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Mary Delany and the court of George III

By Alain Kerhervé



Engraved from the portrait by Amelia Opie.

Commonly remembered and celebrated nowadays for her flower-collages, Mary Delany (1700-88) had already suffered a number of setbacks by 1785, among which the deaths of her two husbands, of her sister and of her best friend Margaret Cavendish-Bentinck, duchess of

Portland, when she was offered an apartment at the court of George III and an annual pension by the king himself. There she frequently met Frances Burney whom she initiated into some of the codes of court life, while offering her a much-needed respite from her duties on frequent visits made by Burney to her old friend.

The recent printing of *Mary Delany (1700–1788) and the Court of King George III*, second of the four volume set *Memoirs of the Court of George III*, edited by Michael Kassler (Pickering Chatto, 2015) provides new insights into Mary Delany's progress towards court life. The letters Delany wrote during this period describe the daily rituals of living at court, document the first social steps of Frances Burney and Mary Georgiana Port, and supply new information on the family life of the royal family.

The selection of the letters is compressed of 230 epistles written from 1776 until 1788: 112 units written by Mary Delany, 64 letters which were sent to her, and 40 letters which were exchanged by her close relatives and friends, occasionally acting as secretaries to the aging woman, who encountered more and more difficulty in writing and reading in her later years.

Mary Delany had been introduced to the royal couple by Margaret Cavendish-Bentinck, duchess of Portland at whose estate, Bulstrode, she regularly stayed for weeks in the 1770s. After her friend's death in 1785, the royal family immediately reacted to the information by offering Mary Delany an apartment and a pension. The attention which both the queen and the king showed towards her on that particular occasion is particularly amazing to read: the king is described as the "overseer" of the workmen decorating her apartment; the queen offers to accommodate her until the decoration is completed; the royal couple worry about the minutest detail: the king lets Mary Delany know that she only needs "to bring [herself], niece, clothes, and attendants, as stores of every kind would be laid in for [her]" (letter 101); the queen writes her a letter to announce that "the house [is] ready, excepting some little trifles which it will be better for Mrs. Delany to direct herself in person" (letters 102, 106). The queen's visit on the first morning confirms the kindness and attention of the royal couple: while she sympathizes with Mary Delany's mourning and insists on her being on friendly terms with the

See Mary Delany on p. 2

North American AGM 2015 in Louisville, Kentucky

By Elaine Bander

The Burney Society (NA) will hold its 2015 annual meeting in the Wilkinson Room of The Galt House hotel in Louisville, Kentucky, on 10 October 2015, from 11:45 am to 1:25 pm. In addition to a short Business Meeting, we will hear **Hilary Havens (University of Tennessee)** speaking 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 (with Peter Sabor), 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 will be served.

During the Business Meeting part of our luncheon, we will discuss plans for our two-day Washington, D.C. conference to be held on 20 October 2016 at Trinity Washington University (including three meals on site) and on Friday morning, 21 October, at the JW Marriott Hotel just before the opening of the 2016 JASNA AGM. Catherine Keohane is organizing the program. For the CFP, see p. 10.

The Burney Society is still searching for a Treasurer to replace long-serving Alex Pitofsky. Please give some thought about taking on this job so Alex can retire!

Mary Delaney

Continued from p. 1

king and herself, she brings a paper containing part of the king's £300 annual pension offered to the old widow. In fact the king and queen afterwards visit her unannounced, as she explains in the following letter:

The day before I intended to leave Windsor, when Mary Anne and I were set down to our little dinner, one simple dish of veal-collops, without any notice, the Queen walked into the dining-room, and said, I must not be angry with my servant, for she would come in, and that my dinner smelt so well, she would partake of it with me. I was both delighted and confused with the honour conferred upon me. Miss Port very readily resigned her place, and became our attendant. The Queen honoured my humble board, not only by partaking of it, (which she did to make me go on with *my dinner*;) but commended it very much. (letter 219)

During the following months and years, Mary Delany witnesses and describes many elements of the routine of the royal family's daily life, which supposes a degree of intimacy, showing extremely well in some of the scenes she depicts:

I have been several evenings at the Queen's Lodge, with no other company but their own most lovely family. They sit round a large table, on which are books, work, pencils, and paper. The Queen has the goodness to make me sit down next to her; and delights me with her conversation, which is informing, elegant, and pleasing, beyond description, whilst the younger part of the family are drawing and working, etc. etc., the beautiful babe, Princess Amelia, bearing her part in the entertainment; sometimes in one of her sisters' laps; sometimes playing with the King on the carpet; which, altogether, exhibits such a delightful scene... (letter 118).

However the content of the letters is not just informative about the intimacy of the life of the royal family. It also provides a few political elements, the most obvious example concerning the assassination attempt perpetrated by Margaret Nicholson, on 2 August 1786 on King George III.

Moreover, it highlights Mary Delany's

role in Frances Burney's entrance into the world of the court. The letters include several previously unpublished items (letters 68, 69, 81, 96, 111, 139, 150, 152, 192, 196) showing how, as a friend of Charles Burney's, Mary Delany was active in establishing links between Frances and her great niece Georgina Mary Anne Port while connecting Charles Burney with the king. Frances Burney was invited to visit Mary Delany regularly between August 1785 and March 1786:

I have had in the house with me, ever since my nephews were obliged to leave me, Miss Burney, the author of *Evelina* and *Cecilia* which, excellent as they are, are her meanest praise. Her admirable understanding, her tender affection, and sweetness of manners, make her valuable to all those who have the happiness to know her; and it has been no small satisfaction to me to have had such a companion, during my confinement, for my dear girl.

Those repeated invitations and consequent proximity to the royal family led to the appointment of Frances Burney as joint keeper of the robes to Queen Charlotte, as first mentioned by Mary Delany in a letter to Frances Hamilton. Whether Mary Delany's addition that Frances Burney was appointed "without any particular recommendation from any body" was intentionally ironical or not, it is obvious that the old lady was at the origin of the process. She must have been all the more involved in it as she gained some personal advantage from the appointment, as stated in September 1786:

The amiable and worthy Miss Burney is established much to her satisfaction much approved of by everybody, especially by those she wishes most to please. I certainly am very happy in her being placed so near me which gives me an opportunity of seeing her often, though her visits are generally short and she has so many absent friends to consider that all her spare time is scarcely sufficient to satisfy their different remarks. Never any body was better calculated for the post she is now in as no part of the confinement is disagreeable to her. (letter 166).

The following excerpt shows how symbiotic the links between her and Frances Burney were.

The Queen has had the goodness to command me to come to the Lodge, whenever it is quite easy to me to do it, without sending particularly for me, lest it should embarrass me to refuse that honour; so that most evenings, at half-an-hour past seven, I go to Miss Burney's apartment, and when the royal family return from the Terrace, the King, or one of the Princesses (generally the youngest, Princess Amelia, just four years old) come into the room, take me by the hand, and lead me into the drawing-room, where there is a chair ready for me by the Queen's left hand (letter 207).

While she went to the Lodge, her great-niece, Georgiana Mary Anne Port (later Waddington) would stay with Frances Burney, and had the 'opportunity of being in very good company there' (letter 107). Mary Delany's position at court was definitely not supposed to be beneficial to her alone.

Alain Kerhervé is a Professor in English studies at Université de Brest, Brittany, France. He has written a biographical and critical study, Mary Delany (1700-1788), published by L'Harmattan in 2004; he edited letters from and to Mary Delany (Polite Letters, CSP, 2009), a letter-writing manual (The Ladies Complete Letter-Writer, CSP, 2010) and two volumes of William Gilpin's letters (William Gilpin and Letter-Writing, CSP, 2014). He is the director of the HCTI (Héritages et Constructions dans le Texte et l'Image) research laboratory.

Burney Letter

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Editor: Dr. Lorna J. Clark

Contributions (articles, reviews, suggestions, illustrations) are welcome. Please contact Lorna.Clark@carleton.ca

Membership in the NAM Burney Society is available for US \$30 (Students \$15).

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

To request membership information, or to notify the society of a change of address, write (for the NAM Society) to: dr.cheryldclark@gmail.com or Dr. Cheryl Clark, Dept. of English, Louisiana College, PO Box 606, 1140 College Drive, Pineville, LA, USA 71359; for the UK society, write deborahjark@aol.com or to Ms. Deborah Jones, 15 Rosehip Way, Cheltenham, Gloucester, UK GL52 8WP.

Scandal and Sociability: New Perspectives on the Burney Family

By **Sophie Coulombeau**

On September 1st, **Cardiff University** hosted the international symposium, “**Scandal and Sociability: New Perspectives on the Burney Family.**” Organizing this event was a high point of my first year in post at Cardiff. For years, I’ve been fascinated with Frances Burney, a central figure in my doctoral research. But ever since I was lucky enough to spend a month in Montreal researching at McGill’s Burney Centre in the second year of my PhD, I’ve also been fascinated with her brilliant, sociable, polymathic and oddly secretive family circle. Between them, the Burneys published dozens of novels, scores of reviews, books on music and naval exploration, and political tracts. They wrote plays, drew popular prints and composed countless pieces of music. They travelled across the world, and knew or corresponded with most British luminaries of the late eighteenth and early nineteenth centuries working in the fields of literature, art, music, politics, botany, exploration, and court and Church circles.

Despite this, no event or publication had ever considered the Burney family as a composite whole, asking how their sociable network and often tumultuous internal dynamics influenced the remarkable spate of cultural and sociable activity carried out by its members. I hatched a plan to one day hold a symposium that would do exactly that; and, thanks to generous funding from Cardiff’s School of English, Communication and Philosophy and the Burney Society (UK), and excellent support from my PG collaborator Catherine Han and super-administrator Helen Clifford, I was able to do so when I took up my post at Cardiff. Over early 2016, tantalising abstracts poured in from all over the world, and on September 1st we were looking forward to a gratifyingly impressive and interdisciplinary line-up.

The day of the symposium dawned bright and sunny, and delegates began to arrive early, to mingle and catch up with new and familiar faces. I kicked off the symposium with an introduction that celebrated the timeliness of the symposium. In a recent article in *Women’s Writing*, Devoney Looser issues a call for scholars to use new forms of data visualization and biographical tools in order “to think more creatively and collaboratively about new biographical practices that could emerge ... in concert with big data.” (Devoney Looser, “British Women Writers, Big Data and Big Biography, 1780-1830,” *Women’s Writing*, 22:2 (2015), 165-71, p. 166). As more of the Burney family’s correspondence becomes widely available (thanks to the work of many editors in the lecture theatre), Frances Burney seems like one of the prime candidates with whom we might answer such a call. Using traditional archives or new digital tools to study a figure like Elizabeth Meeke, Marianne Francis or James Burney accomplishes a double objective. These figures are interesting in their own right. But they can also lead to new readings of Frances Burney’s works.

With no further ado, it was time for our first panel, “**Constructions, Erasures, Fashionings,**” which was chaired by **Professor Lorna Clark**. The first paper, “**Scandal and secretiveness in the Burney family,**” was delivered by **Professor Philip Olleson (Nottingham)**. Philip pointed to “ingrained secretiveness” or “lack of candour” at the heart of the Burney

family’s dealings with one another, and outlined the role of the biographer in penetrating these omissions and elisions. He took as an example the secrecy surrounding the two marriages of Charles Burney Sr. to Esther Sleepe and Elizabeth Allen, and queried whether this might have set the pattern for his children’s habits of secrecy. Particularly interesting was Philip’s question: might there be a link between the secrecy of her father’s marriage to Elizabeth Allen and the juvenile Frances Burney’s secretive writings?

Philip’s paper was followed by one from **Dr. Cassie Ulph (York)**: “**Authoring the ‘Author of My Being’ in *Memoirs of Doctor Burney.***” Cassie pointed out that when Frances writes her father’s *Memoirs*, there are interesting tensions present in the way she represents her own authority: is it ultimately public (professional author) or private (daughter, incomparably close to the father she eulogises)? In other words, (*pace* Jane Spencer) Cassie’s paper sought to explore whether biological kinship or literary kinship is the dominant influence in the *Memoirs*? Ultimately, she argued that with the *Memoirs*, Burney shifts from obedient amanuensis of her father to “his most tyrannical editor” (in Gillen D’Arcy Wood’s words), and thereby figures herself as the more “professional” writer. The real narrative of *Memoirs of Doctor Burney* is that of Burney’s own literary career (and genius).

The final speaker in the panel was **Matthew Spencer (Cardiff)**, a philosopher who brought an unusual methodology to the table with “**Talent v. Situation in the case of the Burneys.**” Matthew explained his desire to bring the perspective of “character, heuristics and modern philosophy” to Burney scholarship. He used sports data to explore the relationship between situational factors and chosen careers, with intriguing implications for our literary/historical assumptions about biographical cause and effect. In other words: how far do we use heuristics (shortcuts to make sense) when performing biographical readings? Matthew widened the discussion by turning to Dr. Marchmont’s use of heuristics in Frances Burney’s third novel *Camilla: or, a Picture of Youth*. Despite Burney’s scepticism about Marchmont’s use of heuristics, the fictional world of *Camilla* is elsewhere shot through with the conventional view that people *do* have “a character.”

After Matthew’s paper finished, questions from the floor revolved around the history of life writing, the idea of “scepticism” across different disciplines, the professional status of “entertainers” in the late eighteenth century... and ice hockey. After a quick coffee break, it was time for the second panel, chaired by **Professor Peter Sabor**: “**Print, Traces, Legacies.**”

First up in this panel was **Dr. Anthony Mandal (Cardiff)**, speaking about “**Mrs Meeke and Minerva: The Mystery of the Marketplace.**” Anthony began by showing us data visualisations that demonstrated the production of new fiction 1780–1829, outlined shifts in “fashionable” fiction – sentimental, Gothic, evangelical, historical – and located women writers at the forefront of these changes. The most prolific novelist of all in these years – more so even than Walter Scott – was “Mrs Meeke” – recently identified by Simon Macdonald as Elizabeth Meeke, Frances Burney’s stepsister. Anthony focused on Meeke’s association with the Minerva Press, the Mills and Boon of the Romantic era (John

Feather). She wrote under three different authorial identities “Mrs. Meeke.” “Gabielli,” “Anon,” and could publish up to five novels a year (!). Anthony broke down the titles of Meeke’s novels to analyse them for “Gothicity”: Meeke was fond of Gothic titles, but her novels themselves often do not follow through in terms of subject matter. Anthony finished with an illuminating comparison of Frances Burney and Elizabeth Meeke, whom he argued was more sensitively attuned to and therefore responsive to the “fashionable” market.

Next up was **Professor Lorna J. Clark (Carleton)**, delivering a paper entitled “**The Scandalous Sister: The Literary Legacy of Sarah Harriet Burney.**” Lorna argued that we should consider the novelist Sarah Harriet as more than just the Burney sister who may have had an incestuous relationship with her half-brother James (but probably didn’t). Looking at Sarah Harriet’s life story separately from this unprovable charge, she argued, is “less sensational, but more gripping.” A fascinating overview of Sarah Harriet’s literary career followed, in which Clark argued for her as a Romantic writer, firmly tied into social circles later in life that included Henry Crabb Robinson and Charles Lamb. Her fiction, Lorna said, provides a bridge between Romantic and Victorian literature, and many of the themes of her novels foreshadow those of Wilkie Collins, George Eliot, and Thomas Hardy. Several moments in Sarah Harriet’s career were particularly pertinent to the themes of the symposium: there was an interesting confluence in 1796, when Frances Burney published her third novel *Camilla* and the twenty-three-year-old Sarah Harriet published her debut *Clarentine* within a few weeks of each other: *Camilla* received supportive “puffs” from family members in literary reviews, whereas Sarah Harriet received no such support. Another such moment was when Henry Colburn, Sarah Harriet’s publisher, insisted on her publishing under the name “Miss Burney” – “Burney” was a valuable brand, it seems. Lorna finished by announcing the splendid news of a forthcoming edition of all Sarah Harriet Burney’s novels. A lively Q&A for the panel focused on authorial names and pseudonyms, attribution, payments for novels, and nepotistic reviewing practices.

* * *

Over lunch, delegates visited an exhibition of rare print and visual material relating to the Burney family and circle, mainly drawn from Cardiff’s Special Collections (SCOLAR), and designed and curated by myself and our archivist Alison Harvey. Early editions – many beautifully illustrated – of works by Burney family members, Edmund Burke, Richard Owen Cambridge, Hester Thrale Piozzi, John Hawkesworth, James Cook, Joseph Banks and Daniel Solander drew much interest. The star attraction, however, was an original portrait lent to us by Dr. John Butterworth, which may or may not be of Frances Burney (*see story on p. 9*).

* * *

After lunch, the third panel was “**Sociability and Networks,**” chaired by **Cassie Ulph**. My own paper was first up: “**A Philosophical Gossip: Science and Sociability in Frances Burney’s *Cecilia*,**” in which I argued that Frances Burney’s interest in sociable “character” is informed by a parallel interest in popular science, particularly the principles of Linnaean classification. In several scenes, the social taxonomist Mr. Gosport educates the heroine in the ways of the *bon ton* by applying a

distinctly Linnaean methodology to metropolitan polite society. It is likely, my paper suggested, that Burney’s interest in social classification stemmed from her acquaintance in the early 1780s with the botanist and “**Philosophical Gossip**” (Charles Burney Sr.’s words) **Daniel Solander**, which was facilitated by social networks that ultimately originated within the Burney family itself.

Second was **Professor Stewart Cooke (Dawson College): “Frances Burney and the ‘Cantabs’.**” In this paper, Stewart unpacked the knotty relationship between Frances Burney and the Cambridge family. Burney had an agonising on-off flirtation with the clergyman George Cambridge in the late 80s, which she hoped would result in marriage but ended instead in psychological turmoil and nothing more. Stewart considered various reasons for George Cambridge’s silence in his cold treatment of FB and explained how Burney’s feelings for “Mr. G.C.” affected her relationships with other people, and sensitivity to rumour. It was fascinating to hear about the wider dynamics of the Cambridge family, including George’s charismatic father Richard Owen Cambridge, his reserved mother, and his sisters – one of whom, Stewart suggested, was afflicted by “St. Vitus’s Dance,” Frances Burney’s odd treatment at George’s hands takes on a new aspect when viewed as the result of conflicting agendas and perspectives within another complex family unit.

Bringing the panel to a close was **Dr. Mascha Hansen (Greifswald): “A Friend like dear Marianne’: The Friendship between Marianne Francis and Hester Lynch Piozzi.**” In this paper, Mascha considered the rich intellectual friendship between the elderly Hester Piozzi (who was Frances Burney’s dearest friend before their rift in 1784) and Burney’s niece Marianne Francis. Mascha’s research revealed Marianne as a fascinating character, known among the Burney family as a musical prodigy: “a monster when attacking the pianoforte.” But there was more to Marianne than music. Mascha gave us an intriguing glimpse into Marianne’s fragment of a novel with a strong-willed anti-marriage heroine, which suggests literary, as well as musical, aspirations. She was also a critic: on Maria Edgeworth’s fiction, her verdict was: “An economic Housekeeper, giving the old mutton cold one day & hashed the next.” She had great admiration for older female writers other than Burney and Piozzi; speaking of Hannah More, she recalled, “I followed her about like a little dog.” One fascinating aspect of the Francis/Piozzi friendship is that, when Piozzi expressed colourful resentments against various members of the Burney family, Marianne – one of the Burneys herself – often colluded in these onslaughts.

* * *

After a quick coffee break to fuel us for the final panel, we returned to hear the last panel of the day: “**Envisioning the Burneys,**” chaired by **Professor Harriet Guest**. The first speaker was **Dr. Ruth Scobie (Oxford)**, whose paper was entitled, “**Feather’d ornaments and living curiosities: The Burneys’ South Sea encounters.**” South sea exploration, Ruth suggested, engendered a metropolitan culture of celebrity, curiosity and display centring around objects and anecdotes – and the Burney family occupied a central place in this culture, largely thanks to Frances’s brother James Burney, who had sailed with Captain Cook on board the *Endeavour*. As well as James’s Tahitian friend Omai, the Burney family and their circle discussed inanimate

curiosities and rarities from the South Seas, with James Burney cementing social relationships with gift-giving by presenting Tahitian curiosities to the Thrale family. Ruth then moved to discuss the eighteenth-century culture of textile circulation for Pacific goods: Hester Thrale attended a royal birthday wearing a dress designed to emulate the clothes of the “Indian who killed Capt Cook,” whereas Frances’s cousin Edward Francisco Burney appropriated Omai’s cultural identity by dressing as him at a masquerade. Finally, Ruth also raised another example of Burney creative collaboration when James forged a second career as a man of letters; his book about his South Sea adventures was illustrated by his cousin Edward (he of the masquerade costume).

The second speaker on this panel was **Christine Davies (Kent)**: “**Multi-media inspiration for fashion interrogation: *Evelina* and the print world of Edward Burney.**” Christine’s paper outlined further Burney creative and professional partnerships. Edward Burney was a “flexible” artist, who illustrated a range of fashion plates for Ackermann, Lane’s Ladies’ Museum and others, but also illustrated “canonical” literature such as an edition of *Paradise Lost*, the illustrations for which were less “sentimental.” Davies detected a resemblance between Edward Burney’s style for the fashion plates and that of his illustrations for his cousin’s novel, *Evelina*. She continued to pick out the tension between realism and fashion, which worked oppositionally in the construction of gender. In Frances Burney’s *Evelina*, 1770s “fashionability” could be equated with artificial Frenchness, which must be exposed and excised from the narrative world. The ordeals faced by eighteenth-century fashionables comprised dressing inappropriately, risking moral exposure, and being bitten by monkeys. What, then, might we infer from Edward’s “fashionable” illustrations of *Evelina* about his views on his cousin’s literary feat?

The final paper before the keynote was delivered by **Dr. Amy Erickson (Cambridge)**, and entitled “**The Sleepe family of fanmakers.**” Amy shared a fascinating and entirely new discovery, made in the archives of the Worshipful Company of Haberdashers: Frances Burney’s mother Esther Sleepe, grandmother Frances Sleepe and two maternal aunts were all successful fanmakers (about three hundred of whom practiced in England during the late eighteenth century, mainly women employing other women). In fact, Amy suggested, since they were based in elite locations and had wealthy, influential customers, they were the “financially successful pillars” supporting Charles Burney and his family, and may even have facilitated many of his social connections too. Frances Burney, therefore, spent her childhood “surrounded by successful businesswomen.” Knowing that Burney grew up around fanmakers casts a lot of her literature in a different light – *The Wiltings* and *The Wanderer*, for example, have both impressed and baffled critics due to their unusually detailed and sympathetic portraits of women’s manual labour. Thanks to Amy’s discovery, we have a context for this tendency – and a fascinating new avenue for Burney studies.

* * *

Finally, we welcomed our **keynote speaker: Professor Peter Sabor (McGill)**, whose paper was entitled “**The march of intimacy: Dr. Burney and Dr. Johnson.**” In a recent article, Peter studied Burney as a “keeper of the flame,” heaping tributes on

Johnson for three decades, from Johnson’s death in December 1784 until his own death in April 1814. In this paper, he looked at the previous three decades, when Burney initiated and gradually burnished a friendship with Johnson, who would play a crucial role in facilitating his move through the ranks as the lowly musician became a highly respected man of letters. Burney’s first letter to Johnson in 1755 ostensibly focused on securing copies of his *Dictionary*, but was carefully calibrated to gain entry into Johnson’s circle: deletions in the manuscript letter about the *Dictionary* show, ironically, that he was constantly searching for the right word. Johnson was responsive to Burney’s letter, and the two met and became friends, though on an unequal footing. With the publication of his *General History of Music*, however, Burney could transition from Johnson’s fan to his peer. Johnson was known to despise music, but if Burney could be known as a man-of-letters then the problem would be mitigated. Peter gave us an overview of the creative exchanges between the two men in later years: While Johnson was reading proofs of Burney’s *General History of Music*, for example, Burney was reading the manuscript and proofs of Johnson’s last work: *Lives of the Poets*. By the time of Johnson’s death, Charles Burney had been high in his estimation, a testament to the inimitable Burney networking skills.

In the final Q&A of a very long day, several themes were raised that responded not only to Peter’s paper but also to the collective corpus of research presented over the whole symposium: networking, “intimacy,” professionalism and credibility, and the interplay of visual and textual forms as points of access to “the Burney family.” For me, the interdisciplinary makeup of the symposium provided a fitting way – perhaps the only credible way? – to understand a kinship network that was, itself, highly interdisciplinary. The literary endeavours of Frances Burney and her sisters should not be seen in isolation from the artistic, critical, musical, commercial, and cross-cultural activities of other family members: as numerous papers pointed out, the creative partnerships facilitated within the family were crucial to securing literary success.

The day finished with a reception in the beautiful **Viriamu Jones Gallery**, where **Christine Davies** was presented with a bursary for the best postgraduate abstract submitted for the symposium, kindly sponsored by the Burney Society (UK). We then enjoyed a fine curry at Juboraj, where sociability (if not scandal) prevailed until the small hours. Many thanks to all delegates and attendees for a fantastic day, and for a fascinating array of new perspectives on the Burney family.

Dr. Sophie Coulombeau is Lecturer in English Literature at Cardiff University. She completed her PhD at the University of York in 2014, and has held visiting fellowships at the Burney Centre, the Huntington Library and the Lewis Walpole Library. She is interested in late eighteenth-century and Romantic literature, particularly in the relationship between naming and identity, and in historical fiction and creative-critical practice. She is currently working on her first monograph, Romantic Onomastics: Naming and Identity in British Literature, 1770-1800, and on her second novel Point No Point, which is set in London in the 1790s and draws on Frances Burney’s life and writings.

Connections between Sir Joseph Banks, Dr. Nooth and the Burneys

By Denis Robillard

Sir Joseph Banks was elected the president of the Royal Society in 1778. He travelled to Labrador in 1766. He then went aboard the scientific vessel manned by Captain Cook during his first expedition to the south seas of 1768–71. Banks planned to accompany the second one as well (1772–4), but in the end, he did not go, although James Burney did (and on the last one as well). It is safe to say that the Burneys and Banks families were inexorably entwined from this point on.

Throughout his illustrious tenure as chief recorder and steely defender of science (serving as President of the Royal Society until 1820), Banks sent and received thousands of letters from well-wishers, benefactors, informants and collaborators alike. One such man was Dr. John Mervin Nooth, a Royal Society colleague. Sadly, only a dozen or so letters of the correspondence between these two men have survived.

Dr. John Mervin Nooth (1737-1828) was a distinguished physician elected to the Royal Society by Benjamin Franklin and others in 1774. He received his nomination one year after Charles Burney's return from his untiring efforts to catalogue the musical map of Europe. Nooth published a paper for the Society on a method of carbonizing water in 1775 which would lead to a revolution in the way soft drinks are prepared. His famous Nooth's apparatus remained in use until the mid-nineteenth century. In 1775, while stationed in New York, he was named Physician Extraordinary and Purveyor to the British army in America. Later, he was Superintendent General of Hospitals in Quebec from 1788 to 1799. He became the director of the Agricultural Society of Quebec in 1790. Later, in 1799, as a fitting post to crown his achievement, he served as physician to the Duke of Kent (1800-20) before retiring to Bath in 1820. He died there in 1828 at the age of 90.

These are just the few broad strokes of this man's biography. But if we dig a little deeper, we can see that Nooth was an intelligent and inquisitive polymath. He loved all things scientific and had an abiding interest in botany and ornithology from an early age — similar to the affinity

that Charles Burney had with music, history and astrology. All the while, he kept up a correspondence with many prominent scientific and medical men of the day.



Portrait formerly believed to be of Sir Mervin Vavasour, is probably that of Mervin Nooth. Country Life (3 November 1960), p. 1027.

Peeling back the layers

How does Nooth fit into the Burney family story? Good question. He seems to overlap on several accounts. Through my research, I have found that he had contact with Charles Burney, the famous musicologist, on his trip to Italy 1770–71. While Burney was collecting Italian musical history, Nooth was investigating the famous Vesuvian volcano. Both men had similar interactions with Lord Seaforth (Fontrose) and Patrick Brydon while in Italy and also in England after their return.

Another connection linking their lives was Captain James Burney of the Cook expedition. It is not certain how Dr. Nooth was introduced to James Burney, but it was probably under the auspices of Sir Joseph Banks and other Royal Society members. Nooth is known to have been in London in 1779 on military business. The return of Cook's expedition to England after a successful circumnavigation of the globe (1776–80) created tremendous excitement in the press; the commanders of the ships

were received as celebrities in London, and their names and exploits were on everyone's lips.

In 1931, the Canadian scholar Jacques Rousseau published a series of letters between Dr. J.M. Nooth and Sir Joseph Banks.¹ Of all of their letters, sadly, only about a dozen remain,² which shed light on Nooth's activities and scientific interests while stationed in Canada. Some further letters from Canada were either intentionally or accidentally lost or misplaced. One letter which concerns us survives in manuscript, dated "Quebec, November 4th, 1789,"³ Its contents deal primarily with Peter Pond, the fur trader, who posited, in about 1789, an important overland connection between Great Slave Lake and the Pacific. Pond, one of the first white men to see it, brought a map to world-wide attention in 1785, claiming to fuse the Great Slave River with what was then called "Cook's River." This was based on the accounts of Cook's expedition, which explored Nootka Sound (c. 1778) on the west coast of present-day Vancouver Island, British Columbia.

According to Robin Inglis's *Historical Dictionary of the Discovery and Exploration of the Northwest* (2013), p. 56, James Burney was responsible for mapping a large part of this new coast line. He had transferred to the *Resolution* in August 1779 after Lieutenant Clerke's death. Burney was responsible for surveying Nootka Sound, Bligh Island, Sandwich Sound and Cook Inlet. These places were all mentioned by name in the Nooth letter of 1789, so obviously Nooth had some prior knowledge of these maps dating from 1779 or later, or he may have had some contact with those who had consulted them. He is known to have been in London in 1779 on furlow from the military.

Nooth's letter to Sir Banks dated from Quebec, 21 October 1789 begins thus:

Sir:

By a vessel called the Mary Ann I had some days since the honour of sending you a Box containing some seeds of *Zizania aquatica* (wild rice) & likewise a small Parcele directed to a friend . . . As this seems perfectly dry & good, I make no doubt of its arriving in a vegetating

state . . .

I have underlined sections for emphasis in the rest of the note:

By a letter which I lately received from Molesworth of the Pay Office I was earnestly desired to procure some folle Avoine (same as Zizania) & transmit it to him by the Fall ships. As I suspect that my friend Molesworth intended this Seed for you I have sent the whole to Soho Square, but should Molesworth wish to have a small Quantity for someone else, I make no doubt of your readily granting him that favour...I shall therefore apprise him by this opportunity....

Nooth's reference to "Molesworth of the Pay Office" can be identified as Richard Molesworth (1737-99), who was the grandson of Robert the first Viscount Molesworth of Swords and a kinsman of Burney's shipmate and close friend, Molesworth Phillips (1755-1832). Phillips was the commanding officer of the marine detachment on Cook's ill-fated third journey to the Pacific. On 14 February 1779, he and a party of marines accompanied Cook to shore; in the ensuing fracas in which Cook was killed, he was wounded but managed to survive the bloodbath. His reported bravery in action was lauded in the press.

Richard Molesworth for his part maintained a good relationship with Sir Banks and was both courteous and prompt in providing rare seeds from the far reaches of India. Molesworth, like Nooth, was part of a wide circle of friends, colleagues and associates cultivated by Banks (so to speak) to supply him with interesting botanical specimens for the Royal Botanic Gardens in Kew. It is evident that Nooth had an enthusiasm for both exploration and seed-collecting, as witnessed by the reference to *folle avoine* or zizania. Harvesting and sending *folle avoine* (wild rice) back to England was a botanical activity of Nooth's during his stay in Quebec.

Nooth's avid interest in domestic plants from the letter cited above, besides zizania included an "unknown fruit" sent in a parcel, identified (in Rousseau's edition) as *Celtis occidentalis* L. (now called nettleberry, or sugarberry), a deciduous tree whose wood, bark and fruit were found

to have medicinal properties (used variously in the treatment of sore throats, jaundice and venereal disease). Later in 1789, he sent further specimens from the *Cryptogamious* class to his friend Dr. Johann David Schoepff (1752-1800), a fellow physician residing in Beyreuth. He, in turn, collected botanicals for Johann Christian Daniel Schreber (1739-1810) who became the director of the botanical gardens at the University of Erlangen.



The Zizania plant, as pictured in a Linnaean Society magazine from 1804.

Further on in Nooth's letter of 4 November, there is an allusion to James Cook. Nooth mentions both "Cook's River" and "Sandwich Sound" by name, two famous points discovered by the Cook expedition and mapped specifically by Burney. Nooth had just met Peter Pond in Montreal, the fur trader (mentioned above) who was returning from a western expedition and who had probably shown him his impressive map of this western *terra incognita*. While trading with the Indians in the interior, Pond had reported seeing natives who had undoubtedly made contact with some of Cook's ships on the western coast. European trade goods (especially metal) were found among the natives near Great Slave Lake. This obviously drew the attention of Banks who wrote a handwritten memo based on Pond's information that he

had been "within three days journey of the sea in the neighborhood of Jesuits harbor." Banks received further intelligence from Captain Bentinck in 1788 just ahead of Nooth's details. This early contact with the Cook party established that a Northwest passage to the interior was a practical reality on paper. Both Mackenzie's explorations and Peter Pond's activities were reported by John Frederick Holland to Evan Nepean on November 10, 1790 (Report of Public Archives).

Nooth does not go into more details about his meeting with Pond in Quebec. But he must have been impressed by his undaunted spirit, and the two surely talked at length about the new geography and other subjects. Pond claimed to have found "an infinite variety of extraneous fossils," information which Nooth found interesting and passed on to Banks in his letter. The remains of any previously unknown species would have greatly interested both men of science, and indeed the Royal Society.

As mentioned, very little of the correspondence between Nooth and Banks is known to exist. However, another document (unearthed from the New South Wales library) makes another tentative connection between Banks, Nooth, the Burney family, and the question of seeds. In a document named "List of Plants & Seeds sent to Kew," 1789-1792 (Series 22.03), contained in a list of "Plant and specimen lists received or written by Banks, 1781-1803,"⁴ about specimens received or written by him at this time we find a tantalizing link. Here for the first time are given, in Bank's cryptic crabbed hand, the names of some well-known men: Rainsford, Bligh, Wright, as well as Nooth and Molesworth, to name but a few.

Bligh, of the *Bounty* and the famous gathering of breadfruit, needs no further amplification here. General Charles Rainsford was a fellow of the Royal Society and the natural cousin of Banks.⁵ He lived in Blackheath and commanded the local troops; he was also the English Commissary officer in Nijmegen for the Hessian troops arriving in America. By 1779, Rainsford was invested as a fellow into the Royal Society in London and was also a member of the Society of Antiquaries. As a freemason, he dabbled in alchemy and was a close contact of Peter Woulfe - a chemist, FRS, Swedenborgian and inventor.

Rainsford was also a good friend of Daniel Solander, the Swedish right-hand man of Banks's at the Society and fellow traveller with James Burney. In 1789–90, Rainsford collected for Banks some samples of "Martinique proboscidea" (Martyniaceae), which is a type of devil's claw or unicorn plant.

Banks's list (cited above) shows that the aforementioned parcel of "zizania and unknown fruit" (sent by Nooth from Quebec on 25 October 1789) was received on January 6, 1790 and sent on to Kew on the 9th. The 1791 record of Banks's seeds at Kew is somewhat cryptic, due to the difficulty of his handwriting. Nooth and his *folle avoine* appear again, along with plants sent by Colonel Murray. An entry is made in May 1791 referring to a parcel sent by Colonel Fullerton, who was one of the military men that Charles Burney encountered in Italy in 1770.

Another intriguing entry stands out in the Banks catalogue. On 7 July 1791, Banks received advice of a parcel which duly arrives on the 11th and is sent on to Kew on the 12th. Sent by "Capt. Burney," it contains a "Box of plants [*received from*] Francis." This could refer to James Burney of course and to his brother-in-law, Clement Francis, who had married his youngest sister Charlotte Burney, on 11 February 1786, and whom he visited from time to time at their home in Aylsham, Norfolk (in fact, they became so close that Francis named him as executor in his will). Clement Francis, a surgeon in the East India Company (1778–85) had acted as private secretary to Warren Hastings, the Governor-General of Bengal; after his return to England, Francis maintained ties with his Indian associates, particularly Hastings, who thought very highly of him. This association provides us with a natural connection to the valuable far off seed caches long sought by Banks in India.

As for Richard Molesworth (kinsman to Molesworth Phillips), he had been collecting samples of "convolvulus batatus," a type of bindweed or morning glory, which has twenty-one species (received by Banks on 26 January 1790).

The place or source of this packet of seeds is not recorded here by Banks. Later, there is another batch of seeds sent by Molesworth, received at Kew on August 5, 1791, the seeds being sent from "Tanjore." in India. Richard Molesworth was interested in botanical specimens of the east and appears to be one of the early visitors to that colony. He along with Dr. James Anderson, of the East India Company (1739-1808) collected Tanjour grains while in Madras.

As for Nooth the erstwhile collector in Canada, his fifth surviving letter to Banks, dated January 2, 1792, gives further information about his experience collecting seeds. Nooth writes to Banks in an almost embarrassed tone: "I took the liberty of craving your assistance in the prosecution of my Botanical pursuits in the country." Further on, he deemed his Botanical books "inadequate" and promised to send Mr. Banks a bill as soon as he received his desired books. "I can assure you it is solely from a conviction of my poverty in the botanical line that I am thus importunate in my request."

Again, in words underlined for emphasis, we see a plausible motive behind Nooth's concerted efforts to collect seeds for Banks. They had been designed to serve a pressing need, the want of books. These were expensive tools of the scientific trade and difficult to obtain in the colonies. Nooth had no qualms about stressing the limitation of his resources. Seeds were evidently considered a fair trade for badly needed books.

Dr. John Mervin Nooth owned only a few choice botany texts while living in North America. He mentioned them to Banks and spent great pains to enumerate them, thus lending credence to the "fair exchange" theory (books for seeds). He was one of many donors whose ingenuity and generosity helped to build up the collection of species contained in the Royal Botanic Gardens in Kew, an interesting connection in the circle surrounding Sir Joseph Banks, and one whose life lightly brushes against some members of the Burney family.

Denis Robillard is a published poet and historical researcher living in Windsor, Ontario. He has published articles on Dr. Mervin Nooth and other early medical men in Canada. He contributed a German map to accompany a narrative prepared by the military historian Gavin K. Watt in his book The British Campaign of 1777: The St. Leger Expedition (2001). Most recently, an article on Dr. Nooth appeared in the French publication Pharmacopolis 2 (Spring 2015), edited by Dr. Gaston Labrecque. His current research is on Hessian soldiers who settled in Quebec after the American Revolution.

Notes

¹ Correspondence, J. Banks–J. M. Nooth, *Le Naturaliste Canadien*, 58 (1931), 139–47, 170–77.

² Letters to and from Nooth also exist, dated between 1778 and 1783, and between 1789 and 1796, to other recipients in Britain. He is known to have been in London in 1779 as his autograph appears on several Royal Society documents at this time.

³ Letter from John Mervin Nooth to Sir Joseph Banks, 4 November 1789, California State Library (Sutro branch).

⁴ "List of Plants & Seeds sent to Kew," 1789-1792 (Series 22.03), Papers of Sir Joseph Banks, State Library of New South Wales.

http://www2.sl.nsw.gov.au/banks/series_2/2/22_03.cfm, accessed 22 September 2015.

⁵ For details of Rainsford's relationship to Banks, see Ken Cozens, "The Rainsford Papers: Soldiers, sailors, ship-owners and mystical goings-on," <http://britishlibrary.typepad.co.uk/untoldlives/2014/08/the-rainsford-papers-soldiers-sailors-ship-owners-and-mystical-goings-on.html>, accessed 22 September 2015.

A note on a possible early portrait of Fanny Burney

By John Butterworth



First the really bad news. The portrait has no signature and no provenance. I purchased it at auction some eighteen months ago, and all I could establish from the vendor was that the picture had belonged to his late wife for many years, and he had no idea where or when she had acquired it. It is impossible to know whether the identification of the sitter as “Frances Burney/Madame D’Arblay” is genuinely Victorian or of more recent inspiration. A small label attached to the back contains a number (1568) followed by two initials (nd id). This is definitely not an auction label and looks like a catalogue number, implying the picture’s inclusion in somebody’s bona fide collection at some point.

So, an anonymous, undated portrait of a young woman, which, after cleaning, despite its imperfect condition, becomes a more-than-competent small oval image of the sort commonplace at that time. What time? The auctioneer’s confidence that the portrait was eighteenth-century English was supported by an acquaintance of mine who has been dealing in English Art for some forty years

and by the accredited conservator who cleaned the picture for me. Both inclined to a date around the last quarter of the century. However, we can be more precise since the mountainous hairstyle of the sitter, the so-called pouf, was fashionable only from the mid to late 1770’s. This simple fact appears to guarantee that the canvas has been attached to this oval block of wood, worm holes and all, for some 240 years. Anyone unhappy at the idea of FB as fashionista with her grey-powdered pouf should recall *Evelina*, Letter x.

The very first time I saw the picture, the sitter’s reserve and intelligence were what it conveyed to me. When I then checked for physical resemblances with the two known portraits of Burney, I was struck by the shared facial idiosyncrasies – nose, eyebrows, upper lip. I also noted that my sitter – like the sitter in one of the Burney portraits, possibly painted as much as eight years later, also sported a large pink bow of silk. This may seem like a trivial coincidence, but I have searched in vain since for such a decoration in other portraits of the period, unless that is what we see in the Bogle miniature.

One final flight of fancy: we know that FB’s clothing allowance was meagre, and what clothes she did have probably had to last. Only once does she describe her own dress in detail, on her attendance at a masquerade in January 1770. If this is a portrait of FB, it is just possible that she is wearing the relics of that event – the “close pink Persian vest with long close sleeves to my wrists,” the “very small black color about my neck,” and perhaps those decorative rosettes in her hair are those “very small pink flowers fastened on to look like buttons” economically recycled.

As a portrait, it is more intimate than others identified as Burney, which were widely seen both then and now as somewhat flattering, and, unlike them, this painting does not disguise her “Lilliputian” physique. If this is not an authentic portrait of FB before she was famous, it is as close as we are likely to get.

Any information or comments, positive or negative, will be very welcome. Please address them to drjohnbutterworth@googlemail.com

John Butterworth is now retired after teaching Classics in schools, polytechnics and universities for almost forty years. He had just started reading the Burney Journals when he came across the portrait at auction. He has recently plundered the 1775 Journal to produce an entertainment on the Thomas Barlow imbroglio entitled “May Day for Fanny Burney.”

Correction

In the report of the Burney Conference in Montreal 9–10 October 2014 that appeared in the *Burney Letter* 21.1 (Spring 2015), pp.4–6, it was stated that on Jocelyn Harris had mentioned Thomas Jefferson as one of the names that appeared on the subscription list to *Camilla*. Readers might have been given the mistaken impression that the American Founding Father was, unbeknownst to all, an avid fan of Burney. The truth is much more prosaic; in fact, Harris was speaking of the Reverend Thomas Jefferson who was not in fact a subscriber to *Camilla*. Rather, it was Austen, Harris explained, who was a subscriber to his work, *Two Sermons* (1808), which was one of only three occasions on which Austen’s name appeared in print during her lifetime. For the full article, see “Jane Austen and the Subscription List to Fanny Burney’s ‘Camilla’” at *Persuasions On-Line*, 35.1 (Winter 2014). We apologise for the confusion.

CALL FOR PAPERS

UK Burney Society

St Chad's College, Durham University, 4-6 July 2016

Proposals are invited for 20 minute papers on the subject of

**“Burney and Popular Entertainments:
the business of pleasure in Late-Georgian Britain”**

Frances Burney grew up at the centre of a vibrant metropolitan cultural scene, and was part of a network of musicians, writers, actors and artists whose careers depended on a culture of consumption, both imaginative and material. This was the world she evoked in her novels, plays and journals and this conference builds on the movement in Burney scholarship toward greater contextualisation of her work. The conference centres around entertainment, with the conference programme itself featuring a range of entertainments, including an excursion to a site of local interest, and the world premiere of Burney's play *Love and Fashion*, which will be performed by Durham Student Theatre. The conference's keynote address will be given by Harriet Guest, Professor Emerita of Eighteenth-Century Literature at the University of York.

Papers should address the work of Burney and/or members of her circle, with potential topics including (but not limited to):

- Burney and the Theatre
- Public Spaces (such as Parks, Gardens, Assembly Rooms, the Seaside)
- Private Entertainments
- Commercial Entertainments
- Shopping/Consumer Culture/Fashion
- Tourism
- The Promenade
- Curiosity/Spectacle

Abstract of no more than 250 words should be sent as an email attachment in MS Word document format to Francesca Saggini (fsaggini@unitus.it) and burneysocietyuk@gmail.com. You should also include a 250 word biographical statement. Please use your surname as the document title. The abstract should be sent in the following format: (1) Title (2) Presenter(s) (3) Institutional affiliation (4) Email (5) Abstract (6) Biog.

The deadline for receipt of all proposals is January 31, 2016. We will attempt to notify all correspondents before February 28 regarding the status of their submission.

A small number of travel bursaries will be available for postgraduate students presenting at the conference. Applications are invited from research students registered on a programme of postgraduate study on the date of the conference. Please indicate at time of submission if you wish to be considered for one of these, stating your affiliation and level of study, and include a brief statement of how attendance at the conference would be of benefit to your research project.

CALL FOR PAPERS

North American Burney Society

The Burney Society (NA) is planning a two-day conference on "Burney and Politics," to be held on **20-21 October 2016** in Washington, D.C. (on the eve of the 2016 JASNA AGM).

Our keynote speaker will be **Tara Ghoshal Wallace**, author of *Imperial Characters: Home and Periphery in Eighteenth-Century Literature* (Bucknell Univ Press 2010) and *Jane Austen and Narrative Authority* (Macmillan 1995), and editor of Frances Burney's *A Busy Day* (Rutgers Univ Press 1984). Catherine Keohane will be coordinating the program. On Thursday, 20 October 2016, we will meet all day at Trinity Washington University, with drinks and dinner included. On Friday morning, 21 October 2016, we will meet in the Marriott, the JASNA conference hotel. Further details and conference registration information will be available shortly.

Proposals for papers are welcome on the theme of:

“Burney and Politics”

Possessing what Margaret Anne Doody has called “a deeply political imagination,” Frances Burney displays a keen interest in the political in her writings. Her perspective was shaped by her society as well as by her time at court and her marriage to a French émigré general.] With a nod to our host city, the conference organizers invite proposals for papers, panels, or roundtables that discuss any topic related to representations or explorations of the political in Burney's novels, plays, letters, and journals, or in her own experiences. Possible papers could explore:

Court politics
Gender politics
The politics of marriage
The politics of publishing
French Revolutionary politics
Class politics
Family politics
Burney's tragedies

Please send one-page proposals for papers and panels to Catherine Keohane at keohanec@mail.montclair.edu by May 30, 2016. Please mention any audio/visual requirements in the proposal, explaining why they are necessary. (Note that it may not be possible to provide such services.) Submissions from graduate students are especially welcome. Participants will be notified by August 1, 2016.

It is not necessary to be a member of the Burney Society to submit a proposal, but presenters at the Conference must be members. For more information about the Burney Society and membership, please visit <http://burneycentre.mcgill.ca/burneysociety.html>.

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, please go to:

http://www.chawtonhouse.org/?page_id=58541.

Hemlow Prize 2015

The Burney Society is pleased to announce the winner of the Hemlow Prize in Burney Studies for 2015: Emma Walshe, who has just completed her MA at Oxford University, for her essay, “The Crowded Sheet: Speaking Through Space in Frances Burney and Georgiana Waddington’s Correspondence.” Chaired by Dr. Ann Campbell of Boise State University, the panel of three judges – Dr. Hilary Havens of the University of Tennessee, Dr. Alicia Kerfoot of the College of Brockport (SUNY Brockport), and Dr. Emily Friedman of Auburn University, Texas, were unanimous in their assessment.

In the words of the judges, Walshe’s essay was notable for its orderly progression of argument, its “attentive close reading of letters,” and its “attention to their materiality.” The topic, “the physical appearance of Burney’s manuscripts” was “fascinating and important, and the essay demonstrated “skillful archival research and paleography training.” “Well-written and polished,” it represents a valuable contribution to the “emerging field of manuscript material studies.” The Hemlow prize, named in honour of pioneering Burney scholar Joyce Hemlow, carries with it a cash award of US \$250; the winning essay will be published in *The Burney Journal*.

Other entries to the competition meriting Honourary Mention were Kandice Sharren of Simon Fraser University for her essay titled “[N]ot of a texture to create that sympathy’: Narrating Sympathy in *Camilla* and *The Wanderer*,” which focuses on the formal essays of Burney’s last two novels, and Lisa Weddell, PhD candidate at Duquesne University, for her essay “Captain Mirvan: The Antithesis of Gentility,” which focuses on the economic and cultural contexts of masculinity in *Evelina*.

Digitisation of George III’s private archive

A project has been launched at Windsor Castle to make the complete collection of King George III’s papers available online.

Plans were announced in April 2015 at an event in Windsor Castle. The project, a collaboration between the Royal Archives and King’s College London, will result in the digitisation of historic documents from the Royal Archives, making them widely available for the first time.

The project will include the digitisation of all the historic manuscripts from the Georgian period, totalling more than 350,000 pages, of which only about 15% have previously been published. While the vast majority of the collection comprises papers from George III, papers from Kings George I, George II, George IV and William IV will also be made available

It is hoped that the work will transform the understanding of Georgian Britain and its monarchy, at a time of profound cultural, political, economic and social change which created the modern nation.

The university’s Departments of Digital Humanities, War Studies and History and the Centre for Enlightenment Studies will all bring expertise to the digitising and exploration of the archives..

The release of this material is a major part of the long term programme to digitise and open up important historical material contained in this private archive. The Georgian Papers Programme is expected to transform historical research and understanding of Britain and its monarchy and a crucial period in British and world history. It will be of particular value to universities, schools, academics and authors in the UK, the Commonwealth and overseas.

Taken from a press release from Windsor Castle 1/4/2015.

Todd Gilman, Yale University
McGill-ASECS Fellowship Report, 2014

Project Title: The Evolution of Charles Burney's Musical Taste Between 1770 and 1811

By Todd Gilman



In sharing his preferences repeatedly with his English readership over the course of some fifty years, Charles Burney, the great eighteenth-century English critic and historian of music, did much to shape English taste in music. This much is well known. Less well known is that through his published – and surviving unpublished – writings, Burney proved himself to be a mass of contradictions, paradoxically extremely conservative and wildly progressive in his assessments of the music and musicians of his day. Burney's taste in opera, for example, was so conservative that to the end of his long life (he lived to be 88), or at least until age 85 (1811) when he stopped writing, he was still championing the Neapolitan school of Italian opera of the early-to-mid-eighteenth century as the pinnacle of the genre. He despised nearly all French opera. He also grew increasingly hostile to George Frideric Handel's operas, to Christoph Willibald Gluck and the opera reform that began in the 1760s, and, with the notable exceptions of André Grétry, Giovanni Paisiello, Domenico Cimarosa, and Wolfgang Amadeus Mozart, to the modern *opéra comique*.

By contrast, Burney's taste in instrumental music was quite liberal and progressive, so that from the 1770s forward he wrote enthusiastically for his English audience about the "excellencies" not just of contemporary German composers whose reputations were long established in London such as Carl Philipp Emmanuel and Johann Christian Bach, Carl Friedrich Abel, and Johann Stamitz, but also of such relative unknowns at the time in England as Franz Joseph Haydn, Johann Baptist

Vanhal, the adult Mozart, and finally the young Beethoven. His taste in sacred music, particularly oratorios and masses, admitted of both extremes: he loved on the one hand the old Neapolitans such as Alessandro Scarlatti, Francesco Durante, Leonardo Leo, Giovanni Battista Pergolesi, Niccolò Piccinni, Antonio Sacchini, and Niccolò Jommelli, the old German Handel for his oratorios, and the new Germans Haydn and Mozart.

In the early 1980s Kerry S. Grant astutely demonstrated how Burney's biases affected his writings about certain composers and musical styles and thus how his English readership received those composers and styles. Writing of Burney's four-volume *General History of Music* (1776–89), Grant states:

The duality of Burney's aims in writing his *History* resulted in certain contradictions. He wished both to fill a 'chasm in English literature' by writing a history of music, and to instruct in the formation of taste. As Burney saw it, a good and true taste was developed by instruction from those possessed of the ability to notice, judge, and appreciate what is beautiful, appropriate, harmonious and excellent in art. He felt, therefore, that it was his obligation to clearly present those models worthy of approbation and to exclude the rest. This critical system, based as it was on such an indeterminate concept as taste, was susceptible to the prejudices inherent in modernism and progressivism. As such, it did not serve well the objective ordering of an art. However, it did contribute to the creation of an audience in England receptive to the confluence of ideas that crystallized in the Classical style. (Grant, *Dr. Burney as Critic and Historian of Music*, Ann Arbor: UMI Research Press, p. 300)

Of course, Burney continued to shape English musical taste long after the completion of his *History* via a series of anonymous articles on music and musicians written between 1802 and 1808 but

published over a longer period in the thirty-nine volumes of Abraham Rees's *Cyclopaedia: or, Universal Dictionary of the Arts, Sciences and Literature*—as late as 1819, five years after Burney's death. (Although no complete list has been compiled, Roger Lonsdale once estimated that Burney authored as many as two thousand articles for the *Cyclopaedia*. See his "Dr. Burney's 'Dictionary of Music,'" *Musicology* 5 (1977): 159-71.) Burney also maintained his voluminous correspondence with friends and associates through old age. Thus, in order to take full account of the progress of Burney's opinions on music and musicians, we must look well beyond the year 1789, and beyond his published statements to such private writings as have survived, fragmentary as many of these are. Grant certainly did some of this work, but the topic needs to be revisited and extended, especially in light of the many significant advances in musicology since 1983, to say nothing of the sheer volume of Burney's surviving writing.

Because Burney's tastes became so influential in England, gaining a better understanding of the evolution of those tastes over time will afford us new insights into the reception of various composers and schools of composition in England from the late eighteenth to the early nineteenth century. In light of England's—particularly London's—centrality to the European musical scene at the time, such insights will lead in turn to a more complete picture of the history of western music during this fascinating period of rapid and significant developments.

At the Burney Centre in June 2014 I examined Burney's various published and unpublished writings from 1771 through 1811 with a view toward documenting and analyzing the evolution of his musical tastes during these decades of the late eighteenth and early nineteenth century. It had seemed to me that an effective approach would be to examine Burney's various comments on individual composers, musical styles, and musical genres, taking account of both their context (e.g., published versus private) and their variations over time, as a series of case

studies. For example, one particularly interesting case concerns Burney's opinion of Mozart. He went from considering Mozart as merely the equal of now-obscure composers such as Vanhal to championing Mozart's unique genius, but not until a decade after the composer's premature death. Another case concerns Burney's views of Gluck. He went from respecting Gluck's music in the 1770s to condemning him as an enemy of opera late in life. A third case involves tracing Burney's exposure to the music of young Beethoven, and seeing how he came to promote Beethoven, both predicting and contributing to this composer's success in England.

Before beginning work at the Burney Centre, I had already identified, photocopied, and read many of the relevant articles in Yale Library's complete set of Rees's *Cyclopaedia*. I had been able to put these to good use along with Burney's other relevant publications in preparing a paper on Burney's musical tastes for the 2013 annual meeting of NEASECS (the Northeast American Society for Eighteenth-Century Studies) here at Yale in early October of 2013. In order to advance this study, which I envision as an article-length work to be submitted for publication in a journal such as *Music & Letters*, I needed access to the Burney Centre's vast collection of archival materials related to Charles Burney. Of particular interest were the materials once in the possession of the late Alvaro Ribeiro, SJ, and the scans and transcriptions of manuscript materials held in important Burney archives, especially those of the British Library and the Berg Collection of the New York Public Library.

To give you a sense of my line of inquiry at the Burney Centre in June 2014,

I shall first report on the materials I examined, gathered, took notes on, and transcribed. Then I shall relate some of my findings, specifically my tracing of the fascinating evolution of Burney's opinion of three influential musical figures of his day: Johann Sebastian Bach (1685-1750), Carl Philipp Emmanuel Bach (1714-88), and Franz Joseph Haydn (1732-1809). I trust you will agree based on this report that I enjoyed a highly productive month at the Burney Centre.

Materials Examined

I began by identifying and collecting into a single Microsoft Word document every letter Burney wrote in which he relates his opinions on music and musicians: I wanted to have a keyword-searchable file of all Burney's unpublished writings on music. This task entailed painstakingly transcribing a number of important letters printed in the late Alvaro Ribeiro, SJ's Volume I: 1751-84 of *The Letters of Dr Charles Burney* (Oxford: Clarendon Press, 1991). Fortunately, after that I was able simply to copy and paste typescripts of almost all relevant letters from 1784 to 1811, since so many of these letters, mostly transcribed by the late Professors Slava Klima, Alvaro Ribeiro, SJ, and others from the originals, had conveniently been entered into Microsoft Word files by research assistants at the Burney Centre during the past decade or so. In some cases the typescript of a transcribed letter had annotations (footnotes) that had not been copied into Word, so I added those annotations by typing them into my file myself. By the time I was done, my Word document was well over 400 pages long! The other crucial item that I quickly discovered I needed to examine and from which I would have to transcribe significant

material is Burney's notebook entitled "Materials Towards the History of German Music & Musicians" [1772-ca. 1790]. This is a mostly unpublished source that is as revealing of Burney's literary techniques as of his opinions on music and musicians: a notebook he kept in preparation for writing his entries in both his *General History of Music* and Abraham Rees's *Cyclopaedia*, now part of The James Marshall and Marie Louise Osborn Collection at Yale, Osborn Shelves c 100. The notebook, while dated 1772, contains alternative opinions, often with later alterations and additions, all the way to about 1790. I found it frequently difficult to read, so it took me quite a long time to decipher and transcribe. Nevertheless, by the time I had finished transcribing materials from this notebook I had about thirty-three pages of (to me) new Burney material with which to understand his evolving opinions on matters musical.

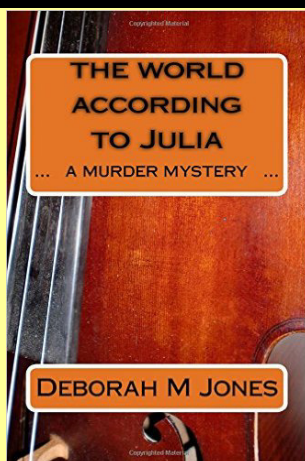
Todd Gilman holds a PhD in English from the University of Toronto and an MS in library and information science from Simmons College. He has taught undergraduate courses on literature and writing at Toronto, Boston University, and MIT, as well as graduate courses on book history, academic libraries, and special collections in libraries for library and information studies programs spanning the US. He has published numerous articles on seventeenth- and eighteenth-century London theatre and music as well as a biography of Dr. Arne, eighteenth-century England's pre-eminent native-born theatrical composer: The Theatre Career of Thomas Arne. Since 2001 he has served as Librarian for Literature in English at Yale.

Members' News

Our Spanish member, Carmen Maria Fernandez, has been busy on the fronts of research and teaching and has to report that her article, "Another Mistress of Deceit? Jane Austen's *Lady Susan* and Sarah Harriet Burney's *Geraldine Fauconberg* (1808) (on the figure of the Merry Widow and the possible influence of Sarah Harriet on Austen's production) is forthcoming in *Persuasions* in the December issue.

Murder Mystery Features Burney

A Burney Society UK member has just written a murder mystery, set in contemporary London, featuring a college professor of eighteenth-century literature. Through a musical connection with a student of Dr Charles Burney, she gets involved in a case being investigated by her police detective husband and led into various adventures. *The World according to Julia* by Deborah M Jones (see p. 14), a retired theologian, is available on Amazon and Kindle. Just a light, fun read with Burney and musical themes!



The following is an excerpt from Deborah M. Jones, *The World according to Julia* (2015) (Cheltenham: Rosehip Books, 2015) ISBN 978-1514226254. US \$8.75 at Amazon.com

My world revolved as normal. By re-checking some references, I finished the talk I was to give at Chawton House Library, the actual home of Jane Austen's brother.

Lucky Edward Austen had been adopted as a child into a wealthy but childless branch of the family. He inherited and lived in the Manor House at Chawton, and invited his sister Jane to visit, write and dine there, having installed her and their mother in a little worker's cottage in the village.

Like a character in a 'pretend' game (such as filled my childhood's – and not just childhood's – leisure hours) I imagine myself as the Divine Jane, strolling through the front door of this remarkable four-square country house with its long drive and sweeping views of the countryside.

Bought and renovated in the twentieth-century by an American aficionado and collector of women's literature pre-1900, this benefactress had left her library to be a permanent depository and study-centre. It is managed by the University of Southampton, and the whole house is known as The Chawton House Library.

Although I had been a visitor and occasional reader there as a student, I had not so far been invited to be one of their distinguished speakers. Delighted to be so honoured, I hoped to make a good impression so that I might be invited back. My dream would be to take a sabbatical and to stay there as a Visiting Scholar. With David's blessing, of course.

I trawled back through my email Inbox to re-read the invitation from The Library, and was reminded that mine was one of a series on the contribution of the Burney Family to literature and music history. There had already been a talk on the novelist Sarah Harriet Burney, and mine would be on her more famous sister, Fanny – novelist, playwright, journal-keeper and letter-writer.

Then I felt a sudden frisson of excitement. I noticed who else would be delivering a lecture that season. The week after mine, the talk would be given by the latest of that series of mature lovers of poor dead Sophie, the American Dr Augustus P. Oakwood.

His lecture was on Dr Charles Burney, music historian, composer and musician. Naturally, he would mention the Haydn connection with Dr Charles Burney, particularly in the light of his groundbreaking discovery of the unfinished oratorio. This discovery was the talk of the town – well, at least of the musical buffs – and we were all waiting for his book to be published telling all about it. It was a researcher's equivalent of a lottery win, to make such a discovery. Apparently the unfinished oratorio could well have been as great as both *The Creation* and *The Seasons*. Maybe another scholar could flesh it out as someone did with Mozart's unfinished Requiem.

The only shame was that the notable Haydn scholar Howard Robbins Landon was no longer alive. He had rescued and recorded many forgotten works by Haydn and knew more about him than probably anyone else. He would have been thrilled with this discovery, akin almost to finding a lost work of Shakespeare, but died five years before it hit the headlines.

I checked my diary and found that, by moving one evening tutorial to the following night, if the student were willing, I could attend this talk. Apart from the subject-matter, the gossip in me was agog to meet this man who had found young Sophie so attractive. Was he a sleezeball who had enticed Sophie with expensive gifts, or a handsome fellow with whom it was easy for a youthful woman to fall in love?

When I next emailed David, he confirmed that Oakwood had been interviewed by the team. Later that night, as we lay warming the bed together, David commissioned me to find out all I could about this American scholar.

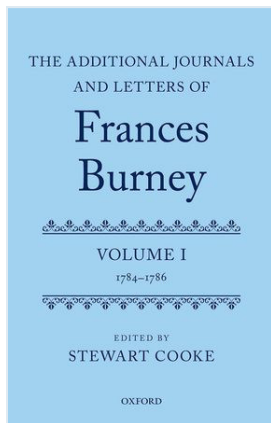
'I'm sure you will do just as well, if not better, than my highly trained and professional squad,' he murmured, while gently nibbling my ear. This confidence in me was sweet of him, and, if his purpose was in softening me up for a night of passion, it worked. Least said.

Plaque for Sarah Harriet Burney – Saturday 11 June 2016

The replacement memorial plaque for Sarah Harriet Burney at St Swithin's Church, Walcot, is now underway, with many thanks to those members who donated to the appeal. The plaque will be returned to its original position next to that dedicated to Frances, which was restored by the Societies in 2013. The unveiling ceremony has been confirmed for Saturday 11 June 2016, the time of year when Burney Society members celebrate the anniversary of Fanny's birthday, and will be accompanied by a talk from Professor Lorna Clark on Sarah Harriet, and the rediscovery of the plaque's original wording. Members of UK and North American Burney Societies are warmly invited to attend from 1:30pm for a 2pm start. St Swithin's is located in central Bath, providing the perfect opportunity for members to explore this beautiful Georgian city. We hope to see many of you there!

4–6 July 2016 – UK Burney Society Conference in Durham

Planning is ongoing for the 2016 UK Burney Society Conference, to be held at St Chad's College, Durham. The conference theme is *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 is given above (*see p. 10*), and is also available on the UK Burney Society website, www.theburneysociety-uk.net, and the closing date for the reception of abstracts will be 31 January 2016



The Additional Journals and Letters of Frances Burney

Volume I: 1784-86

Edited by **Stewart Cooke**

544 pages | 8 black-and-white halftones | 216x138mm

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This is the first of two volumes of *The Additional Letters and Journals of Frances Burney*. Together the volumes will present material not included in the existing series of Burney's journals and letters. Frances Burney's earlier journals and letters have been edited by Lars E. Troide, Stewart Cooke, and Betty Rizzo as *The Early Journals and Letters of Fanny Burney* (5 volumes., Oxford: Clarendon; Montreal and Kingston: McGill-Queen's University Press, 1988-2012). The court journals and letters are being edited by Peter Sabor, Stewart Cooke, Lorna Clark, Geoffrey Sill, and Nancy Johnson as *The Court Journals and Letters of Frances Burney* (6 volumes, in progress, Oxford: Oxford University Press, 2011), while the later journals and letters have been edited by Joyce Hemlow and others as *The Journals and Letters of Fanny Burney* (Madame d'Arblay), 1791-1840 (12 volumes, Oxford: Clarendon, 1972-84). Beginning with a letter to Burney's sister Susanna, dated 6-8 January 1784, and ending with a letter to Mary Hamilton Dickinson, dated 11 July 1786, this volume closes the gap between *The Early Journals and Letters of Fanny Burney*, which covers the period 1768-1783 and *The Court Journals and Letters of Frances Burney*, which covers the period 1786-1791.

Written at the height of Burney's fame as a novelist, the journals and letters included in this volume detail the loss of her friendship with Hester Thrale upon the latter's marriage to Gabriel Piozzi and the growth of her friendship with William and Frederica Lock, who provide her with physical and emotional refuge at Norbury Park, and with Mary Delany, who connects her with eventual Royal privilege and a position as Keeper of the Robes. This volume also includes Burney's unique record of the final days of Samuel Johnson's life and an appreciation of his life and work; extended commentary, appreciative but often comic, on Burney's meetings with King George III and Queen Charlotte; and also revealing insight into the ambiguous nature of her relationship with the Cambridges of Twickenham Meadows, visits to whom offered alternating elements of happiness and misery. Much of the text is dedicated to Burney's frustrating relationship with George Cambridge, a Lord Orville with feet of clay.

Volume 2 will consist of all the letters, and journal and diary entries, written between 1791 and 1840 that were not included in the series of later journals, thus completing the modern editing of Burney's surviving journals and letters from 1768 until her death in 1840.

Readership: Students and scholars of eighteenth-century literature and history.

UK BURNEY SOCIETY

ANNUAL GENERAL MEETING

SATURDAY 10 OCTOBER 2015 AT 2 P.M.

UNIVERSITY OF NOTRE DAME, 1 SUFFOLK STREET, LONDON WC1

Following the AGM, there will be a talk given by our incoming Chairman,

Linda Bree, Editorial Director, Arts & Literature at Cambridge University Press, on

“Burney, Edgeworth and Austen: Fiction and the Female Tradition”

RSVP to Margaret Tarplee 01372-452301 or margtarp@hotmail.co.uk

IN NORTH AMERICA;

THE BURNEY SOCIETY
C/O DR CHERYL CLARK
DEPARTMENT OF ENGLISH
LOUISIANA COLLEGE, PO BOX 606
1140 COLLEGE DRIVE
PINEVILLE, LA
USA 71359

IN GREAT BRITAIN:

THE BURNEY SOCIETY
C/O DEBORAH JONES
15 ROSEHIP WAY
CHELTENHAM
GLOUCESTERSHIRE
GL52 8WP