Frances Burney*. A dealer in fine manuscripts has autographed copies for sale, and would also like to know more about Annie Raine Ellis. If anyone can help with details of her life, or would like to buy a copy of her *Early Diaries*, please email R.Healey709@btinternet.com.

Dr Franciscus d’Hanens has a query relating to memoirs of Fanny Burney in translation. “Du Consulat A Waterloo, Souvenirs d’une Anglaise À Paris et Bruxelles” has been translated by Roger Kann. Dr Hanens would like to find the original English text but can’t identify it in her writings. One for Canadian Burneyites, perhaps? Email Dr Hanens on dhanens@yahoo.com.br.

A Date for the Diary

The AGM of the UK Burney Society will again be held at the University of Notre Dame in London at 1 Suffolk Street, near the National Gallery, on Saturday 4 October at 2 p.m. Speaker **tba**.

And finally ...

The committee is considering holding *A Celebration of Frances Burney* in 2015, possibly including contemporary music and decorative arts.

Burney Festival in King's Lynn (6-21 June 2014)

News release PR 2387

Issued 28 April 2014

King's Lynn will celebrate its Georgian heritage and the famous Burney family when it holds the Burney Festival this summer (6–21 June 2014).

The programme, which was recently announced, includes music, dance, guided walks, talks, a special exhibition, a family party and a Georgian banquet.

The festival celebrates the lives and times of the exceptional Burney family, most notably Dr Charles Burney, composer, musician and music historian and his daughter, renowned novelist Frances Burney.

Counsellor Elizabeth Nockolds, Borough Council Cabinet Member, said: "This is a fantastic opportunity to reflect upon King's Lynn's Georgian heritage and explore the history of one of the town's most famous families. From exhibitions and scholarly talks to guided walks and fun family events, there really is something for everyone."

About the Burneys

Trade and commerce prospered in King's Lynn during the Georgian Age, which began in 1714 with the accession of George I to the throne. A few merchant families dominated town commerce and politics, using their wealth to rebuild their houses in the latest style. Fine examples of the architecture of the age can be seen in King Street, the Tuesday Market Place and Queen Street.

In 1751, poor health drove Dr Charles Burney to bring his young family from London to King's Lynn. Dr Burney's son, James Burney was a small child when the family came to King's Lynn and later sailed twice with Captain Cook and George Vancouver, who was then a young midshipman.

Charles Burney's cultural influence became pre-eminent in King's Lynn. Music, dancing, books and picture collecting became the new vogue. After being offered the position of organist at St Margaret's Church (now known as King's Lynn Minster), Burney was soon organising balls at the town hall and teaching music and dancing to the town's elite.

The cultural influence and importance of the Burney family has been further confirmed by Frances Burney. Born in 1752 in a house in Chapel Street, Frances or Fanny became a literary phenomenon.

Frances Burney had written incessantly and secretly since she was ten, confiding to her diary the domestic daily life and hectic social whirl of the Burney family. Her diary and many vivid and colourful letters have survived and offer a unique insight into Georgian social and political life.

Her first novel *Evelina; or, the History of a Young Lady's Entrance into the World* was first published in 1778 and was an immediate bestseller. Five English editions were printed and it was translated throughout continental Europe.

The mix of social comedy, realism and wit made the novel a huge success and led London society to speculate on the identity of the writer, who was universally assumed to be a man. Frances was taken up by literary and high society and became the first woman to make writing novels respectable.

Critical appreciation of Frances Burney's novels and plays continues to grow, sparked by new interest in 18th-century women writers.

The events

People will be able to find out more about Georgian Lynn, the Burneys and their influence upon the socio-political life of King's Lynn at the **Georgian Lynn and the Brilliant Burney Family exhibition** available at King's Lynn Custom House from **Friday 6 June – 31 October** (admission £1 adult, 50 p children).

There will be a chance to explore the legacy of the Georgians when the **King's Lynn Town Guides** offer **guided walks**, highlighting Lynn's fantastic Georgian architecture (**Saturday 7 June 2pm, Friday 13 June 2pm**). Walks set off from **St Nicholas' Chapel** (tickets can be purchased from the Tourist Information Centre).

The colourful, vivaciousness of the Georgians will be vividly brought to life at **Music and Masquerades**, an evening of 18th century songs and music by Handel, Haydn and others of the day, and words based on the diaries of Francis (Fanny) Burney. Presented by actor **Karin Fernald**, in costume, with singers **Bridget Kerrison, soprano, Stephen Miles, tenor and Francis Knights, harpsichord**, the event will take place at **King's Lynn Town Hall on Friday 13 June, 7pm** (tickets, which cost £15, can be purchased from King's Lynn Corn Exchange, 01553 764864).

Please note Music and Masquerades does not include dancing as previously advertised.

A fun **family event, A People's Party**, where children can learn the minuet, make a Baroque-inspired mask, delight in Georgian card tricks and try their hand with a diablo – a favourite toy of Georgian boys and girls, will be held at **Hanse House**, (South Quay, PE30 5GN) on **Saturday 21 June from 3–5pm**. To book please call 01553 763044. A People's Party is free to attend.

In the evening (**7pm**), on **Saturday 21 June, Hanse House**, will host a candlelit **Georgian-style buffet**, which promises dancing, music and card magic. Includes a licensed bar. Tickets, which cost £12, can be purchased from King's Lynn Tourist Information Centre, 01553 763044. **Georgian dress is encouraged**.

A particular highlight of the festival will be the **concert of English church music from the time of Charles Burney at King's Lynn Minster** on **Saturday 21 June at 7.30pm**. Featuring the acclaimed **choir of Gonville and Caius College, Cambridge**, the concert will include performances of Burney's anthem, 'Thanks be to the Lord' and a performance of Handel's celebrated Coronation anthem, *Zadok the Priest*, which Burney is known to have performed at one of his own concerts in the church. **The concert is presented with the generous assistance of The Burney Society**. Tickets cost £18 and can be purchased from the Corn Exchange Box Office (01553 764864).

Melissa Hawker will explore Frances' literary impact in her talk '**Fanny among the Novelists, Burney and the 18th-century novel**' (Lynn Museum, **Wednesday 18 June 2.30–3.30pm, £2**).

For more information about the Burney Festival, please visit King's Lynn Tourist Information Centre (housed within King's Lynn Custom House) email kings-lynn.tic@west-norfolk.gov.uk or go to <http://www.burneyfestival.com/>.

The Organ Charles Burney Played in St Margaret's Church, King's Lynn

By Christopher Ivory

The great storm of 2nd September 1741 caused catastrophic damage to St Margaret's Church when the huge spire on the southwest tower collapsed, demolishing the central part of the nave and damaging the transepts. The church was quickly rebuilt, but the old organ had suffered badly.

Ten years later, Sir John Turner, M.P. for the town, recruited Charles Burney as organist. Burney was in need of escaping London pollution for the sake of his health, but he was also induced by a stipend of £100 p.a. (he had earned £30 at St Dionis Backchurch which was among the wealthiest churches in London). The old organ was "execrably bad," according to Burney and he soon persuaded the Town Council to remedy the situation. John Byfield (II) was consulted who offered the organ that he had recently replaced in Dublin Cathedral – the organ that contained the remnants of Harris's submission for the famous battle of the organs of 1679, but the Burghers of Lynn wanted a new organ. Burney suggested to the Churchwardens that they ask John Snetzler to value the old organ and to cost desirable repairs to maximise its value. Snetzler suggested £100 and Burney reports that he also said "if they lay out another £100 on it, perhaps it would then be worth £50."

It is not clear how Burney's connection with Snetzler originated. Until this time Snetzler had only built a few small organs and three two-manual organs for immigrant congregations: the Moravian Chapel, Fetter Lane in London (1743); the German High Chapel in the Savoy (before 1748) of which the only evidence is a letter from Snetzler; and the Moravian Chapel in Fulneck, Yorkshire (1748), following recommendation by the Fetter Lane congregation. Burney may have come across one or more of these organs, although there is no evidence. Another possibility is that Snetzler had had something to do with the Harris organ in St Dionis. The Lynn organ made use of some unusual technical devices (principally the use of Choir organ stops to

provide bases for the short compass Swell organ stops) that Harris had used at St Dionis. It's possible that Burney persuaded Snetzler to use this method to extend the resources of the Lynn organ, or that Snetzler himself knew the organ well enough to copy it.

However John Snetzler was chosen, the new organ was commissioned at a cost of £700. It was complete in London in 1753 and installed in St Margaret's in 1754. The fine case was made, or decorated, by John Snetzler's younger brother Leonard (Leonhard) who had settled in Oxford by 1752. He designed and decorated cases for his brother, but also did a great deal of work ornamenting the grand houses of the nobility. The opening recital was given by Burney on 17th March 1754 and the London *Evening Post* recorded that it "gave the utmost satisfaction, being for sweetness of tone and variety of stops, universally esteemed one of the finest instruments in England."

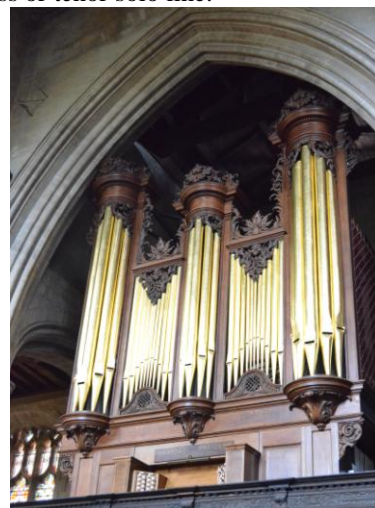
This was Snetzler's first large organ, it made his reputation and became the major landmark of 18th-century English organ building. Soon Snetzler was in demand all over the country, but only his organ for Beverley Minster (1769) was larger than Lynn's – it had one less stop, but 79 more pipes, 1,899 rather than 1,820.

There were 3 important innovations among the stops. The most famous, but probably least important were the two Dulcianas noted for their gentle and "sweet" tone. They suited the English taste and became ubiquitous in English organs for the next 200 years. More interesting is the German Flute intended to represent the gentler baroque traverse flute rather than the louder English Flute or Recorder. This class of stop was not uncommon in Snetzler's homeland, but unique in England. 130 years later William Thynne claimed the invention and included it in the 1885 Inventions Exhibition under the name Zaubrerflote (Magic Flute!). Equally significant was the Bourdon which was an Open Diapason, identical in form to the unison Open Diapason, but sounding an octave lower. This was common in Europe, but the only British precedent was

Loosemore's organ in Exeter Cathedral (1665) and it was not repeated until well into the 19th century.

Burney was not enamoured of Lynn and frequently wanted to resign his post. However, he remained until 1760 before returning to London. Even then his connections were not severed. He was widowed in 1761, but he had maintained correspondence with Mrs Stephen Allen the widow of a wealthy Lynn wine merchant whose home was opposite St Margaret's on the site now occupied by the Vicarage. They were married in 1769 and the families, not always happily, combined. Years later, Fanny Burney recorded her observations of Lynn life in the garden of the Allen house. Moreover, Burney's stepson, Stephen Allen, was Vicar of St Margaret's from 1791 to 1847.

The following specification of the organ is as noted by J.H. Leffler, probably about 1812. The compass of the Bassoon is curious and might be a mistake, if it is correct, then it was intended to provide a bass or tenor solo line.



1754 Specification

Great (GG-e 57notes)
Bourdon (to CC)
Open Diapason
Stop Diapason
Principal
Twelfth
Fifteenth
Tierce
Sesquialtera IV (largest is 15th)
Furniture III

Trumpet
 Clarion
 Cornet V (mid.c)
Choir (GG-e 57notes)
 Dulciana
 Stop Diapason
 Principal
 Flute
 Fifteenth
 Bassoon (up to g above mid c)
 Vox Humana
Swell (F-e 36 notes)
 Open Diapason
 Stop Diapason
 Dulciana
 German Flute (mid c)
 Cornet IV (full compass)

Trumpet
 French Horn
 Hautboy
 Stop Diapason bass
 Dulciana bass
 Flute bass

The Swell keyboard had 57 notes and the latter 3 stops were borrowed from the Choir to complete the compass below tenor F. They had separate draw stops and, presumably, the Choir soundboard had extra pallets linked to the swell keyboard.

The pipes of the 12 Snetzler stops from this organ that remain to us have survived in remarkably good condition. They sound their original note, but they have been shortened to raise the pitch and fitted with

tuning slides. Burney described the French Horn as a louder and coarser Hautboy and the Bassoon as a small Trumpet.

The Revd Canon Christopher Ivory became Vicar of the Parish of St. Margaret with St Nicholas, King's Lynn in 2003 after many years in inner London parishes. Organs and organ music have been an abiding interest since his childhood as a Choirboy and he has been a member of the British Institute of Organ Studies since 1978. Although his vocation led him to the Vicar's stall rather than the organist's bench, he has from time to time enjoyed opportunities for practical organ building as well as studying all the books.

Brilliant Burneys

Continued from p. 1

III

From Clifton House, it is but a short walk to the Saturday Market Place and the imposing Lynn Minster, or St Margaret's Parish Church, known so well to the Burneys. Facing the great west door is St Margaret's Vicarage, built around 1810, of three storeys in brown brick. It replaced a house of the early 18th century inhabited by the Allen family who were the Burneys closest associates in the 1750s. Stephen Allen was in partnership with George Hogge; their ships engaged in overseas and coastal trade in wine, timber and coal to rank them amongst the town's richest merchants in the 1750s and 1760s. Stephen married Elizabeth Allen (a cousin?) who was to marry Charles Burney in 1768 five years after her husband died. Elizabeth's daughter Maria was to become an intimate friend of Fanny Burney from the late 1760s when the two teenagers regularly corresponded. The dower house opposite St Margaret's was their abode when both were in Lynn.

At the bottom of the garden, the two young women sat in the "look-out" or gazebo overlooking the Great Ouse, crowded with ships in the summer, and consequently the lanes down to the quay, used by hundreds of sailors. A glimpse into this scenario is highlighted by the contrast Maria Allen found when she married and moved into a house in King Street owned by Charles Turner which had "large and handsome" rooms and "good stables down

the yard" but "what is most comfortable to us, the yard and premises are quite private, it leads to no granaries etc. – consequently we are troubled with neither corn wagons or porters – but we have everything within ourselves – and a very large look-out, as they are called here." Maria thought that this was a superior place to spend time than the garden at the back of her mother's house "in that little cabin" for there were rarely any ships "laying against the watergate" and they escaped "the oaths and ribaldry of the sailors and porters." The lane used by porters alongside St Margaret's Vicarage still exists but is no longer accessible. These riverside streets were also the location of numerous taverns where sailors celebrated safe voyages home and found new opportunities to sign onto ships to Newcastle, London, Danzig, Riga, Bordeaux or Lisbon.

From the Allen's garden opposite the Church, Fanny could also observe traffic in the lane outside and St Margaret's. A special occasion was the wedding of Thomas Bagge and Pleasance Case in July 1768. Though Philip Case was somewhat disappointed because of his son-in-law's inferior status, the match was clearly that of two young lovers. Fanny was appalled by "the frightful mob" which had gathered to watch the event. She disliked such a private affair becoming so public, and "trembled" for the bride. Fanny was shocked that the bride and bridegroom appeared to spend no more than fifteen minutes in the Church as the bells greeted their coming out as man and wife: "O how short a time does it take to put an eternal end to a woman's liberty!"

Tom and "Pleasy" Bagge lived at nearby 9 Nelson Street and their home is marked by a green plaque.

To escape the bustling and noisy riverside streets, Fanny Burney often rose early, when in Lynn during the summer, to walk in the fields around the town because nobody was about then. It was impossible to do likewise whenever in London "for fear of robbers – but here everybody is known, and one has nothing to apprehend" Fanny favoured time with Maria Allen at home and strolls in what is now called 'The Walks,' talking over Town Hall balls and house parties thrown by the town's upper class families. She disliked "the ceremony and fuss of these dull people" and declared that "a country town" was her "detestation" where "all the conversation is scandal, all the attention dress, and almost all the heart, folly, envy and censoriousness."

IV

The Saturday Market Place is dominated by Lynn Minster, St Margaret's Parish Church, built and rebuilt between 1100 and 1500, but badly damaged by a great gale in September 1741. The spire on the south-west tower fell into the nave and crushed a large part of it. Horrified townspeople responded to the public appeal launched by the Mayor, who received £1000 donations from both George III and Sir Robert Walpole, but an Act of Parliament for a local rate to raise £3,500 was still necessary. The new "Georgian Gothic" nave was given a fine plaster ceiling and galleries, though smaller than its predecessor, and the 1740s interior was stripped out in the 1870s. This rebuilt

nave was finished in 1747 and was the one seen by Charles Burney in 1751. His attention naturally turned to the organ which he found appalling, along with the ignorance of music amongst his patrons: "Even Sir John Turner who is the oracle of Apollo in this country is extremely shallow." Charles persuaded the Lynn Corporation to commission a new organ from John Snetzler in 1754 and it was placed against the great west window. The historic significance of the Snetzler organ is considered elsewhere in this *Burney Letter* by Canon Chris Ivory (see story p. 10). The Corporation also purchased five stools to be used by the organist's family in the organ loft.

The largest secular building in the Saturday Market Place is the Assembly Rooms erected in Ely yellow brick by King and Tuck in 1767 for £1300. It was a major extension of the 15th-century Town Hall. It upgraded Lynn's facilities for balls and parties for the upwardly mobile middle class whose access to East Anglian towns was improved by the new turnpike roads. The assemblies and concerts in which Dr Burney was involved in the 1750s were of course held in the medieval Town Hall which was one bay longer (13 feet) before the latter was "plucked down" to create more space for the 1767 Assembly Rooms. The original brick Hall built on an undercroft was better lit in the 1750s with its 15th-century fenestration intact, before being mostly closed by new buildings to the west and east after 1766.

Fanny Burney and her step-sister Maria Allen attended the balls and parties in the

new Assembly Rooms after 1767. Neither much liked these grand events. Maria was a native of the borough but found them "horribly stupid," drinking tea and "rebuffing" old Turner, though she danced with some of the town's "stupid wretches." The Assembly Rooms had a minstrel's gallery. Maria and Fanny were nevertheless taken by the "lively" and "charming" Arthur Young who ignored hints that "mere merchant clerks did not attend Town Hall balls" and danced happily with "the principal belles." The northern part of the Assembly Rooms is the Card Room where young people gathered to eat and drink before the dancing began later in the evening. The glass doors allowed them to observe their relatives in the main room. Poorer townspeople who gathered outside to watch the arrivals by coach on these occasions would have gasped at the dinner menu. Duck, turtles, chicken, ham, beef, mutton, venison, lobsters, partridge, pigeons, mince pies, jellies, orange puddings and other delicacies weighted the tables!

In the Card Room is a portrait of Fanny Burney. It is a copy by Emile Veresmith of the portrait by Fanny's cousin, Edward Burney, painted in 1782. Her novel *Evelina* had been published in 1778 so she was already a celebrity as the novel took the country by storm. The portrait was presented to the Corporation by the Mayor in 1921.

2014 offers us a good vantage point to revisit Georgian Lynn through the "Brilliant Burneys" and perhaps to follow the trail described above.

¹ *Memoirs of Dr. Charles Burney 1726–1769*, ed. Slava Klima, Garry Bowers, and Kerry S. Grant (Lincoln and London: University of Nebraska Press, 1988), 115.

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*Born and bred in King's Lynn, Paul Richards studied for both BA and PhD degrees in History at Birmingham University. He taught in further and higher education at the College of West Anglia and part-time for several university extra-mural departments as well as The Open University. Paul was a borough councillor (King's Lynn) and Mayor (1998-2000) before becoming an Honorary Alderman. In 2013 he was commissioned as a Deputy Lieutenant for Norfolk or acting representative of Her Majesty's Lord Lieutenant of the County. Paul is also a Fellow of the Society of Antiquaries (London) and of the Royal Society of Arts. His *History of King's Lynn* was published in 1990 and *King's Lynn Through Time* in 2014.*

Fund-raising for Sarah Harriet Burney Plaque Continues

By Lorna Clark

The Burney Society is moving ever closer to its goal of restoring all the memorials to Burney family members in Bath but still has a way to go. Last summer, on 25 June 2013, a ceremony was held to unveil a plaque to the memory of Frances Burney, a replica of the one that was lost when it was moved in the 1950s to accommodate a new organ. In September 2012, a surprising discovery was made in a grangerized copy of Austin Dobson's edition of Burney's *Diary and Letters*, a previously unknown photograph of the sister plaque, which was a memorial to Sarah Harriet Burney. The photograph clearly shows the wording on the original plaque; thanks to the efforts of Bill Fraser, a revised faculty was obtained from the diocese, granting permission to use this wording on a replacement plaque. The wording is rather curious; as Maggie Lane has pointed out, giving an odd prominence to Charles Burney, rather than focusing solely on his

daughter; however, the original wording will give additional interest and authenticity to the replica.

While historically accurate, the longer tribute will require more money, £3540. As it stands now, just over £1000 has been raised, which includes £243.57 raised at the Cambridge conference, largely through the efforts of the late Hester Davenport (who is to be remembered on another plaque, to be placed inside the church). The North American Burney Society has voted for substantial contributions at AGMs in 2012 and 2013. Individual donors have been generous and foundations have been approached. If these fund-raising efforts are successful, the Society will have finally accomplished one of its original goals, to restore or replace all the Burney memorials in Bath.

Contributions are welcome, to be sent in the UK to Cassie Ulph, 27 Wood Lane, Leeds, LS6 2AY UK or in North America to Alex Pitofsky, 3621 9th St. Drive N.E., Hickory NC 28601.

Burney Events at King's Lynn Festival 13–26 July 2014

Besides the special Burney Festival being held this year in June in King's Lynn (see story p. 9), King's Lynn also holds an annual festival that features "talks, exhibitions, recitals, film." This year, it is being held on 13–26 July 2014 and includes several Burney-related events. "The 64th anniversary," writes Ambrose Miller, the Artistic Director, "marks two significant anniversaries – the start of the Great War 100 years ago, and the death 200 years ago of Charles Burney, the distinguished musical historian, who was church organist at St. Margaret's, King's Lynn." The two are more similar than might at first appear, since both (as Miller points out), "covered" the whole of Europe," the war by engulfing the continent in armed conflict, and Charles Burney (somewhat less dramatically), by travelling extensively in search of music materials, gaining "international fame" with his two books of musical travels and his *General History of Music*. These accomplishments will be commemorated in various ways on **Charles Burney Day** (on **Saturday 19 July**); moreover, "**Georgian Lynn and the brilliant Burney Family**" will be the subject of a **Festival Walk**, as well as a special **Exhibition**. Ticket sales for Festival events are available at the King's Lynn Corn Exchange Box Office, Tuesday Market Place, King's Lynn, PE30 1JW, UK telephone 01553 764864. The box office lines open at 9.00 a.m. and are open Monday to Saturday. You can also book online through the website www.kingslynnfestival.org.uk. There is a £1 booking fee per transaction and £1 postage for this service.

Saturday 19 July

Charles Burney Lecture

"The March of Intimacy: Dr Burney and Dr Johnson"

by Peter Sabor

3 p.m. • Guildhall (Arts Centre) • £9

While a resident of King's Lynn, Dr Burney began writing to Samuel Johnson, initiating a correspondence that grew into a close friendship during Dr Johnson's later years. This illustrated presentation traces the development of that friendship. Dr Peter Sabor is Director of the Burney Centre and Professor of English at McGill University, Montreal, where he holds a Canada Research Chair.

Saturday 19 July

The English Concert

7pm • King's Lynn Minster (St Margaret's Church) £18 (unreserved), Under 18s £13

Harry Bicket artistic director/chief conductor John Butt organ

Handel Concerto Grosso No.6 in G minor Op.6

Avison/Scarlatti Concerto No.5 in D minor

Richard Mudge Concerto a 7 No.6 in F major

Stanley Organ Concerto No.5 in A major Op.10

Handel Organ Concerto The Cuckoo and the Nightingale

Geminiani/Corelli Concerto No.10 in F

With an unsurpassed reputation for inspiring performances of Baroque and classical music, English Concert ranks among the finest chamber orchestras in the world. Under Harry Bicket, their Artistic Director since 2007, they maintain a busy touring schedule both in England and overseas, and have worked with several distinguished guest directors, including violinist Fabio Biondi and harpsichordists Laurence Cummings and Kenneth Weiss. Their discography includes more than 100 recordings.

Saturday 19 July

Charles Burney Organ Music

9.30 p.m. • King's Lynn Minster (St Margaret's Church) £7 (unreserved)

John Butt organ

Purcell Voluntary for Organ in G

Blow Voluntary in D minor

Arne Allegro in C

Burney Introduction and Fugue in A minor,

Introduction and Fugue in A major

Handel Fugue in A minor

C P E Bach Fantasia and Fugue in C minor H75.5

J S Bach Prelude and Fugue in G BWV542

This recital traces something of the lineage of Charles Burney as an organist, beginning with Purcell and Burney's 'grand-teacher' Blow, and a short Allegro by his teacher Arne. The last three pieces represent composers whom Burney admired – Handel, C P E Bach (who was born 400 years ago this year) and J S Bach, about whom Burney was initially sceptical, but whom he eventually grew to appreciate. John Butt is Gardiner Professor of Music at Glasgow University and Music Director of Edinburgh's Dunedin Consort.

Wednesday 23 July

Festival Walk: Georgian Lynn and the brilliant Burney Family with Dr Paul Richards

2 p.m. Meet at St Nicholas' Chapel £6 • Please note: Advance booking essential

This year marks the tercentenary of George I ascending the British throne to open the Georgian Age and the bicentenary of the death of Dr Charles Burney, who arrived in Lynn in 1751 to become organist at St Margaret's, and soon a celebrity in the town and district. Dr Burney's equally famous novelist daughter, Fanny, was born in Chapel Street in 1752. The family moved to High Street; they are also associated with several merchant houses in Georgian Lynn, the Town Hall and St Margaret's. Visits to these locations highlight the tour.

EXHIBITION: Georgian Lynn and the brilliant Burney Family

Custom House, Purfleet Quay, King's Lynn • £1

6 June - 31 October • Monday to Saturday: 10 a.m. – 5 p.m. • Sunday: 12pm - 5pm

This exhibition uses costume, musical instruments, furniture, sheet music and books to recreate Burney's Music Room while visitors can also follow him around Norfolk as he visits his eclectic "Norfolk Friends". Prints have kindly been lent by the National Portrait Gallery.

Frances Burney: The Mini-Series? or, *Downton Abbey Meets The Madness of King George*

By Gina Fattore

In January of 2013, I sent an inquiry to the Burney Centre looking for someone with a background in Burney studies to fact check the manuscript of my comic novel, The Spinster Diaries. After my inquiry was forwarded to an online forum, I was lucky enough to meet Lorna Clark, who asked if I would be interested in contributing to the Burney Letter. As a lapsed member of the Burney Society who keeps forgetting to send in her dues, I was thrilled to have this opportunity to reach out to other Burney enthusiasts and explain how my project came to be. The following essay attempts to do just that. A brief excerpt from the book is also included.

I can't remember exactly when I first started trying to write a six-part *Masterpiece Theatre*-style mini-series chronicling the career struggles and romantic difficulties of Frances Burney, *Mother of English Fiction*.

But I do remember exactly when I stopped.

It was the fall of 2006. In January of that year, I had been diagnosed with a brain tumor (thankfully benign), and in May I landed what should have been my dream job as a writer-producer on the hit TV series *Gilmore Girls*, but the reason I quit working on my hugely impractical mini-series idea didn't have anything to do with my health issues or how busy I was, being fabulous and important at my cool new job. No, the reason I stuck those 80-some-odd script pages in a drawer and never went back to them again is that right around that same time, I started writing a book about a moderately successful but creatively frustrated television writer who can't seem to make any progress on her six-part mini-series chronicling the career struggles and romantic difficulties of Frances Burney, *Mother of English Fiction*.

And almost eight years later I'm still working on that book.

It's called *The Spinster Diaries*, and it's a comic novel that juxtaposes my own 21st-century career struggles and spinsterish lack of romantic difficulties with Fanny's distinctly 18th-century struggles in those same areas. Like Nora Ephron's 2009 film *Julie & Julia* or *My Life in Middlemarch*, Rebecca Mead's recent book about George Eliot, *The Spinster Diaries* is meant to be an appreciation of how one person's life – particularly a writer's life – can reach out across the centuries and touch another's. As of this writing (spring 2014), I don't yet have an agent or a publisher for the book. (The agency that represents me as a TV writer doesn't believe the book has enough commercial potential.) But friends who have read the manuscript have provided crucial support and encouragement, and last year I got a thumbs-up from Burney scholar Catherine Parisian, whom I hired to fact-check the book for me. Technically, *The Spinster Diaries* is a novel, but since it doesn't take any liberties with Burney's voice or fictionalize her circumstances in any way, it also functions as a biography of sorts – albeit a highly unconventional one that reduces Fanny's life to a series of failed relationships with tragically bad Boyfriends Who Could Not Commit. Unlike *My Life in Middlemarch* – which approaches its subject with a calm, measured, academic tone – *The Spinster Diaries* is first and foremost a comedy.

And I think Fanny would appreciate that.

Cecilia was the first Burney novel I read, and I still think it's her best and funniest. I fell in love with it during my junior year at Columbia in an English lit survey course taught by an assistant professor named Siobhan Kilfeather. In my senior year, in the fall of 1989, I signed up for another course with Professor Kilfeather and read *Camilla*, along with all of Jane Austen and at least one Maria Edgeworth. *Evelina* followed a few years later when I was out of college and living and working in Chicago, but my obsession with the career struggles and romantic difficulties of Frances Burney, *Mother of English Fiction*, didn't really begin in earnest until my late 20s, when I packed up and moved to Los Angeles, determined to make a career for myself as a television writer. One weekend, circa 1996, I was wandering the stacks of the Beverly Hills Public Library when I came across the Everyman's Library edition of *The Diary of Fanny Burney*. I had always liked Fanny's books, but the diary was a revelation to me. Sarcastic. Self-deprecating. I was taken with it from the very first page, which in that tiny little pink edition announces "the first publication of the ingenious, learned and most profound Fanny Burney!" At the time, I had a day job working as an assistant to the executive producer of a television show, but most of my waking hours were spent obsessing on my own career prospects. Would I still be answering the phone at 30? Would I ever be able to make the leap from beleaguered, put-upon Hollywood assistant to full-time writer? That fateful day when I stumbled upon Fanny's diary, I didn't see it as an ancient, irrelevant artifact of a bygone era. I simply thought to myself, "Here is someone who has also tried to be a writer. I wonder how things worked out for her."

And how did they?

Let's review.

In her 20s, Frances Burney chose not to get married and instead "leaned in" (as Facebook executive Sheryl Sandberg would say) and devoted herself to her career.

In her 30s, she was plagued by men who couldn't commit.

And right around the age of 40, she met the man of her dreams, fell in love, got married, and had a baby with him.

Without spending thousands of dollars on IVF.

Is that not, I ask you, a fully formed post-feminist fairy tale? Intrigued by the basic outline of this story, I got the full scoop in brilliantly-written academic biographies like Joyce Hemlow's *History of Fanny Burney* and Margaret Anne Doody's *Frances Burney: The Life in the Works*. Later, I discovered the amazing unabridged version of Fanny's diaries being produced by the Burney Centre.

After that, there was no going back.

The more I read about Fanny's life – her struggle to earn a living as a writer, her sense of responsibility towards her father, her awful day job working for the Queen, her inability to stop angsty and obsessing about the utterly uncrushworthy George Owen Cambridge – the more convinced I became that while her books were not necessarily good fodder for Hollywood adaptation – too dated, too stilted – her *life* was a six-part *Masterpiece Theatre*-style mini-series just waiting to happen. In the first hour, an underdog

every-girl heroine would rise to fame. In the second, she'd become fast friends with the gorgeous, glamorous, and wealthy Mrs Thrale. In the third, she'd fall out with Mrs Thrale, and her hard-won career success would backfire on her, dashing all her romantic prospects and leaving her essentially unmarried. Parts four and five were harder to describe back in 2003 when I began the project, but nowadays they can be pitched in one sentence: *Downton Abbey* meets *The Madness of King of George*. At the end of those court episodes – after five years of being trapped in a castle with a mad king, a passive-aggressive Queen, and a tyrannical German boss – all hope would seem lost for our heroine. She would be in a place of deepest, darkest despair. Then in part six, in true Hollywood fashion, she would work up the courage to leave her job, meet the man of her dreams, and live happily ever after.

Fade out.

End of story.

Yes, it would have corsets and crazy tall hair, but the main character's emotional journey would be instantly relatable to contemporary female audiences. Bad bosses. Fickle boyfriends. BFF drama. These things require very little translation across the ages. Every time I picked up the diaries, I could see the whole thing fully realized in my head, and I knew that somehow, some way, I was the person to write it.

And that Kate Winslet was the person to star in it.

I just never thought I would run into so many roadblocks along the way.

In the end, my book wound up being the story of all those roadblocks, and while getting it published is not necessarily going to be an easy task, I know that if I keep faith with my original idea, good things will eventually come. In 1990, I graduated from Columbia with the dream of being a writer and fear of not being able to pay my rent. Today I am a writer, but back then I was just a secretary who lived in Brooklyn, and on the wall above my bed, in the first real apartment of my adult life, I hung up the following quote from *Cecilia*: "From my earliest youth to the present hour literature has been the favorite object of my pursuit... It has sunk me to distress, it has involved me in difficulties; it has brought me to the brink of ruin by making me neglect the means of living, yet never till now, did I discern it might itself be my support" (Bk. 9, Ch. 3). For more than 20 years, Fanny's life and work has been a source of inspiration to me. Some days I'm not sure if I've learned from her mistakes – or just repeated them. Either way, I'm grateful to her for going before me and showing me the way.

Gina Fattore is a television writer and producer whose credits include Parenthood, Californication, Gilmore Girls, and Dawson's Creek. Her essays and reviews have been published in the Chicago Reader and Salon. Born and raised in Valparaiso, Indiana, she graduated from Columbia University with a degree in English. The Spinster Diaries is her first book. She can be reached via email at ginafattore@aol.com.

THE SPINSTER DIARIES EXCERPT

"A Tale of Two Spinsters"

The year she turned 30, the young Miss Frances Burney, spinster, of the parish of St. Martin's in the Fields, was arguably the most successful female novelist alive on the planet. Fans pointed and stared at her when she went out to public places. They stood up and made a fuss when she entered rooms. In October of 1782, while she was in Brighton with her BFF Hester Thrale, she wrote to her favorite sister, Susanna: "You would suppose me something dropt from the Skies. Even if Richardson or Fielding could rise from the Grave, I should bid fair for supplanting them in the *popular Eye*, for being a *fair female*, I am *accounted quelque chose extraordinaire*."

And she was.

She was something extraordinary.

At that particular point in world history – since Jane Austen was only seven years old – she was the most successful female novelist currently alive on the planet.

Of course, her fame didn't last.

Fame never does, does it? That's a subject we know a lot about here in contemporary 21st century L.A. People get a break. They have their moment. And then if they don't manage their careers properly – if they take the wrong job or, worse, *turn down* the wrong job – they disappear.

Like that Shelley poem about the guy in the desert.

Or like Fanny when she took that awful job working for the Queen.

Ugh. That job.

I wouldn't wish that job on my worst enemy.

My worst Hollywood enemy.

Sure, it was incredibly prestigious.

And well-paying.

And superhard to get.

It even had health care – smelling salts, blisters, "the bark," &c – but no vacation days.

No weekends off.

Nothing to do while the King was going mad.

And after five years of this superglamorous and important job – after five years of waking up at 6 a.m. to help the queen get dressed – after five years of walking backwards and answering to a bell – the young Miss Frances Burney was not so young anymore.

Or so famous.

She was more of a footnote.

A Where Are They Now who hadn't published a book in nearly ten years.

She was still writing, but she was writing blank-verse tragedies with exhausting and ridiculous titles like *Edwy and Elgiva*.

And it's not like people were lining up to read these blank-verse tragedies.

Obviously, the smarter career move would have been to quit it with the tragedies and go back to writing frothy entertaining chick-lit novels like the ones that had made her famous in the first place.

You know, stuff her agents could actually sell.
But instead, Fanny just kept plugging away at her day job and her crazy blank-verse tragedies, and then in her late 30s she started developing weird inexplicable health problems, as spinsters were particularly wont to do back then.

Opium was prescribed.

And “three glasses of wine in the day.”

And by December of 1790 – by the time she was, you know, basically my age – she was wasting away and near death from some nonspecific “feverish illness.” If you ask me, it was the piquet that nearly killed her. I’m not really sure what piquet is exactly, but obviously it is some card game that makes you want to kill yourself if you are a 38-year-old virgin who’s been trapped in a castle for the preceding three and a half years with a mad king, a passive-aggressive queen, and a tyrannical German boss with a funny accent.

Plus, getting jilted for Miss Gunning and her 10,000 pounds doesn’t exactly *improve* your mental health.

But I’m getting ahead of myself.

Obviously, I should be saving all this juicy stuff for part six of my six-part *Masterpiece Theatre*-style mini-series chronicling the career struggles, financial woes, and romantic difficulties of Frances Burney, Mother of English Fiction. Or as my agent, Arnie Greenblatt, more succinctly refers to it: my passion project.

As in, “No one’s ever going to give a shit about your passion project until you make shitloads of money doing something totally unrelated to your passion project.”

And I guess I can kinda see his point about that.

It does seem rather unlikely that one of the fancier and more prestigious cable networks would ever consider investing millions of dollars in a six-part television miniseries about a little-known, long-dead 18th-century novelist who was incredibly near-sighted and had bad fashion sense.

But it definitely can’t hurt to try.

First Impressions

By Emily Smith

Emily Smith is a junior English education major at Louisiana College in Pineville, Louisiana, where she took a course in Restoration and Eighteenth Century British Literature with Professor Cheryl Clark. The course studies leading British writers, with a concentration on Dryden, Defoe, Swift, Pope, and Johnson, but also included excerpts from Burney’s Journals and Letters as well as Evelina. Printed below is Emily’s journaling response to her first encounter with Burney.

Frances Burney’s *Journals and Letters*

From the time of her earliest journal entry at age fifteen, Frances Burney was a dedicated chronicler of the customs of European society in the late eighteenth and early nineteenth centuries. Her invaluable social commentary not only deals with court customs and everyday affairs; it also deals with deep trauma from significant tragedies. One such tragedy was Burney’s involvement with what the modern reader can assume to be breast cancer. Due to a painful tumor, Burney was forced to undergo a

mastectomy. Though similar procedures still traumatize modern patients, the experience was even more scarring for Burney – she was not given any anesthetic. She was so affected by her operation that she was unable to write about it for months. Finally, in March of 1812, she emerged from her silence and related her story of courage and strength in a letter to her family.

Within this letter, Burney shows her amazing physical fortitude. Considering that she lived in the late eighteenth and early nineteenth century, a time in which women were characterized as frail, Burney’s account is especially remarkable. In her letter, Burney describes in detail the excruciating pain, from the initial incision to the final scraping of her bones. Anyone who could endure such suffering must be anything but frail. Perhaps even more remarkably, a footnote from the text remarks that Burney made a full recovery. Her physical stamina must have been incredible to recuperate normally from such an incredible loss of blood and tissue.

However, physical stamina is not all that Burney portrays; her mental stamina is unbelievable. Staying conscious through much of the operation, Burney manages to keep her wits about her enough to take scrupulous mental notes of the procedure, for she is able to vividly recall minute details months after their occurrence. According to popular belief in Burney’s day, women had weak minds that would collapse under the pressures of an education. Far from mental collapse, Burney thrived after her gritty education in medical procedure. Her presence of mind in the midst of trauma shows that she was not the mentally weak woman society believed her to be.

Finally, Burney portrays emotional strength in this account. Stereotypes of the day considered women to be weak-willed and driven by their passions. However, Burney turns this social myth upside-down. Instead of giving in to her desire for the emotional support of her husband, she chooses rather to spare him the pain of being present at her procedure. To achieve this end, she does not even tell her husband when her procedure will take place! Additionally, rather than garnering sympathy from her loved ones, she keeps the knowledge of her illness and operation from her family as long as is practically possible. Therefore, rather than being driven by her emotions, she is instead a self-controlled woman with a desire to protect the emotions of others.

Frances Burney therefore disproves the societal myths of her culture that women were physically, mentally, and emotionally weak. Her fortitude and concern for others in the midst of her own problems also show that she is not in complete subjection to men. She is able to broker her own decisions and supersede her husband’s and her doctors’ wishes to protect her husband from the trauma of her operation. Thus, instead of showing a distraught damsel fainting in the face of danger, Frances Burney’s mastectomy account shows that a woman can be a strong and mentally competent protector.

Do you remember your first encounter with Frances Burney? When did you read her, how did you come to discover her, what were your “first impressions”? If you would like to share your story (in 1000 words or less), send it to the Editor, Dr Lorna Clark, Dept. of English, Carleton University, 1125 Colonel By Drive, Ottawa, Ontario K1S 5B6, Canada or by email to Lorna.Clark@carleton.ca

Hester Davenport, The Best Kind of Friend



By Victoria Hinshaw

Everyone in the Burney World mourns the loss of Hester Davenport, who capably served so many roles: biographer of Francis Burney and Mary Robinson; scholar, officer, and frequent speaker at academic and popular meetings; tireless founder of the Windsor and Royal Borough Museum ... the list goes on and on. She accomplished her prolific professional tasks alongside a rewarding personal life as wife, mother, and community leader. We miss her in more ways than we can fathom.

Hester wrote two excellent biographies of women she admired and studied. *Faithful Handmaid: Fanny Burney at the Court of King George III* was published by in June 2000. *Perdita: A Life of Mary Robinson, The Prince's Mistress*, chronicled the ultimately tragic life of author and actress Mary Robinson, whose fame has forever been attributed more to her early affair with the Prince of Wales than to her theatrical and literary accomplishments.

These volumes, from Sutton Publishing Ltd., were greeted with kudos from both academic and general audiences. As in all her activities, Hester combined a scholar's knowledge of research with an ability to write clearly, concisely, and in a readable style. In addition to her many essays, articles, and talks, Hester contributed to a collection on Windsor writers and to local history accounts. Perhaps foremost among the latter is her book *Children's History of Windsor*, March 2011, a colorful and entertaining romp through more than a thousand years.

I miss her most deeply as a good friend who always had the time and energy to spend with an eager visiting American, or two or three, even when it meant another foray through Windsor Castle or lining up to see the Royals pass by on their way to Ascot. She was incredibly generous to me and my blogging colleague, Kristine Hughes Patrone. I don't think it would be out of place to say we adored her. Wherever she is now, I know she is organizing everything with her gentle touch and genial good humor.

We met Hester just after she retired as head of Dr Johnson's House, through mutual friends, primarily Jo Manning, author of *My Lady Scandalous*. In just a few short years, Hester became our go-to source on all things English and 18th Century.

Here is my most precious memory of Hester. Kristine and I (and Kristine's daughter Brooke) thrust ourselves upon Hester one day in June, 2010, full of excitement for our upcoming trip to see the re-enactment at the 195th anniversary of the Battle of Waterloo. Hester had invited us to spend the day with her at Windsor, but little were we prepared for the depth of her welcome and her plans for our visit. We started at the Windsor Guildhall, where she showed us around the upper floors. On the lower level, the archives were in the process of being moved to make way for the new museum that Hester masterminded.

Hester thoroughly charmed and surprised us by showing us the accounts of the news of the Waterloo victory as reported in the *Windsor and Eton Express*. She bookmarked the original newspapers for us and there had never been two more thrilled readers of the *Windsor Gazette*. We read about how and when the news was received and the celebratory plans for the royal family and the community. It was such a thoughtful thing for Hester to do, and greatly added to our enjoyment of our Waterloo visit. After giving us the latest 195-year-old news, Hester asked us if we'd like to go see the Queen.

We jumped at the chance. Off we hiked to the drive from the Castle up the long walk toward Ascot. A small group had gathered to await the parade of black limos, and we had a glimpse of Herself as she passed by.

We went on to lunch in a quaint cobbled street-café, all the while chattering a mile a minute, telling each other about various projects underway, observing the locals and tourists, and basking in Hester's erudite presence. Of

course we talked about the royals, Waterloo, the new Museum about to be created in the Guildhall, then on to persons of interest to all of us, celebrities such as Fanny Burney, Mary Robinson Mrs Delaney, Dr Johnson, and Queen Victoria (and Prince Albert). Exactly the kind of celebrity small talk everyone enjoys, right? Well, at least those of us who indulge in the fantasy of REALLY living in the 18th and 19th centuries.

Eventually we moseyed off to the Castle and did the tour. We were certain Hester had walked that route a million times but she gallantly assured us she loved it every time. Every step of the way, she told us "inside" stories, all about the fire in 1992 and what was restored.

We also visited the final resting place of Mary Robinson, in Old Windsor, the village where Hester lived. In the churchyard of the Church of St. Peter and St. Andrew, we examined the tomb of Mary Robinson (1757-1800), nee Darby, well known for her writings as well as her fame as Perdita and as an actress.

On subsequent visits to Windsor, Hester showed us around the new museum in the Guildhall, where she also welcomed Her Majesty Queen Elizabeth II on December 9, 2012, to officially dedicate the museum. Hester always had interesting details to impart without in any way taking credit for all the things she had accomplished; she always had time to chat with amateurs like us. We will greatly miss a wonderful friend and favorite companion. All our best to her dear husband, Tony, gardener extraordinaire, and to their daughters.

Memorial Celebration

On 29th May, from 3-4.30pm at Gardeners Hall in Windsor, a memorial celebration of the life of Hester Davenport. If you plan to attend and for further details of venue, please contact Olivia Davenport by 16 May, oliviadavenport@gmail.com.

Remembering Lars Troide



By Stewart Cooke

Burney Society members will be saddened to learn of the death of Professor Lars Eleon Troide, who died on September 10, 2013. I would have written “Lars Eleon Johanson” if not for a rather amusing twist of fate. Lars’s father and uncle, emigrating from Sweden to the United States by ship, decided en route to change their family name to “Troide,” which they apparently considered a typical English name. When travelling, Lars would always look up the name in the telephone book of whatever city he was in. In more than forty years of looking, he came across the name only once. At this point in the story, one of his favourites, Lars would break into gales of laughter. Like all good eighteenth-century scholars, he had a keen nose for the ridiculous; he loved to laugh, even if the joke was on him.

The Troide family settled in Stamford, Connecticut, where Lars was born in 1942 and grew up. He attended Stamford High School and eventually Yale University, on a series of scholarships (the Honorary Yale National Scholarship, the Honorary National Merit Scholarship, and the Pitney-Bowes Scholarship), where he obtained an Honours B.A. in English, graduating in 1963. He then went to graduate school at Columbia University, writing a thesis on D. H. Lawrence. After receiving his M.A. in 1967, he taught for a year at the Laurelcrest Preparatory School in Bristol, Connecticut. In 1968, he was hired to work as a Research Associate on the prestigious Walpole project at Yale, co-editing volumes 37, 38, and 39 of Horace Walpole’s *Correspondence*. While continuing to work for the Project, he began his Ph.D. in 1973, graduating in 1976. His dissertation, an edition of “Horace Walpole’s Miscellany 1786–1795,” was published in 1978 by Yale University Press. Sometime during this period, he married Teresa (“Tess”) Marganska, whom he met, fittingly I should think for an editorial scholar, in one of the Yale University libraries. They had two children, Nathan and Maia, both of whom survive him and who live in Ottawa and Alexandria, Ontario, respectively.

In 1976, Lars was hired as an Assistant Professor and as the successor to Joyce Hemlow as Director of the Burney Project (now the Burney Centre) by McGill University’s English Department, posts he held until 2004 when he retired. Under his direction as general editor of the *Early Journals and Letters of Fanny Burney* series, five volumes were published: volumes 1 & 2 were edited by Lars himself, volumes 3 and 5 by Lars and myself, and volume 4 by the late Betty Rizzo of City College, New York. During most of these years (with one exception), he garnered support for the Project from the Social Science and Humanities Research Council of Canada, and twice (in 1980 and 1998) he received National Endowment for the Humanities Fellowships for Independent Study and Research. His research, of course, came on top of a teaching load; Lars taught undergraduate courses in Restoration and Eighteenth-Century Literature and graduate courses in Bibliography and Editing.

The bare facts make Lars sound a bit reclusive, ensconced in the Burney Room poring over manuscripts or examining dusty records in an archive or library somewhere in England. He had, in fact, other interests. Having had ten years of piano lessons as a child, he was a lover of classical music and enjoyed playing both piano and organ all his life. Like Burney, however, he played for his own amusement only. A cross-country runner in high school, he liked to play badminton in the winter and tennis in the summer. Being six feet, two inches tall, he had a distinct advantage over most of us in all three sports. The one that will probably surprise you was his love of boxing. He was well versed in the history of the sport, and he and I attended many matches, both live and closed circuit, in the late 1980s and early 1990s.

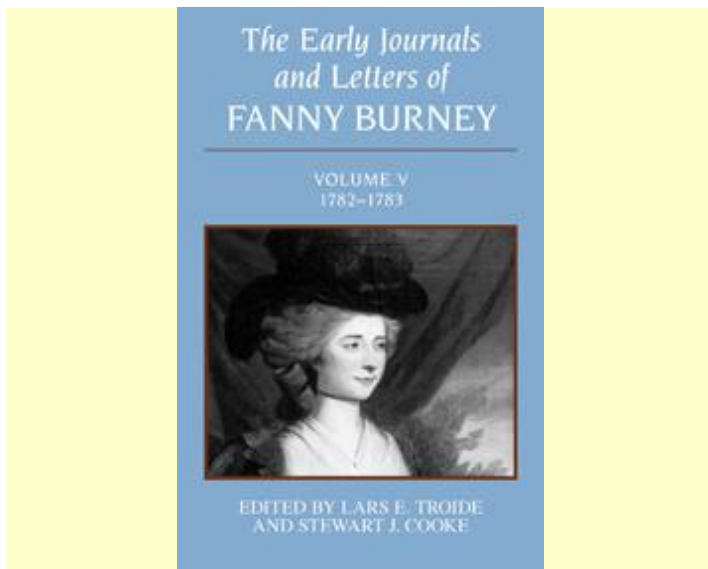
Lars took early retirement from McGill in 2004. Unfortunately, his plans for the future did not work out as anticipated. Travel for pleasure rather than work played a large part in those plans. However, while he and Tess were preparing for a second cruise of the Hawaiian Islands, having greatly enjoyed the first one, she was diagnosed with leukemia. Sadly, she passed away on August 13, 2005. A year later, Lars, himself, was diagnosed with prostate cancer, which was successfully treated by radiation. He remained cancer-free for the next six or seven years and, in the meantime, on August 14, 2010, married Mercedes (“Mercy”) L. San Agustin whom he had met in Toronto. Although the marriage lasted only three years before being cut short by a recurrence of the cancer, it is comforting to know that the last three years of his life were happy ones.

Lars will be remembered by students, friends, and colleagues alike for his wit, his laughter, his incisive writing, and his erudition.

And no, in case you’re wondering, he did not telephone Mr Troide.

Editor’s note: Stewart Cooke has known Lars for more than thirty years since his time at the Burney Room (as it was then called), where he worked as a Research Assistant while he was doing his Ph.D. The two later co-edited two volumes of The Early Journals and Letters of Fanny Burney together. It would be fair to say that meeting with Lars had a profound impact on Stewart’s own scholarship, as he himself would become a specialist in the 18th century.

BOOK REVIEWS



***The Early Journals and Letters of Fanny Burney. Vol. 5. 1782-1783*, eds. Lars E. Troide and Stewart J. Cooke. Montreal & Kingston: McGill-Queen's and Oxford University Press, 2012. Pp. i-xvi + 509. \$135.00**

By Ellen Moody

In the last couple of years reading Burney's life-writing has become much more problematic and potentially more interesting than reading the novels because recent Burney scholarship has significantly altered our understanding of the sources and nature of Frances Burney d'Arblay's voluminous life-writing. It has been valued as a vivid and perceptive record over a long span of time by a woman who lived among important people and experienced first-hand some of a revolutionary era's key milieus and catastrophes. Now Lorna Clark, Clare Harman, John Wiltshire and Ingrid Tieken Boonvan have all demonstrated that we must take into account that, like much life-writing, Burney's journal accounts also frequently consist of semi- and extensive fictionalizing. Its articulate heroine, Fanny (the name is useful for distinguishing the character in the diary from the implied author outside it) plays the role of a frequently frustrated, deceived and constrained protagonist – our focal presence, who is occasionally betrayed, but deservedly wins most of her desires by a carefully controlled moral behavior. It is not metaphoric labelling to call this 25-volume work an intermittently autobiographical epistolary novel. The process of analyzing its phases of epistolarity in terms of its sophisticated fictional techniques has already begun.

This new angle calls for more bibliographical and autobiographical studies of this trove of manuscripts written, re-written, organized and re-arranged by Burney at different stages of her life, interspersed with materials by other people (with an eye to the effect of their placement). The alterations make them no longer private or confidential papers (I use Donald Reiman's terminology in his study of modern manuscripts) but prepared

texts intended for a general public. The initial and influential edition (focusing from 1778-1791) by Burney's niece, Charlotte Barrett, is a family product (and censored accordingly) as well as a reflection of Victorian ideals for women and women authors. Then at the cusp of the 20th century there's a return to the manuscripts with an eye to publishing those from the earlier period not included in Barrett's volumes, and there are re-printings of Barrett in the form of abridgments of different sizes with differing accompanying paratexts and connectives, following various scholarly norms of the time as well as the needs of particular publishers. Finally, starting in the 1970s, comes Joyce Hemlow's determined return to all the manuscripts, beginning with July 1791 which would include retrieval of as much of the censored material as possible, followed by different general editorships for the rest of the manuscripts, now re-edited, re-framed, annotated, according to later 20th-century scholarly norms. The thing to notice is that in each re-grouping, general and particular attitudes (however impeccable and unbiased when it comes to retrieval) are different, as reflected in the different titles of the series, the re-namings of Burney, and the re-divisions of the manuscripts.

This volume, the last of the early series under Lars Troide's general editorship, presents for the first time to readers who have not had access to the manuscripts much material on Burney's revising of *Cecilia*, on Burney and Thrale's relationship (Thrale's letters are inserted where it is felt to be appropriate) and the long contradictory or hesitant courtship (as I read it) of our character-heroine Fanny by George Owen Cambridge, which takes place across more than half the volume (p. 212 to the end). Hitherto this material was wholly omitted (obliterated, cut up, pasted over); so too the much briefer incident of what Burney takes to be the attraction of Edward Francesco Burney to her while he painted her. Readers' views of *Cecilia* which mirrors this painful time may now change.

But it is now not only a question of the relationship between a novel and "life"; the question is not just what George and his father, Richard, or Burney's cousin meant – but what kinds of truths Burney's elaborations from memory and her imagination reveal. How much of what we have here are literally lies, and what is the nature of the truth this autobiography produces. When Fanny as a character in the texts will say "now I am writing to the moment" (225), alluding to Richardson's formulation, I suggest, Clarissa-like, she is tapping into what we would call the unconscious, justified to her by her overt stance as literal reporter (even if she and her sister and most faithful reader, Susanna, knew what she was writing was partly a novel). It's time to start re-contextualizing Frances Burney d'Arblay with other women who wrote significant partly fictionalized life-writing, e.g., Lillian Hellman (Fanny refuses outright to discuss politics with Mrs Montagu's son, but that does not mean her work is not continually and alertly politically engaged as can be seen in her remarks on novels she reads), and to read and apply how such women see their and others' life-writing (e.g., Virginia Woolf, Doris Lessing, Muriel Spark in her *Loitering with Intent*) to Burney's.

As I read the several times re-configured materials in the fifth

volume, I found myself asking when I should take a set of passages to be written, as they clearly show re-writing and contextualizing which springs from Burney's hindsight years later (e.g., a poem in praise of Burney by her father saved since 1782 is copied out into her manuscripts in 1822, without attribution, not far from where she says "how tired she is of copying out *Cecilia*" and how anxious she is about how it will be received). I compared the annotations of the fifth volume to Betty Rizzo's for the fourth volume, *The Streatham Years, Part 2, 1781-82*, and found Rizzo's annotations to be longer, slanted differently; they implied different conclusions about some of the key people Fanny interacts with from the annotations in the fifth volume. In the fifth volume Hester Thrale's romance with Piozzi is obliquely and hostilely represented by Burney in contrast to what seems to be Mrs Thrale's genuine friendship (though this has elsewhere been disputed by modern scholars) and her trust and need of her protégé Fanny, and we can read Burney's disloyal letters to Thrale's older daughter. Here the placement of an annotation can shape our responses to the material, for example, the juxtaposition of Burney regaling her father with Hester Thrale's strong praise from Johnson on 13 July about *Cecilia*, with Thrale's decidedly critical remarks written 17 days later in her diary material now called *Thraliana* (253n).

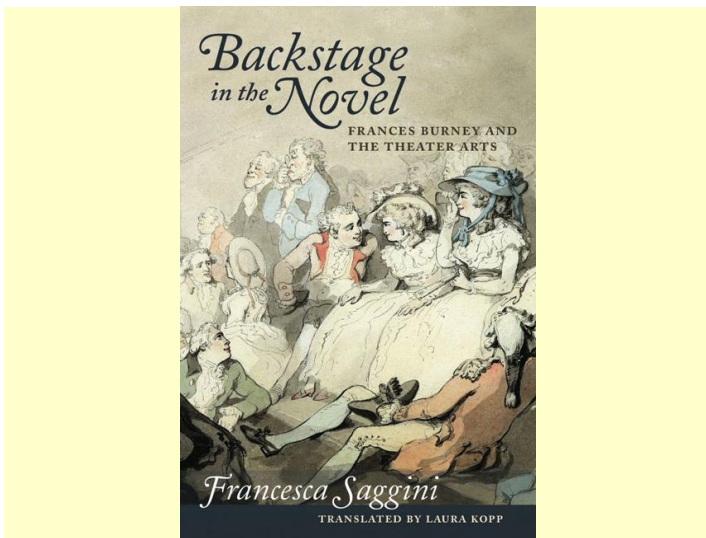
What is at stake here is defining the nature and complexity of autobiographical art, and, as is common in earlier women's cases, the relationship of the original material to posthumous and much later more complete editions. Autobiographies are not self-contained books where presumably (as in a novel) you have all you need to know about a character within a single text. The fifth volume of the *Early Journals and Letters* contains Fanny's first meeting with Mary Delany, her introduction to the Duchess of Portland, Delany's (we now realize since Rizzo's *Companions without Vows*) demanding and (with respect to Delany's hopes for a pension) misleading patroness. We may study the incidents to understand attitudes towards Delany's "paper flowers," but here we also have the first steps towards Burney's years at the court of George III. The volume includes the vociferous questioning by Lady Llanover, Delany's great-great niece, of Burney's accuracy (283), and a second version of the meeting (in an appendix), which we may compare with Lady Llanover's edition of Delany's correspondence (another family product). In studying the divergences, we can discern how flattered and eager was the ambitious author of our text (Frances Burney) to show herself elevated by her new associations. We should ask how far was Burney early on complicit in Delany's placing her at court? We watch our Fanny exhaust herself and say how she wishes the task of *Cecilia* were over, and that she would not undertake another novel, complaining about how it takes from her time for life-writing to her beloved sister, Susanna. I suggest that the tirelessness with which Burney also later reports the extravagant praise and reports from whom it originates (e.g., Edmund Burke) may here be seen as a function of her awareness of how marginalised women authors and their novels were (54). Delany is more than a mother substitute. I would figure into the intense admiration Burney feels for Delany her awareness of Delany's prestige and comfortable life-style (as it must have seemed), and Burney's disappointment with the money she made (recorded here), just £250 of which £50 was at first withheld.

Burney's new association with Delany occurs alongside Fanny's welcome into different groups of bluestockings, which she also dramatizes, though somewhat less enthusiastically. Burney provides memorable (if often distinctly unsympathetic) portraits of a number of these women, some of whom did become genuine later friends (for example, Mrs Ord), and acute socially critical vignettes. She continues Fanny's special relationship with Johnson, an aging, very sick old man, but presented here mostly as someone whose irritable truth-telling alienates entire groups of people although he does long for the distraction of their company and conversation. He is presented too as her devoted fan, but Fanny in the life-writing is embarrassed by him. The English world of opera, Burney's love of its music, how as Fanny she responds to operas seen over and over again, and her relationship with singers (Gasparo Pacchiarotti) are all also delineated in complicated ways.

Last, but by no means least to Burney, we see her awed worship of her father, and (connected) adamant shameless (continuously sneering) dislike of his second wife, her stepmother; her close relationship to Samuel ("Daddy") Crisp, a second father and authoritative mentor: her valuing of Chessington Hall, the retired life there (anticipating her contentment in Camilla cottage) and its denizens. Charles's disgrace and new wife are part of the family material. We see the individuals and milieu making up George Owen Cambridge's family group too. Most important of all, Susanna Burney Phillips is indirectly presented through Fanny's muted worrying, and as the beloved reader for whom the journal packets are prepared. This relationship may be said to provide the excuse for this volume's existence and it shaped the original disposition of materials (which Burney later came back to and attempted to censor).

It is in the fifth volume that Samuel Johnson responds to Mary Monckton's insistence that she is justified in making Johnson "sit in a *Groupe*," because "Miss Burney says you like best to sit in a Circle." "Does she? Said he, Laughing; Ay, never mind what she says, don't you know she's a writer of Romances?" Reynolds's quick qualification, "She may *write* Romances, & *speak* Truth" is often cited next and it may be that Reynolds is referring to Burney's novels, and offering a more sophisticated understanding of truth than literal accuracy, but Johnson is ironically commenting on Burney's description of himself (196-97) in literal life. How we react to the newly problematized nature of Burney's life-writing depends on what we think Burney studies are for, and how we want them to function.

A long-time lecturer at George Mason University, and now teaching at the American University, Dr Ellen Moody has published on early modern to 18th-century women writers (including Burney), film, and translation. She has produced e-text editions of Isabelle de Montolieu's Caroline de Litchfield and Sophie Cottin's Amelie Mansfield, and is working on an edition of Charlotte Smith's Ethelinde; or the Recluse of the Lake for Valancourt Press. "Masculinity and Epistolarity in Andrew Davies's Trollope Films," Upstairs and Downstairs: The British Historical Costume Drama on TV (from The Forsyte Saga to Downton Abbey), eds. Julie Taddeo and James Leggott (Scarecrow Press, 2014). Her current book project is entitled, A Place of Refuge: the Austen Film Canon.



Francesca Saggini, *Backstage in the Novel: Frances Burney and the Theater Arts*, Translated by Laura Kopp. Charlottesville and London: University of Virginia Press, 2012. Pp. i–xv + 315. \$45.00

By Lindsay Holmgren

Offering a corrective to what the author notes is a relative dearth of eighteenth-century theatre analyses, Francesca Saggini's *Backstage in the Novel: Frances Burney and the Theatre Arts* is a rich, intricate study of the mutual influence among the novel, the theatre, and the visual arts. Employing rigorous historical and cultural research to contextualize her close, semiotic readings of Burney's novels and plays, Saggini weaves discussions of reader reception and cultural consumption into dynamic, theoretical readings of the plays and novels. She achieves her aim – to reveal “how the novel renders the dramatic text into narrative through what we might call a transmodal adaptation of the seventeenth- and eighteenth-century plays” – by deploying an array of poetic, theoretical, psychoanalytical, and cultural analyses that emulate the interplay among the audiences, texts, and plays she treats (3). Most impressive are Saggini's masterful discussions of the theatre and its spectacular influence on contemporary audiences ranging from those of the lower classes to the monarchy. Far from limiting herself to Burney's novelistic and playwriting endeavors, Saggini depends for the richness of her discussion on the interplay among Burney's work and those of other novelists, playwrights and actors. Noting that the “constraint of familial and social ties hindered the full expression” of Burney's work, Saggini offers a corrective to the “paradoxical” fact that those very “fetters” . . . hampered the critical reception of her work, as well” (11). Ultimately demonstrating the ways in which shifts in novelistic literary praxis are rooted in the expressive, spatial, and postural vocabularies of performance, Saggini reveals Burney as an exemplary figure in shaping externalist character development that ironically performs an interiority tortured by the horrifying imprisonments of highly gendered seventeenth- and eighteenth-century literary (artistic) and cultural (actual) deportment.

Noting that animated readings rendered novels generically

hybrid in the period, Saggini begins with a critical review of seventeenth-century drama, emphasizing its dependence on the audience's sympathetic identification with the characters on stage in the context of the increasingly affective aesthetics of the long eighteenth century. She relates this emphasis on affective reception to the shift away from the impossible chivalric hero toward the portrayal of ordinary figures to whom larger numbers of variously classed audience members could relate. Saggini considers this characterological shift in light of the cultural perception of the theatre and interregnum theatre closings, and the resulting rise of closet drama, which she perceptively relates to a novelistic turn toward the private, emotional lives of characters. Compellingly, Saggini observes a kind of epistolarity in drama that replaces heroic tragic action with “domestic misery” (28). With its ability to express bourgeois ideology and to “overcome the formal impasse to which the emphasis on moral action had led the drama,” the novel became the preferred generic means by which to represent the psychological complexity contemporary audiences and thinkers valued (46).

Saggini's analysis of what she calls the transmodal and transtextual elements of *Evelina* is the focus of chapter 2. Arguing that Burney's work consisted of a “long journey toward self-definition” distinct from the towering figure of her father, Saggini shows that the theater shaped her “poetic voice” on this “complicated quest” (50). Read as a play in three acts and two entr'actes, the novel, Saggini argues, reflects “perfectly the hybrid overlapping of forms that characterized late-Georgian dramatic repertoire,” even as it remains bound by the Aristotelian comedic model (67). *Backstage* displays *Evelina*'s theatrical features through semiotic, actantial, and chronotopological readings, demonstrating that an emphasis on spatiotemporal relationships among characters and events reveals a poetics of tension central to Burney's project. At times, one finds oneself awaiting clearer expressions of the relationship between the novel's dramatic features and the unique meanings they engender, but just as such questions begin to form, Saggini brings the relationship into clearer focus, and the imbrication of dramatic and novelistic reception, theme, form, and content subtly reveals its semiotic relevance. Midway through the chapter, moreover, one discovers that Saggini's book has itself begun to emulate that imbrication to impressive effect. This chapter closes with a delineation of the formal (showing replaces telling), intertextual (the novels both reference and emulate plays staged at the time), and metatextual (conscious adherence to and narrative elaborations of dramatic paradigms) aspects of the fiction, nicely revealing distinctions between interiority and exteriority that are subtle enough to be often overlooked.

Her reading of *The Witlings* in chapter 3 demonstrates Saggini's impressive knowledge of dramatic theory and of the theatrical scene during Burney's lifetime, and shows the generic and structural similarities between *Evelina* and the suppressed play. The opening of the chapter helps to ground the reader in the concepts and their cultural underpinnings upon which the author's argument will continue to build through the use of repetition. At this theoretically crucial juncture in the book, readers who might have been interested exclusively in her reading of *The Witlings* would thus find themselves sufficiently equipped to read and

comprehend the chapter. The value of a theatrical lexicon – and the array of characteristics that lexicon codifies – becomes intriguing and quite convincing in this chapter. Saggini’s semiotic argument – once again relying upon a chronotopoligical rendering of characters and scenes – unfolds compellingly, as a few of the terms that she previously had used somewhat loosely find more specific attributions. For instance, she shows in this chapter how the language of a play is performatively hyper-codified because it relies for semiotic significance on performance and social consumption. This chapter also clearly demonstrates the relationship between the content of Burney’s and other playwrights’ work and the social constructs they endured. Indeed, if occasionally a touch repetitive, I find this and the following chapter to offer together the theoretical turning point in *Backstage*, as the constellation of observations to which Saggini builds thoroughly takes shape among an array of engaging close readings, suggesting that the clarity of the argument owes in part to the repetition with difference the chapter deploys.

Her reading of *Cecilia* in chapter 4 relies for its richness on a clear grasp of the arguments advanced in the previous chapter, for, as Saggini argues, “There are many traces of the suppressed play in *Cecilia*,” a suppression that becomes isotopic in Saggini’s reading of the novel. Saggini here demonstrates the literary and cultural shift from the theatrical to the spectacular. I was especially intrigued by Saggini’s highly original reading of the spectacularization of the theatre-goers in *Cecilia* who, due to their placement, find themselves a part of the theatrical space, thus blurring the boundary between spectacle and reality: “the lack of boundaries between stage and audience is closely linked to the novel’s focus on acting as deception, artifice, and disguise” (145). Recognizing the performativity of everyday life in Burney’s London is key to revealing what Saggini calls an isotopy of inversion in the novels, displayed in the relationship between appearance and reality among characters – their behaviors versus

their interior landscapes. This chapter includes provocative, confident moments of conjecture and helps the reader to imagine the semiotic relevance of the theatrical influences Burney was experiencing at the time. Closing this fourth chapter with an emphasis on “spectacular inversion,” Saggini ends the book with a final look at the spectacularization of the body, and especially of the female body as an externalization of its mind. Critically *au courant*, this chapter offers a cultural and theoretical reading of spectacle in the period that is accessible on its own terms.

As impressive as this at once richly theoretical and extremely well researched book is, I found myself concerned at times about the specificity of Saggini’s terminology. For instance, Saggini’s text relies heavily on the distinction between mimesis (which she seems to take straightforwardly as connoting “showing” in the dramatic sense) and diegesis (which she seems to take as connoting “telling” in the narratorial sense). There’s a troubling simplicity to her use of these terms, and I found myself awaiting a clearer, more subtle description of her uses that took into account the long and complex relationship between them which began with even Plato’s mutable definitions and extends into contemporary poetics debates. But that explanation – which seems crucial given its centrality her argument—never came. Despite an Aristotelian bent, moreover, her use of other narrative terms seems to adopt more contemporary definitions; yet some of these terms, including prolepsis and omniscience, were deployed debatably. Finally, while her chronotopoligical readings and well-conceived flow charts were valuable (and critical to her argument), I was surprised to see no mention of Bakhtin’s *The Dialogic Imagination*. These and other similar quibbles aside, I found the book thoroughly engaging, historically grounded, and rich with pleasurable readings of the many texts it treats – a valuable contribution to eighteenth-century novelistic, theatrical, and cultural studies that finds Frances Burney at its apex.

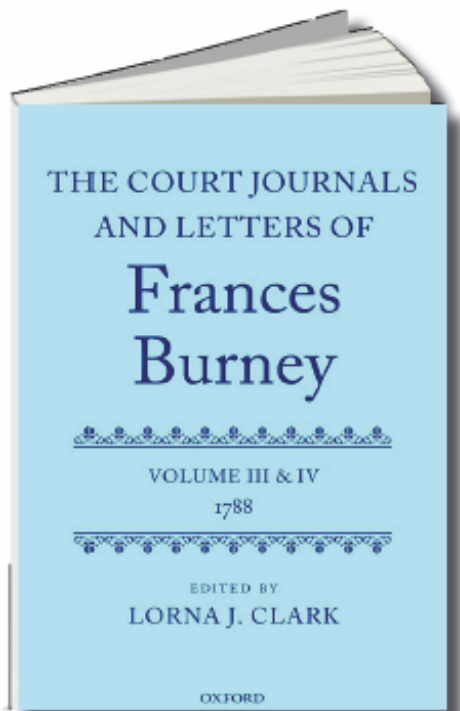
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