

# Burney Letter

Vol. 24 No. 1

The Burney Society

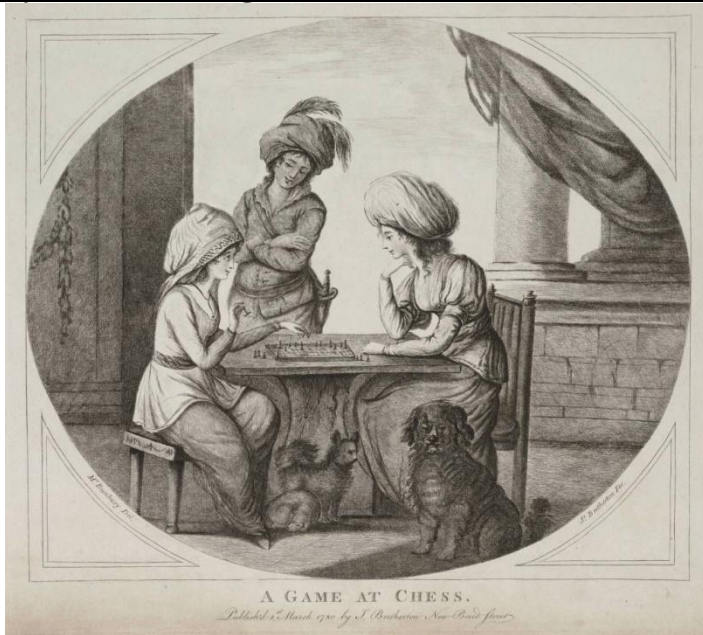
Spring 2018

<http://www.mcgill.ca/burneycentre/> [burneysociety.wordpress.com](http://burneysociety.wordpress.com)

ISSN 1703-9835

## Serendipity

By Moira Bonnington



A Game at Chess by an unknown artist (c.1780?), attributed to Henry William Bunbury, depicting Catherine (née Horneck) Bunbury, Charles Horneck and Mary (née Horneck) Gwyn. Published by James Bretherton.

Horace Walpole is credited with inventing the word “serendipity” which means a fortuitous discovery and it was just such a happy accident which enticed me away from the main focus

of my family to follow a new line which would lead me away from my family tree altogether and to the discovery of a literary connection and eventually to my very own Burney Letter.

Whilst searching for a reference to my own ancestor Christian Haarnack, a London harp maker, in the Heinz Collection at the National Portrait Gallery, I found references to a family with a very similar surname. The picture below appeared in a grangerised edition of the *Diaries of Madame d'Arblay*.<sup>1</sup> It seems to depict three women playing chess but the caption describes the sitters as Charles, Mary and Catherine Horneck. At first I thought there had been a mistake because I thought I saw three women but upon closer examination, I realised that the central figure is wearing a sword and is actually a man. I was intrigued to know why he was portrayed in this rather effeminate pose and curious about his character.

I soon discovered an account of a masquerade at the Pantheon in Leslie and Taylor's *Life and Times of Sir Joshua Reynolds* which reinforced the idea that Charles Horneck was rather an interesting character.

There were the Horneck family—watched over no doubt by Goldsmith and Sir Joshua—a charming group, two beautiful sisters and their smart young brother, “the Captain in Lace,” all in French dancers' dresses of the same cut and fashion; looking, says the Magazine chronicler, “notwithstanding the sex of one of the group, like the three graces.”<sup>2</sup>

**See Serendipity on p. 2**

## Burney Centre News

By Lorna Clark

Peter Sabor, Director of the Burney Centre at McGill University, reports that one Burney edition is in the pipeline and another is about to appear.

Sabor's own volume of *Additional Journals and Letters*, volume II (to follow Stewart Cooke's), will be published by Oxford University Press this summer. Volume I covered the period 1784 until July 1786, which included the rupture with Hester Thrale, the death of Samuel Johnson, and heartbreak over George Cambridge. Volume II contains some 140 letters (1791–1840) omitted from the 12-volume edition for that period, edited by Joyce Hemlow, which was completed over 30 years ago. Sabor's volume includes Burney's later letters to Hester Maria Thrale, Mrs. Thrale's eldest daughter, and many letters from Burney's years in France, 1802-12. There are also letters to various family members and to other friends and acquaintances. In addition, Burney's notebooks, memoranda and diaries for 1818–39 appear here for the first time.

Volume VI of the *Court Journals*, covering the years

1790–1791, edited by Nancy Johnson, is now in press and scheduled for publication by Oxford University Press in 2019. This volume covers the last year and a half that Burney spent in the Queen's household. These were difficult years for Burney; they include the marriage of Stephen Digby, and her own failing health. A fateful conversation with her father Charles Burney gave her “permission” to resign her position, but how to do so and when to do so were all to arrange, and the plan took some time to be put into effect. Meanwhile, Burney continued to write journals and letters with her usual perceptiveness as she waited for release.

With the publication of these last two volumes, the entire series of journals and letters comprising 25 volumes will be complete. There should be much to celebrate in 2019!

Meanwhile, work continues apace on *The Letters of Dr. Charles Burney*, continuing from vol. 1 (1751-1784), edited by the late Alvaro Ribeiro, S.J. in 1991. The five volumes to follow will be edited by Lorna Clark, Stewart Cooke (2 vols.), Nancy Johnson and Peter Sabor, under Peter's general editorship.

**See also More Burney Centre News on p.14**

## Serendipity

### Continued from p. 1

Searches in the International Genealogical Index revealed that both Charles Horneck and Christian Haarnack were married at the same church—St Martins in the Fields—in 1773 and 1807 respectively. A quick calculation suggested that the former, Charles Horneck, could have been Christian's father. Both surnames were similar and the initials were the same but was this merely a coincidence?

Furthermore an advertisement offering a reward for Horneck's lost dog in *The Times* newspaper revealed that Charles Horneck lived in Russell Place, just a couple of streets away from the Haarnacks in Tottenham Street. Such circumstantial evidence might lead one to suppose there was a definite link between the two families but, wary of making such an assumption, I determined to map out a life history of Charles Horneck in more detail. Hot on the trail of Charles Horneck, I began to amass a wide and very disparate assortment of material about his family and was able to trace his ancestors back four generations.

Charles Horneck was the great-grandson of the cleric Anthony Horneck. He was born in Plymouth, Devon. His father, Kane William Horneck, was an officer and map maker for the Royal Ordnance and inherited the freedom of the city of Plymouth from his father—also a surveyor for the Royal Ordinance, William Horneck. Kane William died soon after completing a trip to Antigua in 1752 and left his widow Hannah (*née* Triggs) with a young family. Soon afterwards, his widow moved up to London with her three children Charles, Mary, and Katharine. She renewed her acquaintance with another Devonian, Joshua Reynolds, and he, in turn, introduced her to Oliver Goldsmith and others in his circle of acquaintances. Kane William had left very specific instructions for the welfare and education of his children and Charles appears in the school rolls of Westminster School for 1764–5. Three years later he was commissioned as ensign in the 3rd footguards and was based at St James Barracks. The Guards had a reputation for parading in the nearby park in their finery and enjoying the attractions of London

—frequenting the “nunneries” of St James, the Pantheon, Vauxhall Gardens and Covent Garden. They were the subject of mockery, and doubt was thrown upon their masculinity, sexual preferences and general conduct. Charles is recorded as attending masquerades at the Pantheon with his sisters, Catherine and Mary. He died in Bath in 1804, leaving no heirs. Unfortunately, I am unable to claim him as one of my ancestors, but by this time, I was so absorbed in his life story that I used it as the basis of a research degree and the subject of my thesis on the Macaroni culture of the late eighteenth century.

Whilst combing through the card indexes in the Heinz collection, I had discovered that Horneck's sisters and mother had been painted by Sir Joshua Reynolds. The elder daughter, Mary, was known as “The Jessamy Bride” whilst her younger sister, Catherine, was known as “Little Comedy” and Reynolds's portrait of Mrs. Horneck bore the title “The Plymouth Beauty.”

The Hornecks were clearly well known figures in London society. Their names frequently appeared in the society columns of the Georgian press. Unlike their flamboyant brother, they were spared the jibes of the satirists and were highly regarded in polite company



Sir Joshua Reynolds, The Plymouth Beauty (c.1758–63) Hannah (*née* Mangles) Horneck (1727–1803), Engraved by James MacArdell.



Sir Joshua Reynolds, The Misses Hornecks (c.1765–1767), Catherine and Mary. Engraved by Samuel William Reynolds.

See Serendipity on p. 7

### Burney Letter

The semi-annual newsletter of the Burney Society.

Editor: Lorna J. Clark

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

Membership in the Burney Society of North America is \$30 US (students \$15) per year; \$60 for two years, \$150 for five years. Institutional memberships are welcome.

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

The membership year begins on 13 / 12 June of each year. (See pp. 15 and 16 in this issue.)

For further information on membership, write either (in the US) to: Dr Cheryl Clark, Dept. of English, Louisiana College, PO Box 606, 1140 College Drive, Pineville, LA, USA 71359 [clark@lacollege.edu](mailto:clark@lacollege.edu)

or (in the UK) to: Deborah Jones, 15 Rosehip Way, Bishops Cleeve, Cheltenham, UK GL52 8WP or [deborahjark@aol.com](mailto:deborahjark@aol.com).

---

**Report on the 2017 Behn-Burney Conference (B<sup>2</sup>):**  
**“Women and the City” (Aphra Behn Society)**  
**and “Placing the Burneys” (Burney Society)**  
**2-3 November 2017**  
**Duquesne University, Pittsburgh, PA**

**By Elaine Bander**

The Aphra Behn and Burney Societies met together in Pittsburgh at the well-designed facilities of the Power Center Ballroom of Duquesne University, on Thursday 2 November and Friday 3 November 2017. Thanks to the impeccable arrangements of ABS organizers Marilyn Francus and Laura Engel (both, by the way, also loyal Burney Society members), which included generous meals and coffee breaks, plus a stimulating, entertaining program of talks put together by Burney Society members Kate Hamilton, Sara Tavela, and Catherine Keohane, and a splendid Burney Society keynote plenary delivered by Linda Zionkowski (Ohio University), both the conference and the “first date” with the ABS were declared resounding successes.

The first Burney panel, “Burney and Social Placement,” chaired by Ann Campbell (Boise State), began with Bethany Wong (UC Santa Barbara) speaking on “Which Frances? Theater and *Evelina*?” Bethany argued that this novel was in effect Burney’s introduction to the World: her journey as author parallels *Evelina*’s as ingénue. Moreover, the actress Frances Abington (famously painted both provocatively as “Miss Prue” in 1771 and more respectably in 1777) is a key to understanding both Burney’s and *Evelina*’s eventual acceptance, for, like Abington, Burney and *Evelina* both work at self-definition, insisting eventually on being known on their own terms.

Sue Howard (Duquesne) followed with a lively account of the “The Tea-Table Wars” recorded in Burney’s *Court Journal* for 1786. Drawing upon the later memoirs of Mrs. Papendiek, Sue argued that Burney constructed her motives in this struggle for precious private hours during evenings at Court as motivated by her need for writing time and time to visit Mrs. Delaney, whereas, in reality, Burney had always had difficulty negotiating her own fame while on display at a public dining-table (for example, at Streatham), and was probably simply seeking to withdraw from social demands upon her.

The final talk of the first session was by Catherine Keohane (Montclair State), who discussed “Frances Burney, £5, and a ‘Most Singular, Though Brief Adventure.’” Burney, Catherine claimed, recognized that ways of receiving or bestowing charity both define and transform characters. Catherine’s analysis of a 1798 journal passage in which Burney discusses her “transformation” of an anonymous gift of £5 (a significant amount of money for someone, like Burney, in need of even small sums to augment her meagre income) regifts this money to pay the government’s “voluntary” war debt, thus transforming herself and d’Arblay from penurious objects of charity themselves to respectable gentry sufficiently solvent to contribute to the national cause.

The second Burney panel, “Burney’s Displacements,” chaired by Catherine Keohane, took place after our sociable buffet lunch and Burney Society Business Meeting. Mallory Porch (Auburn) opened the session with her talk on “*Evelina*’s Afterlife,”

presenting an eclectic array of editions, illustrations, reviews, and other manifestations of Burney’s first novel and its heroine.

Jodi Wyatt (Xavier, CHL Hester Davenport Scholar), in her talk “‘Are we not all the creatures of one Creator?’ Placing Catholicism in Frances Burney’s *Feminism*,” richly explored Burney’s “border-crossing” Catholic roots (her mother’s family) and allegiances (d’Arblay), as well as her pamphlet on the émigré Catholic clergy which strategically linked “feminized” priests with powerless women, a theme reiterated in *The Wanderer*. Catholicism, argued Wyatt, was both deeply personal and unavoidably political.

Jeremy Chow (UC Santa Barbara) then presented “The Curious Case of the Monkey in the City (*Evelina*),” invoking Jane Goodall, Karen Fowler, Rochester, Huysman, and Hogarth. Jeremy argued that “the monkey is always associated with sexuality,” its simian tale signifying penetration. We will never again read the monkey near the end of *Evelina* innocently.

Finally, Eileen Horansky (Independent Scholar) spoke on “Fanny Burney, Sarah Fielding, and Pirate Publishers: Charting the Currents of Literary Piracy in Eighteenth-Century London and Dublin.” Horansky argued that these changes in print “reflect an evolving society and an increasingly gendered approach to authorship and the novel . . . [and that] these changes influenced and were reflected in critical and audience reception.”

After the final session of the afternoon, we gathered for drinks followed by dinner and the Aphra Behn Society plenary given by Kristina Straub (Carnegie Mellon): “The Slap of the Woman Writer: Disciplining the Male Body.”

**Friday 3 November 2017**

Friday morning began with our third Burney panel, Burney and Liminal Spaces, chaired by Peter Sabor (McGill). Ann Campbell (Boise State) opened the session with a talk on “Placing and Replacing Family in *Evelina*,” examining surrogate or chosen families, as opposed to the surfeit of actual family, with which *Evelina* must contend.

Teri Doerksen (Mansfield) then spoke on “Cyphers and In-Between Spaces: Malleable Identities and Liminal Locations in *Evelina*,” providing a complex reading of *Evelina*’s movement through place and class. At first a cipher, a “Nobody,” *Evelina* presents a challenge to others who try to read her status. The shifting treatment or assessment to which she is subject is a reflection of her liminal status, finally elevated by Lord Orville’s estimation of her.

Kristin Distel (Ohio) began her talk, “‘Don’t look so ashamed, my pretty dear’: Place and Gendered Shame in *The Wanderer*,” by discussing the concept of “shame” as distinct from “guilt,” and then examined how shame is imposed upon innocents like Juliet by “desiring machines.”

**See Report on p.4**

---

## Report

Continued from p. 3



The morning concluded with the Burney Society's plenary delivered by Linda Zionkowski (Ohio), "Putting Burney in her Place." Linda's wonderful talk began by invoking the image of the hundreds of refugees fleeing US immigration policy who crowded Montreal's Olympic Stadium last spring, and it ended with an eloquent account of how the d'Arblays had themselves become refugee exiles in their own birth lands. In between, Linda showed

### Frances Burney makes the list of "Top 100 Nonfiction Books" in *The Guardian*

By Lorna Clark

Frances Burney is given 82nd place in Robert McCrum's guide to the "Top 100 nonfiction books" of all time, a weekly column that ran in *The Guardian* from 1 February 2016 on 31 December 2017. Podcasts by McCrum on what makes a book "great" or on how "the best nonfiction books add up to a biography of our culture" punctuate the series, and at the end, some responses are given.

Burney fans should not take offence at her placement, as the list was given in reverse chronological order, starting with Elizabeth Kolbert's *The Sixth Extinction* (2014), and working its way back in time to the Authorised Version of the King James Bible (1611). Those tempted to follow the list in their own weekly readings might find it preferable to start at the end, and read from 100th place forward in time to 1st place (perhaps dropping off somewhere in the twentieth century, if they get tired!)

Burney is in good company, as the late eighteenth century was full of great books, as we know. Close behind her on the list, at 83rd place, is Gibbon's *Decline and Fall of the Roman Empire* (1776–88), and just ahead of her come the big guns of the 1790s, including Edmund Burke's *Reflections on the Revolution in France* (1790) (78), James Boswell's *The Life of Samuel Johnson LLD* (1791) (77), and Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792) (76).

Where to place Burney's journals and letters, which spanned seventy years (from 1768 to 1839) but were first published in 1842–46, must have posed a problem. McCrum's solution was to place her in the year 1778, the year *Evelina* was published. While believing that "there is not yet a satisfactory single volume anthology of Burney's work as a diarist," McCrum curiously chooses to read the 1971 reprint of the 1940 Everyman edition of

how Frances romanticized and fictionalized her husband's experiences and character, transforming her aristocratic French General into an honorary English gentleman, the retired "gardener" of Camilla Cottage—a fiction that ended at Waterloo, where d'Arblay was once again, publically and valiantly, a Royalist French officer engaged in fierce battle.

Their roles were reversed during their ten-years' exile in France, for now d'Arblay was "at home" while Frances was the enemy alien, her status mitigated by the rich cosmopolitan culture that she enjoyed in Paris. Burney, however, later "rewrote" this experience, reframing it as "exile."

Following Waterloo, Burney endured more hardship and danger endeavouring to reach her husband. D'Arblay, weakened and wounded, was dejected because France had been saved not by French Royalists but by foreign troops. Linda concluded her talk with a moving passage from Burney's journal describing the d'Arblays' anxious carriage ride back to Paris, during which each had strikingly different emotions and national allegiances: "we travelled many miles in pensive silence," wrote Burney, and eventually, in that telling silence, entered "Paris in the hands of the English."

Linda's talk received a thunderous ovation; throughout the rest of the day, Burney Society members repeatedly expressed gratitude for what one called "a perfect talk."

Lewis Gibbs, ignoring the much better one-volume selections by Joyce Hemlow (1986), Peter Sabor and Lars Troide (2001), and Justine Crump (2002). He also states that "there is no definitive life, but Joyce Hemlow's *The History of Fanny Burney* (1958) is a useful starting point." While I would not disagree about the enduring value of Hemlow's *History*, Burney has continued to be well served by biographers, beginning with Margaret Anne Doody whose groundbreaking work was published in 1988, and continuing on with Kate Chisholm (1998), and Claire Harman, Janice Thaddeus, and Hester Davenport, all in 2000. In fact, I would have said that Burney had one-volume selections and excellent biographies in abundance! Still, it is good to see Burney being given her due in the mainstream press.

The choice of highlights is interesting. McCrum notes links to Austen (citing the "PRIDE and PREJUDICE" passage that may have given Austen the title for her famous novel), and to Mrs. Thrale and Samuel Johnson. He also gives attention to the court years, particularly to the trial of Warren Hastings and the madness of George III (to Burney's descriptions of one of the physicians). He mentions her marriage and sojourn in France under Napoleon. But, like many others, he is most impressed by the vivid account of the mastectomy, which he quotes at length.

The article on Burney, published on 28 August 2017, can still be read online at:

<https://www.theguardian.com/books/2017/aug/28/100-greatest-non-fiction-books-all-time-diary-of-fanny-burney-1778>

*I should like to thank A.P. Woolrich, who alerted me to this series. He is working on a definitive list of articles written by Charles Burney for Rees's Cyclopaedia.*

---

## Burney Society UK Symposium 2018 'Making Connections: Burney, Johnson, Thrale & Walpole'

Members of the Burney Society UK are meeting up with members of the Johnson Society for a day of papers and conviviality on  
**Monday 2 July 2018 at Dr Johnson's House, Gough Square, London EC4A 3DE**

We will have papers finding connections among all these writers, along with one or two perhaps unexpected individuals. Part of the inspiration for the day is the idea that there are fruitful connections to be made between members of many literary Societies whose activities usually remain separate. Burney and Johnson members share many of the same interests and we hope to highlight these further in future. We are delighted to have Peter Sabor and Lorna Clark join us to give papers and connect the two Burney Societies. Peter is the President of the UK Burneys and will be giving the keynote. We look forward to meeting old friends and making new ones on the day. We are grateful to the curator of the Johnson House for her generous support of our plans.

Tickets are £25 (plus £1.71 booking fee) to include refreshments, lunch and wine reception. Tickets are now available via Eventbrite. Tickets are limited to 30 so please book early to avoid disappointment.

<https://www.eventbrite.co.uk/e/burney-society-uk-symposium-2018-tickets-41383599460>

This is a Burney Society UK Event, to which all Burney & Johnson Society members are welcome. Please note that this venue has no step- free access or lift and the Symposium will be held on the top floor. Toilets are in the basement.

Please see Burney Society UK website for updates: <https://burneysociety.wordpress.com/>

10:30	<b>Registration, coffee.</b>
10.50	Welcome and introduction: Miriam Al Jamil
11.00	Keynote: Peter Sabor, <i>"From Johnson's Fanny and Queeney to Mme d'Arblay and Lady Keith: The Arc of a Sixty-year Friendship"</i>
12.00	Sophie Coulombeau: <i>"Life is a Magic Lanthorn: The Lives of Hester Thrale Piozzi"</i>
12.30	Cassie Ulph: <i>"After Mrs. Thrale. Hester Piozzi in Later Life"</i>
1.00	Lunch
2.00	Lorna Clark: <i>"All the dear Burneys, Little and Great"</i>
2.30	Gillian Skinner: <i>"Burney, Walpole and the Tragedy of Incest"</i>
3.00	Break
3.30	Kate Chisholm: <i>"Why Dr Johnson can be bad for you."</i> (*Please note this time change from 4:00)
4.00	<u>Some current Burney research:</u> Miriam Al Jamil "From a lost house, collection and reputation: a Burney survival"; and Roger Massie, "Burney and Beethoven" *(this time-slot possibly subject to revision).
4.30	Break
4.40	Celine Lupp McDaid, curator of Dr Johnson's House: Summary
4.50	Reception. Thanks and Round table discussion
5.30	<b>Close</b>

### Burney Society UK Newsletters

Our regular new style newsletters aim to connect members with Burney family, scholarship, events and publication news. North American members should receive their copies via their membership emails. These newsletters are designed to make all members aware of Burney developments. It can be forgotten that publicity for conferences, new research and books is often restricted to those who can access academic channels of communication. We feel that we want all Burney enthusiasts both to know the latest news and to share their views.

## Burney Society UK: Annual General Meeting 2018

The 2018 AGM will held on **Saturday 6 October 2018** at Notre Dame University in central London.

After the business meeting, we will have a paper given by **Joseph Morrissey** who has just published a book on *Women's Domestic Activity in the Romantic-Period Novel: Dangerous Occupations* (Palgrave, 2018). He will be speaking on Burney, taking his theme from the subject of his book. There is a developing body of work on women's domestic craft and material culture which is receiving serious attention now and we are looking forward to hearing about Burney's part in this research.

<https://www.palgrave.com/gb/book/9783319703558>

## Burney Society UK Social media sites

The Burney Society UK has embraced social media. Information on the Society can be found on:

- **the website** <https://burneysociety.wordpress.com/>
- **the Facebook page**  
<https://www.facebook.com/search/top/?q=frances%20burney%20-%20the%20burney%20society%20uk>
- **the Twitter account** <https://twitter.com/burneysocietyuk?lang=en>

## Burney Society UK Conference 2019

The Burney Society UK are delighted to announce our conference theme for 2019,  
**Locating the Burneys: from the Margins to the Mainstream.**

The conference will take place at [Bishop Grosseteste University](#) in Lincoln on  
**Tuesday 30 and Wednesday 31 July 2019.**

Please put the dates in your diaries. The full CfP coming soon!

### Practicalities:

Bishop Grosseteste University is located close to the historic Cathedral quarter in uphill Lincoln, a picturesque medieval city in the East Midlands accessible by rail and road from all major networks. On-site accommodation will be available at BGU for the duration of the conference. We will be providing more detailed practical information closer to the event, meanwhile further information about the local area can be found at [www.visitlincoln.com](http://www.visitlincoln.com).

## Burney Society UK bursary

Following the end of the combined Burney Society bursary at Chawton House Library, the UK Society has decided to offer one ourselves this year. It is offered to a doctoral student or independent researcher for work undertaken in a UK library or archive on any aspect of the Burney family. Applications have now closed and we will announce the winner in June.

The high quality of work in Burney studies is always impressive and encouraging.

## Serendipity

### Continued from p. 2

In an excerpt taken from John Forster, *The Life and Adventures of Oliver Goldsmith* (1848):

Miss Hornecks, girls of nineteen and seventeen, were acquaintances of this year; and soon ripened into friends. they were the daughters of Mrs. Horneck, Captain Kane Horneck's widow; whose Devonshire family connected her to Reynolds, and so introduced her to Goldsmith. Her son Charles, the Captain in Lace as they now fondly called him, had entered the Guards in the preceding year, seems to have been as cordial and good-natured, as daughters were handsome and young.<sup>3</sup>

#### THE JESSAMY BRIDE RELICS.

It sounds so frightfully modern and Frenchy to call Mrs. Gwyn "née Horneck," when all the world knows that Mary Horneck was Goldsmith's our dear "Jessamy Bride." Have we not been told that Oliver's ire was excited on one particular occasion, and that he went forth intent on thrashing a yellow journalist or his day who had dared to write something libelous about Mary?

Mary Horneck became in time Mrs. Gen. Gwyn, her husband having been equerry of George III., and Mrs. Mary became bed-chamber woman to Queen Charlotte. The Jessamy bride lived on, and died in 1840.

But why waste sentiment? Let us be matter of fact. The "Jessamy Bride Relics" were auctioned off in London the other day. There was a black enamel brooch, and in it was a lock of Oliver Goldsmith's hair—genuine, because Goldsmith's coffin was opened so as to get it. That brooch sold for 10 guineas.

*The New York Times*, 5 August 1899.

Her younger sister Catherine married the amateur artist, Henry William Bunbury, who was the creator of "A Game at Chess". Both young wives were employed at court alongside their husbands (Gwyn as Equerry to George III and Bunbury as Groom of the Bedchamber to the Duke of York), and so it was that they met Frances Burney.

After publishing a few tentative enquiries about the Hornecks, Gwyns and Bunburys on the Internet, I was approached by a fellow family historian who presented me with a series of letters written to Mrs. Gwyn by members of the Royal family. Amongst these letters I came across one signed by F. Burney. There was no year date on the letter but, on the last page, it was signed Gloucester House in Weymouth August 31st. The gist of the letter was that Fanny Burney was staying in Weymouth

with the royal family. This information concurred with what I knew about a visit by the royal household to Weymouth in 1789, upon the king's recovery from his illness. Unfortunately, as so often happens, the letter contains little of consequence except the remark that Mrs. Gwyn should not be concerned about her husband, suggesting that she may have confessed to Miss Burney that she feared he might misbehaving in her absence!

Frances (Burney) d'Arblay mentions Mrs. Gwyn on several occasions in her court journal, kept during the five years she was employed as Keeper of the Robes in the Queen's Household (1786–91). For instance, in July 1790, she writes:

This beautiful woman, who idolises her husband, takes every opportunity in her power to see him when he is in waiting. She made a fortnight visit to St Leonards at Mrs Harcourts and thence came to me for these two evenings, all of which, except the half hour or so that the Colonel joined us, we spent alone" (*DL*, vol. 4, 410).

And in August 1790:

"The first day of this month, Sunday, I had the two beautiful sisters Mrs Gwyn and Mrs Bunbury to tea . . . These sisters look still in their first bloom Their husbands were both here. We had a cheerful evening" (*DL*, vol. 4, 411).

I knew from my own investigations that there were no children of the marriage but what I did not know until meeting Peter Burrows was that Mrs. Gwyn had adopted a baby in later life and gave her the family name of Gwyn. She was, in fact, the daughter of an MP called Ramsbottom but she was known as Sophie Gwyn, and, when she married Robert Thompson, he adopted the surname Gwyn and so the line continued even though there was no blood connection. The owner of the letters believed that a distant aunt of his, Laura Gwyn, knew more about this connection but he had not investigated it in any detail because he was only interested in the male line. He believed that Mrs. Gwyn was very well thought of by the children of the Royal Household, who regarded her as a kind of nanny and confidante, and they kept up the relationship into their adult life long after she had left her position at court. Her sister, Catherine, wife of the amateur artist Henry William

Bunbury, became a companion to the Duchess of York and both ladies were buried alongside the Duchess of York in Weybridge Church.

### Monumental inscriptions in The Church of St James, Weybridge:

The font of the old church which was pulled down in the year 1849 stood on this spot and in a vault underneath lie the remains of Katherine Bunbury, Hannah Horneck, Mary Gwyn and George Mangles. The monuments which were erected in the old church to their memories have been removed to the new church.

"Thou shalt come to thy grave in full age; like as a shock of corn cometh in in his season." Job V – 26  
Sacred to the memory of Mary Gwyn, widow of General Francis Edward Gwyn, and daughter of Kane William Horneck, esq., of Plymouth. She departed this life on the 14th. of Jany. 1840, at the advanced age 88 Her remains are deposited with those of her mother and of her sister Mrs. Bunbury, in a vault underneath the font. She was beloved, admired, and respected, by all who knew her; her life was pure and exemplary, her death most peaceful. This tablet is erected by her adopted daughter, Sophy Gwyn, as a humble mark of her sincere affection and gratitude, to the memory of one who had been to her the tenderest parent and most liberal benefactress.



In an age when an unblemished reputation was essential for acceptance in polite society, the Horneck women shone out as fine examples, whereas their brother attracted the wrong sort of attention on account of his flamboyant attire and his choice of companions. Horneck's membership in the macaroni gambling set, his association with the cross dressing spy, the Chevalier d'Eon, his unsuccessful marriage and divorce, and his involvement in a number of duels, would surely have isolated him from the respectable sector but after his posting to the thirteen American colonies, he began to carve out a successful

military career serving in Jamaica, Haiti and Corsica before his retirement in Bath. Horneck died in 1804; he was survived by his sister Mary by 37 years.

1. *Diary & Letters of Madame d'Arblay (1778–1840)*, ed. Austin Dobson, 6 vols (London: Macmillan, 1904–5), vol. 6, part 2, p. 414, hereafter cited in the text as *DL*.

2. The reproduction of this print, and those of the Horneck sisters are taken from an issue of *The Connoisseur Magazine*, 28, No. 109 (September 1910).

3. Charles Robert Leslie and Tom Taylor, *Life and Times of Sir Joshua Reynolds*, 2 vols (London: John Murray, 1865), vol. 1, p. 434.

4. John Forster, *The Life and Adventures of Oliver Goldsmith* (1848), abridged version (London: Hutchinson, 1903), pp. 323–24.

*Moira Bonnington spent ten years researching before enrolling as a mature student at Leeds University. She graduated with an M.A. by Research in 2015 and has since retired but continues her work as an independent student and enjoys sharing her discoveries in her history lectures. She describes herself as a freelance lecturer, amateur sleuth and eternal student.*

### **Vol. 15 of *The Burney Journal* coming soon**

The next issue of *The Burney Journal*, Volume 15, is in the press and will be published soon. Volume 15 features essays by

Lorna J. Clark, "'Tis best to build no Castles in the Air': Romantic Fantasy meets Economic Reality in Frances Burney's *Court Journals*",

Geoffrey Sill, "Frances Burney and the French Revolution: Politics in *The Court Journals and Letters*,"

Tara Ghoshal Wallace, "Burney and Empire," and

Kirsten Hall, "Tully's the Fashion,"

along with the Year in Burney Studies 2016 by Deborah Barnum.

*The Burney Journal* invites submissions on all aspects of lives and careers of the Burney family and features papers presented at meetings of the Burney Societies of North America and of the United Kingdom. *The Burney Journal* is indexed by EBSCO Host.

Submissions must follow MLA format and should vary in length from 5,000 to 7500 words. Please include a Works Cited page. As befitting peer review, the author's name and affiliation should appear only on the cover page. Please send electronic submissions in Microsoft Word.

Please address correspondence to Marilyn Francus, Department of English, West Virginia University, 100 Colson Hall, P.O. Box 296, Morgantown WV 26506 or to [MarilynFrancus@mail.wvu.edu](mailto:MarilynFrancus@mail.wvu.edu).

### **Jane Austen Society of North America International Visitor Program**

The Jane Austen Society of North America (JASNA) sponsors the International Visitor Program—a fellowship program that supports a member of JASNA to work on a creative or scholarly project for four to six weeks, while also using his or her talents to serve the Austen-related intittions in Jane Austen's village of Chawton, Hampshire.

Fellowship applictions are assessed based on the applicant's need to have access to materials in or near Chawton; the importance and viability of the project (in terms of project parameters, time, resources, and soon); and the skills that the applicant brings to the Jane Austen House Museum, Chawton House Library, and St. Nicholas Church.

The duties of the fellowship involve spending up to two days per week working either at Chawton House Library, the Jane Austen House Museum, or St. Nicholas Church (or some combination thereof, as needed), and attending the annual meeting of the UK Jane Austen Society in July, and assisiting as needed. The fellowship stipend is \$3,250.

For more information and application materials, please visit <http://www.jasna.org/programs/international-visitor/>

For JASNA membership, see <http://www.jasna.org/join/>

Applications are due on December 15, 2018

For inquiries, please contact Marilyn Francus at [chawtonivp@jasna.org](mailto:chawtonivp@jasna.org)



---

## First Impressions

By **Susan H. Wood**

---

The Delaware Library in Delaware, Ohio, on Court Street, a cobblestone street across from the county court house, was quite an edifice. It was a Carnegie Library, brick and ornate, with maybe 20 white marble steps indoors and about 40 steps outdoors leading up to it. We went there every week, and it was a beloved place of my youth. The children's room had low, round tables and small chairs with wicker or brown leather seats. The card catalog was in sight of the circulation desk. When I got to be twelve or thirteen, I would browse for books in other rooms of the library. Each of the main reading rooms had a fireplace with a silhouette of one of the Presidents—Lincoln or Washington. In the very early days, one could see stained glass on a domed ceiling over the circulation desk. There was a small rare book room in which all the books were kept behind glass doors—atlas and works of local history. Over the years, they did remodeling, such as dropping the ceiling or putting in air conditioning. The last time I remember going there was in the summer of 1984 when I was working in the town during the summer. After work, I stopped by to return or pick up books. It was a splendid edifice, and I loved the routine of going there.

I first saw the book *Evelina* in this library. It was a new book, which used to be displayed prominently on some wooden racks near the card catalog. I only recall reading one other book that I picked off this new bookshelf, so I must have felt uncommonly interested. The year was 1976, in the fall of my seventh-grade year. I had, the spring and summer before, discovered Jane Austen, and zipped through much of that at a high rate of speed. I read more books from the ages of eleven to fifteen than I likely ever did again. I know when I read *Evelina* because I kept a list of books I had read, starting in 1972, usually to make sure we took back the correct books to the library. When I was in seventh grade, I read lots of Shakespeare plays, but I also read books that were definitely still for children, such as Sonia Bleeker's books about Indians, and

children's biographies.

I only vaguely recall the actual reading of *Evelina*, which likely had to take place in only 1 or 2 weeks because new books had a shorter check-out time. It was October and rainy. Even so, I am pretty sure that I could not inhale the book like I had been reading Jane Austen, reading for hours on end till I was done. The epistolary format used for *Evelina* was not what deterred me: a few years later, when I read *Clarissa*, it did not faze me. One year later, I was reading *Vanity Fair* and *Middlemarch*, and zipping through these complex works in one or two weeks. I think at the time, I liked the Austen better. I think the broad comedy of some of *Evelina* likely confused me, and the more cool and restrained narrator of Austen was easy to follow. However, I filed the book away in my mind as something that I liked. Over the years, even before I wrote my dissertation, I owned at least one copy of the book, and perhaps two. I was, in high school, very interested in the *Oxford Companion to English Literature*, which informed me about Burney's other works. I knew the titles, but I did not see the books, even at major academic libraries like Carleton College.

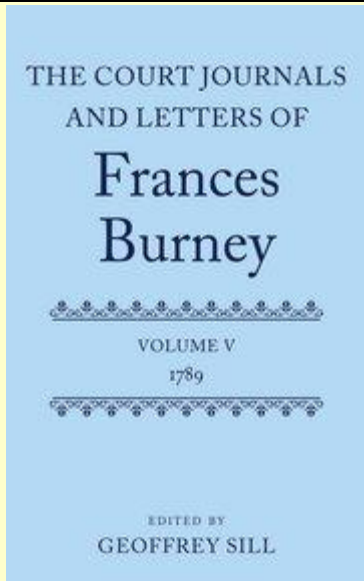
My second encounter with Burney occurred at a bookstore in Taipei, Taiwan, where I studied Chinese at the Mandarin Training Center for 9 months. I had only brought two English language books with me to Taiwan, and I think I had read one of them (*Villette*), and more or less rejected the other (*Anna Karenina*—I blush to confess I have still not read it! I had taken a Russian lit class the year before I went to Taiwan, so maybe I was just tired of Russia). I also hoped to take the GRE in a few weeks. Scanning through books in the store, I found an Oxford World Classics copy of *Camilla*. I was transported with enthusiasm. However, I am not sure I finished the book while I lived in Taiwan (I may have—I was no longer keeping a list). I know I went back to *Camilla* several years later, perhaps even after I used the 1814 *The Wanderer* at University of Tennessee for my Romantics seminar AND my dissertation. My first professional work after the dissertation

was about *Camilla*—an essay for a Women's Studies Conference. It was several years again before I read *Cecilia*, and taught it for a class. Like Burney herself, it seems that I have spent a decade on each work. I have taught *Evelina*, *The Wanderer*, and *Cecilia* (not *Camilla*), and I have written on *The Wanderer* and *Camilla* several times. My "first acquaintance with Burney" story highlights why it is so important to keep the books in print and in affordable editions, so youngsters like myself might discover them.

I scored pretty well on the GRE subject test in English, so when I left Taiwan, I enrolled at the University of Tennessee, Knoxville for my first degree in English (I was getting out of the field of Chinese at the time). After six or seven years of being an adjunct, I have been a professor of English at Midland University for the last eighteen years. I teach Humanities, writing, and a variety of literature, including British literature 1 and 2, Shakespeare, World Voices, Plains Literature, and Ethnic Literature.

*Susan H. Wood is from Delaware County, Ohio, and attended the rural Buckeye Valley School district. She was an Asian Studies major at Carleton College and studied in China and Taiwan, receiving a Master's in Comparative Literature before completing a Ph. D. in English at the University of Tennessee and Knoxville in 1994, where her dissertation topic included Burney's The Wanderer as well as books by Charlotte Brontë, Elizabeth Gaskell, and George Eliot. She is a now a professor in the Department of English at Midland University in Fremont, Nebraska.*

***Do you remember your first encounter with Frances Burney? When did you read her, how did you come to discover her, what were your "first impressions"? If you would like to share your story (in 800 words or less), please send it to the editor, Lorna.Clark@carleton.ca.***



**The Court Journals and Letters of Frances Burney, Volume V: 1789. Edited by Geoffrey Sill, Clarendon Press, 2016 xxxi + 524 ISBN 9780199262076. Cdn \$210**

### By Maggie Lane

Immaculately edited, generously footnoted and with a comprehensive introduction, this fifth volume of Frances Burney's *Court Journals and Letters* runs from January to December 1789. Here is the 37-year-old Frances, unhappy in her Court confinement, loathing her duties and her companions, deprived of her liberty, divided from her family, and suffering additional anguish now on behalf of the sick King and his bewildered Queen.

Her peace of mind is further assailed by the uncertain attentions of widowed courtier and father of small children, Colonel Stephen Digby. Fluctuating between conviction that he is on the verge of proposing marriage, and perplexity when he seems to cool; between fear of misreading him and worry that he is being made to repress his wishes by his snobbish family, Burney is rendered agonisingly self-conscious with regard to her own speech and conduct. Having nothing much else to write about, or indeed obsess about, she covers page after page with those half-remembered, half-invented conversations which are all too familiar to us from her abortive romance with George Cambridge, and which lead nowhere.

It comes as a relief as much to the reader of this volume as to the personnel themselves when halfway through the year the Court takes itself off to the seaside to celebrate the restoration of George III's health. A change of scenery gives Burney fresh material on which to exercise her talent for reportage, as she observes not only places but the people who live there, and who turn out in astonishing numbers to see and cheer the royal family on their way. As Geoffrey Sill reminds us, at this very time, on the other side of the English Channel, a very different response to royalty was being unleashed.

Burney is always at her best (because most disciplined and focused) when writing retrospectively in diary form with the intention of recording and conveying real information. Here is her entry for Thursday 13th August 1789 (including a playful reference to *Evelina* for those in the know):

We began our Western Tour. We all went in the same order as we set out from Windsor. We travelled through the beautiful County of Dorset—& I looked for Berry Hill! but I met no Mr Villars!—

We arrived at Exeter to a very late Dinner—we were lodged at the Deanery; & Mr Buller, the Dean, desired a conference with me: for we came first, leaving the Royals at Sir George Young's. He was very civil, & in highest glee; I had never seen him before; but he told me he introduced himself, by this opportunity, at the express desire of Mrs Chapone, & Mrs Castle, who were both his Relations, as well as of Dr Warton. I was glad to hear myself yet remembered by them.

The Crowds, the rejoicings, the hallowing & singing & garlanding & decorating of all the Inhabitants of this old City—and of all the Country through which we passed, made the journey quite charming: such happy loyalty as beamed from all ranks & descriptions of men came close to the Heart in sympathetic [sic] joy—

We passed all the next day at the Deanery, which was so insufficient to our party, that not only the Gentlemen, one & all, lodged at the Hôtel, but even Lady Courtown & the two Lady Waldegraves. I saw nothing of any of them while we stayed at Exeter. I strolled with Miss Planta about the Town, which is populous, & busy enough, but close & ugly. The principal Parade for Company, however, takes in a fine view of the Country: & the Cathedral is old & curious.

The scholarly apparatus of the volume is generally admirable, so it comes as a surprise to find this substantial passage given no entry under "Exeter" in the Index. And here I have to confess that as an inhabitant of Exeter, to me Burney's description is especially interesting, particularly mention of the "Hôtel," later named the Royal Clarence, which claims to be the first establishment in England to be dignified with the French word 'Hôtel' (and it is notable that Burney deploys the circumflex), and which so tragically burned to the ground in October 2016.

Among other good things in this volume are Burney's assessment of Sarah Siddons, whom she sees playing Rosalind in *As You Like It*, looking "beautifully, but," she adds with asperity, "too large for that Shepherd's Dress"; and bittersweet reflections on her estranged friend Mrs. Piozzi, whose newly published *Journey through France, Italy and Germany*, Burney tells Mary Ann Waddington,

I have but just begun, & the beginning is certainly very clever, & very characteristic ... so truly her very self, flighty, amusing, inconsiderate & entertaining, that I have not been able to read it without many a strong emotion from revived recollections.

Perhaps the most poignant passage is that describing a rare afternoon of liberty seized by Burney to indulge in a ramble along the coast with just one undemanding female companion, Mrs. Gwyn, plus “the Queen’s two little Dogs, Badine & Phillis, for our Guards & Associates.” The women return “thoroughly tired, but very much pleased.” In reliving the experience in writing, Burney demonstrates one of the more therapeutic purposes of her compulsive journalising. The narrative concludes with the wistful remark, “To me it was the only real excursion I had taken for more than three years.”

Burney’s life-writings are often mined for social detail, but she rarely mentions specific foods. I was pleased to read, therefore, that on the 18th August 1789, she was helped to “Tea, & to Clouted Cream, which he spread for me on brown bread he had somewhere procured.” “He” is of course Stephen Digby. In a few more weeks he was to

let her down badly by revealing his engagement to another woman; but for this act of West Country hospitality—he was a Dorset man himself—I will forgive him all the tediousness of his dalliance with our heroine (who after all was to bag herself a much more satisfactory husband in the end).

*Maggie Lane is the author of many articles and books including Literary Daughters (Robert Hale, 1989), A City of Palaces: Bath through the Eyes of Fanny Burney (Millstream, 1999) and Growing Older with Jane Austen (Robert Hale, 2014). She has lectured on Burney and Austen in the UK, USA, Canada and Australia. Maggie was a founder member of the Burney Society in the UK, and is a Trustee of the Jane Austen Society. Since 2013 she has edited the Newsletters and Annual Reports of the Jane Austen Society.*

## Members’ News

### By Lorna Clark

Carmen María Fernández Rodríguez, a Burney Society UK member from A Coruña (Spain) has not paused in her labours since publishing a translation of Frances Burney’s plays, *The Witlings* and *A Busy Day*, entitled *El ridículo ingenio y Un día de mucho apuro*, together with María Jesús Lorenzo-Modia, in 2017. The edition was reviewed in a recent edition of *Océanide* 10 (15 February 2018) by Rubén Jarazo Álvarez.

In 2016, she published “Anne Elliot’s Afterlife in Sarah Harriet Burney’s *Country Neighbours* (1820),” in *Raudem: Revista de Estudios de la Mujeres* 4 (2016), 238–73, and has another article forthcoming in *ES Review: Spanish Journal of English Studies*, “Blackness and Identity in Sarah Harriet

Burney’s *Geraldine Fauconberg* (1808) and *Traits of Nature* (1812).”

Carmen also contributed an article to a special journal issue of *The ESSE Messenger*, (The European Society for the Study of English), 26.2 (Winter 2017), commemorating Jane Austen. Carmen’s essay, “Bringing the Young Ladies Out,” which “aims to explore female oppressors” in Burney, Edgeworth and Austen, led off the volume (5–17).

This year marks the 250<sup>th</sup> anniversary of the birth of Maria Edgeworth, so in 2018, Fernández Rodríguez will be focusing on Edgeworth, who was the focus of her doctoral dissertation.

## Proposed Bylaw Changes: North American Burney Society

At the Burney Society (NAAm)’s AGM in Pittsburgh on 2 November 2017, it was agreed that the Bylaws should be updated to match current practice. (NAAm) Society President Elaine Bander has drafted these changes, to be voted on at the next Business Meeting, probably in Kansas City in September 2018.

### The first sentence of #4 in the Bylaws presently reads:

"Its affairs are conducted by a Board of Directors consisting of a President, a Vice-President for Canada, a Vice President for the United Kingdom, a Secretary/Treasurer, Past-President/Advisor, and two Members-at-Large."

### The proposal is to change this passage to:

"Its affairs are conducted by a Board of Directors consisting of a President, a Vice-President, a Secretary, a Treasurer, a Past-President/Advisor, and two Members-at-Large. At least one of these Directors must be from Canada. The Editors of *The Burney Letter* and *The Burney Journal* shall also sit *ex officio* on the Board of Directors."

### SALLIE WADSWORTH (1936?–2017)

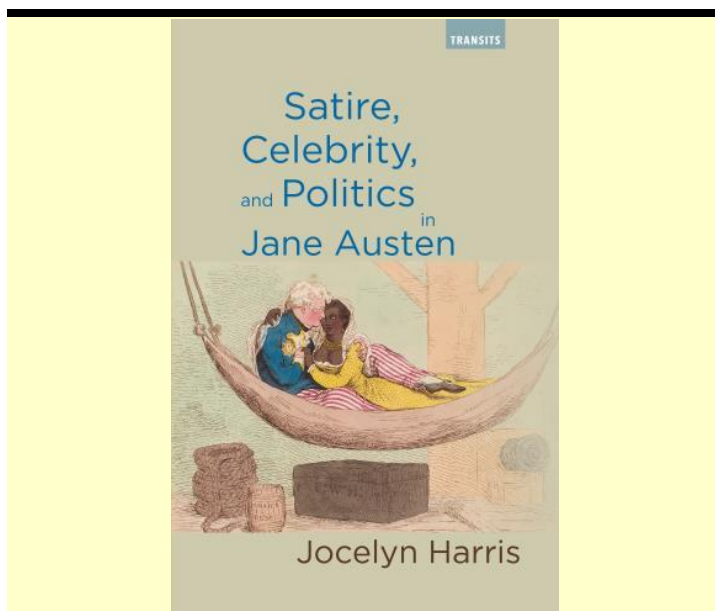
We note with sadness the passing of Sallie Wadsworth, of Brookeville, Indiana, a long-time member of the Burney Society, on 22 November 2017. She was also a member of the Alumni Association of the Victorian Society Summer Schools, and of the Jane Austen Society of North America. Her husband, Randolph Wadsworth, writes, “An Augustan in sensibility, Sallie counted Madame d’Arblay among her heroines (along with Lady Mary Wortley Montagu and Jane Austen). Nothing short of death would have removed her from your rolls.” Sallie was also involved in various philanthropic ventures, and will be sadly missed.

“striking echoes between Fanny Burney’s private writings and Jane Austen’s novels” and draws attention to Mrs. Cassandra Cooke as a plausible explanatory link between the two authors (7). Cousin to Austen’s mother and friendly neighbour to both Susan and Frances at Great Bookham, Surrey, Mrs. Cooke may very likely have been the conveyor of a lot of family gossip and, as such, may have unwittingly supplied Jane with a lot of creative material. Harris provides detailed insights into the Cookes’ long-term relationship with both the Burney and Austen families, revealing how they shared their reading material with them, paid each other visits, and most importantly, kept up “a steady epistolary traffic” which, in those days, Harris reminds us, was often openly discussed and shared with friends and relatives (4).

It is through Mrs. Cooke, then, surmises Harris, that Austen could have learned about the Burney circle’s sense of humour and “favourite tricks of speech,” Burney’s misery at Court and her observations of the royal household, her need for “journalising,” the strong connection between the Burney sisters, Frances’s unpleasant experiences with suitors such as Mr. Barlow, Colonel Digby and the Reverend M. Charles de Guiffadière, the family’s worries about the troubling elopement of James and Sarah Harriet, and the disturbing behaviour of Susan’s husband Lieutenant of Marines Molesworth Phillips (59). Examining character, subject matter and language use in *Northanger Abbey*, *Pride and Prejudice*, *Emma*, *Mansfield Park* and *Persuasion*, Harris makes a strong case for the notion that Austen was familiar with all of these aspects of Burney’s private life and made use of them in the writing process.

Her analysis of *Mansfield Park* is especially compelling. Once we accept the portrayal of the Bertram family as a satire of the royal family, Harris argues, it takes little effort to see Fanny Price’s experiences there as a “dramatisation” of Burney’s time at Court. As a result, the novel’s unpopular heroine becomes much more “sympathetic” (40). There are indeed tantalising resemblances: servitude, class mobility and the education of (upper-class) children are themes running through both the court writings and the novel; Fanny Price and Frances Burney both suffer from “shyness, socially unacceptable silences, and a fear of self-display in public”; both have a like-minded sister called Susan whose life is overshadowed by a vulgar, loud naval man; both are terrorised by a verbally abusive, matronly figure (40). The connection between the two, Harris rightly observes, is somewhat obscured by the common adoption of the (perhaps too politically correct) name ‘Frances.’ Although the main premise of the first chapter is based on conjecture, Harris supports her line of argumentation extremely well with an extensive array of anecdotes, literary passages, historical facts, and comparative readings.

In the second chapter she examines the “long-standing associations between the Austens, the Burneys, and the other officers who had sailed with Cook” and extends her analysis of the Price household in *Mansfield Park*, approaching Mr. Price’s rough behaviour in the novel as “well-informed mimicry” of Molesworth Phillips (23, 72). Harris discusses Susan’s unhappy marriage to James Burney’s colleague and friend but also provides an extensive review of the contemporary debate surrounding Captain Cook’s death and Phillips’s role in the whole debacle. She suggests that Austen had multiple reasons to see Phillips as a



**Jocelyn Harris - Satire, Celebrity, and Politics in Jane Austen**  
Bucknell University Press, 2017. 349 pp. ISBN 9781611488395  
(cloth) / 978-1-61148-843-2 (electronic) US \$110.00 (£75.00).

### By Elles Smallegoor

Burney scholars will find Jocelyn Harris’s latest book *Satire, Celebrity, and Politics in Jane Austen* an enriching read. Published last year in Bucknell’s series *Transits: Literature, Thought & Culture 1650-1850*, it responds to, and expands upon, the work of critics who have demonstrated that Austen was so much more than the domestic, apolitical novelist her family portrayed her to be. Harris consolidates the modern-day image of Austen as a cautious, clever and creative professional who had a strong understanding of the political issues of the day. Her analysis of Austen’s fiction is set against the cultural-historical backdrop of “the burgeoning cult of celebrity” and the “explosion of print culture” in the late eighteenth century, arguing persuasively that we can appreciate the novels even more when we are aware of “specific satirical allusions to celebrities, scandals and controversies” (xvii). Considering the fact that Frances Burney and other members of the Burney family feature prominently in these allusions, the book, by extension, sheds new light on the cultural influence of the Burneys on their contemporaries. In addition, this new contextualised reading of Austen’s novels will help those studying the Burney family’s writings to get a firmer grasp of the period in which they were produced.

In the first of seven chapters, Harris informs us that Austen was “fascinated” by the celebrated author of *Evelina*, *Cecilia* and *Camilla* (61). In fact, she suggests that aspects of Burney’s life were as much a source of inspiration for Austen’s fiction as her novels. Although the extant correspondence of Austen provides no evidence of her ever having personally received intimate details about Burney’s private life, Harris cannot help but note the

socially distasteful and morally questionable public figure, and, as such, had enough incentive to exploit the satirical potential he must have offered her. To me, the Price household has always been Austen's more physical, material version of the vulgar and loud Branghton household in *Evelina*. Harris's approach to Austen's treatment of Mr. Price adds an entirely new and exciting historical dimension to this fictional family.

In the remaining chapters Harris briefly introduces *The Wanderer* in conjunction with critical discussions of gender and race, but generally moves away from the Burneys and, instead, focuses on Austen's authorial response to, or treatment of, other contemporary celebrities. Chapter 3 takes a closer look at the private theatrical scenes in *Mansfield Park*. Drawing on insights raised by Marilyn Butler, Harris argues that Austen revised the scenes "at high speed" after the publication of Maria Edgeworth's "sensationally successful" *Patronage* (101). Chapter 4 is a relatively short chapter that recapitulates the main reasons why Austen's political allusions had to be "implicit, covert, encoded, oblique" (148), contrasting them to the more explicit writings of the much-condemned Wollstonecraft and Barbauld. Chapter 5 places Austen's novels in the middle of a "national pastime that crossed all class boundaries": savouring satirical images of the royal family (162). Discussing caricatures of the dissipated and scandalous Prince Regent and his brother William by Gillray and Cruikshank as well as a number of passages ranging from the *Juvenilia* to *Sanditon* and *Venta*, Harris reveals that Austen was a happy—albeit restricted—participant in the satire of the day. Chapter 6 examines Austen's indebtedness to Shakespeare and the portrayal of Elizabeth Bennett in the context of the contemporary craze for actress and royal mistress Dorothy Jordan who, Harris says, "was rarely out of the news" (216). The final chapter responds to existing postcolonial readings of the unfinished *Sanditon*, suggesting that Austen's creation of Miss Lambe was

informed by caricatures that centred on the Duke of Clarence and Sara Baartman, an African woman from the Khoisan tribe who became famous as "the Hottentot Venus" after being put on public display in London as an object of curiosity (251). The book concludes with three appendices which contain some facts of note and speculations related to the previous chapters after which Harris reflects on the irony of Austen's modern-day status as celebrity.

*Satire, Celebrity, and Politics in Jane Austen* testifies to the wit and ingenuity of a novelist who "both plunder[ed] and swerve[d] away from" her contemporaries, thereby both honouring and surpassing them (106). Addressing a variety of topics discussed in Austen studies, Harris reinforces the image of Austen as a well-informed and sharp-minded woman who was seriously engaged with the socio-political issues of the day. Most of all, however, the book gives shape to an Austen who was an avid and grateful consumer of the latest gossip, scandals and satirical prints about those from whom she was never far removed: famous writers, intellectuals and actresses, big naval figures, the royal family. With a keen eye for detail, Harris exposes the subtle connections between the unrestrained, public laughter surrounding such figures and the more restricted, oblique laughter in the novels, thereby deepening our understanding of Austen's skill for satire in the process.

*Elles Smallgoor finished her doctoral thesis on social class in Burney's novels in 2010, after which she taught literature courses at universities in The Netherlands. She has now left academia and lives in rural New Zealand (not very far from Samuel Butler's Mesopotamia Station), where she runs a dairy farm with her partner Robin and pursues a part-time career in art.*

## New Perspectives on the Burney Family

The April 2018 issue of *Eighteenth-Century Life*, vol. 42, no. 2, focuses on the Burney family. The special issue, edited by Dr Sophie Colombeau is titled, "New Perspectives on the Burney Family," and includes articles on Charles, Frances, and Sarah Harriet Burney, as well as Mrs Meeke. The special issue can be viewed online at:

<https://www.dukeupress.edu/eighteenth-century-life/?viewby=journal>

The contents are as follows:

1. "Introduction" (Sophie Coulombeau, Cardiff University)
2. "Esther Sleepe, fan-maker, and her family" (Amy Louise Erickson, University of Cambridge)
3. "'The march of intimacy': Dr. Burney and Dr. Johnson" (Peter Sabor, McGill University)
4. "'Bunny! O! Bunny!': The Burney family in Oceania" (Ruth Scobie, University of Oxford)
5. "A Philosophical Gossip': Science and sociability in Frances Burney's *Cecilia*" (Sophie Coulombeau, Cardiff University)
6. "Frances Burney and the Cantabs" (Stewart Cooke, Dawson College)
7. "Recovery and revisioning: The literary legacy of Sarah Harriet Burney" (Lorna Clark, Carleton University)
8. "Mrs. Meeke and Minerva: The mystery of the marketplace" (Anthony Mandal, Cardiff University)
9. "Authoring the 'author of my being' in *Memoirs of Dr. Burney*" (Cassandra Ulph, Bishop Grosseteste University)
10. "A Bluestocking friendship: The correspondence between Marianne Francis and Hester Lynch Piozzi" Mascha Hansen, Universität Greifswald)

Issue price: \$12; Subscription price (3 issues per year): \$27 for individuals, \$15 for students

International postage applies.

For more information, please call 888.651.0122 (toll-free in the US and Canada) or +1.919.688.5134 or email [orders@dukeupress.edu](mailto:orders@dukeupress.edu).  
[dukeupress.edu/eighteenth-century-life](https://www.dukeupress.edu/eighteenth-century-life)

# The Hemlow Prize in Burney Studies

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

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

The Hemlow Prize deadline for 2019 is 1 March. Two copies of the essay (one appropriate for blind submission) should be sent, by email attachment, to the Chair of the Prize Committee, Dr. Ann Campbell, [anncampbell@boisestate.edu](mailto:anncampbell@boisestate.edu), or by mail to Dr. Ann Campbell, English Department, Boise State University, 1910 University Drive, Boise ID, 83725-1525.

## McGill-ASECS Fellowship

### About the Fellowship

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 CAN \$3,000 for a one-month stay, at a time to be arranged.

### The Fellowship is generously funded by:

- The American Society for Eighteenth-Century Studies (ASECS)
- McGill University Library

### Application Procedure

Applicants, who must be members of ASECS, should send a curriculum vitae and a description of their project, specifying the relevance of the Burney Centre and Rare Books and Special Collection Division holdings to their research, to the address below. They should also indicate when they wish to take up the Fellowship. There is no application form. Applications are considered by a Committee which gives preference to specific and clearly described projects.

The deadline for new applications is 30 November 2018, and candidates will be informed of the results in January 2019. Applications should be emailed to [burney.centre@mcgill.ca](mailto:burney.centre@mcgill.ca), attention Dr Peter Sabor, Director of the Burney Centre. Enquiries should be addressed to the Burney Centre at [burney.centre@mcgill.ca](mailto:burney.centre@mcgill.ca).

## More Burney Centre News

### By Lorna Clark

Peter Sabor and Stewart Cooke, the Director and Associate Director of the Burney Centre at McGill University in Montreal, gave a talk on the subject of "Uncensoring Charles and Frances Burney," on 23 January 2018 at the McLennan Library at McGill, sponsored by the Social Sciences and Humanities Research Council of Canada. In it they outlined the history and practice of the Burney Centre's editing of Burney family letters and journals.

At the Burney Centre, Megan Taylor, who will shortly complete her doctoral dissertation, has stepped down after several years as Research Coordinator. She has been replaced by Catherine Nygren, who also continues to serve as the Webmaster and Tweeter in Chief.



*Peter Sabor and Stewart Cooke speaking on the topic of "Uncensoring Charles and Frances Burney," at Rare Books and Special Collections, McLennan Library, McGill University,*

---

## The Burney Society (North America) Annual Membership Renewal 2018-2019

Dear Burney Society Member,

It is time once again (as of Frances Burney's birth date, 13 June) to renew your annual membership in The Burney Society. This year, we are also offering the option of prepaid two-year or five-year memberships. We would also like to know, in the interests of saving costs, if any members would be willing to receive their newsletter electronically.

Please complete this form (**or make a copy of it**) and mail it, along with a cheque payable to "The Burney Society," to **Dr. Cheryl Clark, Department of English, Louisiana College, PO Box 606, 1140 College Drive, Pineville, LA, USA 71359**

in order

- to maintain your active membership
- to receive the next volume of *The Burney Journal* (due out later this year)
- to receive two annual issues of the newsletter, *The Burney Letter*
- to attend the next business meeting in October 2018

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

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

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

\_\_\_\_\_ Annual dues: USD **\$30**, regular rate; USD **\$15** full-time student rate

\_\_\_\_\_ Two-year membership USD **\$60**

\_\_\_\_\_ Five-year membership USD **\$150**

\_\_\_\_\_ I wish to receive the newsletter electronically (please also send an email to tell the editor, lclarklj@aol.com)

\_\_\_\_\_ Donation (tax deductible in the U.S.) to The Burney Society (Thank you!)

\_\_\_\_\_ Total Enclosed

Please mail along with your cheque or money order, made out to "The Burney Society," to:

**Dr. Cheryl Clark,  
Department of English  
Louisiana College, PO Box 606  
1140 College Drive  
Pineville, LA  
USA 71359**

---

## *The Burney Society UK Membership Form 2017-18*

All subscriptions for 2017/2018 are due each year on 12 June. UK subscriptions remain at £15 for students, £20 for single members and £25 for two members living at the same address. The membership renewal form below (or a copy of it) should be returned to the Treasurer Deborah Jones. To allow us to claim Gift Aid on your membership sub or donation, you must sign a Gift Aid declaration (which can be sent to you by email). If you would like to pay by standing order, a more efficient way of processing your subscription, or to pay by BACs, please inform Deborah. Members are advised that if they are willing to receive newsletters and bulletins by pdf, their subscriptions will be reduced by £1.

Title \_\_\_\_\_ Name \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Telephone \_\_\_\_\_ Email \_\_\_\_\_

I wish to join / renew (please circle as appropriate):

- Individual membership of £20 yes
- Joint membership of £25 (for couples at the same address) yes
- Student membership of £15 yes
- I wish to receive documents by pdf, and claim a £1 reduction yes

### METHOD OF PAYMENT

- Cheque made payable to the Burney Society UK yes
- Bank transfer to NatWest a/c 83156410, sort code 600113 yes

SIGNATURE (if posting or scanning) \_\_\_\_\_

*giftaid it*

Please send me information about gift aiding my subscription and/or setting up a Standing Order

Please include a stamped addressed envelope if you would like to receive your membership card by post. Otherwise acknowledgement will be by email.

*Treasurer and Membership Secretary*

*Deborah Jones, 15 Rosehip Way, Bishops Cleeve, Cheltenham GL52 8WP*

Email [deborahjark@aol.com](mailto:deborahjark@aol.com)

### **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  
BISHOPS CLEEVE  
CHELTENHAM  
UK GL52 8WP