

# Burney Letter

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## Charlotte Papendiek and the Burneys

By Michael Kassler



Charlotte Papendiek (1765–1840), a drawing (1789), in red and black chalks, by Sir Thomas Lawrence ©Metropolitan Museum of Art, NY.

Charlotte Papendiek (1765–1840), depicted here with her son Frederick Henry in Thomas Lawrence's 1789 drawing (© The Metropolitan Museum of Art), was closely associated with Frances Burney between 1786 and 1791 when Burney served Queen Charlotte as Keeper of the Robes. Their friendship has been underappreciated by scholars because Burney never mentions Mrs Papendiek in her extant letters or Court Journals, and because an early editor of Burney's manuscripts, Annie Raine Ellis, declared that Charlotte Papendiek's memoirs were untrustworthy.

Charlotte Louisa Henrietta Albert, who married Christopher Papendiek in 1783, was a daughter of Frederick Albert, one of three royal Mecklenburg-Strelitz servants who accompanied Princess Charlotte on her journey to London to marry King George III in 1761. Albert and the other two servants – Elisabeth Juliana Schwellenberg and Johanna Louisa Hagedorn, Burney's predecessor at court – remained in England and attended Queen Charlotte for the rest of their lives. In 1773, Albert enrolled his daughter Charlotte at a boarding school in Streatham run by three sisters, Mary Eveleigh, Rachael Ray and Elizabeth Fry. Charlotte Albert was introduced to the Thrale family, who lived there, in 1778 and met some of their guests, including Frances Burney, Samuel Johnson and Sir Joshua Reynolds.

In Charlotte Papendiek's largely chronological memoirs the next notice of a Burney occurs in her description of the 1784 London concerts in commemoration of George Frideric Handel. George III told her husband Christopher, an accomplished flautist who was then serving as page to the Princess Royal, that "we must have Papendiek's flute, so I shall desire that he takes the high leading parts" in two Handel compositions. Mrs Papendiek went on to write that "Dr Burney's account of the whole performance is so excellent that I will not repeat it, but refer my daughters or any other readers to it."

**See Charlotte Papendiek on p. 2**

## North American AGM 2016 and Conference in Washington

By Elaine Bander

The 2016 AGM of the Burney Society (NA) will take place on Thursday, 20 October 2016 (on the eve of the JASNA 2016 AGM at the J. W. Marriott, Washington) from 8:30 am to 6:00 pm, in the Rose Parlor (Main Building) of Trinity Washington University at 125 Michigan Ave NE, Washington, DC 20017. Appropriately for a meeting scheduled for Washington, D.C., shortly before the 2016 US Presidential elections, the topic of the conference is "Burney and Politics."

Prof. Tara Ghoshal Wallace (The George Washington University), 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), will present a keynote talk on "Burney and the Politics of Empire." Thirteen other Burney scholars will also present papers. Many thanks to Catherine Keohane, who organized the program. Breakfast, lunch, and two coffee breaks are included in the cost (\$65 USD) of the one-day conference. An optional three-course

dinner will begin in a private room at McCormick & Schmick's, 1652 K Street, NW (close to the Marriott), at 7 pm. at a cost of \$62, including tax and gratuity, not including drinks. (Please contact [elainebander@gmail.com](mailto:elainebander@gmail.com) by October 7th if you plan to attend.)

Please note that Trinity University is close to the Brookland/CUA Metro station on the red line of the Metrorail, and the university provides a shuttle service from the metro station to campus. (To catch the shuttle at the Brookland/CUA station, exit to the right: at the top of the escalator, turn left, walk to the end of the iron railing, and wait for the shuttle with the Trinity logo on the side.) Those staying at the Marriott may wish to share taxis.

To register, please send your cheque or money order for \$65 USD (along with your Burney Society renewal for 2016 if you have not done so) to Dr Cheryl Clark, c/o Department of English, Louisiana College, PO Box 606, 1140 College Drive, Pineville, LA, USA 71359. Deadline to register is 30 September 2016. If you have questions or concerns, please contact President Elaine Bander at [elainebander@gmail.com](mailto:elainebander@gmail.com).

The conference program is shown on page 3.

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## Charlotte Papendiek

### Continued from p. 1

Mrs Papendiek's memoirs, which she began to compile in 1833 and which describe events up to and including the year 1792, were initially edited by her granddaughter Augusta Delves Broughton in 1886 and published in London in the following year. Mrs Delves Broughton clearly had no knowledge of Charles Burney's 1785 account of the Handel Commemoration performances, because she altered her grandmother's sentence to read "Miss Burney" instead of "Dr Burney" and inserted a footnote that "it is not known to which of Miss Burney's works this remark refers, as the *Diary and Letters of Madame D'Arblay* were published many years after Mrs Papendiek's death."

This not unique mistake by the first editor, coupled with the circumstance that in her almost entirely unannotated 1887 edition, more than 125 names were misspelled (in part because she had difficulty reading her grandmother's handwriting), led me to produce a new explanatory edition of *The Memoirs of Charlotte Papendiek* which was published last year by Pickering & Chatto. Following that company's sale it is now published by Routledge. In contrast to its predecessor, the new edition identifies, in more than 1400 notes, the numerous persons and events that Mrs Papendiek mentioned and provides substantial additional commentary about the Papendiek family after 1792 and about the first editor of the memoirs.

The next mention of a Burney in Mrs Papendiek's memoirs refers to the royal family's trip to Cheltenham in 1788 which was undertaken to benefit the king's health. The servants who accompanied them on this trip included Frances Burney and Christopher Papendiek. In July of that year Mrs Papendiek gave birth to her son, George Ernest Papendiek, remembered today principally for his artistic depiction of scenes in England and Germany. He was baptised at St John the Baptist Church, New Windsor, on 19 August 1788. At this ceremony the princesses' English teacher Margaret 'Peggy' Planta stood as proxy for the Queen and "brought with her my ever dear Miss Burney, who still loved me."

Charlotte Papendiek's memoirs recount numerous details of Frances Burney's

activities in Windsor and her travels on royal party excursions to Weymouth and elsewhere. When Thomas Lawrence was painting his portrait of Queen Charlotte in Windsor in 1789, Mrs Papendiek substituted for the Queen a number of times. In one sitting, in which she wore the Queen's bracelets and brooch, "Miss Burney, with Mr Papendiek, brought them to the Castle and put them on." Some months later "the Misses Burney and Planta were of the party *chez nous*" at which Ann Myers played the violin. This was not an exceptional visit: Miss Planta and Miss Burney "often honoured us with their company."

Mrs Papendiek wrote the following two paragraphs about Frances Burney's departure from the royal household in 1791:

Miss Frederica Mackenthun came over [from Hannover] in the same vessel in the hope of obtaining a post with the princesses, for as the Queen was about to dismiss Miss Burney there would shortly be a vacancy in the household. It was the Princess Royal's wish that Miss [Maria] Mackenthun should be raised to the vacant situation with the Queen, and that the younger sister (Frederica) should come to her; but the Queen would not hear of it and sent over Mrs Deluc to find some German lady who would suit all parties, as Miss Hagedorn had previously done.

What gave rise to the Queen was Miss Burney telling the Queen that she had written a third novel; that it would gratify her much if Her Majesty would permit her to read it; that if approved Her Majesty would title it and grant Miss Burney the honour and indulgence of dedicating it to her. The Queen immediately replied that she could do neither, as it would not be consistent with her feelings to encourage or even sanction novel writing, particularly under her own roof. She added that she perceived a want of cheerfulness and pleasurable attendance in Miss Burney, and always felt certain that whenever she rang her bell the pen was laid down with regret; and that she thought Miss Burney would feel happier to resume her writing for the

public than to continue in a situation that did not appear to suit her, and of which the duties were irksome and uncongenial to her. Poor thing, she bowed out; and not being in good circumstances as to pecuniary matters in her home with her father, Dr Burney, it was a severe blow.

This blow was softened by Queen Charlotte, who granted Frances Burney after her departure an annual pension of £100, half her salary at court.

The above-quoted passage and other statements in the text provoked Annie Raine Ellis to include, in her edition of *The Early Diary of Frances Burney*, published in 1889, an extensive criticism of Mrs Papendiek's memoirs which had appeared two years earlier. Unfortunately, Ellis's comments included numerous errors.

For instance, she described Charlotte Papendiek, who never left England, as "a thorough German *hausfrau*," and added, presumably for this reason, that "her reminiscences are of small use as to English ways in her time." Ellis asserted that "nothing out of the common course of things happened to Mrs Papendiek except her appointment to a place in the Royal Wardrobe" where she "was in place one year only," in 1800, and "it looks as if she merely helped the others until some competent person was found." In fact, Queen Charlotte appointed Charlotte Papendiek Assistant Keeper of the Robes in October 1794, a post that she held until

#### *Burney Letter*

The semi-annual newsletter of the Burney Society (with two branches NAM and UK)

Editor: Dr Lorna J. Clark

Contributions (articles, reviews, suggestions, illustrations) are welcome. Please contact [Lorna.Clark@carleton.ca](mailto: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](mailto:dr.cheryldclark@gmail.com) or to Dr Cheryl Clark, Dept. of English, Louisiana College, PO Box 606, 1140 College Drive, Pineville, LA, USA 71359; for the UK society, to [deborahjark@aol.com](mailto:deborahjark@aol.com) or to Ms. Deborah Jones, 15 Rosehip Way, Cheltenham, Gloucester, UK GL52 8WP.

1800, when she left in anticipation of the birth of her son Charles Edward. In 1814, she received a second royal appointment as Necessary Woman to the Queen, and served in that position up to the Queen's funeral in 1818. Many events "out of the common course of things" did happen to Mrs Papendiek and are described in her memoirs, such as her meetings and friendship not only with the royal family but also with John Christian Bach, Haydn, William Herschel, John Hoppner, Thomas Lawrence, Johan Zoffany and many other prominent people.

Ellis characterised Mrs Papendiek's account of Burney's departure from the court as "wholly incorrect," probably because the dedication of her third novel *Camilla* to Queen Charlotte is dated 28 June 1796, five years after she left royal

service. Burney therefore could not have read in 1791 the finished novel to anyone. However, in her 5–6 July 1796 letter to her father describing her return to Windsor to present a recently printed copy of *Camilla* to the Queen, Burney recorded that "the Queen then said [to the king] 'This Book was begun here, Sir' which already I mentioned," and added that she, Burney, affirmed to George III that "the skeleton [of the book] was formed here." It is plausible therefore that Burney had offered to read a draft of parts of the book to the Queen while in her service, as reported by Mrs Papendiek.

Mrs Delves Broughton noted in her preface to the first edition that her grandmother began to write her memoirs in 1833. It is therefore unsurprising that Charlotte Papendiek's recollection of

events that happened many years earlier is imperfect, but this should be seen in context. As Lorna J. Clark has demonstrated, most of Frances Burney's Court Journals also were composed "long after the events they narrate" – sometimes more than a year later. They too cannot be presumed to be wholly correct but, like Mrs Papendiek's memoirs, need to be evaluated in association with other contemporary accounts of the occasions that the authors described.

*Michael Kassler's publications include the first printed edition of The Diary of Queen Charlotte, 1789 and 1794, published by Routledge, and a forthcoming edition of Christopher Papendiek's Trio for flute, cello and harpsichord or pianoforte, to be published by Trübcher in the U.K.*

## Schedule for Washington Conference, 20 October 2016

### By Elaine Bander

8:30-9:00 am **Registration and Continental Breakfast**

9:00-9:05 am **Welcome and Introduction**

9:05–10:05 am **Plenary**

**Tara Ghoshal Wallace** (The George Washington University), "Burney and the Politics of Empire"

10:05-11:20 am **Panel 1: Burney and the "Stormy Sea of Politics"**

1. **Geoffrey Sill** (Rutgers University – Camden), "Frances Burney and the French Revolution: Politics in the *Court Journals and Letters* for 1789"

2. **Anne-Claire Michoux** (University of Neuchatel), "'An Adept at Metamorphoses': The Female Body and National Politics in Frances Burney's Journals and *The Wanderer*"

3. **Brian McCrea** (University of Florida), ". . . put what dust you will in your eyes": Admiral Powel and Revolutionary Politics in *The Wanderer*"

11:20-11:35 am **Coffee break**

11:35 am-12:50 pm **Panel 2: Ruling Politics**

1. **Lori Halvorsen Zerne** (Independent Scholar), "Authoritarianism in *The Wanderer*"

2. **Henna Messina** (The University of Georgia), "The Politics of Home: Uncomfortable Domesticity in *Cecilia*"

3. **Sara Tavela** (Duquesne University), "'A Malady of That Horrible Aspect': Frances Burney, King George III's 'Madness'"

12:50 pm-1:50 pm **Business lunch** (informal buffet lunch, included in registration)

**Burney Society (NA) AGM** (20 minutes)

1:50 pm-3:20 pm **Panel 3: Celebrity and Material Culture**

1. **Laura Engel** (Duquesne University), "'A Flattered Picture': Frances Burney and the Politics of Image Making"

2. **Kirsten Hall** (University of Texas at Austin), "Burney and Ciceronian Celebrity"

3. **Kate C. Hamilton** (Carnegie Mellon University), "Celebrity at Court: Queen Charlotte, Burney, and Virtuous Servitude"

4. **Kelly Fleming** (University of Virginia), "Miss Larolles, Lady Belgrade's Shoe Buckles, and the Law"

3:20 pm-3:45 pm **Book Launch: Lorna Clark: "Works" and "Novels, Plays and Poems" of Sophia Elizabeth Burney.** The Juvenilia Press, 2016.

3:45 pm-4:15 pm **Afternoon Tea Break**

4:15 pm-5:30 **Panel 4: Family Politics**

1. **Lorna Clark** (Carleton University), "Burney on Cheapside"

2. **Victoria Warren** (Binghamton University), "Frances Burney's Comic Play *The Witlings*: Feel the Burn!"

3. **Jocelyn Harris** (University of Otago), "The Burneys, Jane Austen, and the Death of Captain Cook"

5:30 pm-6:00 pm **Closing**

7:00 pm **Dinner at McCormick & Schmick's**, 1652 K Street, NW (optional, not included in registration; please let Elaine know, [elainebander@gmail.com](mailto:elainebander@gmail.com) by 7 October if you are coming.

Cost: \$62 plus drinks for three-course dinner, choice of main course can be made at the dinner.

## Unveiling of the Sarah Harriet Burney Plaque in St Swithin's Church, Bath

**By Lorna Clark**

Twenty-four Burney Society members and friends gathered in the organ loft of St Swithin's Church, Bath, on Saturday June 11th at 2 p.m. to celebrate a momentous occasion, the unveiling of a memorial plaque to Sarah Harriet Burney, the replica of an earlier one that went missing from the organ loft in the 1950s. The plaque was placed beside the one to Frances ('Fanny') Burney, which had been unveiled previously, in 2013.

The chairman of the society, Linda Bree, gave a few words of welcome, noting the importance of the occasion and thanking all those who helped to bring it about.



Both plaques are dedicated to the memory of the late Hester Davenport, historian, author and biographer of Burney. In her time as Chairman of the UK Burney Society (2010–13), Hester had done so much to further the goal of replacing the plaque, designing a pamphlet to help raise awareness, and supporting several initiatives to help raise the necessary funds.

The plaque to commemorate these efforts was unveiled by her husband Tony Davenport and daughter Imogen, as was the plaque to Burney.

Dr Lorna Clark, spoke next, noting that when her own work on Sarah Harriet Burney had begun more than thirty years before, she could never have foreseen such a day. Thanking the UK Burney Society

for their invitation to speak, she briefly addressed three subjects: Burney's life and fiction; her own surprising discovery of the wording on the plaque; and a possible explanation of how it came to be placed in Bath.



Sarah Harriet Burney belonged to Charles Burney's second family, the spinster daughter who (mostly) stayed at home with her parents, though she also had paid stints as governess and companion. After her father's death, she spent three years in Italy before retiring to Bath and then Cheltenham where she died in 1844. She also spent five years living with her half-brother James (who had left his wife and family), an unconventional arrangement which was probably not incestuous, though their relationship remained close. Burney wrote five works of fiction between 1796 and 1839, a long span through which her work evolved. Reviewers noted a "family likeness" in her fiction, which has been compared with that of Austen, and may have influenced some Victorian novelists.

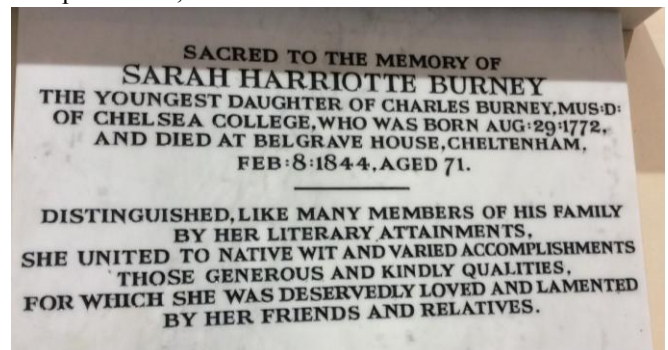
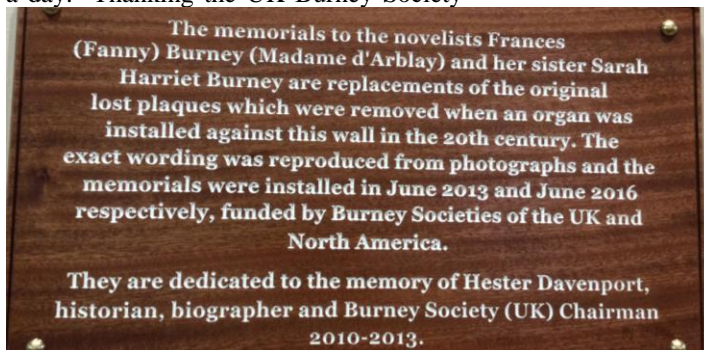
Clark read a sonnet written by Charles Lamb in 1820, addressed to Sarah Harriet Burney and compared the opening, "Bright spirits have arisen to grace the BURNEY name," to the wording on the plaque, which (as Maggie Lane has pointed out) gives undue prominence to Charles Burney. While praising her personal qualities – "native wit and varied accomplishments,"

the wording is more temperate than that on the plaque to Frances Burney. The fortuitous discovery of the long-lost inscription (of 73 words), necessitated raising more funds and obtaining a special faculty from the diocese, which was successfully accomplished by family descendant Bill Fraser.

Clark explained how the discovery came about in 2012, when she was examining a grangerised copy of Austin Dobson's edition of *The Diary and Letters of Madame d'Arblay* in the McGill Library. In the last volume appeared a photograph of Frances Burney's plaque, and near it, the photo of a very similar plaque, this one dedicated to Sarah Harriet Burney; fortunately, the photograph captured very clearly the long-lost inscription.

Clark also outlined a possible explanation of why the memorial was placed in Bath, rather than Cheltenham where Burney died. Sarah Harriet Burney's ties to Bath where Frances Burney was buried were stronger than those to Cheltenham; her favourite nephew was an executor of Frances Burney's will, and her own death would have generated more work for the executors (when the legacy left to her reverted back to the estate). This conjunction might well have triggered the decision to place memorials to the two sister-novelists side-by-side in the gallery of St. Swithin's Church.

After the talk and unveiling ceremony, tea and refreshments were served in the cafeteria below the church (arranged by Cassie Ulph and the UK committee). Attendees reflected with satisfaction on the completion of one of the original goals of the society, to restore all the Burney monuments in Bath, at last laying to rest any unquiet spirits.

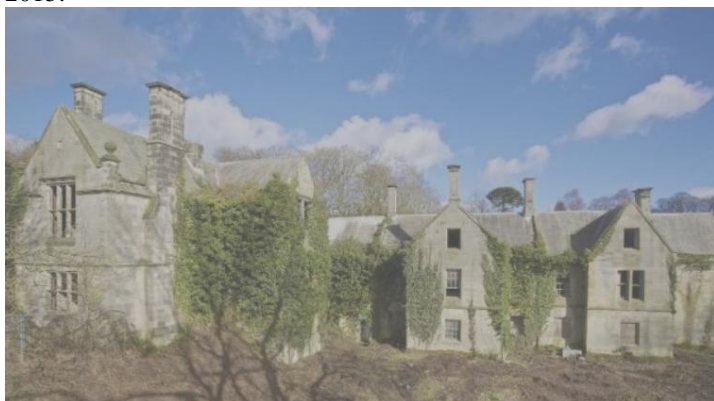


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# Sale of Calwich Abbey

**By Lorna Clark**

A valuable property associated with Georgiana Mary Ann Port ('Marianne') (1771–1850), has recently been sold, according to a news item sent in by Burney editor, Geoffrey M. Sill. Calwich Abbey is located in the Dove Valley, near the historic village of Ellastone, about five miles south of Ashbourne, (known as "The Gateway to the Peak District"). The 209-acre property was bought by Garrick Sayers, husband to hairdressing mogul Sally Montague, for about £2 million, according to the *Derby Telegraph* of 3 June 2015.



Mary Ann Port was the great-niece of Mary Delany (1700–88), who lived with the elderly Delany in her final years, shifting back and forth between St James's Street, London, and the grace-and-favour house provided by George III near Windsor Castle. Delany was instrumental in obtaining the position of Keeper of the Robes for Frances Burney (1786–91) who, in turn, idolised Delany as an "Angel." She would visit Delany, often daily, whenever the court was in Windsor, and took a close interest in Port who was almost twenty years her junior. When Delany died on 15 April 1788, she pledged her eternal friendship to the seventeen-year-old Port who was stricken with grief, and had to vacate the house almost immediately. Port went to live with her bachelor uncle Court Dewes (1742–93), though she sometimes stayed with another maternal uncle, the Revd John Dewes (1744–1826), who had assumed the name Granville in 1786, when he inherited the estates of his uncle, Bernard Granville, who had died unmarried in 1775, and which included Calwich Abbey.

The site of a twelfth-century Augustinian abbey, the Calwich estate had been purchased by Bernard Granville who built a house on it; the grounds included a formal garden, woodlands, and a lake with a view to a temple, which supposedly inspired Handel to compose the Messiah, as well as his Water music, when on a visit there. Port presumably also enjoyed the same view, though not for long, as on 19 February 1789, she was married off by her uncle John to a merchant, Benjamin Waddington (1749–1828), who was twenty-two years her senior. The marriage was not a happy one, as Mary Ann continued to pine after one of the King's equerries, Colonel Philip Goldsworthy (c.1737–1801), with whom she had fallen in love at Windsor, though he, too, was much older than she. The Waddingtons had six children (of which just two daughters

survived), and eventually purchased the estate of Llanover in Monmouthshire, Wales. Port continued to correspond with Burney, complaining of her unhappiness and of Burney's neglect, and the two friends eventually became estranged.

Meanwhile, Calwich Abbey passed, at John Granville's death in 1826, to his nephew, another Court Dewes, who sold it to the Duncombe family who built another house c. 1850 in the Jacobean style. Most of this mansion was demolished c. 1935, but part of the east wing (which was originally servants' quarters) and the stable block survive. These structures still stand, though in need of major repair; protected by a Heritage designation, any alterations that can be made to the property are restricted.

The large estate is of interest, as Sill notes, for it shows how much property was owned by the Granville family, which would have made Mary Ann Port attractive to potential suitors, and may have led, in part, to her hasty marriage. The unhappy destiny faced by Port unfolds in Sill's volume of *Court Journals and Letters of Frances Burney*, vol. 5, which is soon to be published, and from which much of this information was taken (see particularly nn. 253–55).

At the time of the purchase of the Calwich Abbey estate in 2015, the new owner, Garrick Sayers, admitted he had "no idea" what he was going to do with the historical ruin, but confessed that he had simply "fallen in love with" the property. An irrational love over-riding rational considerations somehow seems fitting for a property that is connected with the sad and shadowy fate of Mary Ann Port.

The property is described at the following website: [http://www.rightmove.co.uk/property-for-sale/property-49035070.html?utm\\_source=sendtofriend&utm\\_medium=email&utm\\_campaign=buying](http://www.rightmove.co.uk/property-for-sale/property-49035070.html?utm_source=sendtofriend&utm_medium=email&utm_campaign=buying), and the sale of the property is briefly noted at <http://www.derbytelegraph.co.uk/garrick-ll-save-pound-2m-count-ry-pile/story-26621261-detail/story.html#5oPMY7EDBSCol2Qp.99> (with thanks to Geoffrey Sill for drawing these to my attention).



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## UK Conference at Durham, 4–6 July 2016

### By Lorna Clark

On 4–6 July 2016, Burney Society members gathered at the Durham University for a three-day conference on “Burney and Popular Entertainments: the business of pleasure in late-Georgian Britain.” Organised by Cassandra Ulph and Francesca Saggini, with help from Gillian Skinner who is on faculty at the university, the conference was held in St. Chad’s College, conveniently located across from Durham Cathedral, Durham Castle, and Palace Green. The lovely city of Durham, with its cobble-stone streets, shady riverwalks, and convivial pubs, formed an attractive setting for the intellectual fare on offer.

Logistics worked very well as everything was centralised: many attendees were housed in rooms at the college; talks were held in the chapel; coffee-breaks and lunches in the glassed-in quadrangle; and breakfasts and the conference dinner in the dining-hall (another dinner was held in a restaurant, a short walk away).



From l to r: Ann-Claire Michoux, editor of the Burney Bulletin; Francesca Saggini and Cassandra Ulph, conference organisers.

#### July 4

The two days of talks, 4–5 July, covered a wide range of topics related to the conference theme. The first panel focused on Burney’s relationship to the theatre proper. **Eva Lippold** from Loughborough University led off with “Most women have no character at all”: *The Witlings* and the Representation of Intellectual Women on Stage,” in which she placed Burney’s play beside those of other women playwrights of the period who also satirised women with intellectual pretensions, suggesting deep-seated anxieties about their own literary aspirations. **Anna Paluchowska-Messing** from the Jagiellonian University, Krakow, also developed a comparison in “The Two Belles. On Frances Burney and Hannah Cowley,” showing that Burney’s novels played a role in some of Cowley’s plays, opening up the broader question of the influence of the novel on eighteenth-century theatre. **Mascha Hansen** of the University of Greifswald, in “Public Entertainment, Private Inspiration: Frances Burney and William Shakespeare,” argued that Burney experienced Shakespeare’s plays both privately, through reading, and publicly, through stage performances, and that both aspects can be found reflected in her journals, novels and plays. Finally, **Michelle Jacobson** from the University of Michigan presented “Evelina as Playwright,” analysing how Evelina uses letterwriting to create and

perform her social role, and forge her own identity, so that “her writing serves as a performative act of self-fashioning.”

Both speakers in the second panel explored Burney’s second novel *Cecilia*, though from different points of view. **Louise Bray** of the University of Bristol, in “Masqueraders and Mentors: The Use of Amusements in Frances ‘Fanny’ Burney’s *Cecilia* and Georgiana, Duchess of Devonshire’s *The Sylph*,” looked at the masquerade scene in *Cecilia* as a rewriting of the one in *The Sylph*; Burney explores its potential for moral rather than immoral purposes, as a way to test and reveal character. In “The Agonies of the Accessory in Frances Burney’s *Cecilia*,” **Kelly Fleming** of the University of Virginia analysed the character of Miss Larolles and her “obsession with accessorizing,” as symbolic of her legal position of complete dependence.

After enjoying the buffet lunch, attendees settled in to listen to the last panel of the day, which explored forms of entertainment depicted in Burney’s novels. **Ashley L. Cohen** of Georgetown University, in “The ‘Black-hole’ in Ranelagh? *Evelina*, Popular Entertainments, and Empire,” revealed that Captain Mirvan’s offhand joke comparing the crowding at Ranelagh to “*the Black-hole in Calcutta*,” was not untypical, and linked it to British attitudes towards imperialism. The paper given by **Anna Donavan** of the University of Limerick, Ireland, ““Surely you can have no doubts of my honour?”— Public Spaces as sites of violation in *Evelina* and *Camilla*,” explored three scenes of sexual assault in Burney’s novels: two kidnappings from the opera, and *Evelina*’s harrowing experience in the dark walks, to show “the anxieties surrounding the mingling of sexes and classes in pleasure gardens and other public spaces.” Lastly, a paper presented by **Anne-Claire Michoux** of the University of Neuchâtel, ““On the rack to give entertainment to others’: the dark side of the business of pleasure,” focused on Burney’s presentation of the human cost of entertaining the public, both in her journal entries (commenting on the “wear & tear” shown on Garrick’s face) and in *The Wanderer* (in which Juliet suffers for her performances). The price paid by professional entertainers could be related to Burney’s own position as a writer.

#### July 5

The three panels presented on Tuesday addressed more wide-ranging topics, involving different subjects (music, astronomy), and other members of the Burney family. In the first panel, **Lorna Clark** of Carleton University, Ottawa, presented a newly rediscovered example of the Burney children’s juvenilia, as a contribution to the literary and performance culture of the family. **Stephen A. Willier** of Temple University, Philadelphia, in “Fanny Burney and the Castrato,” explored her relationship with Pacchierotti (who is depicted in a chapter of *Cecilia*), and her suppression of any deeper feelings towards him. Music was also the topic of the next two papers: independent scholar **Nicola Pritchard-Pink** in “The experience of domestic singing for the gentleman’s daughter, 1770–1830,” presented a variety of popular singing treatises and songs to show the importance of music in “female social bonding,” and the development of a sense of feminine identity. **Simone Laghi** of Cardiff University, in “The

domestic music entertainment in Late-Georgian England: the String Quartet as an Allegory of the Society,” noted the number of house concerts described in Burney’s diaries, and looked at the “social meaning” of these concerts, in particular string quartets. He also described how the German repertoire overtook the Italian tradition by the end of the eighteenth century, preparing the way for the romantic era.

The next two speakers introduced Charles Burney, both Senior and Junior into the mix. The paper of **Sophie Coulombeau**, also of Cardiff, “‘Evelina is in Aberdeen’: Charles Burney Jr. in Scotland, 1778-1781,” outlined Charles Burney Jr’s social engagement and practices in Scotland where he would lend out to acquaintances a copy of his sister’s *Evelina* (with a copy of his own sonnet “To the Female Reader” inserted within it), using it “as a sort of family surrogate, making introductions, forging friendships and inviting patronage” and even, possibly, as a means of seduction. **Elaine Bander** of Dawson College, Montreal, in “‘The Astronomical Muse’: Dr Burney and Astronomy,” pointed out that Charles Burney was, like his friend Herschel, an amateur astronomer, whose first publication was an *Essay on Comets*, and who turned, in his grief after the death of his second wife, to composing a versified history of astronomy, as a welcome distraction.

**Harriet Guest**, Professor Emeritus at York University, delivered the plenary paper, “Frances Burney and the seaside” which explored the importance of seaside resorts in Burney’s work, as places “where pleasure and disease, or leisure and labour coincide.” Guest noted that the importance of the resort in the culture of the period as a site where “notions of modern sociability could be rehearsed, and in which women could experiment with new roles.” Focusing mostly on the journals and letters and on *Camilla*, Guest illustrated her talk with contemporary images of seaside resorts, adding a dash of technological wizardry.

The last panel of the day featured two speakers, **Beth Kowaleski-Wallace** of Boston College, explored Burney’s ambivalence about performance in “I will wear my heart upon my sleeve”: Performative Anxiety in *Camilla*,” which is revealed especially in the *Othello* scene in *Camilla*. **Barbara Witucki** of Utica College, New York, “The Noble Virgin and Burney’s Eugenia,” read the character of Eugenia as the noble virgin figure in Greek tragedy, which can be traced back to the myth of Proserpine that was widely represented in eighteenth-century operas and plays.

### Theatrical performances

There were two actual theatrical performances during the conference, which seemed a fitting way to close each day.

The first was held in the newly refurbished Assembly Rooms Theatre on North Bailey where Gillian Skinner had assembled a group of current and past members of the Department of English to give a dramatic reading of Act III from *Love and Fashion*. The enthusiasm of the actors helped to bring Burney’s characters to life, and heightened the drama of cross-purposes and complications, keeping the audience in laughter, and showing how well the play might have succeeded.

The second was a one-woman performance given by Karin Fernald who revisited the anxiety and controversy surrounding Burney’s first play, *The Witlings*, skilfully interweaving excerpts

from Burney’s journal-letters with her own commentary. Although some biographers have blamed Daddy Crisp and Charles Burney for their suppression of the play (fearing that her satire on the bluestockings might alienate powerful patrons), Fernald soon convinced us that it was a wise judgement on their parts. As always, Karin’s well chosen selections and dazzling performance revealed new dimensions of the journal-letters with their underlying dramatic tensions.



*The restored Chapel at Gibside House; Wikipedia Commons.*

### Gibside House and Pleasure Gardens

The third day of the conference, Wednesday 6 July, was devoted to an outing to Gibside House, once owned by Mary Eleanor Bowes (1749–1800), whose life is the subject of a biography by Wendy Moore, *Wedlock* (2009). Strolling around the landscaped grounds, we listened to a specially-tailored tour which focused on the history of Gibside, and the sad fate of its owner. The pampered only child of coal magnate George Bowes who died when she was eleven, Mary Eleanor inherited his vast wealth, which laid her open to pursuit by unscrupulous suitors. Rather headstrong and “highly sexed” (in the words of our guide), she made two disastrous marriages, the first, at eighteen, to John Lyon (1737–76), 9th Earl of Strathmore and Kinghorne, and the second, within a year of his death, to the brutal Anglo Irish fortune-hunter, Andrew Robinson Stoney (1747–1810). There followed eight years of abuse which came to a climax in dramatic fashion in 1786, when he kidnapped her from London and imprisoned her at Gibside, spiriting her away when the locals attempted to free her. Dragging his prisoner across the northern counties, he was ultimately captured, brought to trial, convicted and imprisoned, which enabled Lady Eleanor to regain control of her fortune and obtain a divorce (1789); she lived out the rest of her life quietly until her early death in 1800 (her demise probably hastened by the abuse she had suffered). Meanwhile, the once-grand mansion at Gibside has fallen into ruin, although the chapel has been restored, and the landscaped grounds are laid out much as they were in the eighteenth century.

At the conclusion of the outing, the conference was officially at an end; attendees dispersed to their homes, taking with them the memory of a most enjoyable and successful conference.

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## Colonel Thomas Davies and a Burney Connection at Blackheath 1795-1816

### By Denis Robillard

In the winter of 1797, Lieut. George Landmann (1779–1854), a gregarious and bright military engineer born and raised at Woolwich, and still a strapping teenager of 18, was glad to hob nob with men of his ilk in Montreal. In a few months he would be shipped off to a less convivial place where he spent three years: the vast hinterland at the headwaters of Lake Superior to help design the British Fort St. Joseph in the Lake Huron channel; by 1802, his stint in Canada was over and he returned to England.

Raised under the watchful eye of his teacher-father, Isaac Landmann, at Woolwich Academy, George became a cadet in 1793. He joined the Royal Engineers as second Lieutenant on 1 May 1795. Stationed at Plymouth Dock and then Falmouth, he was employed in fortifications. Between 1797 and 1800, he headed construction of fortifications at St Joseph Island. After a fruitful career of 45 years, he sat down to pen his military and civil memoirs, which still remain in manuscript and are very little known. Completed in 1852, those breezy pages recall famous interactions with officers and scientists.

One name in particular, that of Thomas Davies, stands out; this article will outline the career of this interesting figure, and explore several threads which link him to the Burney family.

#### **Thomas Davies, officer and painter**

One of Landmann's colleagues was the career ordnance officer and landscape painter Colonel Thomas Davies of Shooters Hill, Blackheath. It seems they crossed paths in 1795 while stationed at Plymouth Docks. Davies had a distinguished career, rising to the rank of Colonel in 1794. He commanded the artillery at Plymouth port from 1793 to 1796 before earning his Major General stripes in 1796, and he also became a famous painter of Canadian landscapes.

Meeting again in 1795, Landmann called Colonel Davies "a celebrated naturalist" who had formed a splendid collection of stuffed birds, butterflies, and reptiles together with fossils, organic remains and minerals. He deemed his pictures of fish and rare flowers as simply

"exquisite." Landmann was also impressed by the Colonel's growing floral collections. The young cadet's encounters with Col. Davies between 1795 and 1797 have gone mostly unrecorded. At Plymouth, the cadet was shown a drawing of a fuchsia by Davies in full bloom (Landmann, 114–15). Done on vellum, this painting left a lasting impression on him. Davies, it turns out, also had a small role in the Charles Burney literary chronology, as we shall see.

Davies's drawing skills developed beyond those of an ordinary army topographical artist. He combined his military duties, with an interest in ornithology, plants and wildlife, to draw new species from both Europe and North America. That interest led to exclusive membership in two prestigious British societies, the Royal Society in 1780, and the Linnaean Society of London in about 1787.

Col. Davies had also been stationed in Canada (from 1786 to 1790) where he indulged his passion for birds. But his first fully known Canadian discovery was the Canadian jerboa or jumping mouse, then known as *Dipus Canadensis*. Much earlier, Davies had published a letter, dated 12 March 1770 and addressed to the Royal Society, on ways of preparing dead birds for preservation.

Military education was rigorous and probably appealed to those with a scientific bent. Landmann was no slouch in his studies. By 13, he had learned about fortifications, knew the rudiments of geometry, solids and cones as well as squares and cube roots. Algebra, logarithms and trigonometry also formed part of his rigorous studies. His military education was rounded off with lectures in chemistry, map drawing and landscape painting.

He no doubt engaged with Davies on the later points. At Woolwich Artillery Academy, Landmann also recalled an encounter with Nevil Maskelyne the Royal astronomer and some leading medical men such as Dr Adair Crawford, who was working on septon. As we know, Woolwich is only a few short miles away from the Royal Observatory, Greenwich, which is also where Charles Burney Jr. (1757–1817)

ran a school. It is in this context that some personal connections between Davies and the Burneys can be made.

There were other scholars living in the area; for instance, the famous mathematician Charles Hutton (1737-1823) who also taught at Woolwich. Hutton was Landmann's neighbour having moved to Shooters Hill in 1786. He wrote several important works on mathematics. Beginning in 1781 he wrote *Tables of the Products and Powers of Numbers*, and then his *Mathematical Tables* of 1785 (second edition 1794). He issued his works to be used at the Royal Military Academy, including his 1787 *Elements of Conic Sections*, and in 1798 his *Course of Mathematics*. His *Mathematical and Philosophical Dictionary*, a valuable contribution to scientific biography, was published in 1795.

#### **George Thomas Davies**

It was while at Plymouth in 1795 that Landmann also reacquainted himself with a long-time friend, the Colonel's blind son, George Thomas Davies. The young Davies had lost his sight at the age of four from complications with smallpox. He was very "clever" and Landmann called him the "Euclid of his day" owing to his propensity for mathematics and geometry (113–15).

It is not clear if the young Davies had also attended Woolwich at some point; however, by 1795, George Thomas Davies was known to be in the care of headmaster Charles Burney at nearby Greenwich. As a blind learner, Davies was known to have played piano very well despite his handicap. The so called "Euclid of his day" also had a very accurate memory which served him well. He could recall friends and acquaintances by the touch of their shoulder and through their unique voice alone. It would be interesting to speculate whether those musical skills had been honed by Burney himself or by others at his growing academy.

#### **Charles Burney Jr's School**

Charles Burney, DD had built his prestigious private school in Greenwich by 1793. He was a protégé of Dr William Rose (1719–86) at Chiswick before the move. He took over from Rose after the latter's death, moving the pupils to Hammersmith



School between 1786–93 at Fairlawn House, then on to Deptford after that (<http://www.british-history.ac.uk/vch/middx/vol7/pp95-99> British History On Line).

Davies's first instructor, Dr William Rose, had translated Sallust, and kept a successful academy at Chiswick from 1758 until his death in 1786. Rose was co-editor and main scribe of the *Monthly Review* which began in 1749. According to Burney scholar Peter Sabor, Rose published articles on Hume and others right up until his death in 1786.

Rose was also a member of the Honest Whigs, an intellectual group that met at the London Coffee House. Its members included Joseph Priestley, Benjamin Franklin, Samuel Vaughan and Richard Price, the dissenting minister.

#### **Famous pupils at the school**

In the 1780's, the affable Dr Rose was assisted in his last years by his son-in-law, Dr Charles Burney, a classical Greek scholar, who married Rose's daughter, Sarah Rose ('Rosette') (1759–1821) in June 1783, before moving to Hammersmith in 1786. Rose's other pupils included his son Samuel Rose (1767–1804), the friend of William Cowper, the poet; Irwin Eyles (1751?–1817), an oriental traveller; Henry Angelo (1760–1839?), the fencing master; and probably Samuel Shepherd (1760–1840), a famous lawyer in *c.* 1776–78.

The Burney school counted many more distinguished figures among its ranks. These included Edward Bancroft (born 1772) who would later go on to write an important report on the Yellow fever at Gibraltar and also Cuthbert Sharpe (1781–1849) who was at the Burney School at Greenwich in 1798. We can now add George Davies, the famous colonel's son, to that growing list.

Charles Burney was no doubt a great philosopher and teacher who cared deeply for his charges. He was a notable Greek scholar and, like Rose, wrote for the *Monthly Review* himself. It is worth noting that no fewer than three Burney men made connections to the *Monthly Review*. Father Charles, the eminent musicologist, contributed in the 1760's; his son Charles wrote on Greek scholarship; and lastly, James Burney the sailor who reviewed geography and exploration works after 1783. (The first volume of his *A*

*Chronological History of the Discoveries in the South Sea or Pacific Ocean*, 5 vols. (1803–17), came out in 1803.)

There are some more Burney connections to outline, these ones in the world of publishing.

#### **James Burney**

Upon his retirement from the navy, on 8 September 1785, James Burney married Sarah Payne (1759–1832), the daughter of the famous printer, Thomas Payne. They had two children who survived to adulthood.

Payne's printing company was located in Mews' Gate in Castle Street near Leicester Fields for over 40 years. The 82-year-old printer died in 1799; his business devolved to his son and namesake Thomas. In about 1780, just a few years before Sarah Payne would marry Captain Burney, the printer had taken on some new work using the former mathematician Edward Noble as his foreman to oversee the printing of maps.

#### **George Noble**

Edward Noble had joined the Royal Navy at a young age as midshipman and had gone to Newfoundland where he contracted asthma. Perhaps there was an earlier, unrecorded connection to Davies or Burney here. Nonetheless, he got himself off boats into dry dock, then into books and terra firma having become a mathematician, author and illustrator of fine maps. He ostensibly became a book seller and, in 1784, died at the young age of 43. His friend Richard Gough (1735–1809) had begun a colossal work in 1780 called *British Topography* (a two-volume set). The printer of this work was none other than Thomas Payne, another piece in the growing Burney puzzle.

To extend the professional associations further, it turns out that in 1797, Edward Noble's son, George, a distinguished artist and engraver, was commissioned to help with the engraving of a large plate designed to commemorate the battle of Camperdown (of 11 October 1797); Noble's contribution was to engrave (from miniatures by John Smart) 18 oval portraits of naval officers, including a likeness of Molesworth Phillips. Philips (1755–1832), a long-time friend of Joseph Banks and James Burney (whose sister he married), who was a distinguished lieutenant of the Royal Marines during Cook's ill-fated journey to Hawaii in 1779.

He survived the bloodbath by fending off some not-so-friendly Island attackers. His bravery in the face of this tragedy was praised in the press.



*Molesworth Phillips, a detail taken from an engraving of John Smart's miniature on a large plate designed to commemorate the battle of Camperdown (11 October 1797).*

#### **Thomas Noble**

Which now brings us to 1808. In June of that year, Colonel Thomas Davies, now retired from the Ordnance Department, and about 70 years old, put his name on a list of paid subscribers (seven pages long) for a book by Thomas Noble called "Blackheath: a poem." Thomas Noble was an English poet and historian, the son of Edward, named above, and brother to George. A local historian, he wrote *Pre-Existent Spirits* and also edited guides of Derby and London. He revised an edition of the *New Universal English Dictionary*.

This blank verse poem, in five cantos is called "Blackheath: or A Morning Walk in the Spring of 1804," — which discourses on that fascinating suburb of London with its famous locales: Chocolate House, Bull Tavern, Severndroog Castle and Burnt Ash Road, — all places with which Burney and Davies would have been strongly familiar. The poem was illustrated with engravings by the author's brothers, Samuel and William.

By 1811, Thomas Noble had joined the staff of the *Liverpool Mercury* newspaper, founded in 1811. His 1804 poetry book was dedicated to Princess Caroline, who lived in Blackheath in riotous manner since the breakdown of her marriage to the prince regent in 1797.

### **St. Alphege Church, Greenwich**

But our Davies family permutations and Burney connections don't stop there.

Returning to Thomas Davies (now Major-General), we find the strongest connection to the Burney family at Greenwich, through a church associated with both.

The distinguished painter and animal collector Major-General Thomas Davies died on 16 March 1812 at 75. His long-time friend and Reverend, Andrew Burnaby, had preceded him by only a few days, himself dying on 9 March 1812. Both were laid to rest at St. Alphege's Church, the very same Greenwich church where the Revd Charles Parr Burney (son of Charles Burney Jr) would preach in 1814.

After Major-General Davies died in 1812, his son George would continue to receive a pension of £50 pounds per annum from the Board of Ordnance. The Major's wife Mary would also draw a pension of £100 after 7 September 1812.

An account published in 1816 of the legacies, gifts rents and fees at St. Alphege Church, Greenwich (dating from 1814), indelibly unites the familiar names once again. Both names appear on a list of church members who had made generous donations to benefit the poor women of the Jubilee Alms House, compiled by John Kimbell (director of the Poor of the Parish), who writes that the account was made "to record the munificence of the respective donors and to present them to the world as fair examples to the charitable and humane Christian" (271). The names of the donors include: Charles Burney, Reverend Charles Parr Burney, Rev. Neville Maskelyne, and Lieut. General Thomas Davies.

To add to all these interconnections, we have also found the names of the trustees of the New Cross Turn Pike Road for 1814. These overseers include (among others): George Davies of Blackheath, Charles Parr Burney and Charles Burney of Deptford.

The identity of the military men stationed in the outposts of Canada in its

early days, and the web of interconnections between them, has long been a fascination of mine. These men were often linked as well by their scientific pursuits. It is interesting to find so many associated with the Woolwich academy, and with Greenwich, where Charles Burney Jr. ran a school. Some of these attended his school and others, no doubt, numbered among his acquaintance; all were ultimately linked through scientific, scholarly, or religious interests.

*Denis Richard Robillard was born in northern Ontario and currently lives in Windsor, Ontario, with his wife and four children. Literary publications since 2000 have numbered in the hundreds. His work has been reviewed in the small presses in Florida and England. Robillard is the winner of the 2015 Ted Plantos Memorial Award for poetry in Ontario. He has contributed several articles on military and medical history in Quebec and the UK. He is also an amateur photographer and a teacher of English.*

## **UK Society AGM 1 October 2016**

### **By Jill Webster**

The Annual General Meeting of the UK Burney Society will take place on Saturday 1 October at 2 pm at the University of Notre Dame, 1 Suffolk Street, London. The business of the meeting will include the Chair's report, Treasurer's report, and the election of officers and committee-members. After the meeting, a talk will be given by Jeni Buckley, "The Politics of Debt in Frances Burney's *Camilla*," This is based on the research Jeni carried out at Chawton House library as the first recipient of the Hester Davenport Memorial Fellowship.

Refreshments will be available. All paid-up members are welcome to attend. Those who have not yet paid their dues for 2016/2017 may also renew at this time.

A visit has been planned to the Regency Town House, Brighton, for 17 June 2017 (*see below*), which is being organised by Miriam al Jamil. More details of this visit will be given at the meeting, and will be included in the Autumn Mailing.

Two members of the committee are retiring, so new members would be welcome to come forward. If you are interested, please contact Jill Webster at [jilwebster@hotmail.com](mailto:jilwebster@hotmail.com)

It would be helpful for those planning to attend the AGM on 1 October to RSVP by 26 September to Margaret Tarplee on [margtarp@hotmail.co.uk](mailto:margtarp@hotmail.co.uk).

## **Summer visit to Regency Town House, Brighton**

### **By Miriam Al Jamil**

"[The Regency Town House](#) is a grade I Listed terraced home of the mid-1820s being developed as a heritage centre and museum to focus on the architecture and social history of Brighton & Hove between the 1780s and 1840s."

This is the intriguing venue for our Summer visit next year to Brighton on 17th June. We will be given a tour of the house, lunch, and a walking tour which will focus on the rich Georgian and Regency features of the town. Frances Burney's writing career coincides with the historical focus of the house. Her visits to 'Brighthelmstone,' journal entries and references in the novels to this fashionable watering place all make this visit a rewarding proposition for Burney enthusiasts.

Furthermore, we have timed the visit to coincide with the opening of an exhibition (as yet not advertised) at the Royal Pavilion where our walking tour ends, which is about Jane Austen's Brighton. This may also be of interest, and should complete what promises to be a rich and stimulating day.

Exact timings, costs and booking information will be confirmed and circulated soon, and places are limited for the house visit so early booking is recommended.

## BOOK REVIEWS



Charles Burney, *Viaje musical por Francia e Italia. Situación actual de la música en Francia e Italia, o diario de viaje emprendido por estos países con el propósito de recoger datos para una historia general de la música* (Barcelona: Acantilado, Edición y traducción del inglés de Ramón Andrés, 2014).

ISBN: 978-84-16011-07-0.

### By Carmen María Fernández Rodríguez

The number of works about the Burneys and the translations of their works into Spanish keeps growing. This time Burneyites have to celebrate the publication of Dr. Charles Burney's *The Present State of Music in France and Italy: or, the Journal of a Tour through Those Countries, Undertaken to Collect Materials for a General History of Music* (London, 1773). The work of this musicologist, who was Frances Burney's father, has come to light thanks to the Catalan publishing house Acantilado, which was founded in 1999 by Jaume Vallcorba as "un espacio de reflexión transversal en el tiempo y en los géneros, con la intención de apostar fundamentalmente por la literatura" ("a space of reflection across time and genres, with the intention to support mainly literature")<sup>1</sup> and holds a very varied catalogue including all genres.

*Viaje musical* is a special work for many reasons since it is an enriched translation signed by an expert. The task of editing and translating has been accomplished by Ramón Andrés, a philosopher, humanist, essay writer, poet and professional musician who has been awarded the prizes "Príncipe de Viana de la Cultura" (2015) and "Estado Crítico" for the essay *Semper Dolens* (2016). Andrés has given lectures all around Europe; he has taught at Naples University and currently collaborates with the University of Barcelona. Many of his essays have been published by Acantilado: *Pensar y no caer* (forthcoming), or *El luthier de Delft. Música, pintura y ciencia en tiempos de Vermeer y Spinoza* (2013). Andrés has produced *Diccionario de música, mitología, magia y religión* (2012) and a book of aphorisms *Malas raíces* (forthcoming); he has also edited *No sufrir compañía. Escritos místicos sobre el silencio (siglos XVI y XVII)* (2010) and *Tiempo*

y caída. *Temas de la poesía barroca* (1994, 2 vols). As a translator, he has focused on very different works, such as Jean de La Bruyère's *Los caracteres, o Las costumbres de este siglo* (2004) and Dylan Thomas's *Bajo el bosque lácteo* (1997, 2nd edition), to name a few.

The reader who expects a literal translation of Burney's work will gladly discover something new. In "Nota a la edición," Andrés explains the difficulty of working with one single document as the basis for his translation. In this work, he takes into account lots of texts, old and modern: using the second edition of Burney's work (1773) as a copy-text, he incorporates material from the notes on the Yale manuscript; Percy Scholes's *Dr. Burney's Musical Tours in Europe* (1959); H. Edmund Poole's *Music, Men and Manners in France and Italy 1770* (London 1969); Enrico Fubini's *Viaggio musicale in Italia* (1979); and Michel Noiray's *Voyage Musical dans l'Europe des Lumières* (1992). Andrés insists that he wants to facilitate comprehension by suppressing superfluous paragraphs and ordering materials so as to offer a clear narrative that is easy to identify as such (2014: 7-8). He explains in a footnote that the numbered notes are those of the translator while those notes keyed to a letter belong to the author. The result is a heavily annotated text; in some notes, the editor decides to add graphical representations, for example, of an old music notation (2014: 50). Burney's work is a mixture of musical explanations with the popular genre of travel writing, as suggested by the cover that features a fragment of *The Sharp family* (1779-1881) by the German artist Joseph Zoffany. It is not strange that Andrés added *Viaje musical* to the title since Lawrence Sterne's *A Sentimental Journey Through France and Italy* (1768) was in vogue at the time.

Reviews in national newspapers and specialized music magazines have emphasized the merit of Andrés's translation for its historical value and depiction of local everyday life, manners, and customs. Most of these reviews can be accessed from this webpage of Acantilado:

(<http://www.acantilado.es/catalogo/viaje-musical-por-francia-e-italia-en-el-s-xviii-681.htm>), where *Viaje musical* is considered a "diario de extraordinario valor, escrito por un viajero curioso que descubre con asombro la complejidad de una tensa Europa a las puertas de la Revolución francesa" ("diary of extraordinary value, written by a curious traveller who discovers with a look of amazement the complexity and tension in Europe on the eve of the French Revolution"). For *El País*, *Viaje musical* becomes "uno de los documentos claves para entender el barroco" ("one of the key documents to understand the Baroque period"). Reviewers also appreciate Burney's capacity to reflect "la intrahistoria, la historia de los pequeños detalles, de la vida cotidiana de la gente anónima" ("intrahistory, the history of small details, of everyday life for anonymous people") (Mikaela Vergara [TVE. *Atención Obras*]). In *Sinfonía virtual*, Daniel Martín Sáez explains that Charles Burney's books show the capacity to live and understand music as a global phenomenon attached to "la vida y el movimiento de las ciudades, de sus edificios y sus calles, de sus costumbres

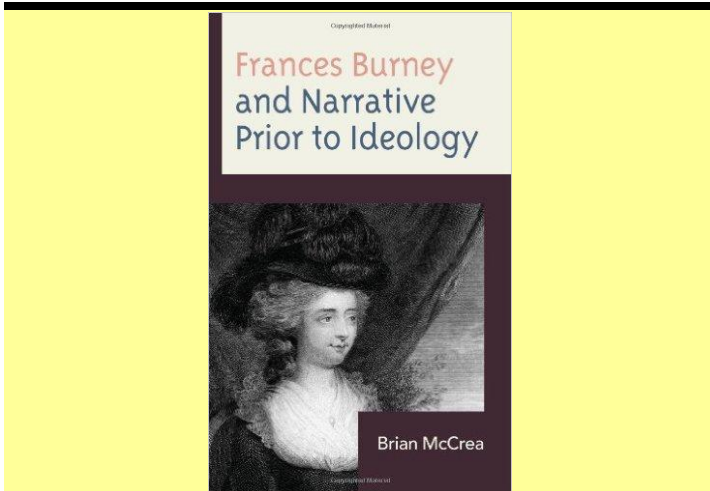
particulares y sus gustos, de su gastronomía y sus leyendas, de las opiniones de los críticos, los literatos o los filósofos de la época” (“the life and movement of cities, of their buildings and streets, of their specific customs and tastes, of their gastronomy and legends, of the opinion of reviewers, men of letters and philosophers of the age”), at the same time that the book is a “testimonio directo y constatación de que el espíritu ilustrado, inquisitivo, curioso y benéfico, era ya una realidad asentada entre las élites culturales de una Europa que se acercaba a una conmovición que habría de cambiar definitivamente su fisonomía y su destino” (“direct proof and confirmation that the inquisitive, curious and beneficial enlightened spirit was a reality already present among the cultural elites of Europe, which would soon be shocked and would change its physiognomy and fate radically”). Thanks to reviewers, we discover that Burney was already recognized in Spain. Pablo J. Vayón (*Diario de Sevilla*) explains that in the 1980s Luis Carlos Gago turned his attention to Charles Burney in a music series on Radio 2 (Radio Nacional de España, currently Radio Clásica) and José María del Río, one of the most important Spanish radio and voice actors, represented Burney.

Structurally, the book is quite faithful to the original layout and is a gripping read. The original prologue penned by Burney is the threshold for each part of the journey which is introduced in a table of contents: “Lila”, “París”, “Lyon”, “Ginebra”, “Turín”, “Milán”, “Brescia”, “Verona”, “Vicenza”, “Padua”, “Venecia”, “Bolonía”, “Florencia”, “Siena”, “Nápoles”, “Pisa”, “Lyon” and “París”. Interestingly, “Montefiascone” and “Rome” are summarized and not presented as differentiated parts of the journey. Italics are

preserved, so the scholarly quality of the original is never lost. Editorial constraints could possibly explain the lack of an introduction showing the translator’s musical expertise and mentioning other Burneys, particularly Frances, who helped her father by acting as his amanuensis and who would later occupy such a distinguished position in English literature in her own right. She only slips into the book through the caption of an anonymous drawing of Charles referring to his daughter as “la novelista Fanny Burney, autora de *Camilla* (1796)” (“the novelist Fanny Burney, author of *Camilla* (1796)”). According to Martín, such an entertaining account deserves an index, and the “Explication of Some Musical Terms and Foreign Words which Occur in the Following Journal” is missing. However, if closely examined, all this material is already incorporated into the minutely detailed footnotes, and we should not forget Andres’s commitment in the “Nota a la edición” and his greatest achievement: the desire to offer a text which is comprehensive, fascinating, and unforgettable for those interested in the culture and history of music in Europe in the eighteenth century

1. The translations made in this article are my own.

*Carmen María Fernández Rodríguez is a teacher at the Official School of Languages in A Coruña (Spain) and holds a Ph.D. in English Philology. She has published articles on the Burney sisters and is currently interested in the reception of Maria Edgeworth's work on the Continent*



Brian McCrea, *Frances Burney and Narrative Prior to Ideology*, Newark: University of Delaware Press, 2013. ISBN 978-1-61149-574-4

### By Christina Davidson

Early in the introduction to his book, Brian McCrea asks – “What kind of writer will we say Burney was?” (3). Given the breadth of Burney criticism in recent years, which (as McCrea notes) has interpreted her work as Jacobin or anti-Jacobin, but which has also variously discussed it in terms of novels of courtship, conduct, morality, sentiment, manners, romance, and ironic counter-romance, McCrea’s query indicates the complex

nature of Burney’s fiction, and the diverse responses it elicits. Indeed, McCrea frequently acknowledges that Burney’s journals, letters and fiction raise perplexing questions, and he avoids proposing “a key to Burney,” reflecting that she is “resistant to interpretation” (3). As the title of his book indicates, McCrea’s interests lie in the diverse ideologies which critics have employed to interpret the novels of Frances Burney. In particular, he focuses on feminist critics of the late 1980s, and places Burney in relation to Marxism and to Ian Watt’s formal realism (xi). Central to McCrea’s argument is that Burney’s work stands prior to such ideologies, which are therefore inadequate in explaining their complexities. In addition, McCrea considers Burney in relation to capitalism, professionalism, and early theories about domestic life, and argues that Burney herself predated, or actively rejected, certain ideological values which were forming during the years when she lived and worked. Although McCrea acknowledges that Burney’s ideas developed throughout the course of her long life, the picture which emerges from his study is of a fiercely royalist and largely conservative woman, for whom the personal and domestic, and the political and public were kept separate, but whose “version of the novel” was “multifarious” (152). Thus the picture which emerges from McCrea’s book is not without its complications.

Although McCrea offers some commentary on *Evelina* (1778), central to his study are Burney’s post-*Witlings* novels, based on the premise that the summer of 1779 was a pivotal moment for the writer, a year when personal and professional difficulties impacted her deeply. Nevertheless, McCrea’s book is not organized

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chronologically, but rather “synchronically” (7) in five chapters, with each chapter focusing on a different aspect of the argument, and a conclusion highlighting the randomness of Burney’s plotting. Chapter one focuses on *Camilla*, (1796) and explores the novel’s attitude to beauty. McCrea makes a convincing case for a fluid and gender-free use of descriptors like “beautiful” and “handsome” in the novel, and draws attention to the lack of detail in terms of the precise nature of Camilla’s, and Burney’s other heroines’ attractiveness. Such features of the writing, McCrea argues, indicate Burney’s priorness to ideologies which feminized beauty. This is an interesting proposition, but it is not exactly aided by the disparate (though interesting) extracts from Burney’s journals which begin the chapter. More fruitful perhaps would have been some discussion of the work of other contemporary novelists, some commentary on the gendering of “beautiful” by contemporary thinkers, and more exploration of reasons why Burney might have avoided providing details of her protagonists’ beauty, with some consideration of her interest in interior, moral beauty, as examined by contemporary philosophers. Chapter two offers a thought-provoking argument for Burney’s Augustan view of the professions, though discussion is largely focused on medical men. That said, this chapter contains some interesting and rarely considered details of Dr Lyster in *Cecilia* (1782), and it poses two fascinating questions: why does Burney encourage her readers to overlook the key role which Lyster plays in the denouement of her second novel? And why was Burney so against her son Alex’s studying Medicine, when her journals indicate that in general, she admired the profession? In answer to the first question McCrea argues that although Burney redacts her own physician, Jebb (whom she greatly esteemed), in *Lyster* (74), she does not acknowledge the advancement of professional men which, according to Geoffrey Holmes’s study, had occurred in the first half of the eighteenth century. Thus according to McCrea’s argument, Burney’s work stands prior to professionalism, a priorness which also accounts for her personal intervention in Alex’s career prospects. In addition, McCrea observes, Burney’s work stands prior to later ideological readings which have interpreted her portrayals of men with professions as a Marxist critique of class (62). Chapter two also considers Mr Naird in *The Wanderer* (1814), but comparisons between the two practitioners might have done more to tease out the differences between attitudes to surgeons and physicians during the years Burney wrote. Here, also, the lack of close attention to chronology is telling, as there is more to be considered about the possibility of Burney’s changing perceptions – especially after her own dealings with surgeons, as indicated in her description of her mastectomy in her journal. In chapter three, McCrea continues to argue that Burney’s writing turns on cultural and personal ideas which were formed prior to the period in which her novels were published, suggesting that as a hermit at Camilla Cottage, or an exile in France, she missed such key national developments as “the invention of Great Britain” (88). Here he turns his attention to Burney and politics, and argues that Margaret Ann Doody’s description of *The Wanderer* as a Jacobin novel is “both perspicuous and wrong” (101), counters critics who have argued that the novel engages with writers like William Godwin, and offers a view that for Burney, the personal was not political. This latter claim, I feel, is expanded

from McCrea’s somewhat exclusive definition of the term which, in his usage, demands reference to national and global events, and which leads him to criticize Nancy Armstrong’s *A Political History of the Novel*, because it “never mentions a prime minister or a parliamentary vote [ and...] mention[s] no sovereigns” (81). McCrea himself chooses to focus on the heroines’ difficulties in *Evelina* and *The Wanderer* which, he argues, are not so much the result of systemic or revolutionary issues, but of familial and, in the case of Ellis/Juliet, self-imposed secretcies. Indeed, McCrea concludes that Ellis is not actually at the mercy of external events at all. This chapter offers some interesting and extended parallels between Burney’s first and final novel, though a discussion of Burney’s “non politics” which neglects the troubling character of Elinor Joddrel must struggle to convince. There is a similar unevenness of approach in McCrea’s use of Burney’s non-fiction writing too, with her pamphlet *Brief Reflections Relative to the Emigrant French Clergy* (1793) being an obvious example. And although McCrea offers a few carefully selected extracts from Burney’s diaries to support his view that “Burney consistently fails to connect the events of her personal life, as recounted in her writing, to politics” (110), he rather neglects extracts which suggest that she felt deeply about some aspects of socio-political affairs, and was moved to compassion by injustice and poverty. Thus, at this point at least, McCrea’s argument seems to dismiss a body of critics who suggest that writers like Burney employed subtle, covert strategies of indirection, to disguise their interventions in public affairs. Indeed, he takes at face value her own assertions in her preface to *The Wanderer* that she avoids politics, and he neglects the likely performative nature of such assertions – which include the extract from her letter to H.R.H Princess Elizabeth.

McCrea’s fourth chapter contrasts depictions of Burney’s own marriage and domestic harmony during the mid- and late-1790s with the troublesome, debt-dominated courtships in her post-*Witlings* novels (especially in *Camilla*), and asks why she could not “move on to the subject at the heart of her journals and letters” – that is “her marriage and her family” (118). As with other questions raised in his study (for example, “Was Burney beautiful?” (7)) this seems rather a moot point. Debatable also is McCrea’s argument that the priorness of Burney’s later novels to “bourgeois Capitalism” (138) and to domesticity (as described by Nancy Armstrong) deprives her fiction of comedy. McCrea does uncover some interesting and amusing elements in the journals relating to the d’Arblays’ unconventional marriage, as well as some incidental details in the novels. Further, the chapter does a good job of highlighting Burney’s own horror of debt, and her need to earn money during these years; and there is some useful discussion of the way the novels use debt as a test for a suitor’s sympathy and suitability for the heroine. However, as with earlier chapters, such discussion could go further in unpacking the demands of Burney’s chosen genre, and locating her complicated courtship plots in the context of contemporary fiction. In chapter five McCrea turns his attention to Burney’s narrative style. Starting with the premise that Burney eschewed egotism in her writing, McCrea argues that she was not interested in the individualism which Watt and others have seen as distinguishing key works of fiction as the form developed. Indeed, according to McCrea, “the first-person component of indirect free style diminishes” during the course of Burney’s career

(14), and to support this argument, he cites Ellis/Juliet, whom he claims does not give up her identity. Here, McCrea's use of the word "diminishes" is troubling, because even if one agrees that Burney's use of free-indirection has in some way contracted in this novel, surely this is an experimentation in use of form which could underpin its success. As the opening pages of the novel illustrate, narration works hard to present Ellis's point of view, while keeping her identity hidden from the reader; in addition, as the narrative unfolds over this lengthy novel, Ellis/Juliet's identity becomes less opaque, and is finally revealed, allowing the narrative voices more fluidity. Included in this fluidity is greater movement between dialogue and thought, so that towards the end of the novel there are examples where narration and the protagonist's viewpoint are skilfully fused. More convincing in this chapter is McCrea's foregrounding of Burney's adept handling of large casts of characters, as well as her aptitude in representing varied dialogue – though of course this needn't preclude free indirection. Here again, however, discussion of contemporary fiction, and drama, would be welcome.

McCrea's study weaves in and out of Burney's diaries and paratexts, uncovers some interesting extracts, and asks some thoughtful questions – some of which (as I have noted) are worthy of further discussion. The book makes a contribution to recent critical work, confirming Burney as an influential eighteenth-century writer, and highlights her contemporary popularity and strengths. It also makes an interesting case for Burney's work not being behind her times, as suggested by some of her critics and biographers, but rather as standing prior to them – though it has to be said that there are moments in this study when the boundaries between "prior", "behind" and even "apart" become somewhat blurred. Burney emerges as a conservative figure, but as a complex figure also: conservative regarding her two "Daddies" and writing for the theatre, but not in her romantic courtship and marriage; conservative concerning debt, but not in her willingness

to earn money; and conservative about professionalism, but determined to publish novels and paratexts in which she discusses her chosen form and her relationship to esteemed writers. Thus in McCrea's study, "conservative" becomes closely associated with Augustan, and with "priorness" – a priorness which eludes contemporary stereotyping as well as later ideologies. This is potentially a fruitful approach to Burney's work which, as indicated already, would have gained much by more contextualisation. In addition, McCrea's argument is predicated on an assumption that priorness existed in a discreet and identifiable form, rather than acceptance that the period in which Burney lived and worked, was a period in which different ideas co-existed and ideologies jostled with each other for public space. McCrea's argument relating to later ideologies is reasonable but no less complicated – for as McCrea acknowledges (with a few caveats about length), Burney's novels are still seen as influential, interesting and relevant by modern-day readers, and so might be open to interpretation through ideologies which post-date them. McCrea's study recognises this, but proposes that such interpretations are "incomplete," and (paraphrasing Paul de Man) have "no way of understanding the eighteenth century" (9) nor of fully estimating the autonomy of Frances Burney.

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### **The McGill/ASECS Fellowship – Deadline for Applications: November 30, 2016.**

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<http://burneycentre.mcgill.ca/fellowship.html>.

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[http://www.chawtonhouse.org/?page\\_id=58541](http://www.chawtonhouse.org/?page_id=58541).

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