

# Burney Letter

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## 200th Anniversary of the Battle of Waterloo: 15 June 2015

### The Foresight of Evil:

### Frances Burney and the Battle of Waterloo, 1815

By Victoria Hinshaw



From "The Battle of Waterloo" by William Sadler II (1782–1839).

...upon reflection, I will write no account of these great events, which have been detailed so many hundred times, and so many hundred ways, as I have nothing new to offer upon them; I will simply write the narrative of my own history at that awful period.

With this modest declaration, Frances Burney, Madame d'Arblay, describes her famous account of Brussels during time leading up to, during and after the Battle of Waterloo in 1815. In vivid terms, she chronicles the tension and anxiety felt by the helpless people waiting for their fate to be decided.

General Alexandre d'Arblay (1748-1818), Burney's beloved husband, even at the age of 66, served King Louis XVIII in his personal Guard. The d'Arblays occupied a residence in Paris, and had an active life there. But when Napoleon escaped from Elba in March 1815 and headed for Paris, assembling a powerful army as he came, Louis fled. He had been restored to the throne for just over a year and now abandoned Paris and crossed the Belgian border to the relative safety of the United Netherlands. d'Arblay had to accompany the King, but he insisted his wife should accompany their friend the Princess d'Heinin into Belgium as well, not a simple task it turned out

Many British families lived in Brussels at the time, having taken advantage of the Peace of 1814 to enjoy a stay on the continent, which they had been unable to visit during the Napoleonic Wars. Like most of the world, they were shocked when Napoleon Bonaparte suddenly returned to France; Paris was about 160 miles from Brussels.

Once she reached Brussels, Madame d'Arblay found many friends among the French evacuees and the ex-pat English as well. When her husband was able to join her for several weeks, she was blissful. They even got to travel a bit and sightsee at the Palace of Lachen:

**See Waterloo on p. 2**

## AGM in Louisville, Kentucky 10 October 2015

By Elaine Bander

The North American branch of The Burney Society will hold its 2015 AGM in Louisville, Kentucky, in the Wilkinson Room of the Galt House Hotel (the conference hotel for the 2015 JASNA AGM). (You will find the registration form on p. 17) Our meeting will take place during the JASNA AGM lunch break on Saturday, 10 October, from 11:45 am to 12:25 pm. A light lunch of Blackened Chicken Caesar Salad, dessert, and coffee or tea will be served, followed by a short business meeting, after which we will hear Dr. Hilary Havens, Assistant Professor of English at University of Tennessee, speak on "Two Decades of The Burney Society and Burney Studies." Hilary, who first presented at the Burney Society's 2006 AGM in Tucson, Arizona, when she was a graduate student, is the author (with Peter Sabor) of the Frances Burney entry for *Oxford Bibliographies Online*. Her work on Burney has appeared in *The Age of Johnson* and is forthcoming in *Studies in English Literature* and *The Journal for Eighteenth-Century Studies*.

During the Business Meeting part of our luncheon, we will

discuss plans for our two-day Washington, D.C. conference (proposed topic "Burney and Politics"), probably to be held on 20–21 October 2016 at the JW Marriott, just before the opening of the 2016 JASNA AGM. We are still seeking someone to organize this program: that is, with the help of others, to create and distribute the CFP and to select the speakers.

The Burney Society (NA) is also seeking a new Treasurer. Alex Pitofsky, who has held the position since 2005, would like to hand the books over to someone else, although he has graciously agreed to stay on until we can recruit someone. If you are willing to step up and step into this job, or even just willing to talk about it, please let me know.

And finally, The Burney Society is pleased to sponsor a Chawton House Library Fellowship in honour of Hester Davenport (see p. 11):

## Waterloo

### Continued from p. 1

...my dearest friend (the General, her husband) indulged in one morning's recreation, which proved as agreeable as anything at such a period could be to a mind oppressed like mine. He determined that we should visit the Palais de Lachen, which had been the dwelling assigned as the palace for the Empress Josephine by Bonaparte at the time of his divorce. My dearest husband drove me in his cabriolet, and the three gentlemen whom he invited to be of the party accompanied us on horseback. The drive, the day, the road, the views, our new horses—all were delightful, and procured me a short relaxation from the foresight of evil.

The Palace of Lachen was at this moment wholly uninhabited, and shown to us by some common servant. It is situated in a delicious park d'Anglaise, and with a taste, a polish, and an elegance that clears it from the charge of frippery or gaudiness, though its ornaments and embellishments are all of the liveliest gaiety. There is in some of the apartments some Gobelin tapestry, of which there are here and there parts and details so exquisitely worked that I could have hung over them enamoured.

While together, the couple also had the opportunity of attending a concert at which they observed the Duke of Wellington, Commander of the Allied Armies.

Our last entertainment here was a concert in the public and fine room appropriated for music or dancing. The celebrated Madame Catalani had a benefit, at which the Queen of the Netherlands was present, not, however, in state, though not incognita; and the king of warriors, Marshal Lord Wellington, surrounded by his staff and all the officers and first persons here, whether Belgians, Prussians, Hanoverians, or English. I looked at Lord Wellington watchfully, and was charmed with every turn of

his countenance, with his noble and singular physiognomy and his eagle eye. He was gay even to sportiveness all the evening, conversing with the officers around him. He never was seated, not even a moment, though I saw seats vacated to offer to him frequently. He seemed enthusiastically charmed with Catalani, ardently applauding whatsoever she sung, except the "Rule Britannia"; and there, with sagacious reserve, he listened in utter Silence. Who ordered it I know not, but he felt it was injudicious in every country but our own to give out a chorus of "Rule, Britannia! Britannia, rule the waves!"

And when an encore began to be vociferated from his officers, he instantly crushed it by a commanding air of disapprobation, and thus offered me an opportunity of seeing how magnificently he could quit his convivial familiarity for imperious dominion when occasion might call for the transformation.



*The Fight for the Standard (Waterloo),  
by Richard Ansdell (1815–85)*

The d'Arbly's idyll ended when the General was sent off to Luxembourg to recruit soldiers for the royal cause. Frances was left alone to worry and share the concerns of her friends, some bordering on hysteria, as tension steadily increased in the next few weeks. Everyone knew the battle was approaching.

May 13, 1815. My best friend left me to begin his campaign; left me, by melancholy chance, upon his birthday (67<sup>th</sup>). I could not that day see a human being—I could but

consecrate it to thoughts of him who had just quitted me yet who from me never was, never can be, mentally absent, and to our poor Alexander [their son], thus inevitably, yet severely cast upon himself.

For the month following his departure, she visited with friends, strolled in the park, attended church, and observed everything with her keen eye for detail. She also spent many hours alone, writing and worrying about her son, not doing as well at Cambridge as his parents expected, and particularly about her husband.

One of Burney's most fascinating observations was her view of the Belgian people, for the most part stoic and phlegmatic. As she observed, they had been traded back and forth between warring factions for centuries, spending most of the last decade as part of Napoleon's Empire. How indeed could they get excited about another change in status? They seemed placidly to accept their fate, to Frances's incredulity and sometimes consternation. But even in the midst of the unconcerned populace, tensions rose as the streets were crowded with military vehicles horses and soldiers everywhere.

**See Waterloo on page 7**

#### *Burney Letter*

The semi-annual newsletter of the Burney Society.

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Membership in the Burney Society of North America is \$30 US (Students \$15) per year.

Membership in the UK Burney Society is £20 per year (£25 for two at the same address; £15 for students).

The membership year begins on 13 June of each year.

For further information on membership, write either to: Dr Cheryl Clark, Dept. of English, Louisiana College, PO Box 606, 1140 College Drive, Pineville, LA, USA 71359 [clark@lacollege.edu](mailto:clark@lacollege.edu) or to: Cassie Ulph, [C.R.Ulph@leeds.ac.uk](mailto:C.R.Ulph@leeds.ac.uk), 27 Wood Lane, Leeds LS6 2AY UK.

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## Burney Society UK Members' Spring Mailing May 2015

By Jill Webster

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### New Chairman and Treasurer

We are delighted to announce that the UK Burney Society will be welcoming a new Chairman at this year's AGM to replace Helen Cooper, who has ably undertaken the role of Acting Chairman for the last two years. The new Chairman will be Linda Bree, Commissioning Editor at Cambridge University Press, who specializes in eighteenth-century literature.

Our very hardworking Treasurer and Membership Secretary, Cassie Ulph, will also be retiring at the AGM.

Deborah Jones, who joined the committee in 2014, has kindly agreed to take over from Cassie in October. Both Helen and Cassie are willing to continue as committee members. We would like to thank them for all they have achieved for the Burney Society.

### Visit to Painshill on 13 June 2015

On Saturday 13 June, the anniversary of Fanny's birthday, the Society has arranged a visit to Charles Hamilton's wonderfully restored eighteenth-century landscape garden at Painshill, near Cobham in Surrey. Following tea and coffee on arrival at **10.30**, the day will start at **11.00** with an illustrated lecture given by historic landscape consultant **Steven Desmond**, *The Line of Beauty: the Rococo Garden*. Lunch will follow, and you can choose between a Buffet Lunch, a Ploughman's Lunch, or the very tasty two-course menu (details attached). Alternatively, you are welcome to bring your own picnic. At **2 pm** Steven will take us on a tour of the park with its Gothic Temple, Hermitage, Turkish Tent and Temple of Bacchus. The highlight will be a visit to the newly opened grotto, The Crystal Cave, which was considered one of the wonders of the age when it first opened to the admiring eyes of eighteenth-century visitors.

The visit does involve quite a bit of walking and a motorised buggy is available at an extra cost of £10. Information about Painshill and a booking form was sent out by email which had to be returned to Miriam Al Jamil by Friday 22 May. Miriam can be contacted on 01372-372520 or at [miriamaljamil@hotmail.com](mailto:miriamaljamil@hotmail.com).

Painshill is situated just off the M25/J10/A3 towards London. Exit A245 towards Cobham and follow the brown tourist signs to the visitor entrance off Between Street. The closest satnav ref to the visitor car park is **KT11 1AA**.

### UK Burney Society Conference in Durham, 4-6 July 2016

Planning is going ahead for the 2016 UK Burney Society conference at St Chad's College, University of Durham. The theme will be **Burney and Popular Entertainments: the Business of Pleasure in Late-Georgian Britain**. The

conference will build on the growing movement in Burney scholarship to contextualise her work within the rich entertainment culture of her day. The programme will itself feature a range of entertainments, including a world premiere of Burney's *Love and Fashion* and an excursion to a place of historic contemporary interest. Professor Harriet Guest, Professor Emeritus of Eighteenth-Century Literature at the University of York, will deliver the keynote address. The call for papers will be issued shortly, and the closing date for the reception of abstracts will be 31 January 2016.

### Plaque for Sarah Harriet Burney

The funding for the replacement plaque for Sarah Harriet Burney at St Swithins Walcot is now almost complete. An order has been made to the stonemason to commence work on the plaque, and on the smaller one which will hang near it to commemorate Hester Davenport. It is hoped that the unveiling ceremony can take place at St Swithins on 11 June 2016, the time of year when Burney Society members celebrate the anniversary of Fanny's birthday. Generous donations have been made to the plaque fund, and if any Society member who has not yet donated would like to give something to help complete the fund, please contact Cassie Ulph. Please note that you can now Gift Aid your donation.

### Renewal of subscriptions

Membership subscriptions for 2015/2016 should be paid by the date of the AGM. Subscriptions remain at £15 for students, £20 for single members and £25 for two members living at the same address. A membership renewal form has been sent out (or see p. 18 of this newsletter) and should be returned to Cassie Ulph. Cassie would be pleased to hear of any more members who would like to pay by standing order, a more efficient way of processing your subscription, so please let her know if you would like to do this.

### Charitable status and Gift Aid

Cassie is pleased to report that charitable status has now been agreed by HMRC, so that any Society bookings are VAT exempt. HMRC registration also makes the Society eligible to claim Gift Aid on membership and donations, which is very advantageous for the Society. To allow us to claim Gift Aid on your membership sub or donation, you must sign a Gift Aid declaration, and this has been added to the membership form and attached to this mailing.

### Annual General Meeting 10 October 2015

The AGM of the UK Burney Society will again be held at the University of Notre Dame, 1 Suffolk Street, London, just off Trafalgar Square, on **Saturday 10 October at 2 p.m.** The speaker will be our incoming Chairman, Linda Bree.



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## Report on the Burney Conference, Montreal, 9–10 October, Atwater Club, Montreal

By Ellen Moody

As customary, this year's Biennial Conference occurred just before and alongside the Jane Austen JASNA AGM, and as usual, the Burney people packed in as much intellectual, social and entertainment pleasure (not to omit eating and drinking) as the short time between Thursday all day (9 am to 9 pm) and Friday (9–11 am) allowed.

On Thursday, after a continental breakfast, and welcome, there were two morning panels (with a break for coffee and talk). The first panel was called **Embodied Performances**. In her “**Women of Enchanting Talents: Finding Elizabeth Linley Sheridan in Burney's *Cecilia*,**” Amy Fugazzi discussed the presence of Elizabeth Linley Sheridan in Burney's work. Ms. Fugazzi told of Burney's enthusiasm about Linley when Burney first saw her, Linley's life (her elopement with Sheridan was partly to escape a coerced marriage with a man she did not care for), including the fallout from a duel Sheridan fought; and the contemporary connection made between Linley and St Cecilia (though by 1772 she had married Richard Sheridan and was ordered by him to give up her singing in public for money). Fugazzi discussed parallels in Burney's *Cecilia* and Sheridan's life and character as known to the public and described in the young Burney's journals.

In “**Performative Sociability: Burney, Edmund Burke, and Anne Hunter,**” Natasha Duquette first discussed how seeking in companionship solace from the world is a theme in Burney's novels (beginning with Evelina and Mrs Selwyn). She then moved on to Burney's journals where we find that Burke provided her with overt admiration and intellectual pleasure, and that she was attracted to the poet, Anne Home Hunter. As the wife of the famous surgeon, John Hunter, Anne Hunter had several social identities through which she and Burney came into contact, most notably music as Hunter famously provided lyrics for some of Haydn's music. Burney and Hunter also had mutual acquaintances: Joanna Baillie, a cousin by marriage and friend of Anne Hunter and another Scots woman poet, was Frances Burney's aunt. Alice Kerfoot in her “**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?**” talked of how fashion, dress, shoes were seen as identifying someone's social identity, the more extravagant in whatever was the direction of the day, the more the wearer rose in prestige, admiration—and debt. We see in Burney's journals a quivering intensity of gratification in the glamour of costume-like outfits. Kerfoot discussed which pair or particular kind of shoes a particular person wore.

The discussion afterward included the question whether the performing self is a false or real self? The

point was made that however they might have reveled in performance or costuming themselves, the Linleys and Burneys taught and performed music in public because they needed patronage and money. Esther, Burney's sister, remained a harpsichordist after she married; Elizabeth Linley Sheridan did not because her husband felt it was not acceptable for a politician to have a performing wife; he was also possessive, and did not want competition (from her as well).



Misty Anderson as Miss Exbury in Burney's *Love and Fashion*.

The topic of the second panel was **Burney's Public Performances**. The central argument of Cheryl Clark's “**Traveling in Style and Walking the Circuit: Fashioning Femininity in Frances Burney's Novels,**” was that how someone traveled expressed who the individual was. First she named and described the various vehicles for travel and how they were seen (a curricle like today's young man's sports car). Burney's novels have over 300 references to carriages, and each of her heroines appears in scenes where they are judged by their mode of travel (including walking); these experiences provided opportunities for circulating, for empowerment and some independence (Elinor Joddrell is however punished for trying for too much freedom). They were opportunities to be seen in elegant company. Characters may be very hurt by how they are treated around carriages so Juliette is denied room because she is of no consequence to anyone. Clark quoted male characters' scathing indictment of certain kinds of travel, but suggested Burney's novels discredit this hostility and celebrate the female traveler. She also talked of the Burneys' move to St Martin's Street in London where the Burneys observed and participated in the social life of great artists of the era.

In the next paper, “**It seemed to me we were acting a play: Performance and representation of women's identity in Frances Burney's *Early Journals* and *The Wanderer*,**” Anne-Claire Michoux argued that Burney presented femininity as theatrical. Burney takes parts in

real plays in her journals (Lady Townley) but she stages all conversations in which she participates: in life she acts out an inability to act, with an underlying idea that one's seemingly final or mature self is not fixed. Michoux talked of how letters themselves are forms of theater, of performance. The thesis of **Sara Tavela's "Dr Lyster gave her much satisfaction: The Pressures of Gender Performance, the Problem of Madness, and the Doctor in Burney's *Cecilia*,"** was that in *Cecilia* the pressure to perform leads to Cecilia's madness. Dr Lyster functions as a conduit who mitigates misogyny and reveals a shift going on in the era to an understanding of people's behavior as psychosomatic. Though sensibility remained suspect in this era, in 1732 George Cheyne's *The English Malady* described how psychological disturbances affect the body and this medicalization made psychological distress more socially acceptable. Cecilia discovers that no one will listen to her, but that a mad state enables her to move beyond social control. The myth that marriage protects her is exposed. Dr Lyster alone does not pathologize her. Tavela went over each of later heroine's psychological journeys across their novels. This was a suggestively interesting paper about medical attitudes towards psychological problems then and now too.

Again there was much discussion afterwards. Among the ideas thrown our were how Burney sees that female mobility puts women at risk and yet is fascinated and compelled by the liberty gained. Lorna Clark pointed out how in Burney's journals a fascinating moment occurs when her husband is wounded and she is seeking him. Burney loses her way as she has to make a transition from one mode of travel or through one boundary to another place, and becomes intensely anxious and distressed. People talked of how her heroines' agonies include losing a social role or identity and recognition; I mentioned that the favorable attitude towards performance in Burney (both novels and letters) contrasts with the distrust Austen shows towards performance in her novels (in Austen's letters she is far more open to performance). Colours were discussed: lilac once had prestige but was regarded as vulgar once shop girls could obtain lilac cloth for their dresses.

After lunch, **Misty Anderson's plenary lecture** focused on Burney's 1798 comic play, *Love and Fashion*, a scene from which was performed after dinner. In 1799 Harris was ready to stage *Love and Fashion* for 400£. While there is some mockery of the gothic in the play over a reputed ghost (perhaps alluding to Boaden's *Romance of the Forest*), and *Love and Fashion* belongs to the ultimately benevolent form of comedy we have seen in Sheridan's *The Rivals* and *The School for Scandal*, and Burney's targets are the familiar ones of hypocrisy and toadyism; her characters are also inches away from catastrophe: money troubles are everywhere, addiction, gambling. The play has edgy (autobiographical) connotations in its depiction of an apparently benign

father, with Hilaria a self-punishing daughter. While Burney gives us social not political criticism, Anderson saw in this play a sense of an unsustainable order (there is a reference to the food riots in France). Anderson quoted from one of Doody's analyses of this play as about a woman's independence, as showing Burney's "interest in, and resent[ment] of, snobbery and condenscension," and how [she] keenly observes what different effects social tyrannies have on different people: "the willingness of some of her family to humble themselves before the glamour of position was always a source of obscure unease." Anderson felt that although the play still needs "workshopping," it would have been a huge success.



Conrad Harper as Lord Exbury and Peter Sabor as the valet Davis.

The third panel **Textual Performances followed. In "Jane Austen and the Subscription list for *Camilla*," Jocelyn Harris** brought out and identified the relationships among an intricate network of friends and relatives who knew both Austen and Burney from this list. She suggested that Austen canvassed among Austen's friends on behalf of Burney. If we have nothing in Austen's letters about this, we must remember what a tiny remnant of her letters are left to us, she said. Harris also talked of individuals found on the list, e.g., Thomas Jefferson. **Kate Hamilton's "The Voice of Fame: Celebrity in *Evelina* and [Burney's] Early Years,"** found allusions in *Evelina* to Elizabeth Linley Sheridan as a model of virtuous celebrity; the novel also presents the negative aspects of a commercialized private story. Hamilton saw in Elizabeth Linley Sheridan as well as a singer-actress Versanti (found in Burney's early journals), an apparent public intimacy which may be seen or used a way of managing one's career. The woman becomes a commodity and yet protects her reputation by maintaining a distance from events; an analogy occurs in *Evelina* when the Vicar tells Evelina she must show disdain and grace and keep Willoughby at a distance from her.

**Kate Ozment's "The Violence of Madame Duval: Performance as anxiety in Frances Burney's *Evelina*,"** was a subtle interpretation of psychological-social sources for some of the explicit violence and terror in the novel. Evelina's French grandmother is turned into a grotesque monster, both comic and tragic because she is unable to manage the social awkwardnesses in life's more

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public spectacles; her social and gender anxieties and class consciousness lead to failure to adroitly perceive what's happening around her and act accordingly. These social skills were not required of her when she was among lower class people. She alienates and separates herself from Evelina and the other characters because she is calling attention to her anxiety rather than controlling it, and one instinctive reaction to this is a reactive violence. In her **"Traces of Haiti: Narrating Agonistic Histories in Frances Burney's *Wanderer*,"** Shelby Johnson discussed traces in *The Wanderer* of the multiple narratives of the era by fugitives, migrant people, slave and other revolts, Burney's time in Paris when Toussaint Louverture was brought there; her own trip across Europe. The novel has a bleakness, a historical subjectivity coming from the era Burney and her readership had just passed through. Johnson went over the phases of Juliette's taking off and changing her painful disguises and roles, to suggest how the novel projects a coherent collective experience of displacement and vehement agonies.

It was now time for the "Afternoon Tea," at which Juliet McMaster was to speak on **"Female Difficulties: Austen's Fanny and Burney's Juliette,"** and during which time JASNA people took part. McMaster was generous enough to deliver it again on Friday morning so more JASNA people could hear it.

Juliet McMaster's most remarkable insight made me see *Mansfield Park* anew: she suggested that Mrs Norris so loathes Fanny because Fanny was to be her way of having a child with Sir Thomas; things go awry immediately in the first carriage ride where Mrs Norris finds Fanny's personality to be deeply antipathetic to her own; Fanny's crying and yielding personality sabotages Mrs Norris's project and she hates her ever after. McMasters brought the two novels together in the context of other women's novels of the era also about women in distress and Austen's high opinion of Burney's work. In both novelists nature is a moral force, where the heroines endure trials demanding the greatest fortitude. In Fanny Price we see dramatized the pain of enforced passivity (we also see this in Anne Elliot); Burney's Elinor Joddrell does not accept this kind of role, fiercely resisting this socializing, but when she is rejected for her rebellion, she tries to kill herself. We do find a free spirit in Mary Crawford, but note that it is Fanny who is the catalyst in the scene between Mary and Edmund in the attic where they act out of the lines from Inchbald's *Lovers' Vows*. Fanny knows deep mortification, distress, gnawing jealousy as she is bullied and pressured into accepting a role in the play taken on for its usefulness in erotic exploitation. Juliette's adventures are as harrowing as those in a Hardy novel, reflecting the French upheaval: the nameless Juliette is hurled from job to job, showing the same reluctance as Fanny to display herself in public (she gives up means of support). Juliette's wanderings include an eloquent depiction of the blighted lives of

seamstresses. Fanny Price is forced to come out of silence; Juliette is silenced for volumes. Juliette may be a picture of perfection, but she is jeered at in public; she hates making money, it's embarrassing. It seems what gets in their way is their "delicacy," their fear of exposure. McMaster ended on the thought that now in 2014 since we females have left these paths of avoidance and repression no matter what the cost, we find new hard difficulties.

I regretted very much that I was not able to stay for dinner and the performance of scenes from **Act I, scene ii of *Love and Fashion***. (after I had read the play!). This is an area of talent Burney was not permitted to allow to flourish and develop. Only recently have her plays been edited and performed successfully. I was told that in rehearsing Act III, the Burney players noticed a Freudian blockage in a line of Miss Exbury's, lamenting that she doesn't know about pin money. Burney wrote "now how my uncle can be so cruel..." but it ought to be "father."

Bright and early on the Friday morning, the Burney group were given a tour of the Burney Centre at McGill: at the McGill center we saw all the tools and papers and microfilms and microfiches at the scholars' disposal and were told something of their procedures. The conference then ended with Catharine Parisian's **"Frances Burney in the year 1814"** whose focus was Burney's life that year. Parisian showed what a tough year it was for Frances. Charles Burney died and Frances found that his will (favouring some children over others) created family dissension, and her brother refused to act as executor; the sales of *The Wanderer* were poor, part of the run destroyed. Burney had her £2000, but her husband remained in France (he had visited for 4 weeks but had to return while hoping for an ambassadorship); he had an appointment but no pay, and Burney foresees that his health will not hold up (he was to die painfully of cancer in 1817). Her beloved (and now dead) sister Susan's eldest son died, and as a crushing blow, she lost Camilla cottage. She could do nothing about the money she had sunk into the place as she had only a lease on the land. Her long-time friend Frederica Lock sided with her son, saying that the cottage did not belong on the estate as newly envisaged. Frances endured penurious circumstances sharing quarters with Charlotte on Sloane Street (they had no visitors, no carriage). Her (apparently) apathetic son, Alex incurred expenses; the only alternative for him was a military career in France, but this was unrealistic given what he was like. Burney sold things to make ends meet. D'Arblay wrote a letter to the Locks that offended and Frances intervened to smooth things over, but here she was, a mature adult finding she had no rights where she needed some (Camilla cottage) and where she had some moral right (her father's wishes at least), she could not act in court on her own behalf. The bright future she had hoped for in her older years did not happen.

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## Waterloo

### Continued from p. 2

Burney had a near-encounter with the notorious Lady Caroline Lamb,<sup>1</sup> whose affair with Byron had shocked London. Burney writes,

... I just missed meeting the famous Lady Caroline Lamb ... whom I saw crossing the Place Royale,... dressed, Or rather not dressed, so as to excite universal attention, and authorise every boldness of staring, from the general to the lowest soldier, among the military groups then constantly parading the Place,—for she had one shoulder, half her back, and all her throat and neck, displayed as if at the call of some statuary for modelling a heathen goddess. A slight scarf hung over the other shoulder, and the rest of the attire was of accordant lightness. As her ladyship had not then written, and was not, therefore, considered as one apart, from being known as an eccentric authoress, this conduct and demeanour excited something beyond surprise, and in an English lady provoked censure, if not derision, upon the whole English nation.

Aside from amusement at Burney's disapproval of the attire, it is interesting to speculate about whether she thought of herself as an "eccentric author" and thus "beyond surprise."

This was a time of considerable unease for her.

During this melancholy period when leisure, till now a delight, became a burthen to me, I could not call my faculties into any species of intellectual service; all was sunk, was annihilated in the overpowering predominance of anxiety for the coming event...

We take up Burney's account of Brussels again on the day of the Battle of Quatre Bras.

I was again awakened at about five o'clock in the morning Friday, 16th June, by the sound of a bugle in the March aux Bois: I started up and opened the window. But I only perceived some straggling soldiers, hurrying in different directions, and

saw lights gleaming from some of the chambers in the neighbourhood: all again was soon still, and my own dwelling in profound silence, and therefore I concluded there had been some disturbance in exchanging sentinels at the various posts, which was already appeased: and I retired once more to my pillow, and remained till my usual hour...

[Later] ... my ears were alarmed by the sound of military music, and my eyes equally struck with the sight of a body of troops marching to its measured time. But I soon found that what I had supposed to be an occasionally passing troop, was a complete corps; infantry, cavalry artillery, bag and baggage, with all its officers in full uniform, and that uniform was black .... I learned it was the army of Brunswick. How much deeper yet had been my heartache had I foreknown that nearly all those brave men, thus marching on in gallant though dark array, with their valiant royal chief at their head, the nephew<sup>2</sup> of my own king, George III., were amongst the first destined victims to this dreadful contest, and that neither the chief, nor the greater part of his warlike associates, would within a few short hours, breathe again the vital air! ...

What a day of confusion and alarm did we all spend on the 17th! ... That day, and June 18th, I passed in hearing the cannon! Good heaven! what indescribable horror to be so near the field of slaughter! such I call it, for the preparation to the ear by the tremendous sound was soon followed by its fullest effect, in the view of the wounded, the bleeding martyrs to the formidable contention that was soon to terminate the history of the war. And hardly more afflicting was this disabled return from the battle, than the sight of the continually pouring forth ready-armed and vigorous victims that marched past my windows to meet similar destruction.

Many offers of escort out of Brussels were discussed and several attempted but

none were successful. The military had confiscated all vehicles and barges destined for the roads and canals to Antwerp or Ostend.

Amidst reports on her conversations with those trying to escape,

I found upon again going my rounds for information, that though news was arriving incessantly from the scene of action, and with details always varying, Bonaparte was always advancing ... Yet no clamour, no wrangling, nor even debate was intermixed with either question or answer; curiosity, though incessant, was serene; the faces were all monotony, though the tidings were all variety. I could attribute this only to the length of time during which the inhabitants had been habituated to change both of masters and measures, and to their finding that, upon an average, they neither lost nor gained by such successive revolutions...No love of liberty buoyed up resistance; no views of independence brightened their imagination; and they bore even suspense with the calm of apparent philosophy, and an exterior of placid indifference.

At last, we come to the day of the main battle.

But what a day was the next —June 18<sup>th</sup>—the greatest, perhaps, in its result, in the annals of Great Britain! ..." Despite the streets full of people, "when every other hour changed the current of expectation, no one could be inquisitive without the risk of passing for a spy, nor communicative without the hazard of being suspected as a traitor...

[Her friend Mr. Boyd] ...feared all was lost — that Bonaparte was advancing — that his point was decidedly Brussels — and that the Duke of Wellington had sent orders that all the magazines, the artillery, and the warlike stores of every description, and all the wounded, the maimed, and the sick, should be immediately removed to Antwerp. For this purpose he had issued directions that every barge, every boat should be seized...



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The dearth of any positive news from the field of battle, even in the heart of Brussels, at this crisis, when everything that was dear and valuable to either party was at stake, was at one instant nearly distracting in its torturing suspense to the wrung nerves, and at another insensibly blunted them into a kind of amalgamation with the Belgic philosophy. At certain houses, as well as at public offices, news, I doubt not, arrived; but no means were taken to—promulgate it—no gazettes, as in London, no bulletins, as in Paris, were cried about the streets; we were all left at once to our conjectures and our destinies.

... What a dreadful day did I pass! dreadful in the midst of its glory! for it was not during those operations that sent details partially to our ears that we could judge of the positive state of affairs, or build upon any permanency of success. Yet here I soon recovered from all alarm for personal safety, and lost the horrible apprehension of being in the midst of a city that was taken, sword in hand, by an enemy—an apprehension that, while it lasted, robbed me of breath, chilled my blood, and gave me a shuddering ague that even now in fancy returns as I seek to commit it to paper.

Eventually Burney heard an account from a witness to the battle:

[Mr. Saumarez's] ...narration was all triumphant and his account of the Duke of Wellington might almost have seemed an exaggerated panegyric if it had painted some warrior in a chivalresque romance. . . . I could not but be proud of this account: independent from its glory; my revived imagination hung the blessed laurels of peace. But though Hope was all alive, Ease and Serenity were not her companions: Mr. Saumarez could not disguise that there was still much to do, and consequently to apprehend; and he had never, he said, amongst the many he had viewed, seen a field of battle in such excessive disorder. Military carriages of all sorts, and multitudes of groups unemployed,

occupied spaces that ought to have been left for manoeuvring or observation. I attribute this to the various nations who bore arms on that great day in their own manner; though the towering generalissimo of all cleared the ground, and dispersed what was unnecessary at every moment that was not absorbed by the fight.

As she returned to her lodging, Three or four shocking sights intervened during my passage, of officers of high rank, either English or Belge, and either dying or dead, extended upon biers, carried by soldiers. The view of their gay and costly attire, with the conviction of their suffering, or fatal state, joined to the profound silence of their bearers and attendants, was truly saddening; and if my reflections were morally dejecting, what, oh what were my personal feelings and fears, in the utter uncertainty whether this victory were more than a passing triumph!

Though confident of victory, no one knew at the moment that for all practical purposes, Napoleon's reign was over and peace would soon be restored to Europe.

It was not till Tuesday, the 20th, I had certain and satisfactory assurances how complete was the victory. At the house of Madame de Maurville I heard confirmed and detailed the matchless triumph of the matchless Wellington, interspersed with descriptions of scenes of slaughter on the field of battle to freeze the blood, and tales of woe amongst mourning survivors in Brussels to rend the heart. While listening with speechless avidity to these relations, we were joined by M. de la Tour du Pin, who is a cousin of Madame de Maurville, and who said the Duke of Wellington had galloped to Brussels from Wavre to see the Prince of Orange and inquire in person after his wounds. Prince Blucher was in close pursuit of Bonaparte, who was totally defeated, his baggage all taken, even his private equipage and personals, and who was a fugitive himself, and in disguise! The duke

considered the battle to be so decisive, that while Prince Blucher was posting after the remnant of the Bonapartian army, he determined to follow himself as convoy to Louis XVIII.

Even so, the ordeal of Brussels and its inhabitants was not finished.

The duke now ordered that the hospitals, invalids, magazines, etc., should all be stationed at Brussels, which he regarded as saved from invasion and completely secure. It is not near the scene of battle that war, even with victory, wears an aspect of felicity—no, not even in the midst of its highest resplendence of glory ... For more than a week from this time I never approached my window but to witness sights of wretchedness. Maimed, wounded, bleeding, mutilated, tortured victims of this exterminating contest passed by every minute: the fainting, the sick, the dying and the dead, on brancards, in carts, in waggons, succeeded one another without intermission. There seemed to be a whole and a large army of disabled or lifeless soldiers! All that was intermingled with them bore an aspect of still more poignant horror; for the Bonapartian Prisoners who were now poured into the city by hundreds ...

... Everybody was wandering from home; all Brussels seemed living in the streets. The danger to the city, which had imprisoned all its inhabitants except the rabble or the military, once completely passed, the pride of feeling and showing their freedom seemed to stimulate their curiosity in seeking details on what had passed and was passing. But neither the pride nor the joy of victory was anywhere of an exulting nature.

Burney heard stories from participants, but nothing could quell her horror.

I met at the embassy an old English officer who gave me most interesting and curious information, assuring me that in the carriage of Bonaparte, which had been seized, there were proclamations ready printed, and even dated from the palace of Lachen, announcing the



downfall of the Allies and the triumph of Bonaparte! But no satisfaction could make me hear without deadly dismay and shuddering his description of the field of battle. Piles of dead! — Heaps, masses, hills of dead bestrewed the plains!

[In Brussels,] Thousands, I believe I may say without exaggeration, were employed voluntarily at this time in Brussels in dressing wounds and attending the sick beds of the wounded. Humanity could be carried no further; for not alone the Belgians and English were thus nursed and assisted, nor yet the Allies, but the prisoners also; and this, notwithstanding the greatest apprehensions being prevalent that the sufferers, from their multitude, would bring pestilence into the heart of the city.

Frances Burney, Madame d'Arblay, remained in Brussels for almost a month after the battle. She learned that the wars were over on June 26.

We were all at work more or less in making lint. For me, I was about amongst the wounded half the day, the British, s'entend! The rising in France for the honour of the nation now, and for its safety in

independence hereafter, was brilliant and delightful ...

On the following Sunday I had the gratification of hearing, at the Protestant chapel, the Te Deum for the grand victory, in presence of the King and Queen of the Low Countries—or Holland, and of the Dowager Princess of Orange, and the young warrior her grandson. This prince looked so ill, so meagre, so weak, from his half-cured wounds, that to appear on this occasion seemed another, and perhaps not less dangerous effort of heroism, added to those which had so recently distinguished him in the field...

These are only a portion of Frances Burney's memoirs of the period. They were chosen from the on-line version of the *Diary and Letters of Madame d'Arblay* edited by her Niece Charlotte Barrett, volume IV, available on Google Books. Also used was *Fanny Burney: Selected letters and Journals* edited by Joyce Hemlow, published in 1986.

A postscript to her time in Belgium was Madame d'Arblay's audacious journey to reach her husband in July, 1815. While still in the King's service, he had been injured by the kick of a horse, a wound to his leg from which he never fully recovered. Alone and without complete papers and passports,

she set out from Brussels, determined to get to him. Traveling conditions in the region were disrupted and confusing, but she was intrepid and eventually, she was reunited with "her best friend." Over the next few weeks, while she nursed him, they assembled their belongings in Paris, secured his release from the King's service, and returned to England. The d'Arblays took up residence in Bath where the general died in May 1818.

#### NOTES:

<sup>1</sup> Lady Caroline Lamb (1785–1828) was the daughter of the 3rd Earl of Bessborough and his wife Harriet/Henrietta; niece of Georgiana, Duchess of Devonshire; wife of Frederick Lamb, future Lord Melbourne and future Prime Minister. Lady Caroline's brother Frederick Ponsonby of the 12th Light Dragoons, was severely wounded in the Battle of Waterloo. She published her first novel, a *roman à clef* about Byron, in 1816.

<sup>2</sup> Frederick William, Duke of Brunswick-Wolfenbüttel (1771–16 June 1815), known as The Black Duke, was also the sister of the Prince Regent's wife Caroline of Brunswick; he died at the Battle of Quatre Bras.

### Fanny Burney on BBC Radio 4

BBC Radio 4's "In Our Time", hosted by Melvyn Bragg, had a program dedicated to Frances Burney, featuring Judith Hawley (Royal Holloway, University of London), John Mullan (University College London), and Nicole Pohl (Oxford Brookes University). It is still available online at <http://www.bbc.co.uk/programmes/b05r3zjk>

### Ian Kelly's *Mr. Foote's Other Leg* at the Hampstead Theatre

14 September – 17 October 2015

<http://www.hampsteadtheatre.com/whats-on/2015/mr-footes-other-leg/>

Ian Kelly's riotously funny new play, based on his award-winning biography of Foote, explores our obsession with celebrities, and their rise and fall, through the true story of the Oscar Wilde of the 18th century. Kelly's other biographies include Antonin Careme, Beau Brummell, Giacomo Casanova (Sunday Times Biography of the Year 2008), and Dame Vivienne Westwood.

Director, **Richard Eyre** returns to Hampstead following the sell out hit *The Last Of The Duchess*. His recent theatre credits include *Ghosts* (Alemida/West End), *Pajama Game* (Chichester/West End) and *Guys and Dolls* (National Theatre).

The BAFTA and Olivier award-winning actor **Simon Russell Beale** makes his Hampstead debut. His recent theatre credits include *King Lear* (National Theatre), *Privates on Parade* (West End) and the forthcoming *Temple* (Donmar).

Box Office: 020 7722 9301

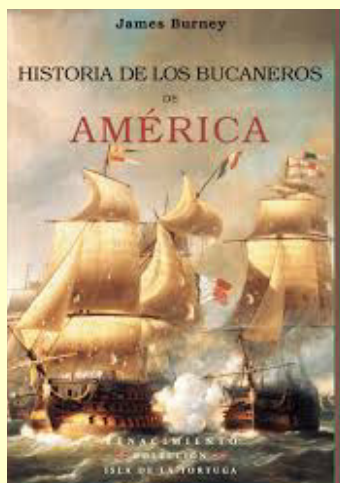
BOOK TICKETS £10–£35

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## Two Burney Works into Spanish



**Burney, Frances. *Evelina*. Colección Tesoros de época. Editorial d'Época. Morcín, Asturias, 2013. Ilustraciones originales de Hugh Thompson. Traducción de Eva María González. Postfacio de Susanna González. ISBN: 978-84-938972-6-0. € 27.50**



**Burney, James. *Historia de los bucaneros de América*. Colección Isla de la Tortuga. Sevilla: Editorial Renacimiento, 2007. Traducción de Victoria León. Prólogo de Juan Marchena F. ISBN: 978-84-8472-294-6. 478 pp € 9.00**

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### By Carmen María Fernández Rodríguez

Translations of eighteenth- and nineteenth-century literature in English are always welcome in Spain and the Burneys are not an exception. *Evelina*'s latest translation into Spanish—this time in a deluxe edition with illustrations by the Irish Hugh Thompson and a carefully annotated text—makes a considerable impact in a market desirous to receive women's literature of the period. As a Burney researcher, I cannot but celebrate that Burney is placed in a collection together with Elizabeth Gaskell's *Ruth* or L.M. Montgomery's *Valancy Stirling* though this is not Burney's arrival in Spain, as I explained some years ago. Rendered into Spanish by sisters Eva María and Susanna González, this hardback edition is

accompanied by a personalized bookmark and a print of the cover. *Evelina* is about 580 pages and contains Burney's dedication, her preface and some footnotes added by Susanna González in the "Posfacio" (postface), where the reader can find an account of Burney's life and works—including her plays—with a bibliography. Burney is compared with Jane Austen ("cuyas heroínas se mueven en un ambiente más cercano" [whose heroines live in a closest environment]: 566)<sup>2</sup> and González remarks that *Evelina* is a "novella de formación" or *Bildungsroman*. At the end of the postface, Austen reappears again in the comparison between *Evelina* and Orville's happy ending with that of Elizabeth and Darcy in *Pride and Prejudice*.

Another less recent — but equally wonderful— translation is related to James Burney's fourth volume of *A Chronological History of the Discoveries in the South Sea or Pacific Ocean* (1803–17). Issued by the prestigious publishing house "Renacimiento" (Sevilla), *Historia de los bucaneros de América* has the additional appeal of being introduced by Juan Marchena Fernández, professor of American History at the University Pablo de Olavide (Sevilla). Marchena prepares a very detailed prologue supplemented with many footnotes. He compares Burney's career with Patrick O'Brian's novels and Peter Weir's *Master and Commander* and traces all the posts James had had until he served under Captain James Cook. His travels made a profound intellectual impression on James since he learnt a lot about geography and nature in the Pacific and he would use his notes in his narratives later.

Marchena highlights James's kindness to his crew and valorizes him for two reasons. First, Burney had republican ideas and contact with Francophile intellectuals: "Es el James Burney a través del cual nos adentramos en el conocimiento de los círculos ilustrados de la Inglaterra de fines del siglo XVIII y principios del XIX, de la Royal Society, de los archivos, de las bibliotecas y los salones británicos, de un mar que, si no es navegado, es puesto en conocimiento de muchos a través de la literatura científica y de la obra de divulgación histórica" ([Through James Burney we get into contact with late eighteenth century- and early nineteenth-century intellectual circles, the Royal Society, archives, libraries and British salons. This is a sea, which, if it is not sailed, is brought closer to many people thanks to scientific literature and historic popular science] 22). Also Marchena contextualizes James and the Burney family, their achievements and their circle, including Samuel Johnson, Charles and Mary Lamb, William Hazlitt and Sir Joseph Banks. (A minor flaw is that he mistakenly translates *The Wanderer* as *El vagabundo*.)

Another point made in Marchena's prologue is the fact that James considers that buccaneerism was a logical consequence of the expansion to the west that would later become the first globalization in the sixteenth century with America and the Pacific entering global economy (38). For James, the territorial division was unfair and European countries decided to take from these lands like these "aventureros, filibusteros y bucaneros" [adventurers, filibusters and buccaneers]. The latter were notorious criminals and authors of infamous crimes since discovering a land does not entitle one to kill its people. Anyway, they looked better than discoverers in James's eyes and he praises Isabella I of Castile because she tried to protect the natives.

The prologue explains why the book is divided into two parts

(the Caribbean and the Pacific Ocean) and stresses that James Burney's style is very detailed. Rather than scientist jargon, Burney resorts to familiar comparisons to describe the people, customs, religions and ways of life. Marchena even includes a chronology of the authors he quotes, including quotes in Spanish from Gonzalo Fernández's works.

Renacimiento is famous for paying attention to formal aspects of editing, as well as for its extensive catalogue and editions of Spanish poetry in the exile. The collection "Isla de la Tortuga" began in autumn 2003 and is devoted to maritime subjects and especially pirates, holding more than 50 titles, with nineteenth-century authors like Philip Gosse (*Historia de la piratería*), C.H. Haring (*Los bucaneros de las Indias occidentales en el siglo XVIII*), Dionisio de Alsedo y Herrera, Justo Zaragoza y

José María Sánchez Molledo (*Piratería y agresiones de los ingleses y de otros pueblos de Europa en la América española*), Soledad Acosta de Samper (*Los piratas en Cartagena. Crónicas histórico-novelescas*) and more modern writers: Ramiro Feijoo (*Corsarios berberiscos*), Rafael Algarra Bernabeu (*El diablo del mar*) and Francisco Javier Castro Miranda (*Los diablos del mar*).

<sup>1</sup> There were two previous translations in 1825 and 1934 ("Fanny Burney and Spain: The View from Universidade da Coruña," *The Burney Letter* 14.1 (2008): 16–17).

<sup>2</sup> The translations made in this article are my own.

### **The McGill/ASECS Fellowship – Deadline for Applications: November 30, 2015.**

The Burney Centre, in conjunction with the Rare Books and Special Collections Division of the McGill University Library, offers an annual Fellowship, designed to assist scholars who need to travel to and establish temporary residence in Montreal in order to use the resources of the Library. The Fellowship is available to scholars interested in any aspect of Frances Burney, the Burney family, and their extended circle. It carries an award of US \$3,000 for a one-month stay, at a time to be arranged. For information, please go to <http://burneycentre.mcgill.ca/fellowship.html>.

### **Hester Davenport/Burney Society Visiting Fellowship – Deadline for Applications in April**

The North American Burney Society and the UK Burney Society are co-sponsoring the Hester Davenport/Burney Society visiting fellowship at Chawton House Library. Applications are invited for one-month Visiting Fellowships to be taken up between October 2015 and the end of August 2016 (please note: no Visiting Fellowships will be awarded during December 2015 and January 2016). All Fellows will be offered accommodation and space to work in the main Library building. They will also be given library rights at the University of Southampton, including access to electronic and archival resources at the Hartley Library. For more information: [http://www.chawtonhouse.org/?page\\_id=58541](http://www.chawtonhouse.org/?page_id=58541).

### **The Hemlow Prize –Deadline for Submissions: September 1, 2015.**

The Burney Society invites submissions for the Hemlow Prize in Burney Studies for the best essay written by a graduate student on any aspect of the life or writings of Frances Burney or members of the Burney family. The essay, which can be up to 6,000 words, should make a substantial contribution to Burney scholarship. 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. Submissions should be sent either by mail to the Chair of the Prize Committee, Prof. Ann Campbell, Department of English, Boise State University, 1910 University Drive, Boise, ID 83725–1525 or by email attachment to [anncampbell@boisestate.edu](mailto:anncampbell@boisestate.edu).

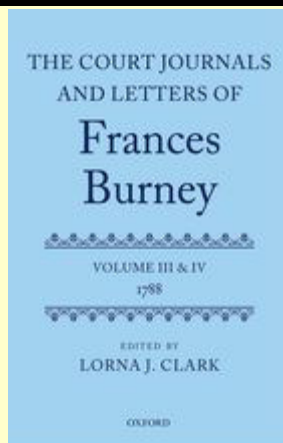
### **Scandal and Sociability: New Perspectives on the Burney Family, 1750–1850 1 September 2015**

The Burney Society of the UK and the **University of Cardiff** are sponsoring a one-day interdisciplinary symposium on September 1, 2015, organised by Dr. Sophie Coulombeau. The keynote speaker is Professor Peter Sabor of McGill University. For more information and the full program, see p. 15.

**The North American Burney Society will be hosting a conference in Washington, DC on October 20–21, 2016.** The CFP is forthcoming; please contact Elaine Bander ([elainebander@gmail.com](mailto:elainebander@gmail.com)) for further details.



## BOOK REVIEWS



***The Court Journals and Letters of Frances Burney, vols. III & IV (1788)*. Ed. Lorna J. Clark. Oxford: Clarendon Press, 2014. ISBN-978-0-1968814-2 (Set) £225.00**

### **By Jocelyn Harris**

As a disgracefully late convert to Frances Burney, I've been trying to redeem myself by prolonged immersion in her published journals and letters. What a treat! Peter Sabor first gave me an inkling about the magnitude of the editorial task at the David Nichol Smith Seminar XIII in Dunedin, where he explained the deciphering of elisions and alterations by Adobe Photoshop and magnification, the steaming away of glued-on patches, the complex dating of letters and journals, the cross-referencing, the figuring out who everybody was, and the reasons they mattered to Burney. He persuaded his awestruck audience that the quest was indeed thrilling. But there must have been moments of exhaustion and even despair, given Burney's mutilations of her correspondence and her messing about with dates. All the more credit, then, to the noble band of Burney's editors, whose patience, intelligence, and generous collegiality have resulted in these magnificent records of her life, writing abilities, and times.

The latest to appear are Volumes III–IV (1788) of *The Court Journals and Letters of Frances Burney* (2014), edited by Lorna J. Clark, and published to the high standard of the others by the Clarendon Press. They form part of *The Court Journals and Letters of Frances Burney 1786–1791*, under the general editorship of Peter Sabor. To those who might suggest that such a massive project should have been made more accessible by publication as e-books rather than hard-back, I can only reply that the strong white paper, the bright black type, the satisfying heft of each volume, and the ease of reading and reference make these printed volumes infinitely more pleasurable and productive. My months with Burney have convinced me that she deserves the best.

Important public events covered by Burney in Volumes III and IV include the impeachment for corruption of Warren Hastings, the former Governor-general of Bengal, and the "madness" of George III, which caused several Regency crises. More privately, she reveals her growing claustrophobia at Court, as the tyrannical

Mrs. Schwellenberg, Queen's Keeper of the Robes, wastes her time and offends her sensibilities. Under constant surveillance in her gilded prison, and devastated by the death of her only real friend and equal at Court, Mary Delany, she imagines the Honourable Stephen Digby, Vice-Chamberlain to the Queen, to be falling in love with her, and pours out her misery to her beloved sister Susanna Burney Phillips and the Locks of Norbury Park.

As Clark points out, however, the journals and letters are not always composed by what Burney, echoing Richardson, calls writing "to the moment" (*CJL* iii.2), but retrospectively revised with an eye to future publication. Many journal entries are therefore belated, being drawn up long after the events they portray. As Clark comments, "our appreciation of Burney's craftsmanship is enhanced by the realization that she is able to recreate her state of mind at a given point in time when the future was unknown, successfully disguising the fact that she is writing long afterwards in the full knowledge of subsequent events." In short, her ability "retroactively to create a sense of suspense which, as literary construct, is a technical tour de force" (*CJL* iii.xxxv).

Clark explains that Burney's letters exist on three levels: "alives," or brief assurances to family and friends that she is still alive and well; Court journals worked up in dramatic style from sociable scenes; and communications of "a more abstract or emotional nature" travelling back and forth between Frances and Susan, her ideal reader. These last, and perhaps the most absorbing to students of both the epistolary novel and women's sensibility, provide a "kind of meta-commentary" of response upon response that contains "Burney's innermost thoughts and feelings, her anguished reflections on the past, her cherished hopes and dreams, her deepest regrets" (*CJL* iii.xxxvi–vii). Her practice of recording experiences in journal letters sent to Susan and Mrs. Lock, even when they already knew about them, "suggests the therapeutic value of her journal-writing and its importance as a vehicle for self-expression as well as communication," says Clark (*CJL* iii.199 n.555).

Burney plays both novelist and affected reader, for instance when Clark reveals yet another level of reflection in her "Answers To My Susanna for 1786." Here the novelist replies to her sister's replies to her own letters as if they were literary texts: "My own beloved Susan's deep & tender concern for me in this almost awful period, comes fresh to my Heart in this re-reading" (*CJL* iv.706). Since Burney also amended her dates on cover sheets, Clark had to decide about the dating and placement of individual letters from internal evidence in the letters of both Frances and Susan, as she explains in Appendix D. One can only marvel at her tenacity.

Volumes III and IV take up the story halfway through Burney's service at Court. In her lucid, moving, and informative introduction, Clark shows how Burney, "disappointed by her father, who had urged her to accept a position that was unsuited to her, hurt by the rupture with Hester Lynch Thrale (which felt like a desertion), and upset by the failure of her wished-for knight-errant, George Owen Cambridge, to rescue her with a proposal," yearns for the family, friends, and London assemblies

where she was once lionized as a celebrated author. Instead, “she was transplanted unwillingly into the royal household,” writes Clark, “where she was oppressed by the dull monotony of the routine, restricted in her social interactions, and embarrassed by her lowly position in a hierarchy whose pecking order was strictly defined by birth, wealth, and privilege” (*CJL* iii.xvi).

Burney brings the vile Mrs. Schwellenberg vividly to life. After one of the tedious and pointless drawing-room days that begin with “full Hair-dressing at six o’clock in the morning, & hardly ever allow any Breakfast time, & *certainly* only standing, except when *frizzing*, till the Drawing Room commences—& then two journies in that decked condition, —& then another Dressing, then *three* Dressing attendances,—& a Dinner at near 7 o’clock,” Schwellenberg says to Burney, “*You* tired?—what have you done?—when *I* used to do so much more,—*You* tired?—what have you to do but to be happy?” (*CJL* iv.448). No wonder that Burney complains of “arrogant manners,—contentious disputation,—& arbitrary ignorance!” (*CJL* iv.423).

With equal terseness, Burney dramatises the effects of the King’s mysterious illness: “This was a most dismal Day. The dear & most suffering King was extremely ill; the Queen very wretched; poor Mrs. Schwellenberg all spasm & horror” (*CJL* iv.542–3). She witnesses the impatience of the Prince of Wales as he manoeuvres to remove his father from Windsor to Kew as a preliminary to seizing the throne: “In what a condition did we leave the House!” she writes; “Princes, physicians, pages,—all conferring, whispering, plotting & caballing, how to make the King to set off!” (*CJL* iv.602). The stress over the King’s health and the likelihood of a Regency for a prince unfit to rule make Burney’s position at Court even more intolerable.

Clark also prints Burney’s affecting poem, “Petition of a Fan to its Mistress. written during a long exile, and tedious imprisonment in the drawer of a library table, April. 1788”:

*Take me, gentle Mistress, take me  
From my prison’s hateful gloom:  
Why, Oh! Why so long forsake me?  
Think how dreadful is my doom. . . .  
Hear, oh! Hear my sad petition:  
Scarce an human face I see:—  
Think how dreary my condition,  
Torn from all the world and thee. . . .* (*CJL* iii.343–5)

Through her avatar the “Fan,” Fanny Burney expresses the wretchedness whose name she cannot speak. And yet, argues Clark, this miserable year at Court gives her time and space for “literary experimentation and development,” leading to a period of remarkable creativity (*CJL* iii.xvi), and a restoration of the “liberty” that the “Fan” begs for. Soon her family and friends will start caballing for Burney’s release, and General d’Arbly will change her life entirely for the better. Now read on in the next volumes!

To pass the time at Court, Burney writes thumbnail character sketches and lively scenes to position herself as satiric observer rather than suffering subject. With a twist that Jane Austen would have enjoyed, she observes that Mrs. Fisher “seems good-natured, cheerful, & obliging; neither well nor ill in her Appearance, & I fancy, not strongly marked in any way. But she adores Mr. Fisher, & has brought him a large fortune” (*CJL* iii.5). Princess Amelia “holds out her little fat Hand to be kissed” (*CJL* iii.5), and Mrs.

Schwellenberg discourses on the merits of her frogs, “kept in Glasses, for fondlings & favourites. . . . A commendation ensued, almost extatic, of their most recreative & dulcet croaking, & of their Ladder, their Table & their amiable ways of snapping live flies” (*CJL* iii.20). With a similar mixture of amusement and irritation, Burney controls her relationship to serial harasser the Reverend M. Guiffardiere, French tutor to the princesses, by mockery: when he asks Colonel Greville whether he knows “anything in the World more absolute than Miss Burney’s provoking silence?” she writes, “’twas impossible not to laugh” (*CJL* iii.49).

Then in obedience to the Queen’s request, Burney enters the public arena to report on the trial of Warren Hastings. Though noting some of the politicians’ rhetoric, she focuses mainly on the drama taking place in the boxes, “domesticating and feminizing” the proceedings, as Clark puts it, placing herself centre-stage in an argument with William Windham (*CJL* iii.xviii), and recording her encounters with people who come to greet her. For Burney, affairs of state, even those of national importance, come second to personal interactions.

At Westminster, Burney’s astonishing ability to recall dialogue and affect betrays the dramatic novelist. After inviting Susan to enter the scene—“I have again very little to say, till again I beg you to accompany me to Westminster Hall” (*CJL* iii.154)—she prepares the scene as if it were a stage, describes the various spaces, and notes where everyone sits so that the Queen and Susan may visualise them too. Then she sketches the appearance of the participants, and sets them in motion as if they were characters in a play, making of her journal “a veritable writer’s notebook of theatrical effects,” as Clark says (*CJL* iii.xvii). The Chancellor, for instance, speaks “in a calm, equal, solemn manner, & in a voice mellow & penetrating, with Eyes keen & black, yet softened into some degree of tenderness while fastened full upon the Prisoner,” whereas Hastings surveys the House, then “turned about, & looked up—pale looked his Face;—pale, ill, & altered!—I was much affected by the sight of that dreadful harass which was written on his Countenance;—had I looked at him without restraint, it could not have been without Tears” (*CJL* iii.108–9). Thus Burney inserts her own highly responsive subjectivity into her factual reportage.

When Mr. Windham accosts her, she sketches his character like a novelist. Dashes indicate her interlocutor’s passion in his exclamation against Hastings: “O could Those—the thousands—the millions—who have groaned & languished under the Iron Rod of his oppressions—could they but . . . look into this Hall,—& and see him *There!*—*There* where he now stands—it might prove, perhaps, some recompense for their sufferings!” A shocked Burney thinks to herself, “do you really *believe* all this? Can Mr. Hastings appear to you such a monster, in fact, & are you not merely swayed by party?—I could not hear him without shuddering” (*CJL* iii.119–20). Having rehearsed her thoughts and feelings, she speaks out in favour of Hastings, accuses Windham of being “particularly engaged in the contrary side,” and reveals her own prepossession for Hastings, all the while recording actions, reactions, speech, and tones of voice in the form of dialogue and stage directions, as in “Laughing very much, & looking extremely curious” (*CJL* iii.123). She represents the whole, Clark writes, “as a sexually-charged dialogue which would

not be out of place in a novel or play, a battle-of-the-sexes set piece in which the woman emerges triumphant” (*CJL* iii.xix).

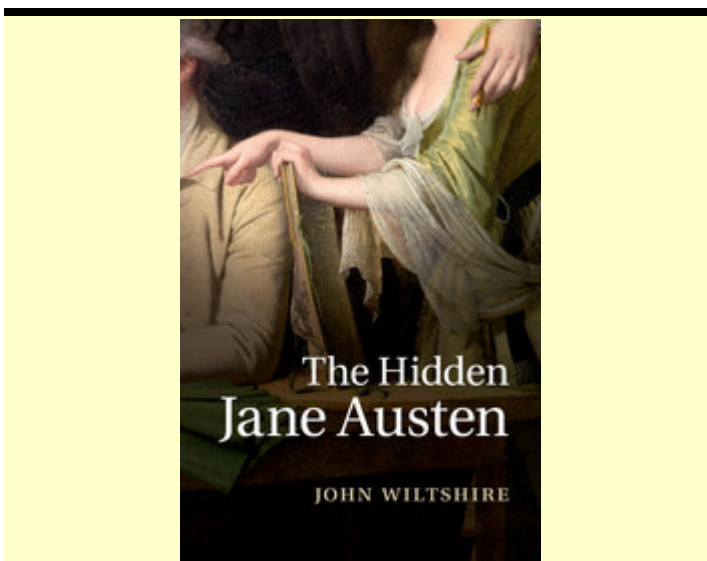
Relieved of some of her duties during the King’s holiday in Cheltenham, and deprived of any real choice in love, Burney creates a self-conscious courtship narrative out of her friendship with Colonel Digby. Given that his subjects, whether “Books, Life, or Persons,—all concluded with the same melancholy burden,—speed to his Existence here! & welcome to that he is awaiting!” (*CJL* iii.275), she is remarkably patient with him. But the inconsolable widower, after invading her room and reading glum poetry to her, will marry Charlotte Gunning, his equal in rank. Burney seeks solace in writing tragedy, but as Clark remarks, “her life and journal are soon engulfed in a real-life tragedy with implications for the entire nation”: the declining heath of the King (*CJL* iii.xxv).

Burney’s observations on the King’s madness are pure Gothic: “The King at Dinner had broken forth into positive Delirium, which long had been menacing all who saw him most closely; & the Queen was so overpowered, as to fall into violent Hysterics.—All the Princesses were in misery,—& the Prince of Wales had burst into Tears” (*CJL* iv.512–13). In a series of

valuable annotations, Clark supplements Burney’s sharply observed domestic scenes with records kept by the King’s physicians and others. Being a woman and a servant, Burney can only wait and watch as the crisis plays out at Court and in Parliament. Clark comments, however, that after this harrowing process, Burney “has matured as a writer, with the confidence to begin her most ambitious novel to date” (*CJL* iii.xxxviii)—*Camilla*.

Readers of these volumes will especially thank Lorna Clark for her one thousand seven hundred and seven footnotes, the results of extensive sleuthing, replete with helpful information, but never longer than necessary. A twenty-five-page Introduction summarises and interprets the trajectory of Burney’s life in 1788, a forty-two-page Index offers detailed guidance to both volumes, and four Appendices complete this labour of love and learning.

*Jocelyn Harris, professor emerita at the University of Otago, has just completed her third book on Jane Austen, Satire, Celebrity, and Politics in Jane Austen. Her most recent article is “Jane Austen and the Subscription List to Camilla (1796)”:* <http://www.jasna.org/persuasions/on-line/vol35no1/harris.html>



**John Wiltshire, *The Hidden Jane Austen*. Cambridge University Press, 2014, 192 pp. ISBN: 9781107643642 \$27.99**

### **By Elaine Bander**

John Wiltshire, Adjunct Professor at La Trobe University in Melbourne, Australia, is a charter member of The Burney Society as well as a distinguished Austen scholar. His recent book, *The Hidden Jane Austen*, is likely, despite its un-Burney-like slimness, to become as influential as his earlier *Jane Austen and the Body* (1992) and *Recreating Jane Austen* (2005).

The “hidden” in John Wiltshire’s title refers neither to hitherto undisclosed gossipy bits of biography nor to significant historicist contextualizations unearthed by diligent research, however delightful and insightful those enterprises would have been, and

however well Wiltshire, the editor of the Cambridge edition of *Mansfield Park*, might perform those scholarly tasks. Rather, it is Wiltshire’s term for the deep significance of Austen’s own words when read and re-read with the critical acuity that he brings to her novels in order to tease out embedded bits of plot and character, and what he calls the distinctive “secretions” or “inner life” of each novel.

In fact, Wiltshire claims, “the novels can best be read as single, stand-alone works, each of which has its own shape and agenda,” much as each Shakespeare play creates its own semantic world. Every Austen novel, too, Wiltshire argues, “develops its own terms, and therefore requires and licences a different approach and distinct array of critical materials.” Thus rather than construct a single dominant argument to illuminate all of the novels, he probes each novel for its own particular, peculiar secrets, seeking significance in Austen’s many “pauses” and silences, both her authorial silence (withholding information from the reader) and her narrative silence (in which silence is the subject of the narrative).

Not surprisingly, *Mansfield Park* receives the greatest attention, with two chapters devoted to the novel: “The Religion of Aunt Norris” provides a new way of understanding the seemingly perverse motivations of Mrs. Norris (to my mind Austen’s greatest villain, because unlike all the others, she acts out of malevolence, not weakness). Wiltshire’s arguments almost convince me to forgive her fatal lack of self-knowledge. Fanny Price, even more persuasively, emerges in Wiltshire’s re-reading as a profoundly traumatized child who (in contrast to Aunt Norris) strives desperately to understand herself and her motives, but whose “happy” ending required by novel convention can never be entirely celebrated by author or reader.



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The other chapters bring further insights. Catherine Morland is entirely open, with nothing hidden except in her own fevered imagination, while *Sense and Sensibility* is all about secrets withheld, and *Emma* and *Persuasion* are both preoccupied with secrets overheard.

In his very first paragraph, Wiltshire cites Sarah Harriet Burney, who, in an 1813 letter, praised *Pride and Prejudice*

enthusiastically. “Sarah Harriet,” he writes, “may have been one of the first readers to feel that the freshness of Jane Austen’s novel would not fade with re-reading ...” Other members of The Burney Society who share Sarah Harriet’s enthusiasm would do well to read John Wiltshire re-reading Austen.

**Scandal and Sociability:  
New Perspectives on the Burney Family  
Cardiff University  
Tuesday 1 September 2015**

**9.30–10.00 Registration**

**10.00 Opening remarks (Dr. Sophie Coulombeau, Cardiff)**

**10.15–11.45 Panel 1: Constructions, Erasures, Fashionings**

Dr. Cassie Ulph (York): Authoring the “Author of My Being” in *Memoirs of Doctor Burney*

Prof. Philip Olleson (Nottingham): Scandal and secretiveness in the Burney family

Matthew Spencer (Cardiff): Talent v. Situation in the case of the Burneys

**11.45–12.05 COFFEE AND TEA**

**12.05–13.35 Panel 2: Print, Traces, Parodies**

Dr. Anthony Mandal (Cardiff): Mrs Meeke and Minerva: The Mystery of the Marketplace

Prof. Lorna J. Clark (Carleton): The Scandalous Sister: The Literary Legacy of Sarah Harriet Burney

Dr. Susan Civale (Canterbury Christchurch): “Her defects are scarcely less conspicuous than her excellencies”: Godwin’s parody of Frances Burney in *Louisa, or Memoirs of a Lady of Quality*

**13.35–14.25 LUNCH. Exhibition of rare Burney print and visual material (Special Collections, AHSS Library)**

**14.25–15.55 Panel 3: Sociability and Networks**

Dr. Sophie Coulombeau (Cardiff): A Philosophical Gossip: Science and Sociability in Frances Burney’s *Cecilia*

Prof. Stewart Cooke (Dawson): Frances Burney and the “Cantabs”

Dr. Mascha Hansen (Greifswald): “A Friend like dear Marianne”: The Friendship between Marianne Francis and Hester Lynch Piozzi

**15.55–16.10 COFFEE AND TEA**

**16.10–17.40 Panel 4: Envisioning the Burneys**

Dr. Ruth Scobie (Oxford): Feather’d ornaments and living curiosities: The Burneys’ South Sea encounters

Christine Davies (Kent): Multi-media inspiration for fashion interrogation: *Evelina* and the print world of Edward Burney

Dr. Amy Erickson (Cambridge): The Sleepers family of fanmakers

**17.40–18.40 Keynote paper, by Prof. Peter Sabor (McGill): “The march of intimacy: Dr. Burney and Dr. Johnson”**

**18.40 WINE RECEPTION**

**20.00 CONFERENCE DINNER (Juboraj)**

**For registration and payment**, contact Helen Clifford, Cardiff University, ENCAP, John Percival Building, Colum Drive, Cardiff CF 10 3EU Wales, UK before 30 July 2016; by email at [encap-events-2015@cf.ac.uk](mailto:encap-events-2015@cf.ac.uk); telephone +442920874293 or 029-2087-4293; fax +442920874502 or 029-2087-4502.

**Other enquiries to symposium organisers:** Dr. Sophie Coulombeau, [coulombeaus@cardiff.ac.uk](mailto:coulombeaus@cardiff.ac.uk) or Catherine Han [hanc@cardiff.ac.uk](mailto:hanc@cardiff.ac.uk)

# Memoirs of the Court of George III

General Editor: **Michael Kassler**

Volume Editors: **Lorna J Clark, Michael Kassler** and **Alain Kerhervé**

Consulting Editor: **Peter Sabor**

George III reigned over most of the English-speaking world between 1760 and 1820. He and his consort, Queen Charlotte, were supported by a large Court, some of whom wrote memoirs or kept diaries of the time. This edition presents four key works, complete with full scholarly apparatus.

4 volume set: c.1600pp: March 2015  
978 1 84893 469 6: 234x156mm: £350/\$625

**Volume 1:** *The Memoirs of Charlotte Papendiek (1765–1840): Court, Musical and Artistic Life in the Time of King George III* (edited by Michael Kassler)

Mrs Papendiek's *Memoirs* record events at court from 1761 – when the future Queen Charlotte came to England to marry King George – until 1792.

The Papendieks knew many musicians, including John Christian Bach (son of Johann Sebastian), William Herschel (who became an astronomer) and Haydn. The memoirs also record meetings with artists of the day, such as Thomas Lawrence and Thomas Gainsborough. They are a unique resource, recording significant information about living conditions, dress, education and Anglo-German relations.

**Volume 2:** *Mary Delany (1700–1788) and the Court of George III* (edited by Alain Kerhervé)

Though she failed to become a handmaiden to Queen Anne, Mary Delany went on to become a figure at Court, eventually lodging at Windsor. This new edition of her correspondence during her years at Windsor presents previously unpublished letters as well as applying modern standards of editorial principles to her correspondence.

The letters show the daily rituals of living at Court, document the first social steps of Fanny Burney and Mary Georgina Port, and supply new information on the family life of the royal family – including material on the assassination attempt against George III by Margaret Nicholson.

**Volume 3:** *The Diary of Lucy Kennedy (1793–1816)* (edited by Lorna J Clark)

Lucy Kennedy (c.1731–1826), had an insider's view of life in Windsor castle and of members of the Royal Family for 53 years. Her diary, preserved in the Royal Library, Windsor Castle, has never before been published. In it she writes a moving account of the death of Princess Amelia which precipitated the final illness of George III and the Regency. Her observations of his symptoms are relevant for modern-day diagnoses of his malady.

**Volume 4:** *The Diary of Queen Charlotte, 1789 and 1794* (edited by Michael Kassler)

Queen Charlotte kept a diary in which she recorded her daily activities as well as those of George III and other members of the royal family. Only her volumes for 1789 and 1794 survive, in the Royal Archives at Windsor Castle. Her 1789 diary shows how the king's illness and recovery impacted upon their lives. Both diary volumes provide hitherto unpublished information about court life and the royal family.



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## The Burney Society (North America) 2015 AGM

Our Annual General (Business) Meeting will be held in the Wilkinson Room of The Galt House Hotel in Louisville, Kentucky, on Saturday, 10 October 2015, from 11:45 am to 1:25 pm.

(This is during the scheduled lunch break for the 2015 JASNA AGM.)

Hilary Havens will address us on  
*“Two Decades of The Burney Society and Burney Studies”*

Hilary Havens is Assistant Professor of English at the University of Tennessee. With Peter Sabor, she is the author of the Frances Burney entry for *Oxford Bibliographies Online*. Her work on Burney has appeared in *The Age of Johnson* and is forthcoming in *Studies in English Literature* and *The Journal for Eighteenth-Century Studies*.

A light lunch of Blackened Chicken Caesar Salad, dessert, coffee or tea will be served. To register, please return the form below, along with a cheque or money order (made out to **The Burney Society**) to Dr. Cheryl D. Clark, English Department, Louisiana College, P. O. Box 606, 1140 College Drive, Pineville, LA (USA) 71359, by **20 September 2015**.

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Name: \_\_\_\_\_

Address: \_\_\_\_\_

Email: \_\_\_\_\_ Phone: \_\_\_\_\_

MY ENCLOSED CHECK INCLUDES:

Burney Luncheon and AGM: \_\_\_\_\_ \$70

2015-16 Membership (due June 13th): \_\_\_\_\_ \$30 regular, \$15 student

Contribution to The Burney Society: \_\_\_\_\_ (*Thank you!*)

Total cheque: \$ \_\_\_\_\_

Please list any dietary restrictions, and we will do our best to accommodate you:

\_\_\_\_\_



**MEMBERSHIP DUES REMINDER**

To join the Burney Society, or to renew your membership for the 2015–16 dues year starting from 13 June 2014, please fill out (or simply make a copy of) the form below and return it with your cheque (payable to the Burney Society). Those wishing to join the North American Society should send a cheque for US \$30 (or \$15 for students) made out to the Burney Society (North America) to Dr. Cheryl Clark, Dept. of English, Louisiana College, PO Box 606, 1140 College Drive, Pineville, LA, USA 71359. Those wishing to join the UK, society should send a cheque made out to the Burney Society UK for £20 (or £25 for two members at the same address; £15 for students) to Cassie Ulph (Treasurer) 27 Wood Lane, Leeds, LS6 2AY. Tax-deductible donations are also welcome. Thank you.

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