

Burney Letter

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The Burney Society

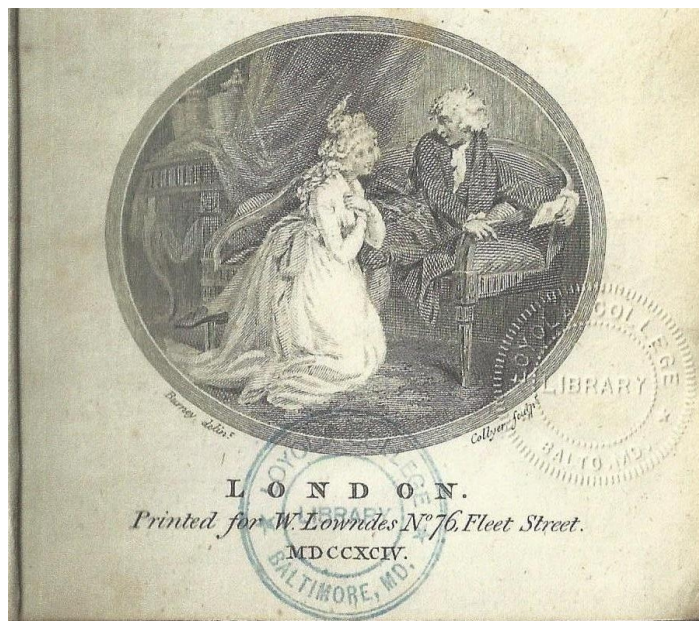
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WHO WAS THOMAS LOWNDES?

By Patricia Lowndes Jennings



From the title-page of the 1794 edition of Frances Burney's novel *Evelina*, published by Thomas Lowndes' son, William. This copy is owned by Patricia Lowndes Jennings and discussed in her article.

"... I've not the least objection to what you propose and if you favor me with sight of your MS I'll lay aside other business to read it... for now is the time for a novel."

With these prophetic words, written on December 25, 1776, the doors were opened to the long and extraordinary literary career of a young Fanny Burney.

The writer, responding to an anonymous inquiry, was Thomas Lowndes, publisher of Fanny's runaway success, *Evelina*. In the two-plus centuries since its publication, Burney aficionados have continued to delight in the tale of intrigue and disguise that led to *Evelina*'s publication and Fanny's timely arrival onto the London literary scene.

My introduction to the Burney Society happened about a year ago when I was researching my Lowndes ancestors in 18th-century London – the principal character being my 4X great-grandfather, Thomas Lowndes (1719–1784) – bookseller, printer, publisher and proprietor of a circulating library on Fleet Street. I thank Dr. Stewart Cooke for his help (via email) in guiding me through new and uncharted territories; meticulous research by Dr. Cooke and countless Burney scholars through the years has greatly enriched my own family story. His suggestion that Burney followers might be interested in learning more about Thomas Lowndes has prompted this article.

So, who was Thomas Lowndes? What was his world? And was he really like the miserly Briggs?

Unfortunately I've found no physical likenesses of him so far, either by portrait or written description. (If any exist, I'd be happy to know of it!) As to his family, career and business practices, I've been more lucky – thanks to the genius of Google, Ancestry and other online resources.

One of the earliest published descriptions of Thomas Lowndes was his obituary which appeared in John Nichols's *Literary Anecdotes of the Eighteenth Century*, vol. 3 (1812), 646, and is reprinted in C. H. Timperley's *Dictionary of Printers and Printing* (1839). It reads:

See Thomas Lowndes on p. 2

North American Burney Society to meet 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, 3505 Atwater Ave., just north of Sherbrooke Street West, reachable by bus (#24 west along Sherbrooke from McGill); or metro (closest station is Atwater) or car (parking is available about five minutes away). One could also walk (20-30 minutes west along Sherbrooke from the university).

Emily Friedman has planned an exciting program for us on the theme of "Burney and Performance" (see p. 3). In addition to a plenary performance by Misty Anderson, we will have three sessions of shorter papers, four meals, and a visit to the Burney

Centre. The conference fee of \$125 US includes a full day on Thursday, 9 October 2014, with a continental breakfast (at registration, 8:30-9:00), light lunch, and a full afternoon tea, featuring Juliet McMaster speaking on "'Female Difficulties': Austen's Fanny and Burney's Juliet." The tea will be followed by a cash bar and then a four-course dinner with wine. (The conference without dinner will cost \$75 US, and a full-time student rate (no meals, just the talks) will be \$40 US.) A special program of after-dinner entertainments is promised.

The following morning, Friday, 10 October 2014, we will gather in McGill's McLennan Library at 9:30 a.m. to tour the Burney Centre, view the Burney holdings in Rare Books, and listen to a talk by Catherine Parisian on Frances Burney in 1814.

Thomas Lowndes

Continued from p. 1

“1784, Nov. 7 – Died Thomas Lowndes, who was for twenty-eight years a bookseller in Fleet Street, where he had an extensive circulating library, and was a considerable dealer in dramatical works; and by persevering industry, acquired a considerable fortune. He was a strong-minded, uneducated man; rough in his manners, but of sterling integrity; and is supposed to have been delineated by Miss Burney, in her celebrated novel, *Cecilia*, under the name of ‘Briggs’.”

“He was a native of Cheshire, as were three eminent printers of the same name in the 16th century.”

“On a flat stone in the chancel of St. Bride’s Church is this inscription: [the last two lines of which are quoted from Horace’s Ode 1.24]:

H.S.E.

Thomas Lowndes, Bibliopola

Hujus parochiae incola annos

Supra viginti octo

Natus pridie cal. Decembris, anno salutis
1719

Denatus 7 Novembris 1784

Quis desiderio sit pudor aut modus

Tam chari capitibus

(Here lies buried

Thomas Lowndes, Bookseller

Resident of this parish more than

twenty-eight years

Born 30 November the year of our salvation
1719

Died 7 November 1784

What limit or restraint can there be

In our grief for one so esteemed)”

CAREER:

Born in Cheshire in 1719, Thomas came to London as a young man and became a bookseller, printer and publisher of note. His career lasted some forty years until his death in 1784. His first appearance as a bookseller was in the 1740s as manager of a Mr. T. Wright’s circulating library, the “Bible & Crown,” at Exeter Court, 132 Strand, purportedly the very first such library in London.

The Wright library was a learning opportunity for an ambitious young man, and by 1751 Lowndes was advertising his own circulating library, expanding into printing and publishing on Fleet Street by 1756. In addition to books he also published yearly city directories for 27

years under the title, *Lowndes’s London Directory* (1772–1799). Through Joseph Fox, parish clerk to the House of Commons, he had a virtual monopoly of parliamentary printed forms, such as marriage and parish records. His print shop and sale rooms were located at 77 Fleet Street, with the library around the corner next to Salisbury Square, and a warehouse in White Lyon Court.

Digital copies of some of Lowndes’s city directories and library catalogs are available in paperback today. His 1758 catalog “consisting of above ten thousand volumes . . . including all the books that have been lately published” offered subscriptions to his library at “ten shillings and six-pence per year, or three shillings per quarter.” Subscribers were allowed “two books at a time of their own chusing, which they may change three times in every week.”

The range of topics was broad – from history and antiquities, science and law, to novels, romances, divinity and travel. It was said, however, that Lowndes had a particular interest in drama, publishing “New English Theater” and the “Lowndes Shakespeare.” He was an early promoter of the novel, especially romantic fiction appealing to young women readers (a new genre, exciting but considered “dangerous”). These flourished in his catalog alongside the more traditional works of Defoe, Fielding, Pope, Richardson, Smollett and Swift. Of his total inventory about 10 percent was fiction.

The *Oxford Encyclopedia of British Literature* describes Thomas Lowndes as one of the top two publishers of new fiction in London in the 1770’s.

James Raven, in *The Business of Books* (2007), 163, writes “Lowndes was a notable publisher of plays, music and directories, as well as founding (one) of the earliest and most extensive commercial circulating libraries.” He attributes Lowndes’s business success to the linking of a circulating library with his interests as publisher/bookseller, allowing for a “rapid and profitable response to changing tastes” (240).

And Edward H. Jacobs, in his in-depth study of book publishing and reading tastes in eighteenth-century England, notes “Lowndes ran one of the earliest, largest, and most successful circulating libraries in Britain, operating continuously from 1751

until the early 1780s” (“Eighteenth-Century British Libraries and Cultural Book History,” *Book History* 6 (2003): 2).

FAMILY:

Thomas and his family were lifelong members of St. Bride’s Church on Fleet Street, where he, his wife, and several children are buried. Thomas and Jane had a family of ten children – two died young. All three of their sons completed seven years’ printers’ apprenticeships to receive their “Freedom of the City” status as Stationers, the middle son, Thomas Jr., having attended St. Paul School in St. Paul Churchyard for two years prior. Only the eldest son, William, continued in the printing business at 77 Fleet Street – later moving to Bedford Street, Covent Garden, until his death in 1823. My ancestral line descends from Thomas Jr., a London merchant, whose family emigrated to Quebec City, Canada in 1833.

Notable among Thomas Lowndes’s progeny was his grandson (William’s eldest), William Thomas Lowndes (1793–1843), who compiled and authored the *Bibliographer’s Manual of English Literature* in 1843, the first and most comprehensive work of its kind in England – and still considered a landmark in the field of bibliography.

See Thomas Lowndes, p. 12

Burney Letter

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

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Editor: Lorna J. Clark

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Membership in The Burney Society is available for \$30 (Students \$15) US annually in the United States and Canada, and £15 annually in the UK. To request membership information, or to notify the society of a change of address, write in the United States and Canada to: Dr Cheryl Clark, Dept. of English, Louisiana College, PO Box 606, 1140 College Drive, Pineville, LA, USA 71359 or to dr.cheryldclark@gmail.com. In Great Britain, to Cassie Ulph, C.R.Ulph@leeds.ac.uk, 27 Wood Lane, Leeds LS6 2AY, UK.

The Burney Society (NA) Biennial Conference

Performance and Performativity in Frances Burney's Works

The North American Burney Society will hold its 2014 AGM in Montréal, Québec, Canada, on Thursday and Friday, 9-10 October, at the Atwater Club (3505 Avenue Atwater). It can be reached by bus (#24 west along Sherbrooke from McGill); or by metro (closest station is Atwater, just north of Sherbrooke) or car (parking is available about five minutes away). One could also walk (20-30 minutes west along Sherbrooke from McGill University or the Sheraton Centre).

On Friday morning, Peter Sabor (Director of The Burney Centre) and Richard Virr (Rare Books Librarian) will host us at the McLennan Library, McGill University, 3459 McTavish Street.

To reach the Burney Centre and/or the Rare Books room of the McLennan Library from the Sheraton Centre. Leave the hotel by the Drummond Street exit and turn right (north) toward Sherbrooke Street (crossing St. Catherine Street and de Maisonneuve Blvd.). At Sherbrooke, turn right and walk three blocks east on Sherbrooke to McTavish Street. (This is the corner of McGill's Lower Campus.)

From the northeast corner of Sherbrooke at McTavish, turn left (north) onto McTavish and walk about 10 yards until you see a concrete stairway on the east side of the street. The McLennan Library entrance is on your right at the top of those stairs. Enter and take the elevator to the 5th floor for the Burney Centre (assemble at 9:30 a.m.) or the 4th Floor for the Rare Books Room (at 10:00 a.m.).

Program

Thursday, 9 October 2014: The Atwater Club

8:30-9:00 **Continental breakfast and registration**

9:00-9:15 **Welcome**

9:15-10:30 **Panel 1: Embodied Performances**

1. Amy Fugazzi, "Women of Enchanting Talents: Finding Eliza Linley Sheridan in Frances Burney's *Cecilia*"
2. Natasha Duquette, "Performative Sociability: Burney, Edmund Burke, and Anne Hunter"
3. Alicia Kerfoot, "'Fading into a state of decay': The Leftovers of Dress in *Camilla*, or, What can Princess Sophia's Heliotrope Shoes tell us about Camilla's Lilac Uniform?"

10:30-10:45 **Break**

10:45-12:00 **Panel 2: Burney's Public Performances**

1. Cheryl D. Clark, "Travelling in Style and Walking the Circuit: Fashioning Femininity in Frances Burney's Novels"
2. Anne-Claire Michoux, "'It seemed to me we were acting a Play': Performance and the representation of women's identity in Frances Burney's *Early Journals* and *The Wanderer*"
3. Sarah Tavela, "'Dr. Lyster Gave Her Much Satisfaction': The Pressures of Gender Performance, the Problem of Madness, and the Doctor in Burney's *Cecilia*"

12:00-1:00 **Light lunch & Business Meeting**

1:15-2:15 **Plenary: Misty Anderson**

2:15-3:45 **Panel 3: Textual Performances**

1. Jocelyn Harris, "Jane Austen and the Subscription List to *Camilla*"
2. Kate Hamilton, "'The Voice of Fame': Celebrity in *Evelina* and the Early Years"
3. Kate Ozment, "The Violence of Madame Duval: Performance as Anxiety in Frances Burney's *Evelina*"
4. Shelby Johnson, "Traces of Haiti: Narrating Agonistic Histories in Frances Burney's *The Wanderer*"

4:00-6:00 **Afternoon Tea (buffet)** in the Main Lounge of the Atwater Club (shared event with JASNA)

Plenary: Juliet McMaster, "'Female Difficulties': Austen's Fanny and Burney's Juliet"

6:15-7:00 **Cash Bar** in the Atwater Room

7:00-9:00 **Dinner** (leak and pear soup; spinach and endive salad; choice of lamb shanks, grilled salmon, or a vegetarian pasta; dessert, coffee and tea)

After-Dinner Talk and Entertainment

Friday, 10 October: McGill University, McLennan Library, 3459 McTavish Street

9:30 Meet at the Burney Centre, 5th Floor

10:00 Rare Books and Special Collections, 4th Floor

ASECS Panel Honours Margaret Doody

By Misty Anderson

On Saturday, March 22, 2014 at the ASECS meeting in Williamsburg, VA, a crowd gathered for a standing-room only panel in honor of Margaret Anne Doody's life in the works and in anticipation of works yet to come. Her contributions to Burney studies helped to establish the field, and her work on Austen, Samuel Richardson, eighteenth-century poetry, the *true* story of the novel, and a host of other subjects, has been both definitive and generative for the scholars inspired by her energetic and graceful mind. The warm welcome that Margaret's scholarship and her person create was a theme that ran through the remarks as panelists and participants alike traced the outlines of her remarkable contributions. Margaret's range of gifts and interests keeps us all in awe: in addition to her genuinely influential critical studies, she is the author of eight novels (plus a short story in *Aristotle Detective* series), and the forthcoming *Love, Change, and Chaos: The Coming of the Enlightenment*. But the most constant theme was gratitude for both the scholarship and for the person who changed so many lives among those assembled.

The panelists, Peter Sabor, Ruth Mack, Tara Ghoshal Wallace, Douglas Murray, (with Robert Mack and David Robinson providing their remarks in absentia) waxed eloquent in their task, which was to sketch and honour her many contributions in the short time we had together. Ruth Mack opened the session with her reflection on the importance of Margaret's early feminist scholarship, which inspired her contemporaries and paved the way for future generations. The excerpts below bring some of the details of the subsequent reflections to you.

Peter Sabor explained that Margaret unknowingly changed his life after he read *A Natural Passion*, which launched the subject of his dissertation. Of their subsequent correspondence and early friendship, he remarked that "in those pre-Google days, it was a revelation to discover someone who could identify almost any literary or historical allusion from her own internal database: long before electronic searching was possible, a conversation with Margaret yielded remarkably full and accurate results." He also noted that Margaret's introduction to the Penguin *Pamela* on which they collaborated

is as fresh today as when it appeared in 1980. Richardson, she wrote, "loves the formless, the radiant zigzag becoming." I remember admiring that sentence at the time; over thirty years later it found another admirer, the great director Terrence Malick, as he was making his lyrical film *The Wonder*. It became, he told an interviewer, "an unofficial motto for the film, representing its constant sense of movement and the fact that the characters' relationships seem to always be in flux."

Tara Ghoshal Wallace began her remarks with a truth universally acknowledged: that "it is impossible to write anything on Burney without multiple references to Margaret Doody's work." Calling Margaret's work "generative...meant to provoke further discussion rather than pronounce the final word," she then outlined a model of inclusive criticism in Margaret's scholarship, which

welcomes and celebrates diversity, of form, of genres, of ethnic origins, of ways of seeing the world. Her adventurous impulse leads her to take on the big boys, as she does in the introduction to *True Story*, where she disagrees with Bakhtin's characterization of epics as incapable of the dialogism he values in novels; with Lukács's absolutism about tidy periodicity; Auerbach's teleological march toward a privileged narrative realism; and Freud's rejection of a synchronous, multilayered consciousness. But her fearless disagreements with iconic figures comes not from a spirit of contrariness, but of sympathetic co-reading, so that her critical writings on individual writers and texts always encompasses the insights of even those whose visions cannot encompass all the ways she wants to read the primary text.

Douglas Murray spoke with warmth and fondness of the remarkable sense of community that Margaret creates for those fortunate enough to be in her orbit. Doug noted that, as a scholar working at Belmont, he had seen no sign of a thaw in relations with Vanderbilt (even though both universities are in Nashville) until Margaret came along. Her legendary Halloween masquerade balls, the amateur theatricals she hosted, and those more intimate lunches and dinners created real community, a condition in which both scholarly exchange and deep friendships can flourish.

Though he was unable to attend, Robert Mack sent his thoughts on the remarkable and remarkably entertaining *Aristotle Detective* series of novels which Margaret began in 1977 and continues to this day (and beyond, we hope). With seven novels in the series (plus one short story and yet another novel, *The Alchemists*), she has effectively pioneered detective fiction set in antiquity, with her protagonist Stephanos. The novels have been translated into "French, Spanish, Portuguese, German, Polish, Russian, and (appropriately) Greek, although they have attained by far their highest degree of popularity among readers in Italy," where Margaret's achievement as a novelist is routinely compared to none other than Umberto Eco. Aristotle's notion of causes in the unfolding of the novels themselves, where

everything that exists is to some degree internally driven, as it were, to become that thing that they ought naturally to become. With Aristotle, in other words, it seems always to come down to teleology ... to final causes and functions ... to the fulfillment of completion and the absolute realization of inherent potential. Or as Margaret's Aristotle puts it, the happy integrity of the circle – the line that is completed in itself – an expression of matter in form that neither lives nor dies, and the wholeness of which can never be stolen or hidden.

Jayne Lewis, speaking of *Tropic of Venice* as both biography of the city and autobiography *en masque* captured her own sense of Margaret's mind ("obviously way too narrow a word") as itself a "tropic of attraction" that "drives all of Margaret's work even as it pulls us toward it." She writes:

I believe in the Tropic of Margaret, whose unpredictable, embracing story this book is. So here, in words not my own, is my little creed:

“If Margaret were to leave our map of the world, too much would go with her for our loss to be easily borne. For not only would we lose many beautiful things—she herself is a beautiful Thing—but we would lose ideas, concepts, approaches to the work of living that are more needed now than ever before.”

All but one of those words are Margaret’s. The exception? Wherever I said her name, she herself wrote “Venice.”

Finally, David Robinson offered remarks read at a dinner later that evening in the beautifully appointed Rockefeller Room of the Williamsburg Inn. David recounted an early undergraduate advising session with Elaine Showalter, in which she guided him to Margaret’s class after his fatefully ignorant question “What was written in the eighteenth century,” a question that led him to Margaret, which “changed the course of my life, a life that has been profoundly enriched by Margaret’s teaching, mentorship, inspiration, and friendship.” David’s recollection of her “unselfconsciously joyful teaching” captures that generous spirit

that is the warp and woof of Margaret’s almost impossibly capacious and energetic mind. He described “the astonishment, the thrill, and the inspiration” of Margaret reading “from Tom Jones at breakneck speed, laughing as she read.” The feeling, he said, was impossible to resist,

...and the lesson impossible to miss: we could and should love these works we were devoting hours and hours to studying. And we were part of a community – stretching back through centuries and wide across continents and oceans – a community of people united in this love of literature and of life. Margaret demonstrated that love and recreated that community in our classroom.

David’s words capture a bit of the outpouring of not just admiration but love for a mentor, inspirational scholar, and dear friend. His closing line I offer here on behalf of so many who share in its heartfelt wishes: “From afar, Margaret, I send you my gratitude, my admiration, and my love. May we all be blessed with your friendship and your work for many years to come.”

Burney Events in King’s Lynn

By Andy Tyler

Reprinted from The Lynn News

Little did I know many years ago when reading Dr. Charles Burney’s *General History of Music*, and learning all I could about Dr. Johnson and his circle, I would eventually come to live in King’s Lynn, where Burney lived for about 10 years, from 1751, and was appointed organist at St. Margaret’s Church. It was a great pleasure for me, therefore, to become involved with the recent Brilliant Burney Family Festival and of, course, to attend the marvellous events held during Charles Burney Day as part of The King’s Lynn Festival.

It is well worth mentioning at this point that the excellent Exhibition: Georgian Lynn and the Brilliant Burney Family is still on display at The Customs House until the Autumn and has earned much praise from experts and the general public. Although the current Burney Walk, led by Dr. Paul Richards is now fully booked another one may take place later so do get in touch with the TIC on KL 763044.

To enable visitors the chance to gain more background information on Charles Burney and chart the friendship that grew between him and Dr. Johnson (Burney started writing to Johnson whilst living in Lynn) Dr. Peter Sabor, a Director of The Burney Centre and Professor of English at McGill University, Montreal, gave a fascinating, illustrated lecture on the subject, answering all our questions while at the same time entertaining us with amusing anecdotes and valuable insights into Burney’s life and times.

And so to the music; and what a musical feast was lined up for us, provided by musicians at the top of their profession! The world renowned English Concert, led by Adrian Butterfield, performed works by Handel, Avison, Mudge (new to me!), Stanley and Geminiani and the soloist in two organ concertos was the amazing John Butt, who also gave the audience useful information about the music and

conducted the ensemble. All performances, as you would expect, were accurate, articulate and authentic (or pretty well!). Superb!

More was to come, as, after the orchestral concert, John Butt (who also is Music Director of The Dunedin Consort), gave a splendid organ recital including works by Purcell, Blow, Arne, Handel, JS and CPE Bach, but of special interest were two Introductions and fugues by Burney, not the greatest music but a pleasure to hear as far as I was concerned! An uplifting concert. John Butt tells me he and The Dunedin Consort have a busy, exciting time lined up, including taking part in a Classics Day Marathon- Bach’s *Magnificat* connected with the Commonwealth Games and UNESCO Glasgow City of Music.

It was a remarkable day commemorating the great Dr. Burney, a real bonus for me was the presence during the events of Dr. Burney’s direct descendant another Charles Burney! The concerts were sponsored in memory of John Jordan, Director of Music at the Church from 1990-2006. Thanks to all who in any way contributed to the success of these Burney events; let’s hope for more Burney brilliance in the future!

Andy Tyler writes a weekly Arts and Entertainment column for The Lynn News as well as reviews and articles usually arts- or community-based He is a local Borough Councillor in King’s Lynn and gets involved in local projects especially in Arts, Music and Heritage . He has been very interested in Charles Burney since a teenager and has a special love of 18th-century Music. Little did he realise when living in Buckinghamshire as a youngster that he would eventually come to live in King’s Lynn, Charles Burney’s home for 10 years!

Fanny Burney and Mickleham

Ellie Crouch, editor of the UK Society's Burney Bulletin writes:

As part of our Burney Summer meeting this year, we assembled on 14 June 2014 in the picturesque church where Fanny and d'Arblay married. Miriam Al Jamil talked about the church and people associated with it, and then gave, with the help of Jill Webster, the following talk about the context of the year 1793.



By Miriam Al Jamil

On 28th July, 1793, a small wedding party assembled in this quiet village church. The Burney family connection with Mickleham was formed of course by Susan's marriage and residence here, and by friendship with the Lock family of Norbury Park, and contact with the émigré residents at Juniper Hall. William Lock's younger son George was a curate at St Michael's, where the family worshipped.

Fanny Burney wrote an account of her wedding to her friend Mrs. Waddington, dated 2nd August 1793:

Many, indeed, have been the miserable circumstances that have, from time to time, alarmed and afflicted in turn, and seemed to render a renunciation indispensable. Those difficulties, however, have been conquered – and last Sunday – Mr. and Mrs. Lock – my sister and Captain Phillips, and my brother Capt. Burney – accompanied us to the altar, in Mickleham Church. – Since which, the Ceremony has been repeated in the Chapel of the Sardinian Ambassadors, that, if, by a Counter-Revolution in France, M. d'Arblay recovers any of his rights, his wife

may not be excluded from their participation.

You may be amazed not to see the name of my dear Father upon this solemn occasion: but his apprehensions from the smallness of our income have made him cold and averse – and though he granted his consent, I could not even solicit his presence – I feel satisfied, however, that Time will convince him I have not been so imprudent as he now thinks me...

Charles Burney disapproved of other weddings in his family, and exercised his parental authority and professional sensitivities in many ways. Fanny's brave resolve in this case should not be underestimated. James Burney gave his sister away, and Mr. Lock stood in as father to d'Arblay.

Constance Hill in her 1904 portrayal of the occasion, imagines the party turning down the hill to Susan's cottage, with its "...trim lawn and gay flowerbeds, its clustering roses and its tall white foxgloves," and the group "holding happy converse with one another..." At the age of 41, the determination shown by Fanny paid off, and much personal happiness was gained by her marriage. A letter Fanny wrote that October shows how aware she was of the reaction she might expect:

"...As my partner is a Frenchman, I conclude the wonder raised by my connection may spread beyond my own private circle; but no wonder on earth can ever arrive near my own in having found such a character from that nation. This is a prejudice certainly impertinent, and very John Bullish, and very arrogant; but I only share it with all my countrymen, and must needs forgive both them and myself."

If we consider what was happening elsewhere, even while she stood at the altar, her decision seems even more extraordinary. Along the Sussex coast, desperate French emigrants were landing in small boats, seeking asylum. From 1791, clergy who had refused to sign the Ecclesiastical Oath to come under state rather than episcopal control, were outlawed; massacres took place. Fanny's contemporary, Charlotte Smith, whose daughter married an émigré, and who offered asylum to several, based two of her books and many of her poems on the issues surrounding the influx of emigrants. Her poem *The Emigrants*, pictures a weary group on the beach near Brighton, but they are not without blame for the Revolutionary situation. The aristocratic woman watches her children play on the shingle,

...lost in melancholy thought,
Lull'd for a moment by the murmurs low
Of sullen billows, wearied by the task
Of having here, with swol'n and aching eyes
Fix'd on the grey horizon, since the dawn
Solicitously watch'd the weekly sail
From her dear native land, now yields awhile
To kind forgetfulness, while Fancy brings,
In waking dreams, that native land again!

Campaigns were launched in England to relieve the destitute clergy who arrived. Edmund Burke wrote an appeal in *The Times* in 1792; Mrs. Frances Crewe appointed Dr. Burney as honorary secretary for her campaign, and he urged Fanny and also Hannah

More to write appeals for the cause. Fanny's pamphlet, *Brief Reflections relative to the Emigrant French Clergy, earnestly submitted to the Humane Consideration of the Ladies of Great Britain, by the author of Evelina and Cecilia*, appeared on 19th November 1793. 2,000 copies were printed and sold for one shilling and sixpence. It was favourably reviewed but was not reprinted. The French Catholic clergy were not seen as an uncontroversial charitable cause, and probably Fanny's misgivings about writing the pamphlet were well-founded. It appeals to feminine empathy:

"Flourishing and happy ourselves, shall we see cast upon our coasts virtue we scarce thought mortal, sufferers whose story we could not read without tears, martyrs that remind us of other days – and let them perish?"

She notes at the conclusion, that, "A translation of this tract is preparing for the press by M. d'Arblay." This translation never appeared.

The popular xenophobic dislike of all things French, stoked by the Revolution, was of course ubiquitous, and a few verses of a ballad published in the *Gentleman's Magazine* in the month of Fanny's wedding, might serve as an example:

The Mounseers, they say, have the world in a string,
They don't like our nobles, they don't like our king;
But they smuggle our wool, and they'd fain have our wheat,
And leave us poor Englishmen nothing to eat.
Derry down, down, down derry down.

Music and Masquerades in King's Lynn

By Karin Fernald

This June 13, Fanny's birthday, I was invited to present MUSIC AND MASQUERADES, my words-and-music evening drawn from the Early Diaries, in the Town Hall, King's Lynn. Fellow performers were Bridget Kerrison soprano, Stephen Miles, tenor and Francis Knights, harpsichordist; who all performed splendidly in the beautiful 18th-century Town Hall, which could have been made for the event. The evening went extremely well and was well received.

The Town Hall is in the old part of King's Lynn, which is a fine sight and full of Burney associations. The most powerful one for me is near the Town Hall, one of the 18th-century houses which back onto the river and used to belong to Elizabeth Allen, the second Mrs Burney. Young Fanny's look-out was in her stepmother's garden. There she "scribbled" happily, watching passing river traffic. I stayed nearby, with charming Janet and Colin Johnston, who own a beautiful secret garden to end all secret gardens, almost invisible behind a high wall. This old part of the town is highly atmospheric, full of lovely 18th-century houses with varied, delicate fanlights. Its centre is the 18th-century Custom House, now a tourist centre. I was particularly happy on nearby Purfleet Quay, in the centre of the old town, with its statue of George Vancouver.

Next morning, I took the ferry across the river to admire the town from the other side. Old King's Lynn, bordering the Great Ouse, is a fine sight, and reminded me of Vermeer's View of Delft! (60's built New King's Lynn is rather different but you don't need to go there.)

They call us already a province of France,
And come here by hundreds to teach us to dance;
They say we are heavy, they say we are dull,
And that beef and plumb-pudding's not good for John Bull.

They jaw in their clubs, murder women and priests,
And then for their fishwives they make civic feasts -
Civic feasts! What are they? Why, a new-fashion'd thing,
For which they renounce both their God and their king!

Early in the year of Fanny's wedding, the French king was executed, and as she walked up the aisle, Marie Antoinette was languishing in prison, awaiting her fate. The day before the wedding, the *Oxford Journal* reported the assassination of Marat by Charlotte Corday, who "...justified her conduct by declaring her conviction that Marat had been the cause of all the evils with which France had lately been afflicted..." And even as Fanny stood at the altar, the painter David was preparing the canvas for his famous painting of Marat's death, an important image for anti-revolutionary propaganda. That Autumn, the Terror began in earnest. Mary Wollstonecraft and Helen Maria Williams were in Paris, bearing witness to events. Fanny's journey to France did not take place until 1802. Her understanding of exile and alienation in one's own country manifested itself in her preferred novel form, in *The Wanderer*.



Local historian Paul Richards has written up the town for the *Burney Letter*. His partner Alison Gifford is on the tourist board. Both are keen on the Burney connection, and would, I am sure, welcome visiting Burneyites. They mounted an informative and imaginative exhibition in the Custom House on Charles Burney and some of his Norfolk friends – William Bewley, the Marquis of Townshend, John Davis and others. Someone also created very artistic collages, which I greatly admired.

Altogether it was a most enjoyable visit – and I think that any true Burney enthusiast should at some stage in her or his life make a pilgrimage to King's Lynn or, as it was known in Fanny's day, plain Lynn.

The Inspiration for Charles Burney's General History of Music

By Peter Marchbank

By the time that Charles Burney and his young family arrived in King's Lynn, he had already exhibited an enviable social mobility. He was born in Shrewsbury in 1726, the youngest of twenty children. His father was at various times an itinerant actor, portrait-painter and dancing-master who, in his later years, claimed that his patron, Lord Cholmondeley, had appointed him Surveyor of Window Lights in Chester, though the present Marquess of Cholmondeley can find no record of this in the family records. With parents who were for so long absent, the young Burney was fortunate to spend much of his early life in the care of an old nurse, for whose memory he retained an abiding fondness. As a teenager, in 1744, he had travelled to London as the apprentice of the celebrated Dr. Arne and had been taken up as a companion by Fulke Greville, an aristocratic descendant of the celebrated poet, Sir Philip Sidney. Although he liked to be taken for a rake and a roué, Greville had a keen interest in both music and the theatre and he quickly insisted that his young musical protégé should accompany him everywhere. In consequence, the young Burney soon found himself rubbing shoulders with aristocratic society in London, at Greville's country house in Wiltshire and during the season in Bath. Indeed, his earliest published composition, a set of *Trio Sonatas* printed in 1747, is dedicated to the Earl of Holderness, whom he had met through Greville. The young nobleman would even have had Burney accompany him and his wife to Italy in 1749 had Burney not fallen in love with Esther Sleepe and requested that he be allowed to stay in England and marry her. This meant that the young Burney needed a paid appointment and he soon found one as organist of St. Dionis Backchurch, a wealthy church in the City of London. After some two years, Burney was taken ill, probably with incipient tuberculosis. As soon as his health was strong enough, his doctor recommended that he leave the unclean air of London. Sir John Turner, one of the MPs for the Borough of Lynn Regis and perhaps a parishioner at St. Dionis Backchurch when in London, had considerable influence in the Borough in those days and he quickly convinced the Council to offer their vacant organist's position at St Margaret's Church to the 25-year-old Burney. The organist's stipend of £30 per year was increased to £100 on condition that he "instruct the children of the principal families in the town and neighbourhood in Music."

Burney took these latter responsibilities very seriously and, on his faithful mare, Peggy, he was soon riding the rough roads of West Norfolk on a regular basis. Among the houses he visited were Houghton Hall, where he was to become a frequent dinner guest of the second Lord Orford, whose collection of pictures he much admired; Raynham Park, where he became such a good friend of the Townshend family that one of the sons helped to carry the coffin at Burney's funeral; and Felbrigg Hall, the home of the Windham family whom he met through his friend, the actor, David Garrick. He also visited Holkham Hall, but as there were "neither pupils, nor a male Chief, no intercourse beyond that of the civilities of reception on a public day took place." All of these, Fanny mentions in her *Memoirs of Charles Burney*.

However, there were a number of other houses where Burney

was a regular visitor during his time in Norfolk that Fanny neglects to mention. One was Narford House, the home of Sir Andrew Fountaine, a good friend of Dean Swift, the author of *Gulliver's Travels*. Following his time as Warden of the Mint, Fountaine had retired to Norfolk where he assembled a remarkable collection of paintings, statues, coins and books. Another was Hunstanton Hall, the home of Sir Henry and Lady Mary L'Estrange. They were an elderly and childless couple, the last descendants of a family that had been granted land on the eastern coast of The Wash after coming over with William the Conqueror in 1066. Their home was a comfortable and elegant country house, pleasant and unpretentious, set in a spacious park not half a mile from where The Wash becomes the North Sea and, incidentally, where St Edmund is said to have landed when he sailed from Germany to convert the peoples of this island to Christianity. In the years between the two wars, the writer, P.G.Wodehouse, was a regular visitor and he is said to have used the Hall as a setting for some of his books. He is even said to have written some of them whilst sitting in a punt on the moat. Although today the Hall has been converted into apartments, much of the park remains around the house. And the gardens contain perhaps the Hall's finest feature that Burney must have known since it was built in the 1640s: an octagonal summer-house.



A portrait of Sir Henry L'Estrange, from a family collection, by kind permission.

The L'Estranges had always been interested in music. John Jenkins, the great composer of domestic music in the first half of the seventeenth century had taken refuge at Hunstanton Hall. Another regular visitor was Niccolo Matteis, by chance the father of the violinist of the same name who taught the young Burney in Shrewsbury. And, for Burney, there was the added attraction of an organ that had been acquired by the L'Estrange family in 1630 and

had probably been played by John Jenkins. When the contents of the Hall were sold in 1949, the instrument was described as “The Unique Tudor Organ – a Positive Organ in panelled oak case, the painted front pipes of wood mounted in perspective. The inner sides of the folding doors are painted with representations of David before Saul and Jephthah’s daughter.” This very attractive organ is now in America: a highly-prized possession of St Luke’s Church in Smithfield, Virginia. Henry L’Estrange was clearly a much-loved figure for, after his death in September 1761, the *Norwich Mercury* wrote:

Tuesday last died at Hunstanton, the ancient Seat of the family of L’Estrange’s in Norfolk, Sir Henry L’Estrange, Baronet, greatly lamented by all who knew him. He was a Man of Strict Justice, irreproachable Honour, and undissembled Piety; ever steadfast in Religion, faithful to his God, and bountifull towards Man. He had no Pleasure in hoarding avariciously, or squandering away his Fortunes in a Country not his own, but his Delight was in doing good, like the great Author of Nature, distributing the Blessings of Life with a cheerfull and liberal Hand; making the Vallies far and near laugh and sing. He had the Character of an honest Man, and without a Compliment, he was most deserving of that Character. In all the Relative Duties of Life, he was most exemplary; a good Landlord, kind Master, true Friend, and an affectionate Husband.

*Take him for all in all,
We ne’er shall see his like again.*

His wife, Lady Mary, also came from a cultured family. Her father was the Honorable Roger North, who had been Attorney General at the Court of James II and, on the accession of William of Orange to the English throne, had taken refuge at his country estate at Rougham in Norfolk, not many miles away from Hunstanton. Burney tells us that at Rougham “he had an organ, built by Father Smith, for a gallery of sixty feet long, which he erected on purpose for its reception. This instrument, though entirely composed of wooden pipes, was spritely, and infinitely more sweet in its tone, than any one of metal that I ever heard.” This would suggest that Burney was also a visitor to Rougham and had played the instrument. In his retirement, Roger North had written a number of essays about Music, including his *Musical Memoirs* and a short *History*. Because both families had this shared interest in music, they had been closely connected for many years and this closeness would continue into the 19th century. In his *Memoirs*, Roger North recalls his contemporary, Sir Roger L’Estrange, as “an exquisite violist,” with whom and with “Sir William Waldegrave, that did wonders upon the archliute, and Mr Bridgman, that dealt a thro-base upon an harpsichord,” he had often made music.

It is not surprising, then, that Sir Henry and Lady Mary L’Estrange should have taken to this talented and well-connected young musician, Charles Burney. Did they make music together or did they simply talk about it? Who broached the topic of Roger North’s *Memoirs* and his putative *History*? At any rate, the L’Estranges soon invited her elder brother, also called Roger, to bring the papers and let the young Burney read and study them. Later on, copies were made of certain passages and given to him.

He also met her younger brother, Montague. In a letter to Edward Malone in 1799, Burney recalled the North family with great affection: “Roger North’s manuscript *Memoirs of Music* were sent to me by the late Dr Montague North, Canon of Windsor, the son of the writer of those *Memoirs*, with whom, and his older brother, Roger North of Rougham, I long lived in friendship. The North family were great lovers and patrons of Music.” His memories of Sir Henry L’Estrange and his wife were equally fond. In a letter to William Mason, he remembers: “Sir Henry L’Estrange, the last survivor of that ancient family. At his death, I was favoured with the collection of musical fancies which had been made for them by the celebrated composer of Charles the first’s reign, John Jenkins.” Sadly, following their deaths in the early 1760s, Hunstanton Hall was to lie empty for some seventy-five years and its organ to fall into disuse.



*1630 organ from Hunstanton Hall
now at St Luke’s Church, Springfield, Va.,*

By this time, Burney and his family had returned to London. He had seen, though, the urgent need to write a complete and authoritative *History of Music* from the earliest times up to his own and was fired with the ambition to undertake this project himself. Despite the distress caused by the death of his first wife, Esther, in 1762, he nevertheless continued to teach from morning till night in order to equip himself for this undertaking. He was awarded a Doctorate of Music at Oxford University in 1769 and then set off on the first of his great journeys through Europe in 1770, during which he was to meet and talk with most of the great musicians of his time. The immediate success of his published accounts of these journeys ensured that, when he sought subscriptions in order to publish his *History*, he received a very positive response. He had estimated that he would need at least 500 subscribers for the

History to cover its costs. In the event, he had over 800 subscribers who purchased over a thousand copies of the four-volume *History*.

In contrast, the *Memoirs of Roger North* remained within his family, being passed from one generation to the next, without anyone being fully aware of their significance. Eventually, they arrived in the possession of the Revd Henry North, Rector of Great Ringstead, a village on the southern edge of Hunstanton Park. He was the great-grandson of Roger North, and connected to the L'Estrange family through his mother, who was descended from Sir Henry's elder sister, Armina. In June 1837, according to the *Norwich Mercury*, "he stopped at the Castle Inn in Downham Market some 28 miles from his home, in order to take the coach to London next morning, but found himself too unwell to travel further. He became hourly worse and died on the Saturday following, in the 50th year of his age." Since he was unmarried, his possessions, including his library, were bought up by Robert Nelson, an antiquarian from King's Lynn. Having presumably sold what he could, he passed on *The Memoires of Musick* and the *Musical Grammarian of Roger North* to the organist of St Margaret's Church in King's Lynn (now King's Lynn Minster), George Townshend Smith. In 1843, Smith was appointed Organist and Master of the Choristers at Hereford Cathedral and, in 1877, not long before he retired, he presented the manuscripts to the Cathedral Library, where they still remain.

Charles Burney quoted extracts from North's writings, sometimes exactly and sometimes in an emended form, in his *History of Music*, and in 1846, the musical antiquarian, E.F.Rimbault, published fuller extracts from them. The copies that the North family made for the young Burney eventually passed to the British Museum (now the British Library) through the bequests made by the Revd Dr. Charles Burney, the writer's second son, on his death in 1817. Yet, despite Burney acknowledging his friendship and his debt to both the L'Estrange and the North families in his autobiographical notes written in the 1790s, Fanny ignored them completely when she began to compile her father's *Memoirs* years later. The only reason can be that she considered them to be insignificant compared with the aristocratic and distinguished literary and musical friendships enjoyed by her father. Yet, without the friendships made during his years in Norfolk, we may never have heard about Charles Burney. Certainly, his life would have been far less rewarding and posterity would have been considerably poorer since it is highly unlikely that he would have been inspired to write his great *History of Music*.

Peter Marchbank studied Music at Gonville and Caius College, Cambridge, where he was a Choral Scholar. After spending more than twenty years in the Music Department of the BBC, the last thirteen responsible for the artistic direction of the BBC Philharmonic Orchestra, he left in 1990 to follow a life as an orchestral conductor and as a writer and lecturer about music. His interest in Charles Burney began in 2009 when he conducted a concert in St. Margaret's Church, King's Lynn, where the great man had been the organist in the 1750s. He is at present editing the Six Concertos, Op.5, that Burney published in 1761 and hopes to have them published and performed soon so that modern audiences can enjoy this well-written music.



Hunstanton Hall, from a family collection, by kind permission.

Plaque Appeal

The appeal for funding for the replacement plaque at St Swithin's for Sarah Harriet (or Sarah Hariotte, as it appears in the parish register) is now just over the halfway mark. The plaque will be in memorial of Hester Davenport, and there will be an additional small plaque to remember Hester. Thanks are due to The Burney Society of North America, to David and Janet Tregear, and in particular to Tony Davenport, for their kind donations to the appeal. We now need to raise £1738, some of which will come from the reserves of the UK Burney Society. Anyone wishing to make a donation is asked to send it to the Treasurer, Cassie Ulph, 27 Wood Lane, Leeds LS6 2AY.

Burney Society members will be saddened to learn of the death of Oscar Turnill. A former journalist, he was a new and most welcome associate of Burney journal editors for his fund of knowledge about the Cambridge family – which he attributed modestly to the fact that he lived in Twickenham and had become curious about its former inhabitants. Always courteous and prompt in his response to various queries, he graciously yielded to gentle persuasion and wrote an excellent article outlining the discoveries he had made delving various archives for the *Burney Letter* 19.2 (Fall 2013). The following notice was sent to us by the family:

TURNILL Horace 'Oscar' (84)

Slipped away without fuss on the morning of 13th May '14 - loving & generous husband, father & grandfather; respected & respectful journalist, editor and wordsmith; avid genealogist; gentle man and Gentleman. No flowers please but donations, if desired, to Princess Alice Hospice [KT10 8NA]. Anyone wishing to send a message may do so via email at familyturnill@gmail.com

Charles Burney: Reviewer and Letter-Writer

By Jennifer Mueller



While an abundance of works in the academic world has been published on Frances Burney d'Arblay – and rightfully so, considering her impact on British literature as a novelist and diarist – the attention given to her father Dr Charles Burney has been comparatively scant. Dr Burney is known for his musical tours of the continent, *The Present State of Music in France and Italy* (1771), ... *in Germany, the Netherlands and United Provinces* (1773), his *General History of Music* (1776-89), and, among other things, for being the head of a prodigiously talented family. He has a reputation for parental tyranny amongst many Fanny Burney scholars (Margaret Anne Doody and Ellen Donkin in particular have focused on Charles's suppression of Fanny's playwriting efforts), and it is certainly not an unjustifiable accusation. However, my experience working on the father has taught me to see another Dr. Burney: one who is witty, intelligent, charming, and a very entertaining correspondent and reviewer.

I began working as a Research Assistant at the Burney Centre by going through the Doctor's submissions to *The Monthly Review*, edited by the Ralph Griffithses (Sr. and Jr.). The reviews in the journal were, of course, anonymous. However, thanks to the efforts of Benjamin Christie Nangle who created an index of authors from editor Ralph Griffiths's notes, I have been able to read all seventeen-years' worth of reviews Burney wrote for the journal. As R.H. Lonsdale notes, Burney had been familiar with the ins-and-outs of reviewing process, and in

particular the practices of editor Griffiths, from his correspondence with his friend William Bewley ('Dr. Burney and the Monthly Review', 1963). Burney could be serious, reasonable, or panegyric when he reviewed books of poetry, treatises on music by contemporary musicians, or biographical accounts of his friends. He could also be sarcastic, witty, and teasing, especially when reviewing frivolous or light-hearted works such as '*Pandolfo Attonito!* or Lord Galloway's Poetical Lamentation on the Removal of the Arm-Chairs from the Pit at the Opera-House!' (*The Monthly Review*, 32 (1800) 317-18).

Burney was a staunch supporter of his friends and idols, and took any opportunity of slipping his heroes' names into his writing where possible. References to Jean Jacques Rousseau or his and his daughter Fanny's idol, Samuel Johnson, abound in his reviews. Although some name-dropping could be justified, if related to the content of the review, other uses of his idols' names appear solely for the sake of the name itself. It is no secret that Burney was ready to flaunt his acquaintance with influential members of the British intelligentsia and aristocracy. Though loyal to his friends, the opposite is also true. The good Doctor was dismissive when writing on his rivals' works, chastising when reviewing those people he regarded as amateurish, and unrelenting when reviewing works offensive to his friends and acquaintance. He was particularly vicious where musical treatises were concerned, and had no patience for substandard works published on the subject.

"– We used to imagine that Dr. Monro, and his assistant keepers and matrons of Bethlem, took better care of their patients, than to suffer those fit only for a strait waistcoat to be indulged with pen and ink."

([Charles Burney], Review of *Sense against Sound; or a Succedaneum for Abbey Music*, in *The Monthly Review* 78 (1788) 538-9)

Concerned not only with the aggrandizement of his friends, Burney was keen to promote himself as the foremost authority on musical matters, and trusted the anonymity of *The Monthly Review* to do

so. If he disagreed with the author on literary matters, Burney almost inevitably defers to the authority of Johnson; but in matters musical, his authority was generally Rousseau or himself.

Aside from his indisputable musical knowledge, Burney's ken extends to a surprisingly wide range of subjects, from poetry to astronomy, and he was fluent enough in French and Italian to write several reviews on foreign publications for *The Monthly Review* (upwards of twenty). It is hard to believe he had time to read such a wide variety of material, submit reviews on chosen pieces, write prolific numbers of letters (of which only a fraction survive), compile the drafts of his memoirs, work on his enormous musical history, and write for Abraham Rees's *Cyclopaedia* – all while attending to the concerns of an exceptionally accomplished family and maintaining a very active social life.

Besides going through Dr. Burney's literary reviews, the work I have done at the Burney Centre has involved going through his letters, manuscripts, notes, and memoirs. Work on his letters began with the late Dr Alvaro Ribeiro's *The Letters of Dr Charles Burney (1751-1814)* (1991), an expanded result of his PhD dissertation. The remaining four volumes of the five-volume series will be published by Oxford University Press, and will contain letters by Charles Burney written from 1785 until his death in 1814. There have been few other works or studies of Burney's correspondence, and only a handful of biographical works, with major studies including P. A. Scholes's *The Great Doctor Burney*, 2 vols. (1948), primarily a musical biography of Burney, and Roger Lonsdale's *Dr. Charles Burney: A Literary Biography of* (1965). The *Letters* series will be a great opportunity for Charles Burney scholars, as his letters provide insight not only into his changing musical tastes and criticism but also into his role as father, uncle, teacher, author, (gossiper), and friend.

While much of Burney's correspondence consists of letters of business or on music, there are many more light-hearted letters containing sketches of persons and places in the long eighteenth-century, giving ample

amusement for the casual peruser of the Doctor's letters.

– 'I am not personally acquainted with the ci devant Marq. of Portl^d, [I] believe he's a good retired Nobleman, & never heard anything worse of him than that he loved his bed better than business...'

(Charles Burney to Lady Frances Crewe, November 1809).

As with his reviews, Burney's letters are peppered with mentions of famous names and significant historical figures. His numerous correspondents included Jean Jacques Rousseau, Denis Diderot, Mary Hamilton, David Garrick, Thomas Twining, Hannah More, Samuel Johnson, Edmund Burke, Lord Sandwich, Thomas Jefferson, Hester Lynch Thrale-Piozzi, Horace Walpole, James Boswell, and the Lock family. It is interesting that among

these great names, his name should be so little remembered nowadays outside of music and eighteenth-century historians.

Before working at the Burney Centre I knew nothing of the man Charles Burney. Now, after wading through his prodigious amount of writing, I have come to like him very much. Unlike Fanny's opinion in her *Memoirs of Doctor Burney* (1832), I have found that the Doctor loses none of his shrewdness or intelligence as he grows older. The over-protectiveness of his children – not only of Fanny – did not stem from malice or jealousy, but rather, I believe, from misjudgement and the common prejudice of a patriarch in a male-dominated society. Despite his faults he seems to have been very devoted to his family and friends, and he maintains his dry sense of humour and affectionate style of

writing until his death in 1814. I would be happy to see Charles Burney regain his fame as a music historian, and man of letters and not solely as the overbearing father of the novelist Fanny Burney. Perhaps another edition of his *General History of Music* is in order.

Jennifer Mueller is a Research Assistant in the Burney Centre and an undergraduate studying art history and international relations at McGill University. She is interested in the relationship between science, music, and the visual arts in eighteenth-century Britain and France. In her other studies Jennifer has focused on the protection of world heritage sites and the support of artistic cultural exchange programs.

Thomas Lowndes

Continued from p. 2

Also of interest was granddaughter, Dorothea, who married Robert Kelham Kelham (no misprint), heir to the ancient Kelham estate. Robert, Dorothea and her mother, Dorothy (Thomas's daughter), lived out their lives in Bleasby Hall, Nottinghamshire, where Dorothea gave birth to 12 children, all Kelham heirs.

Lowndes family members are well represented in St. Bride's church records, each of his ten children having been duly baptized and recorded over the years. Thomas appears to have been actively involved in secular matters of the Vestry as well. In a published speech to Parish officers on 28 August 1782, Lowndes counsels against replacing the church's lead roof with slate, questions several expenditures, urges repair of the Parish houses on Fleet Street, and complains of the rowdy behavior of "Vestry tipplers."

William Lowndes remained in partnership with his father for the rest of his life, succeeding to sole ownership of the bookselling business upon Thomas's death in 1784. His 1823 obituary in the *Gentleman's Magazine* 93 (1823), pt. 2, 473, is worth repeating here:

"Oct. 22, 1823 – died Mr. William Lowndes, aged 68, bookseller, formerly of Fleet Street, and late of Bedford Street, Covent Garden. He was the eldest son and successor of Mr. Thomas Lowndes, whose death is recorded in our Vol. 54, page 878, and who is more fully noticed in the *Literary Anecdotes of the Eighteenth Century*, Vol. III, page 646. In industry, integrity and eccentricity, Mr. William Lowndes bore some resemblance to his father. He had good knowledge of old books, particularly of those relative to the Drama; and published two sale catalogs whilst resident of Fleet Street in 1785 and 1786; and some several others to the present time, in Bedford Street. He has left three sons and three daughters."

LETTERS:

The clandestine exchange of letters between Fanny and Lowndes leading to *Evelina's* publishing is well documented, and one of the "twice told tales" enjoyed by Burney followers.

Fortunately, originals of these letters are still available in the manuscript area of the British Library. Earlier this year, curious to see Thomas Lowndes's actual handwriting, I ordered reprints from the Barrett collection, and in due time received copies of five letters dated Dec. 25, 1776; Dec. 29, 1776; Jan. 17, 1777; Nov. 11, 1777; and Jan. 7, 1778, addressed to "Sir" (the anonymous Fanny), plus one envelope "to Mr. King at the Orange Coffee House." The process of deciphering 18th-century handwriting proved "interesting" (long S's, abbreviations, etc.), and only increases my admiration for the many hours spent by Burney scholars transcribing her voluminous journals.

A sixth letter, dated Jan 27, 1779, was from Lowndes to Fanny's father – his quick reply to Dr. Burney's terse letter of the same day, objecting to the publisher's deceptively advertising *The Sylph* together with *Evelina*, and requesting a public retraction. In his chatty and amiable response Lowndes promises, "You shall approve of my future advertisement before printed."

All six of Lowndes's letters provide a good sampling of his handwriting and writing style. Five of the letters are in his own hand – firm, masculine, with a forward slant – while one, dated Jan. 17, 1777, appears in a different hand, a feminine Italianate style. Perhaps, for this longer letter, Lowndes called on the services of an amanuensis to produce a "finished" copy.

While Burney followers are well acquainted with the content of these letters, it's interesting to note the actual appearance. In what has been called a "merchant-like running hand," his message is brief and to the point, at the same time expressing his approval – even enthusiasm – for Fanny's submission. His use of language, spelling, etc. is generally grammatical, perhaps colloquial, suggesting his Cheshire origins. In letters to the Burneys he reveals a particular effort to please, possibly perceiving their somewhat condescending attitude. Although not a match for the Burney wit, style and literary flair, the Lowndes letters are clearly literate and at home with the written word – as any book dealer's might be.

See Thomas Lowndes on p. 14

First Impressions: “The Gender Politics of ‘Londonization’”

By Kate C. Hamilton

In a nondescript university classroom in 2005, I first encountered Frances Burney’s *Evelina* – a book that would have a profound impact on my professional and personal identity. Despite my vague suspicion of pre-1900 literature, my advisor had signed me up for a course taught by Professor Jean Marsden: “Restoration and Eighteenth-Century Literature.” I found that the innocuous title belied all sorts of literary gems: ribald jokes (à la *The Man of Mode*), descriptions of female depression and hysteria (Anne Finch’s “The Spleen”), and of course, Burney’s cutting anthropological analysis of Georgian London. My exposure to *Evelina* during a formative period – my first year of college – would kindle an interest in Burney studies that would eventually lead me to graduate school.

Like many others, I was initially captivated by Burney’s clear, accessible prose; her sharp wit; and her insights into interpersonal relationships. The genius of Burney’s writing lies both in its historical specificity and its universality: her characters and dialogue are rich in details while capturing the essence of the human condition. (Who among us has not encountered a smarmy Sir Clement Willoughby or a gauche Madame Duval?) Burney’s ability to conjure up specific *feelings*, however, was the most powerful and personal aspect of reading *Evelina*. I cringed with teenage embarrassment, for instance, when reading the narrator’s descriptions of her awkward faux pas at her first London ball. But I also appreciated her description of the “brilliant lights” of Ranelagh Gardens: “I was in some enchanted castle, or fairy palace, for all looked like magic to me.” I would think back to these lines when I lived in London the following year. As I watched paddleboats on the Serpentine or gazed down at Soho streets from a rooftop balcony, I was outside of myself, the anthropological observer, and yet I could feel myself becoming “Londonized.” *Evelina* understood the sensory experience of urban life, the way in which topography can embody the vibrant potentiality of being.

Of course, Burney also connects cityscapes to the darker parts of female experience. While reading *Evelina*, I was enrolled in a Women’s Studies course, “Feminisms in the Arts,” where we had discussed how European oil paintings (like Édouard Manet’s *Olympia* or Jean-Léon Gérôme’s *The Slave Market*) represented women through the lens of male desire. I noticed that Burney extended the concept of the male gaze to encompass multiple forms of female objectification: men silence Evelina in ballrooms, assault her in carriages, follow her throughout gardens, and ignore repeated requests to leave her alone. In response to this “rape culture,” *Evelina* channels her voice into the “safe” space of letter-writing; still, reading the novel for the first time, I wished that she would adopt Mrs. Selwyn’s more radical resistance. The problem of how to avoid victimization and objectification would be made all too real to me during a 2008 research trip to London (where I had traveled to study – you guessed it – Burney). On our first evening in the city, a friend accompanied me to dinner in Kensington Gardens, a block away from our old apartment in Bayswater. Two teenage boys, who had decided to target us based

on our accents (and I’m assuming, our gender), began shouting at us until we left the park. In a frightening turn of events, they followed us for about fifteen minutes (including, disturbingly, waiting for us outside the side exit of a pub where we had tried to evade them). The stalking ended when I angrily confronted them on the street and they ran off laughing. Perhaps more than the actual Burney letters I saw at the Samuel Johnson House, this episode brought the eighteenth century into the present.

As I look forward to my first Burney Society conference in Montreal this fall, I have been reflecting upon how my understanding of Burney has deepened over time. Where I once identified with *Evelina*’s teenage “Londonization,” I am now interested in another sort of “entrance into the world”: Burney as a professional writer, learning to navigate fame and fortune in fashionable Georgian society. The questions raised by *Evelina* – and indeed, Burney’s writing at large – can reasonably be applied to our own lives as professional scholars and private individuals: how do we exert agency over our public and private personas? How do we create, embody, and perform an authentic self?

Kate Hamilton is a PhD candidate in Literary and Cultural Studies at Carnegie Mellon University, where she studies gender and sexuality in eighteenth-century studies. Her dissertation focuses on how Frances Burney grappled with the commercialization of fame in her life and works, and especially how performers and non-performers rectified a gendered propriety with the need to attract public notice. She has published articles in Studies in Eighteenth-Century Culture, the Eighteenth-Century Intelligencer, and the Burney Journal.

News from the UK Burney Society

Annual General Meeting: The AGM will once more be held in the august surroundings of the University of Notre Dame at 1 Suffolk Street, London, on Saturday 4 October at 2 p.m. The venue is a stone’s throw from the Burneys’ home in St. Martin’s Street, now St. Martin’s Lane. The Society is hoping to recruit some new committee members, as some of the present members wish to stand down due to conflicting work commitments.

Following the AGM there will be a talk on ‘Fanny Burney; The French Connection’ given by Brian Unwin, whose book on the topic is entitled *A Tale in Two Cities*.

Visit to Painshill: A visit is planned for spring 2015 to Painshill, the restored landscape garden of the Hon Charles Hamilton. Hamilton created Painshill between 1738 and 1773 to reflect the changing fashion from geometric to naturalistic style, and to stimulate the senses and emotions of the visitor. Painshill is a unique and perfect example of the picturesque landscape vogue.

The next UK Burney Society Conference will be in 2016. Plans are afoot for a theme of ‘Performance in Fanny Burney’s Novels and Plays’.

Thomas Lowndes

Continued from p. 12

THE FLEET STREET SCENE:

Fleet Street was a bustling and fascinating place in the 1700's. Anchored by ancient St. Bride's Church with its musical chimes and "wedding cake" spire by Thomas Wren, it was the accepted home of writers and those who gained a living by the production of books. Its shops, taverns and coffee houses had a literary flavor. The "greats" who trod the streets are as familiar today as then. Kirstin Olsen in her book, *Daily Life in 18th-Century England* (1999), p. 65, describes the area containing Fleet Street, the Strand, Covent Garden and Holborn as . . . "perhaps the most interesting section of 18th-Century London," adding, "Here were the Inns of Court, taverns like the Devil and the Turk's Head, and the haunts of Oliver Goldsmith, Sir Joshua Reynolds, James Boswell, Joseph Addison, Sir Richard Steele, Alexander Pope, Jonathan Swift, Thomas Gray, Sir Isaac Newton and the naturalist Sir Joseph Banks."

Samuel Johnson, a giant among literary figures, was a familiar face on Fleet Street where he regularly enjoyed the company, fine food and lively conversation in its taverns and coffee houses, particularly the "Devil" and the "Mitre." His residence was on the north side of Fleet Street, literally "across the street" from Thomas Lowndes's place of business. Coincidentally the two men died within a month of each other in the winter of 1784, Johnson's obituary following directly after Lowndes's in Timperley's *Dictionary of Printers and Printing*.

T. C. Noble, strolling up Fleet Street in *Memorials of Temple Bar* (1869), notes that Lowndes's neighbors at No. 76 were the bookbinders Bone & Son, and at No. 79 his own Noble family of booksellers. "Samuel Richardson, author and printer, had an entrance to his printing office in Salisbury Square, and at No. 77, carried on business as bookseller, Thomas and William Lowndes, natives of Cheshire, as were three printers of the same name three centuries before." Describing the scene he writes, "Every house in Fleet Street

had its signboard, and sometimes two; sometimes small, sometimes of extraordinary size, sometimes daub, often some merit; principally of wood, but occasionally of a more costly material." Apparently when the wind blew, the creaking and clacking of signs added its own counterpoint to the general clatter up and down the street.

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18th-century booksellers did much more than sell books. They functioned more like today's publishing houses -- soliciting and reading manuscripts, negotiating terms with the author, then printing, publishing and promoting the books. Lowndes's business at 77 Fleet Street appears to have housed both a retail shop for the selling of books and a workspace for the printing and assembling of books and other papers. According to his first letter to Fanny Burney his print shop was equipped with two presses in 1776. As proprietor of these operations plus a large circulating library, Lowndes had a considerable business going.

Thomas Lowndes was well known among booksellers in and around Fleet Street, who often grouped together to resolve issues affecting the trade. His and other bookshops "routinely provided a meeting place for those living and working in this crowded, bustling district" (Raven, 163).

In 1774 Lowndes was one of a consortium of fifteen London booksellers who joined forces as appellants in a historic copyright case (Donaldson v. Beckett, aka "Battle of the Booksellers") in Britain. At issue was a series of recent court decisions leaving ambiguous the term limits of copyright in Britain. The country's first copyright law, known as the Statute of Anne, had passed in 1710, setting limits of fourteen years, renewable for another fourteen, during which time only the author or the printer could publish the work. Following expiration of copyright, however, the work passed into the public domain. Scottish booksellers were using this to their advantage, selling cheap reprints around Fleet Street and the Strand in competition with the original London producers of the work. Frustrated

booksellers contended that, regardless of the Statute, there existed a *perpetual* copyright under common law. The London booksellers lost this battle in the House of Lords' final decision, though some continued to use "perpetual copyright" as their prerogative for many years. Over the centuries the Statute's limited period of copyright has been greatly expanded, both in Great Britain (now 70 years) and the U.S (now 95/120 or "life plus 70" years).

It's interesting to note the names of some of the other Booksellers in the fight, such as William Strahan, Samuel Johnson's chief printer; Thomas Caslon, son of William Caslon, father of fonts and typefaces; William and John Richardson, nephews of Samuel Richardson, novelist; and Thomas Davies who introduced James Boswell to Samuel Johnson in Covent Garden. The Richardsons, Strahan, John Rivington, Thomas Longman, and Thomas Cadell were joint publishers of Samuel Johnson's 1785 edition of his *Dictionary*, as was William Lowndes, Thomas's son.

BRIGGS:

Over the years, a handful of writers have weighed in on the subject of Lowndes and "Briggs," the miserly guardian in *Cecilia*. Was Lowndes the intended model for this character, as suggested in Nichols's *Literary Anecdotes* and Timperley's *Dictionary*? The question is still an open one.

Constance Hill, in *The House in St. Martin's Street*, (1907) 295, doesn't think so. Quoting from Fanny's early diaries, she identifies the sculptor, Joseph Nollekens, an occasional visitor to the Burney household, as the character: . . . "a jolly, fat, lisping, laughing, underbred, good-humored man . . . His merit seems pretty much confined to his profession, and his language is as vulgar as his works are elegant." Hill concludes, "Half a dozen years after writing these words, she introduced his [Nollekens'] character into her novel, *Cecilia*, as the vulgar, good-natured miser, Mr. Briggs."

Annie Raine Ellis, in her 1904 introduction to *Cecilia*, agrees with Hill, noting, however, that Fanny was likely "too timid by nature and 'too cautious by habit' to copy characters from life." Still,

“trait for trait he [Nollekens] is here – with his good humor, his simplicity, his utter want of respect for persons of rank, with his open meanness, the candor of his stinginess, and his elaborate and minute plans to save and amass money.” She adds, “It was true that Thomas Lowndes, who published *Evelina*, was supposed to have been drawn as Briggs, but that seemed unlikely, as Miss Burney never saw him but once, when she went incognito to his shop to hear what he had to say.”

And finally, Joyce Hemlow, in *The History of Fanny Burney* (1958), pp. 164–5, points to Nollekens as the probable Briggs, although Fanny “always affirmed that the characters in her novels and plays were copies of *nature* rather than of *individuals*.” Hemlow goes on, “she succeeded in supplying action and dialogue so credible, natural and realistic that her readers took many of her characters for what they were not, copies of individuals, and were forever looking about for the originals.”

Some critics have felt that the Briggs character, serving to provide a humorous contrast in *Cecilia*, was “overdrawn” and not quite believable.

While there is no undoing what was written in an old encyclopedia, it’s interesting to note that the Lowndes/Briggs connection was only “supposed.” Lacking any hints or clues from Fanny’s journals, her intent remains unknown. My own conclusion is that Briggs was likely drawn from a mix of sources, the product of Fanny’s astute eye for human character – or “characters” – on the London scene. And while Thomas Lowndes and Joseph Nollekens may well have been part of the mix, the crude and miserly Briggs was mostly a product of pure fiction.

WILL:

Thomas Lowndes died November 7, 1784 – shortly before his 65th birthday. The parish entry says “he died of an abscess,” and was “keeper of the Circulating Library at #77 Fleet Street.” His will, written on October 23, 1784, just two weeks before his death, suggests his passing may have been an untimely one. I recently located the five-page

document online, in the National Archives at Kew, filed under “Prerogative Court of Canterbury: Wills of Selected Famous Persons.”

Thomas Lowndes’s will reveals a man of some means, and, surprisingly, not all of it from the bookselling business. In addition to his London holdings, he was a significant landowner in Cheshire, from which he received rents.

These properties, described as “Messuages [dwelling houses with outbuildings], Tenancies and Hereditaments [inheritable properties],” along with other lands, were willed in individual segments to his “dear wife, Jane,” and to each of his three sons, as sources of regular income.

His wife was also given their two houses (one on Fleet Street, the other in Lambeth), together with household goods. In addition, he awarded £1,000 each to his wife, his eldest son and four unmarried daughters. His fifth daughter, recently married, was to receive £500 to be invested for her “sole and separate income.” His two youngest sons, still indentured, were to be awarded, in addition to the Cheshire properties, £500 each upon completion of their seven-year apprenticeships.

In true form, Thomas Lowndes requested that he be buried “with as little expense as society will permit.” Despite this appeal, he was buried with honor in the chancel of St. Bride’s Church, under the aforementioned stone with his epitaph. Nearby was the burial stone of Samuel Richardson, printer and novelist, who died in 1761.

LOWNDES THE PERSON:

Aside from written references to Cheshire origins, and the Cheshire landholdings in his will, Thomas Lowndes’s birthplace and parentage remain a mystery. Hints abound, including marriages by family members to Cheshire people, and the oft-mentioned allusions to earlier Lowndes booksellers from Cheshire in the 16th Century. Several manor houses in Cheshire bear the name Lowndes, and Lowndes Square in London is from a Cheshire family. The “Lowndes, Lownds, Lownde” name is more common in Cheshire than elsewhere in England. As

to Thomas Lowndes’s physical appearance, I have only Fanny’s sketchy comments upon visiting his shop incognito. She recognized the bookseller “by his air of consequence and authority, as well as his age” (60). As to his education and source of books and bookselling know-how, one can only surmise.

Stationers, in their own self-help memoirs, have stressed the virtues of “Industry, Integrity, and Benevolent Disposal of one’s Fortune.” Lowndes appears to have earned the first two virtues, and he was a loving and caring family man at his death. He possessed good business skills, though possibly a Briggsian frugality.

If Thomas Lowndes were alive today he would doubtless be amazed to see some of his editions going for \$800–\$3000 or more in rare book sales. Last year, for a small sum, I purchased a “used book” on line – a 1794 copy of *Evelina*, Vol. II, published by Thomas’s son, William Lowndes. It contains one of the Mortimer/Bartolozzi frontispieces (“Monkey in a Room”) from Thomas Lowndes’s 1779 fourth edition. The book is old with faded pages and a loose cover, but it breathes the ink and printing presses of my 18th-century ancestors, Thomas and William Lowndes, and I treasure it dearly. It is my own “rare” book.

Patricia Lowndes Jennings has enjoyed the pursuit of genealogy, concentrating on the Lowndes family, for the past 30 years. She has visited Lowndes family sites in London as well as Quebec City and Gaspé, where her father was born. The London connection with the Burney family and 18th-century publishing is her most recent find and a highlight of her genealogical studies.

A current resident of Seattle, she has lived in Honolulu, New York City and Vienna, Austria. She is a graduate of Whitman College and the University of Washington School of Journalism. She is married to Paul Kent Jennings and has two children and two grandchildren.

Members Outing to Mickleham Church and Juniper Hall 14th June 2014

By Miriam Al Jamil

Our Summer visit this year was to an important Burney part of the country, the village of Mickleham where Susan lived and Fanny was married, and also Juniper Hall where d'Arblay found refuge. Around twenty of us met up on the showery but warm day.



St Michael & All Angels Church, Mickleham, c.1800

We began at the church where committee members Miriam, Jill and Deborah talked about the church, its history and the important marriage that took place there. The church is one of many with Saxon origins that boasts a 'weeping chancel', aligned supposedly to represent a cruciform shape with a slanting head of Christ. Recent research suggests this is actually the result of the different funds historically

available for rebuilding the chancel and the main body of the church, but the romantic notion still has its appeal. The Locks of Norbury and the Hopes of Deepdene had associations with the church, and although nineteenth-century work has altered its appearance, its central location in a quiet village still enables an imaginative reconstruction of Burney's wedding day.

Members had thought about the events of 1793 and a 'Burney goodie bag' was won by Margaret Tarplee for her long list of these.

After lunch at the local pub or picnicking at Juniper Hall, we reconvened there in the beautiful Adam-inspired Templeton Room which was appropriately where the Juniperians gathered. Our main event was Roger Massie's talk 'The Dynamics of the Juniper Hall Emigré Community and its Mickleham Satellites'. Roger is a retired Oxford graduate in French and German, a member of the Burney Society living in France, who recently discovered that Fanny's French Huguenot mother, Esther Sleepe, is one of his ancestors. Assisted by his sister Ros, beautifully dressed for the occasion, we were treated to a presentation on the historical and personal background of the 'Juniperians', their allegiances and love affairs, and insights into French locations which Roger's travels in France have highlighted, such as the intriguing 'Madame De Staël's bedchamber' in Talleyrand's Chateau. We heard about Lafayette's importance as many Juniperians had served under him; about Madame de Lafayette as salonnière, and Napoleon as romantic novel writer whose hostility and efforts to suppress De Staël did not deter Madame Recamier from remaining loyal to her. Roger's preliminary note set the tone for the visual feast :

'A warning is in order at the outset: We should be prepared not only for 2-tone hosiery (and headgear?) but also for some on-screen nudity and off-screen revolutionary violence.'

Tea and cakes concluded the stimulating and convivial day, perhaps in true Juniperian tradition.

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