

Burney Letter

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The Burney Society

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King's Lynn Minster Restoration and Development Appeal £900,000

By Christopher Ivory



St Margaret's Church Kings Lynn.

Editor's note: Some members may recall the visit the UK Burney Society made to King's Lynn, Frances Burney's birthplace, in July 2013, led by the late Hester Davenport. Charles Burney brought his family to live in Lynn after he was appointed organist at the church of St. Margaret's church in 1751; they remained until 1760, when they returned to London. The church has been in need of urgent repairs, and a fundraising campaign was launched in July 2017. The campaign and the restoration work are close to completion; this article is a progress report from February 2019, written by the Vicar, Christopher Ivory.

The restoration work at King's Lynn Minster is now complete; new facilities are underway; heritage interpretation and activities are being planned. Below is a summary of all that has been done and is still to do.

Choir North Clerestory: close inspection revealed more to be done than anticipated. All the glazing was removed for re-leading, rusted transom bars cut out and replaced and failing nineteenth-century patches removed. Stone tracery had eroded so much that little remained to support the glass. The re-leaded glazing was made slightly larger so deeper channels, cut in the tracery, could safely house the glazing.

The tracery of the ten huge windows has been repaired using new stone from the same quarries as the original stone. All of the glazing has been re-leaded and rusted iron bars replaced. The tracery of the west window of the north porch has also been repaired. Fractured tracery was replaced with new stone.

The north porch parapet was taken down and rebuilt using new stone where needed. Eroded carvings were made new.

The west porch was in a bad way—Victorian roman cement patching was falling off. Hard cement had been used to patch some areas leaving other areas severely eroded. At lower levels and on the parapet, new stone has been inserted, matching the original. Roman cement mouldings have been repaired using similar material. Old and new roman cement has been treated with a translucent shelter coat to blend the colour of the old and new roman cement with the stone.

See King's Lynn on p. 2

The General music articles in Rees's *Cyclopædia* By Dr Charles Burney, John Farey, Sr. & John Farey, Jr.

By A. P. Woolrich

Editor's note: In the Spring 2017 issue of the Burney Letter, A.P. Woolrich wrote of his work on Rees's *Cyclopaedia*, 39 vols (1802–19). Following a suggestion made by Roger Lonsdale in his 1965 biography of Charles Burney, Woolrich set out to identify and publish all the articles on musical subjects contributed to the *Cyclopaedia* by Burney. He discovered that of the c. 2000 articles on music, Burney had written almost 90%. The rest were written either by John Farey (on the science of music), or by his son, John, who described and illustrated musical instruments. Woolrich notes that the *Cyclopaedia* is now available in digital form on the Internet Archive and Hathi Trust (which enabled him to extract and publish digital versions of Burney's articles). All the articles in the *Cyclopaedia* run consecutively, but for this project they were treated separately as biographies and general articles. Woolrich wrote about the biographical articles in the Fall 2017 issue of the Burney Letter. In this article, Woolrich discussed some of the technological challenges, and tells us more about Burney's contributions to the general articles, and about the Fareys.

The publication of a consolidated edition of Burney's music contributions to the *Cyclopædia* has only become feasible since the digitisation of both editions of the work in about 2010. It is now possible to easily produce a modern version of the texts by using the Optical Character Recognition (OCR) facility of the digitised editions. The digital versions used for this project are on the Internet Archive and the Hathi Trust websites.

THE EDITING METHODS

The editing procedure was simple but time-consuming. The articles were identified in the online American edition¹ and the OCRd version was copied and pasted into a text editor, which had the effect of stripping out all the hidden HTML coding of the web-page, leaving it in pure TEXT format. This in turn was copied and pasted into the word processor—Libre Office Writer—which enabled the text to be properly formatted and edited, retaining such features like italics and bolds. A number of the articles include numerical figures, where fractions abound: Libre Office Writer has the facility to write mathematical notation in the text.

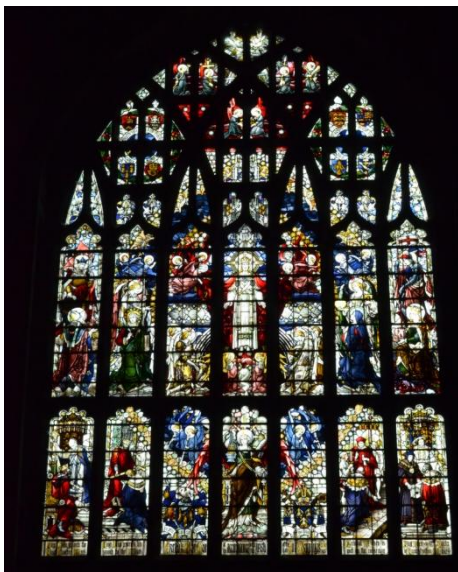
See Rees's Contributors on p. 6

King's Lynn

Continued from p. 1

The only completed alteration is the new emergency exit next to the north transept. It is required to ensure safety when the Minster is full. The opening was made in the wall rebuilt in the nineteenth century and stone worked to match the other doorways. The new oak door weighs over a tonne.

Work has started to provide new facilities within the northwest tower and porch, with step free access from the disabled parking bays. On three floors, there will be toilets, office and meeting room. There will be safe access to the bell ringing chamber and to the silence chamber above. The remains of the twelfth-century arch were found. They match the remaining south tower, but were covered over when the tower was rebuilt in about 1480. They will remain protected below the new floor.



The west window at St Margaret's

The abstract west window to the north porch by Geoffrey Clark was never much appreciated because it isn't possible to stand far enough away to see it. It will be illuminated from inside, so that it can be appreciated from outside. The "Priests of Lynn" column will be in the new reception area and the two memorial tiles will be replaced in the new floor.

The steel frame that forms the basis of the new structure in the north porch is entirely freestanding. It isn't attached to the ancient fabric and could be removed leaving the old structure intact.

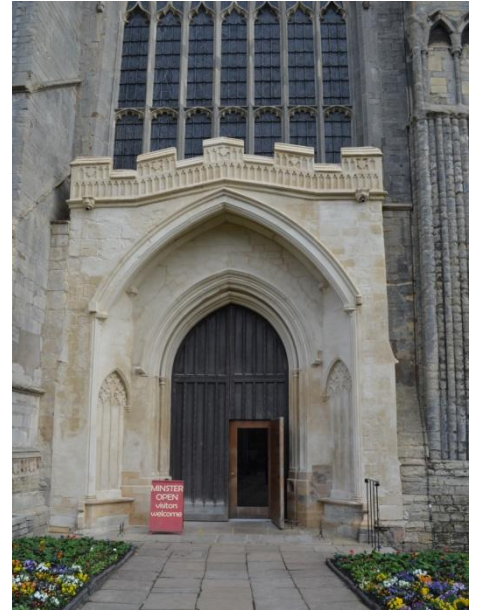
The new development offers an area below the tower for displays and information, but also a place to meet and talk with people. We want visitors to enjoy more of what is special here: the unique architecture, and the many treasures, including the great brasses, the mediaeval screens and seats, the reredos and the organ. Three of the notable characters from history will be promoted: Margery Kempe, William Sawtrey (priest of Lynn, the first in England to be burnt at the stake as a protestant heretic) and Charles Burney (the first historian of music, the father of author Fanny Burney and of explorer James Burney).

As well as displays, literature and guided tours, we plan to offer a programme of curriculum support for schools covering history and art as well as religious studies. With proper facilities and adequate emergency escape routes, the Minster will become an attractive venue for concerts, plays and other events.

The new development will include safe access to the bell ringing chamber and to the silence chamber above. Stairs to the silence chamber will help clock maintenance and access storage space. The appeal continues so that as the development work is completed, urgent repairs to the floor can be undertaken. Loose tiles are breaking and becoming dangerous. But we're also looking to the future— better kitchen facilities, step-free access to the whole building, adequate vestries, redevelopment of the nave altar platform in a style more sympathetic to the context and raised to improve visibility, are all in the long-term plan. More repairs to the fabric are also needed. The surviving Norman stonework of the southwest tower is gradually being eroded by wind and rain. It needs repair and protection from further erosion. A coherent plan for restoration and development is in place for future generations to continue the work. If each generation hands on the building to the next in slightly better condition than they received it, the future of King's Lynn Minster will be secure.

Funds are needed in the next twelve months to complete the current programme of work, but also to lay the foundation for the future security of the Minster. For those wishing to make a

donation (for which Gift Aid can be claimed for those in the UK), more details are available on the website: <http://www.stmargaretskingslynn.org.uk>



St Margaret's doorway

Burney Letter

The semi-annual newsletter of the Burney Society.

Editor: Lorna J. Clark

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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. 13 and 14 in this issue.) For further information on membership, write either (in the US) to: Dr Roberta Brody, 9 Hillcrest Road, Port Washington, New York, USA 11050, or bobbybrody@aol.com or (in the UK) to: Deborah Jones, 15 Rosehip Way, Bishops Cleeve, Cheltenham, UK GL52 8WP or deborahjark@aol.com.

**The Burney Society (North America) Biannual Conference:
“Burney Studies: Appraising the Past, Anticipating the Future”
July 3-4, 2020, Montreal, Quebec, Canada**

By Elaine Bander

Burney studies began in 1950 when Joyce Hemlow published “Fanny Burney and the Courtesy Books” (*PMLA* 65.5: 732-61), followed by the 1958 publication of her literary biography *The History of Fanny Burney*, and, in 1972, Hemlow’s first volume of *The Journals and Letters of Fanny Burney* (Clarendon). The Burney Centre is about to celebrate the completion of that monumental project: a modern scholarly 25-volume edition of Frances Burney’s letters and journals. At the same time, the Burney Centre will announce the pending publication of the next two volumes in a six-volume edition of *The Letters of Dr. Charles Burney* (the first of which was edited by the late Alvaro Ribeiro, SJ, in 1991). This will be a moment for Burney scholars to pause, to look back with appreciation and forward with anticipation.

In recent decades, and particularly after the founding of The Burney Society in 1994, research on Frances Burney’s life, journals, novels, and plays has grown exponentially, while renewed scholarly interest in “other Burneys”—not only musicologist and man-of-letters Dr. Charles Burney but also his other children, particularly novelist Sarah Harriet (“Sally”), musician and letter-writer Susanna (“Susan”), and sailor James—has expanded our knowledge of this remarkable family and of the complex society in which they lived.

The Burney Society of North America, a group of scholars and serious lay readers, invites proposals for 20-minute papers on any aspect of Burney studies, but particularly those that reflect upon the scholarly significance and consequences of the Burney Centre’s publications: how have they changed our perception and understanding of the Burneys, or led to new areas of research? We also encourage papers on “other Burneys,” particularly Charles

Burney Society (North America) President’s Message

The Burney Society (NA) held its annual business meeting on Saturday, 29 September 2018, 11:30 a.m., in the Brasserie of the Westin Kansas City Hotel, Kansas City, MO (during the AGM of the Jane Austen Society of North America), attended by seven stalwart members. During that lunch meeting we approved the announced changes to our by laws and proceeded to elect new officers in consequence.

The report of the Nominating Committee was accepted: presently serving officers (except for Cheryl Clark) were confirmed for another two-year term, and four new At-Large Board members were enthusiastically acclaimed: Teri Doerksen, Hilary Havens, Catherine Keohane, Alicia Kerfoot. As well, the Board was instructed to search for a new interim Secretary, possibly from among our new At Large members.

We also voted our heartfelt thanks to our departing Secretary Cheryl Clark, who has done so much to improve our record-keeping but who had found that she could no longer continue in her duties as Secretary because of increased responsibilities at her university. The Burney Society warmly expressed hope that she would soon be returning to the Board.

The Board also authorized Treasurer Bobby Brody to develop a PayPal option for membership payment along with our new two-year and five-year membership options.

Burney: proposals from musicologists reappraising Burney’s achievements and influence would be most welcome, as well as talks that situate Burney within the remarkable intellectual and artistic meritocracy of Georgian London.

Please email one-page proposals (as Microsoft Word .doc files) to Prof. Catherine Keohane (Montclair State University), keohanec@mail.montclair.edu, with “Burney Proposal” in the subject line, by January 1, 2020. Submissions from graduate students are especially welcome. Participants will be notified by March 1, 2020. It is not necessary to be a member of the Burney Society to submit a proposal, but presenters at the conference must become members by June 2020. For information about the Burney Society and membership, see

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

Registration and Accommodations

Registration details will be announced later in 2019. Francesca Saggini (*Backstage in the Novel: Frances Burney and the Theatre Arts* (Charlottesville: University of Virginia Press, 2010) will be one of several plenary speakers. The two-day conference will take place in downtown Montreal in the McLennan Library of McGill University (Friday) and at the Best Western Ville-Marie Hotel a few steps away (Saturday), and will cost approximately Can\$250 (less for students), including a conference dinner on Friday, and Saturday’s breakfast (Montreal bagels!), lunch, and coffee breaks.

Rooms at the special rate of Cdn \$205 per night, single or double, plus taxes, are available for booking between 2 and 5 July 2020, at the Best Western, from now until May 2, 2020. To reserve, call 1-800-361-7791 and ask for the “Burney Society” room block, or go to www.hotelvillemarie.com, enter your dates and the group code “Burney,” and select your room.

As well, we approved a one-time donation of US\$1000 to McGill University’s Burney Centre fellowship program, as well as an on-going (annual) contribution of CAD\$1000 which, along with The Burney Society (UK)’s contribution and support from ASECS, will enable the Burney Centre Fellowships to continue in our joint names.

We all look forward to this summer’s conference organized by the U.K. Burney Society: “Locating the Burney: from the Margins to the Mainstream,” at Bishop Grosseteste University in Lincoln, East Midlands, 30–31 July 2019, and to the second biennial joint Aphra Behn Society/Burney Society conference organized by Emily Friedman at Auburn University, Alabama, 6–9 November 2019 (CFP due 15 May 2019), and to next year’s Burney Society conference in Montreal, 3–4 July 2020 co-hosted by the Burney Centre: “Burney Studies: Appraising the Past, Anticipating the Future” (CFP due 1 March 2020).

This year’s Business Meeting will be held either at the 2019 JASNA AGM in Williamsburg, VA, 5–7 October, or during the Burney/Behn conference at Auburn, AL (6–9 November 2019). Members will be informed via email.

Please remember to renew your membership for one, two, or five years (soon to be PayPal-enabled) by 13 June 2019.

Charles Burney and the Coteries of Clubbing

The Unincreasable Club and other Important Clubs in London

By Denis Robillard

The eighteenth century was a great age for men's clubs in London. There were clubs for every day of the week, every function, every pastime, traversing all political persuasions and interests. In this article, I shall identify the members of several clubs or organisations, and explore their connections, focusing particularly on Dr. Charles Burney (1726–1814). I shall also glance at Charles Burney's time in Italy and his membership in the Royal Society. Overall, I hope to show the web of interconnection that links different personalities, and underpins the social culture of eighteenth-century London.

The Club

Dr. Charles Burney participated fully in the network of clubs in London, and briefly belonged to several in his lifetime. The most important, perhaps, was Samuel Johnson's literary club, which he joined in February 1784 (ironically, just before Johnson's death, although they had been acquainted since the 1750s). Known less formally as "The Club" it was started in 1764 and had been going for twenty years before Burney joined. Besides Johnson, Samuel Dyer and Anthony Chamier, a wealthy financier, were also among the core founders. The Club, which met every other Tuesday for dinner and conversation, was comprised of intellectuals, arguably constituting the most brilliant constellation of genius in all of London. Johnson, a literary lion and long-time widower, craved stimulating conversation and intellectual entertainment, and took a paternal role in the club from its early unfolding. He had already started another club decades earlier in 1748 called the Ivy Lane Club, which gathered members of London's intellectual elite at the King's Head tavern near St. Paul's Cathedral. This Club included the likes of Dr. Richard Bathurst, John Hawkins, and John Hawkesworth, LL.D. Hawkesworth, a writer and poet, took on the role of editor of the successful *Gentleman's Magazine* while he was a member of Johnson's growing circle. Apparently, it was Dr. Charles Burney himself who recommended that Hawkesworth be asked to edit the Pacific Journals or narratives of John Byron (1768) and Philip Carteret (1773). Evidently, Burney and Hawkesworth shared an earlier association. By 1773, Hawkesworth was well on his way to ghost-writing the Cook account of his early voyages, on one of which (the second) and later, the third and final voyage, Burney's son James ("Jem") had embarked.

Johnson's Club was a literary one that attracted men of every political stripe, especially as it grew beyond the nine original members. At the dinners, its members harnessed their energies in intellectual conversations led by Dr. Johnson. As a cross section of metropolitan life, the membership list over time reads like the roster of the Enlightenment in London: it includes such well-known personalities as James Boswell, Topham Beauclerk, George Fordyce, Joshua Reynolds, George Colman, the playwright, Joseph Banks, the colossus of scientific cataloguing, Samuel Dyer, Edmund Burke, Pascal Paoli and the musicologist himself, Charles Burney. Charles Blagden, the gadfly of the Royal Society, was also a member, having joined in 1791. These meetings were usually held at 7 p.m. every other Tuesday at the Turk's Head on Gerrard Street, Soho, until 1783 (when it changed venue).

Chamier, one of the founding members, was among the

numerous subscribers to Burney's *magnum opus*, *A General History of Music*, the first volume of which came out in 1776. Chamier died in October 1780, and about a decade later, George Steevens and George Fordyce, a chemistry lecturer, also joined the coterie. The Club grew from 16 members in 1773, to 21 by late 1775.

By 1783, on the eve of Johnson's death, the Club increased again to 35 members including Sir Joseph Banks and Lord Eliot, a military colonel just recently arrived from Gibraltar, who joined in January 1782. He lived in Blackheath, having rented properties from Samuel Enderby, a successful whale shipping magnate who had an early association with exploration in Australian waters. Edward Malone, the Shakespeare scholar, was also inducted in 1782, and provided convivial company during these meetings.



Samuel Johnson after Sir Joshua Reynolds mezzotint (1772-78)
NPG D14796, Wikimedia Commons

Subscription List to Burney's *A General History of Music*

Many members of the Club appear on the subscription list to the first volume of Charles Burney's *General History*, which reveals a coterie of like-minded men who supported and admired his work. Several of these were also members of the Royal Society or other clubs and social circles with which Burney associated. Evidently, his attendance at clubs or soirées in London would help to solidify his standing in the community.

These subscribers from 1776 include Samuel Wegg, the treasurer of the Royal Society; the Rev. Charles Godfrey Woide, the librarian of the Royal Society; and Ralph Willett, art collector and antiquarian and a member of the Royal Society, who often sat beside Daniel Solander at Royal Society meetings between 1775 and 1780. Others who supported Burney's early musical work were Thomas Thynne, George Steevens, Thomas Pennant, Daines Barrington, Dr. William Hunter, Sir William Hamilton and the Earl of Seaforth. These last two Burney had met at the foot of Vesuvius in Naples during his musical foray into Italy in 1770–71. The Duchess of Devonshire, an avid collector of plants and butterflies, William Cowper, the famous poet, and Naphtali Franks, a Jewish trader who moved from New York to London in the 1740s, were all associates of Burney in London. It was at the home of Franks where Burney first heard the ethereal playing of the young Mozart. Mr. Ebeling of Hamburg, a deaf but erudite man, shared his musical tastes and could discuss music at a quick turn. Men like Constantine Phipps of the Royal Navy and Daines Barrington were likely important allies in the Navy Department who could act on behalf of Burney's son, James, as he worked his way through the ranks of the navy.

The Unincreasable Club

Charles Burney would also frequent from time to time another club in Holborn called The Unincreasable Club, which was comprised of intellectuals, including several of the literary persuasion. These included George Steevens, Mathew Raine, and James Perry. There were two artists: George Romney and William Blake; the schoolmaster Dr. Samuel Berdmore; and the editor, John Nichols. Another member of the group was Richard Porson, the regius professor of Greek at Cambridge, to support whose candidacy Burney himself had helped raise money (his classical scholarship was rivalled by that of Burney's own son Charles Burney Jr). The editor and book collector, Isaac Reed, presided over the group.

Dr. Richard Farmer, who was a close family friend to the Burneys, also belonged to this club for men of letters, along with Daines Barrington, Dr. John Gregory, Dr. Richard Brocklesby and James Boswell. The scholarly Farmer was, like Charles Burney, a gregarious man who ultimately became vice-chancellor of Oxford University. Characterised by Frances (Burney) d'Arblay as "dignified, placid and grave," he was remembered by others mainly for his fondness for "old books, old clothes and old port" (*ODNB*).



*Richard Farmer (1735–97) after Thomas Hodgetts
NPG D1932, Wikimedia Commons*

Charles Burney in Italy and Royal Society

The Literary Club was not the only organisation to which Charles Burney belonged. He was also elected to the Royal Society of Arts in 1764 and by 1773 had become a member of the Royal Society for his expertise in music. In 1770, he travelled to France and Italy and was diligently working on a projected volume on the history of music during his travels. In Italy, he was soon surrounded by a coterie of like-minded men who either played and studied music or collected books and manuscripts; some were simply curious. One of these was Patrick Brydone. Brydone accompanied William Beckford as a travelling tutor to Switzerland and Italy in both 1767 and 1768. Brydone was soon back in Italy as a cicerone accompanied by a young Fullarton. Born in Edinburgh in January 1754, Fullarton was placed in the care of Brydone at the age of 16. Their tour started in Naples in May 1770 and included both Sicily and Malta before finishing in Naples in August. Brydone returned to England in 1771. He was later elected to the ranks of the Royal Society in 1773 for his contribution to electricity.

Meanwhile, also in 1773, Sir William Hamilton published "Observations on Mount Vesuvius," in which he casually mentions some electrical experiments done by John Mervin Nooth

on the "mosetes" inside the volcano. He writes, "I have met with them often when I have been making observations on the borders of Mount Vesuvius, particularly in caverns."



*Isaac Reed by William Dickinson, after George Romney
(1796) NPG D19974, Wikimedia Commons*

The Eumelean Club

Charles Burney was a member in good standing of yet another men's social club in London known as the Eumelean Club. It was headed by Isaac Reed (1742–1807), an FSA member, who edited the works of Shakespeare. He had a deep and abiding love of literature and archaeology and was also an intimate of James Boswell. He was a life-long friend of George Steevens and associated with James Bindley and Edmund Malone. In his spare time, Reed wrote articles for the *Westminster Magazine*.

This rather obscure club was frequented by the eminent doctor Sir George Baker, who took care of the king during his frequent bouts of malady. As king's physician, he would have known Frances Burney when she served in the Queen's household (1786–91). George Shukesburgh was another Royal Society member who rubbed shoulders with Richard Sharp in this club. Also known as Conversation Sharp, he was a haberdasher for the Hudson's Bay Company, and made a fortune selling beaver hats in fashionable London.

This exclusive Club, which set limits on membership, met at the Blenheim Tavern on Bond Street; it was to be Sharp himself (1759–1835) who helped Charles Burney Jr get elected to the ranks of the Royal Society.

Others who frequented this exclusive club included: Dr. French Laurence (1751–1809) and James Boswell who, like Burney, belonged to several men's clubs of the era. As for Steevens, he was fond of setting literary traps and canards and introducing false leads in local newspapers to see if some of his friends and cronies would take the bait. His literary hoaxes were intended to amuse and vex people and to expose the ignorance of scholars. On 20 February 1786, Steevens wrote to Isaac Reed that he had faked a copy of Hodson's poems from 1650, setting the literary world abuzz. (See Evelyn papers UP4, fol. 81).

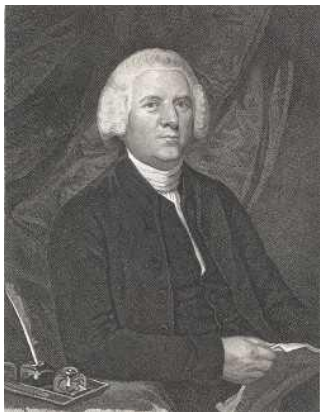
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The life of a literary man in eighteenth-century London would not be complete without an account of the clubs they belonged to. Undoubtedly, the web of connections developed at these gatherings would help to advance their work, making it easier to find a publisher or promote it to the public. Given his sociable disposition and talents, Charles Burney certainly benefited, both personally and professionally, from his membership in London clubs and societies.

Rees's Contributors

Continued from p. 1

A number of the texts include typeset music examples. The original page image was saved as a JPEG, and an art program used to crop the page, leaving the music behind, which was itself then saved as a JPEG, ready for inserting into the text at the appropriate place. A similar procedure was applied to engravings, which were extracted from the music plates and inserted into the text.



Dr Abraham Rees, after Opie, from Vol. 1 of Rees Cyclopaedia. Wikimedia Commons.

TYPESETTING GREEK AND MUSIC SYMBOLS

Throughout Burney's general articles and biographies there are occasional words, phrases and even verse in polytonic classical Greek and also Hebrew. These have been copied, then pasted into the text. As well as the usual letters and diacritical signs, there are two styles of the lower-case Greek Tau τ , and there was occasional use of contractions which are not in modern fonts. Greek was simplified in the twentieth century, and the Unicode character set used on modern word-processing programs today reflects this, and does not include older characters. There are no music symbols in the character set of the font used, Platino Lonotype, so the majority have been taken from the Musica and TITUS Cyberbit Basic fonts.

THE MUSIC ARTICLES

Rees included material previously published in the revised edition of Chambers's *Cyclopaedia* which he had edited 1778–88. Some of the articles in the first edition of Chambers came from Alexander Malcolm's *A Treatise on Musick, Speculative, Practical & Historical*, Edinburgh, 1721, and presumably Rees included these in his edition.

THE GENERAL MUSIC ARTICLES

Burney adapted material from his *General History and Travels*, and translated passages from Continental writers. To establish how much of the Burney material in the *Cyclopaedia* is completely new is beyond the scope of this project, but having a collected edition of the music articles makes the task simpler for later investigators.

THE OTHER MUSIC ARTICLES

Burney's articles form only a part of the music articles in Rees's *Cyclopaedia*. There are a number by John Farey, Sr, (1766–1826) on the science of music, in particular temperament and tuning, and most abound in mathematical notation. His son John Farey, Jr, (1791–1851) wrote about half a dozen technical articles describing musical instruments such as the organ.

It may be significant that Burney wrote his articles for the *Cyclopaedia* between 1802 and about 1806, while Farey, Sr had begun publishing letters and articles about music theory in periodicals from 1806 on: his first music contribution to the *Cyclopaedia* was not published until 1807. So it is possible that his work was included by Rees as an afterthought.

The last half of the eighteenth century and first decade of the nineteenth, is an interesting time for the theory of music, and there was thus an incentive for Rees to feature such innovative material, abounding as it does in mathematical tables and calculations.

THE IDENTIFICATION OF THE AUTHORS

Burney was noted by Rees as being the author of the music articles in the *Cyclopaedia*, but the articles were unsigned. Farey Sr's articles were not signed but can be identified in several ways: by their use of mathematical notation with logarithms, or Farey's notation $\Sigma +f + m$, or by their references to Farey's writings in the *Philosophical Magazine* or elsewhere, or their noting of events dated after the time Burney ceased writing for the *Cyclopaedia*. Farey Jr's articles were also not signed, but described technical topics such as the Organ, for which Farey Jr had made the drawing for the illustrative plate.

No archive of Farey family personal papers is known to have survived: the only source today for their work is their publications, such as the articles in the

Cyclopaedia, or their writings in periodicals.



John Farey, Sr, a silhouette by White Watson (1760–1835). Wikimedia Commons

JOHN FAREY, SR.

John Farey, Sr (1766–1826), is better known today as a pioneering economic geologist, whose name is linked to the Farey Numbers used by mathematicians interested in Number Theory.² He was born in Woburn, Bedfordshire, and was educated at Pullman's Academy, Halifax, Yorkshire, where he excelled at mathematics: he was a polymath.

*Mr Farey was a man of most laborious research, and of very retired habits; rarely mixing in society, but pursuing his studies with incessant application, impelled by a thirst of knowledge rather than the desire for wealth and fame.*³

From 1792, he was land steward to the Duke of Bedford at Woburn Abbey, but moved to London in 1802, where he undertook surveys for landowners wishing to exploit the economic potential of their estates. He became active in musical circles and sang with the newly-formed Choral Fund, becoming the Secretary and Librarian. Music and musical theory, with its mathematical basis, remained a life-long leisure passion.

He was a prolific writer, producing at least 270 letters and articles for periodicals. These covered a wide range of topics, from Agriculture, Astronomy, Coinage and Monetary Policy, Geology, Land surveying, Mathematics, Meteorology, Mineralogy, Mining, Music, etc. A study of the provisional bibliography of his writings shows he wrote 35 letters in periodicals about music, in particular on the mathematical basis of it.⁴ The first of his publications about music theory "On Music", appeared in the *Philosophical Magazine*, vol. 26 (1806), 171–6.

He was a contributor to Rees's

Cyclopædia, writing articles on Canals, Geology, Measures, Mineralogy, Music, and Trigonometric Survey. His CANALS article was the first to be published, appearing in vol. 6, 1806. His first article on music was CHORD, vol. 7, 1806–7.

His enormous article on canals was cut down to 210,000 words by Rees, who pruned, amongst other topics, an account of the geological discoveries made while working on the Somerset Coal Canal by William Smith, (1769–1839), the Father of English Geology,⁵ who was a great friend of Farey, and whose work he publicised in his writings.⁶ Neither Smith and Farey were ever members of the Geological Society, but Smith was fully honoured by Society by their award to him of the first Woolaston medal in 1831.

Farey contributed in vol. 16, the article on Geology, which was completely re-written by Charles Koenig, a German trained mineralogist, to reflect the Wernerian geological terminology of Geognosy, which from 1807 had been urged by the newly formed Geological Society and which Farey opposed. This was part of the Neptunist - Plutonist controversy.⁷ Neptunists held that rocks were formed by sedimentary action, whilst Plutonists held it was through volcanic action. The ‘Gentlemen Geologists’ of the society disparaged the work of ‘practical’ geologists like Farey and Smith, and the beginning of the Geology article included the following passage:

This interesting part of mineralogy principally owes the distinguished rank it now holds among the sciences to the celebrated professor of Freyberg, [Abraham Gottlob Werner (1749–1817)] who has however separated geognosy, from geology—considering the latter as a merely speculative branch of knowledge, and as having nearly the same relation to the former which astrology has to astronomy.

His offensive comment at the end of the passage, as well as others in the article, aligning their work to Quackery,⁸ was the reason for Farey splitting with Rees in September 1811. After his CANAL article, his work had appeared between parts 16 to 37, 10 Aug. 1807 (vol. 8 pt 2) to 14 Sep. 1811 (vol. 19 pt 1),⁹ and while a few articles by him in music and geology continued to appear in the *Cyclopædia*, these are presumed to have been accepted before the

falling out. After the falling out, Farey Sr contributed articles on music to the *Edinburgh Encyclopædia* instead. Together, his approximately 350 articles in Rees’s *Cyclopædia* and the *Edinburgh Encyclopædia*, comprise his only definitive publications on music theory.¹⁰

The subject of Farey’s musical work concerned the investigation of temperament: an adjustment made to the intervals between the notes of the keyboard to allow modulation into any key.¹¹ At the time he was writing, the main temperaments used were Equal Temperament, Mean-tone Temperament, and Just Intonation, and much theoretical investigation of their properties was being carried out. Various adjustments to keyboard instruments were made to allow the various temperaments to be played.¹² He devised a notation which allowed a sound to be expressed by the sum of three small values $\Sigma + f + m$, and also devised a Temperament. All this was discussed in his writings.

Nothing is known about what Burney thought of the inclusion of Farey Sr’s material, but he did comment dismissively about mathematics and music in his biography of Johan Christoph Pepusch (1667–1752). Mercer, vol. 2, 988–89, and reproduced in Rees *Cyclopædia*, article on PEPUSCH, vol. 26, 1813–14.

The sole ambition of Pepusch, during the last years of his life, seems to have been the obtaining the reputation of a profound theorist, perfectly skilled in the music of the ancients; ... he bewildered himself and some of his scholars with the Greek genera, scales, diagrams, geometrical, arithmetical, and harmonical proportions, surd quantities, apotomes, lemmas, and every thing concerning ancient harmonics, that was dark, unintelligible, and foreign to common and useful practice.



John Farey, Jr. by Henry Gengembre. 1840s (National Portrait Gallery)

JOHN FAREY, JR

John Farey, Jr. (1791–1851), was, like his father, a polymath.¹³ He was born in London; nothing is known about his education, but between 1804–5 he made a systematic study of manufacturing machines in the London area, for which his notebooks survive. He began to contribute articles and drawings to the *Cyclopædia* in the latter year. Farey made several hundred drawings for the *Cyclopædia*, and wrote a number of technical articles on Machinery, Manufactures, Mechanics, Mill, Steam Engine, Water etc. He also contributed articles and drawings to a number of other encyclopaedias being published.

He went on to make a name for himself as a consulting engineer and patent specification draughtsman, as well as being a witness to a succession of important Parliamentary enquiries. He was the author of an important study of the steam engine (1827). Patent specifications are very precise and highly detailed in the way they describe and illustrate inventions and machines. Farey’s descriptions and drawings in the *Cyclopædia* are executed to this standard, for they are keyed to each other, so it possible to discern how devices operated by following his words with letters on the engraving.

The first of his *Cyclopædia* articles to be definitely identified was his illustrated account of the manufacture of wooden canteens – soldiers’ water bottles – at Smart’s sawmills at the Ordnance Wharf, Westminster Stairs, London. This was published in vol. 6, article CANTEENS, 18 February 1806, when he was aged 15.

Farey Jr’s first music article described the method of pinning the barrels of music boxes, in the article CHIMES, published in vol. 7 on 19 February 1807 when he was aged 16. Others were descriptions of DRAMATIC MACHINERY (vol. 12, 1810), and John Isaac Hawkins’s claviole – a FINGER-KEYED VIOL (vol. 14, 1810). He also contributed to the longest of all the music articles, on the ORGAN (vol. 25, 1813), which ran to 21 columns, or almost 15,000 words.

**See Endnotes to
Rees’s Contributors on p 12**

Notes on Burney at ASECS 2019

By Marilyn Francus

Incest, suicide attempts, and madness were featured in the Burney Society panel at ASECS, which was chaired by Teri Doerksen of Mansfield University. The panel was entitled "Burney and the Gothic," and included four fine papers. The first, by Michelle Lyons-McFarland (of Case Western University), was "Edward Burney's Gothic Imagination and Illustration." In her paper, Michelle argued that Edward Burney was a literary and cultural tastemaker, who, while influenced by Sir Joshua Reynolds and Henry Fuseli, forged his own style. Michelle discussed a self-portrait by Burney, along with some of his illustrations of *Evelina* and Charlotte Lennox's *Henrietta*.

The second paper, by Jamie Kramer of Florida Gulf Coast University, was "Reconsidering Macartney's Gothic Role in *Evelina*." Jamie commented on the sentimental Gothic in *Evelina*, not only focusing on the pistol incident with Evelina and Macartney, but the ways that Macartney adds to the Gothic resonance of the novel. In particular, Jamie argued that Macartney not only represents a legitimate threat of incest, but also serves as an obstacle to Evelina's romance with Orville. In Jamie's analysis, these Gothic aspects of Macartney's presence in the novel, along with the ways that he reflects (and causes) familial bonds to loosen, stretch, and change, echo mechanisms of Gothic literature.

Elizabeth Porter, of Hostos Community College, then presented "The Urban Gothic: Mobs, Marriage, and Madness in Burney's *Cecilia*." Elizabeth located her analysis of *Cecilia* in light of the Gordon Riots, and argued that Burney "Gothicizes" the urban environment in order to show how dangerous London is for Cecilia after marriage. Elizabeth focused on the representation of mobs in *Cecilia*, along with Cecilia as a haunted, Gothic heroine,

particularly in light of the marriage ceremony scene and Cecilia's sense of doom.

The fourth paper, by Nowell Marshall of Rider University, was "Burney's Queer Gothic: *The Wanderer* as Critique of Reproductive Futurity." Nowell noted that in queer studies, the rhetoric of the unspeakable was often interpreted as a sign of same sex desire, and that Gothic, as a mode, often makes transgression possible. In light of these premises, Nowell discussed Juliet's relationships with Gabrielle and Lady Aurora as potential sites of same sex desire; Sir Jasper and Mr. Ireton as evidence of a critique of reproductive futurity; and the anxiety within the novel of marrying badly—versus not marrying at all.

Burney was well represented on many other panels, and the papers featuring Burney, included Lauren Eriks Cline's "Home Preserves: Frances Burney and Epistolary Liveliness"; Jarred Wiehe's "I, Too, Have a Spinal Deformity and am Tired of Heteronormativity: Eugenia, Frances Burney's *Camilla*, and Crip/Queer Identifications"; Ann Campbell's "'Can't Be Made to Pay a Farthing': Ethics Versus the Law in Frances Burney's *Cecilia*"; Jodi Wyett's "'Pious Fugitives': Frances Burney, Feminism, and Catholic Tolerance in Romantic-Era England"; Sara Tavela's "'How Can You Talk So Shocking?' Gothic Language and Affective Labor in Burney's *Camilla*"; and Ree Hyun Kim's "Refiguring the Female Dominum in Frances Burney and Jane Austen."

For a copy of the 2019 ASECS conference program, go to <https://www.18thcenturysociety.org/past-annual-meeting-sites-and-program>

Just published: Vol. 15 of *The Burney Journal*

Volume 15 of the Burney Journal has just been published. It 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"

Kirsten Hall, "Tully's the Fashion"

Deborah Barnum, "The Year in Burney Studies 2016."

If you are a paid up member of the Burney Society and have not received your copy, please contact Bobby Brody (bobbybrody@aol.com).

For those who are interested in the content of past volumes of *The Burney Journal*, that information is available on the webpage at www.mcgill.ca/burneycentre/burney-society/burney-journal.

If you are interested in copies of articles or previous volumes, please contact the editor, Marilyn.Francus@mail.wvu.edu.

Call for submissions

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.

Compiling a List of Burney Publications

Doborah Barnum compiles a list of the "Year in Burney Studies" for *The Burney Journal*. She is gathering references for those published in 2017 and 2018 (and even 2019).

If you had an article / essay published anytime in those years, please send her the complete citation and link, if available. This also includes chapters in monographs, with the inclusive pages.

Please send info to: Deborah Barnum

jasnavermont@gmail.com or bygonebooksvt@gmail.com

Burney Society UK

By Miriam Al Jamil

Registration is now open for our conference in the pretty town of Lincoln at Bishop Grosseteste University, 'Locating the Burneys: From the Margins to the Mainstream', 30th–31st July, 2019. This can be found at the following link:

<https://ecommerce.bishopg.ac.uk/product-catalogue/conferences/burney-society-conference>

You can register for an extra day's accommodation if you wish, and there will be a visit on the day following conference proceedings. We do hope to see you there!

We look forward to welcoming speakers from far and wide, at home and abroad, and indeed from the outer margins of current Burney research.

The programme will be posted soon, but we can promise papers on names, the female street walker, female inheritance and Bluestocking erudition in Burney's novels, on female spaces in *Evelina*, Burney's connections to satire and on a 'Burney School' of female novellists who followed her. We will hear about Burney's time at Court and on Charles Burney's sources for his *History of Music*. In addition we have two eminent key note speakers, Gillian Dow and Lorna Clark who will offer insights from their Burney research, and a round table when we will discuss locating Burney family heritage. This will include speakers who specialise in architecture and historical archaeology and we encourage participation and ideas from all Burney enthusiasts.

A little bird has hinted that we may have some of Charles Burney's music to enjoy!

Talk by Jocelyn Harris:

Chawton House, Sunday 13th October 2019

We are delighted that Jocelyn Harris's talk on her new book is now posted on the Chawton House website. Her book *Satire, Celebrity, and Politics in Jane Austen*, draws on Austen's connections to Burney through mutual friends living in Bookham and Mickleham and Frances's brother and his voyages with Captain Cook.

Burney Society members will have a discounted ticket for the talk, and a look at the exhibition there is included. We hope you will come along and enjoy a Sunday afternoon at Chawton.

<https://chawtonhouse.org/whats-on/jocelyn-harris-satire-celebrity-and-politics-in-jane-austen/>

Bursary

Applications for the Burney Society UK research bursary can still be sent in for consideration.

For details <http://burneysociety.uk/research-bursary>

A clear indication about the relevance of the research to Burney studies is essential, and a willingness to either present a paper to the Society or send it for publication on our website is desirable. We invite proposals for work on any aspect of Burney studies.

Members' News New Zealand

Jocelyn Harris is busy writing and speaking on both Jane Austen and Frances Burney.

In two articles recently published, she links the two. In "Behold me Immortal": Jane Austen on the Internet," *Persuasions Online* 38.1 (Winter 2017), Harris finds significant connections between Austen's novels and Burney's letters and journals. She also relates how—quite by chance—she discovered a fine portrait of Molesworth Phillips by Edward Francisco Burney.

In "Captain Wentworth: Brilliant, Dangerous, and Headstrong," which appeared in *Persuasions Online* 39.1 (Winter 2018), she focuses mostly on the Duke of Monmouth as a source of both the character and Jane Austen's devotion to the Stuarts. She also argued that sentiments in Mrs. Cooke's letter to Burney (about the

risk of public action to the private felicity of the d'Arblays) finds its way into the very last paragraph of *Persuasion*.

Harris has recently given a talk, in April 2019, entitled "Irish I dare say": Satire in *Persuasion*" to a meeting in New Haven of the New York chapter of the Jane Austen Society of North America. Here she spoke briefly about Jane Austen's likely connection with Fanny Burney, Dr. Moore, and Sir John Moore, the heroic victor at Corunna, through Mrs. Austen's cousin Mrs. Cassandra Cooke, Burney's gossip neighbour at Great Bookham.

In September, Jocelyn Harris is giving a plenary address entitled "Marvellous Miss Morland" to the annual JASNA meeting in Williamsburg, and then in October, she gives a talk at Chawton (for which see the details in "Burney Society UK" above).

Contributions to Members' News

If you have some news to announce, send an email to the editor: lclarklj@aol.com. We are interested in any major events: a research project; recent or forthcoming publications, talks or papers; courses; travels—anything related to Burney, her circle, or her times that you would like to share with other members.

First Impressions

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 1000 words or less), please send it to the editor.

Intriguing Ancestors

Do you have an ancestor who fits somehow into the story of the Burneys, or an interesting connection of some kind? Are you trying to trace Burney ancestry? If you think your story / query would interest other members, do please share it.

2018 Hemlow Prize Winner Announced

The 2018 Hemlow Prize has been awarded to Devon Nelson, a Ph.D. Candidate in Musicology at Indiana University for an essay entitled “The Antiquarian Reception of Charles Burney’s *A General History of Music*.” The Hemlow Prize Committee this year, chaired by Ann Campbell, consisted of Emily Friedman, Hilary Havens and Alicia Kerfoot. They selected Nelson’s essay because it “presents a really interesting argument about the reception of Charles Burney’s antiquarian work on music.” They described its thesis about “how the authority of CB’s *History of Music* was established” as “fascinating,” “intriguing,” and “convincing.” Additionally, they appreciated how the appendix, consisting of a “figure showing the illustrations of musical instruments was a good use of the text to develop the author’s argument.” The prize involves a cash award of \$250, a year’s membership in the Burney Society, and favourable consideration for publication in *The Burney Journal*. The deadline for the next competition is 31 January 2020. More details will be available in the Fall 2019 issue of the *Burney Letter* or can be found on the website:

<https://www.mcgill.ca/burneycentre/burney-society/hemlow-prize-burney-studies>

2018 McGill-ASECS Fellowship Award

2018 marks the first time that the Burney Society has helped to fund the McGill-ASECS Fellowship Award. Offered by the Burney Centre, in conjunction with the Rare Books and Special Collections Division of the McGill University Library, the Fellowship is designed to assist scholars to fund a one-month stay in Montreal in order to use the resources of the Library. The award amount of CAN \$3,000 was funded with equal contributions from ASECS, the UK Burney Society, and the Burney Society (North America). The award holder must be a current member of ASECS. The 2018 award winner was **Lorna Clark**, whose brief report appears below.

Report of the 2018-McGill ASECS Fellow: Lorna Clark

I was grateful to be awarded the 2018 McGill-ASECS Fellowship, and especially pleased to win it in the first year that the two Burney Societies, UK and North America, have helped to fund it, together with ASECS. As a member of all three organisations, I do appreciate their generous support.

My project is an edition, one volume in the six-volume series of *The Letters of Dr. Charles Burney*, under the general editorship of Peter Sabor, Director of the Centre. I am responsible for the second volume, which picks up where the first volume (published in 1991 by the late Alvaro Ribeiro) left off. My volume covers the years 1784–93, a decade in which Burney was at the peak of his profession. In these years, he published the last two volumes of his *A General History of Music* (1776–89), and his *Account of the Musical Performances. . . in Commemoration of Handel* (1785).

Family matters are of interest, for volume 2 contains the period of Frances Burney’s association with the court of George III, from the initial invitation to her reluctant acceptance of it, increasing discontent in her situation, and appeal to her father to allow her to resign. It also contains the whirlwind courtship of Alexandre d’Arblay, who wrote a dignified request to his prospective father-in-law for permission to marry his daughter Frances, to which Charles Burney sent a discouraging response. Burney was less uncomfortable about the marriage in 1786, of another daughter, Charlotte, whom he visits in Norfolk; he also spends time with Susanna at Mickleham, and “takes the waters” in Bath.

Many letters do not contain family concerns, however. In long letters written to his godchild, the Whig socialite, Frances Anne Crewe, Burney deplores political radicalism in France and England. He mingles with his cronies at The Club, encourages Boswell to write Johnson’s life, and contributes some anecdotes of his own. He corresponds with Edmund Burke and agriculturist Arthur Young whose tour of Europe prompts memories of his own travels. He remarks on the sad decline of Sir Joshua Reynolds, terminating in Reynolds’s death.

Charles Burney’s professional life is represented by his exchanges of information with other musicians, his involvement with the Handel concerts, and his inspection of a harpsichord being custom-built for Thomas Jefferson. Burney’s literary interests are seen in his exchange of letters with with bluestockings and writers, such as Charlotte Smith.

The Burney Centre, with its abundance of resources, including microfilms of manuscripts found in archives around the world; copies of letters from family members and friends; and access to electronic resources and rare materials in the McGill University Library, is ideally suited for such research.

My stay at the Centre was enormously productive. In the absence of the Director (whose hospitable spirit could be felt nevertheless), my stay was graciously hosted by Catherine Nygren. I learned much through interactions with well-informed research assistants, Nathan Richards-Velinou and Mathieu Bouchard, and especially with Associate Director Stewart Cooke, who shared his considerable expertise. I enjoyed meeting Christopher Lyons and other members of the Library staff who help administer the award. North American Burney Society President, Elaine Bander, also dropped by.

At the end of my time at McGill, I left with a new understanding of a wealth of material, a sense of security (that the volume was indeed on solid ground), and a fresh burst of energy to help me see it through to completion.

I would like to reiterate my thanks to all those who helped to create and support this opportunity; in the resulting publication, I hope that I shall prove worthy of their trust, and I shall take great pleasure in acknowledging their contribution.

The full report will be available on the McGill Burney Centre Website.

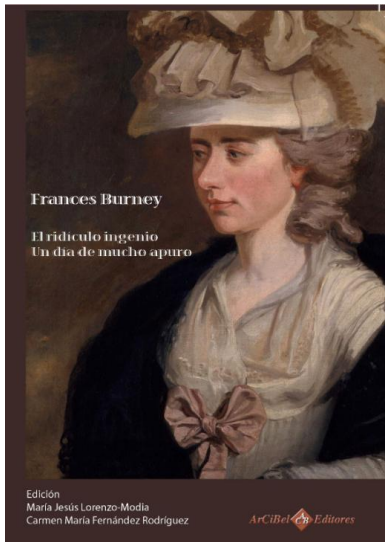
<https://www.mcgill.ca/burneycentre/mcgill-asecs-fellowship>

Details for the 2019 competition whose deadline is 30 November 2019 may also be found there, and will appear in the next issue of the *Burney Letter*.

El ridículo ingenio y Un día de mucho apuro: Reviews

By Carmen María Fernández Rodríguez

Editor's note: In the Fall 2017 issue of the *Burney Letter*, it was announced that two Spanish scholars, Carmen María Fernández Rodríguez and María Jesús Lorenzo-Modia, had just published a translation of Frances Burney's plays, *The Witlings* and *A Busy Day*, entitled *El ridículo ingenio y Un día de mucho apuro*. It has been well reviewed. In this issue, Fernández Rodríguez provides a summary and translation of two reviews written in Spanish.



Rubén Jarazo Álvarez, a professor from Universitat de les Illes Balears (Spain), writes the first review of the translation, which was published in the online journal *Oceánide* 10 (<http://oceanide.netne.net/articulos/art10-10.pdf>). Jarazo stresses the

idea that this is a remarkable book since we need to study and translate into Spanish the works of female writers like Burney. He refers to many historical events of the age: the Industrial Revolution, the independence of the American colonies, the expansion of the Empire, the French Revolution, William Pitt's reforms and Locke's philosophical ideas. Then he turns to the introduction and praises the discussion of Burney's critical reception. Jarazo underlines the influence of Burney's plays on her novels. At the end of his review, Jarazo refers to the status of the editors of the book. As for the translation, Jarazo stresses that it is based on Peter Sabor's edition and that Fernández has managed to translate different dialects and vulgarisms into Spanish without sacrificing the original freshness.

The second review is signed by Guillermo Sanz Gallego from Ghent University, and it was published in the Brazilian Journal *Cadernos de Tradução* (vol. 39.1: 268–74 DOI:

<https://doi.org/10.5007/2175-7968.2019v39n1p268>). Sanz attributes the introduction of the translation to Lorenzo-Modia. He focuses on the importance of this work, in light of women's marginal role in literature and he emphasizes the detailed field work on Burney and the analysis of the reception of Burney's *oeuvre* that appears in the introduction. According to Sanz, this part of the volume examines Burney's satire towards the high classes and pedantry in *El ridículo ingenio* (*The Witlings*), as well as Cecilia's speech at the end of act 2, which comes to be the modern woman's authentic

manifesto. For the reviewer, the most important features of this comedy are the protagonist's rejection of her social destiny and the challenge she herself poses to her enemy (*Lady Smatter*). When Sanz deals with *Un día de mucho apuro* (*A Busy Day*), however, he is not very accurate in two points. Firstly, he argues that Burney's satire is addressed to the "nabobs" and that the Wattses are immigrants coming to London (which is not the case). According to Sanz, this helps Burney examine the merchants' hypocrisy and the aristocrats' disdain. Secondly, Sanz defines Eliza as a modern woman whose exquisite education and delicacy allow her to overcome obstacles and reach all her goals whereas Eliza is not particularly witty or really active in play when compared with other Burney's heroines. For Sanz, the book is valuable in its approach to Burney's novel of manners and shows how Burney defies the male canon of her age. The reviewer also highlights the careful editing, supplemented with footnotes, and praises the structure of the introduction which includes Burney's biography, her historical context, style and reception. Finally, Sanz recommends the performance of these plays.

There is another review, this time in English, published in the Galician journal *Babel Afial* 27 (2018): 221-24, babelafial.webs.uvigo.es/pdf/27/res03.pdf written by a young scholar, Ángeles Tomé; however, this one needs no translating!

In Memoriam: Althea Douglas (1926–2018)

We note with sadness the passing of Althea Douglas at Ottawa, Ontario, on 21 October 2018, in her 92nd year. Althea served as associate editor with the Burney Project at McGill University for many years during which she helped Joyce Hemlow with the preparation of *The Journals and Letters of Fanny Burney (1791–1840)*. Of the twelve volumes, published between 1972 and 1984, she co-edited one (vol. 2) and helped with seven more. She also helped with the monumental task of sending enquiries around the world in search of Burney manuscripts, and then compiling the results in *A Catalogue of Burney Family Correspondence 1749–1878* (1971). Althea oversaw the famous "float off" operation (at the NYPL) in which the cuttings that had been pasted onto some of Burney's letters (to hide part of the text) were carefully removed. She was instrumental in re-patriating the fragments to their original texts, and was credited with an excellent memory for the shapes of both cuttings and lacunae. Althea's energy, enthusiasm and talent for Burney research will be long remembered. A full account of her varied career can be found at:

<http://ottawacitizen.remembering.ca/obituary/althea-douglas-1070901343> Condolences / tributes / donations can be made through Hulse, Playfair & McGarry www.hpmcgarry.ca

Endnotes for Rees's Contributors

Continued from p. 7

NOTES

1. The American edition was used because it has a Modern typeface. The English edition's typeface includes a pattern of lower-case S which looks like an F with half the cross bar, as well as a number of ligatures, which do not OCR well and need manual correction.
2. Scott B. Guthery, *A Motif of Mathematics*, 2010, Docent Press, Chapter 2, passim.
3. *Monthly Magazine*, NS 1 (1826), 481.
4. Trevor D. Ford & Hugh S. Torrens, "John Farey (1766–1826), an unrecognised polymath." Introduction to the reprint of vol. 1 of Farey's *General View of the Agriculture and Mineralogy of Derbyshire*, 1989, Farey's bibliography is on pp 29–44.
5. Hugh Torrens, "Farey, John, (1766–1826)," *Oxford Dictionary of National Biography*, Oxford University Press, 2004.
6. Smith is discussed in the *Cyclopaedia* geology articles by Farey: vol. 6, Canals; vol. 8, Clay and Coal; vol. 10, Crop-out;

- vol. 13, Endings of Strata, and Fossils; vol. 15, Gravel; and (not by Farey, but probably Robert Bakewell), vol. 34, Strata. Farey first publicised Smith's work in an article about the Thames Tunnel and published in *Philosophical Magazine* 25 (June 1806), 44–9, and often mentioned his work in later articles on geology, etc. Full-length articles about Smith and his work were later published by Farey: in 1814, *Philosophical Magazine*, vol. 45, 333–44, and vol. 46, 278–85; and in 1818: vol. 51, 173–80; vol. 52, 254–70, 323–24; and *Annals of Philosophy*, 11 (1818), 359–64 .
7. Dennis R. Dean, *James Hutton and the History of Geology*, Cornell University Press, 1992. Specially chapters 6, "Huttonian Controversy," and 7, "Huttonians and Wernerians."
8. Farey expanded on his hurt in an extensive footnote at pp 335–36 of a letter he published in 1814 about Smith's achievements, *Philosophical Magazine*, 45 (1814), 333–44.
9. *Monthly Magazine*, 52 (1821), 129.
10. Of the articles in the two encyclopaedias, only a handful have

duplicate titles.

11. *Chambers's Dictionary*, 9th ed.
12. Some organs addressed the problem of dissonance by having extra keys per octave – in the eighteenth century at Temple Church, London, there were 14, and at the Foundling Hospital, London, there were 16. Early in the nineteenth century various experiments were made: William Hawkes's organ of 1808, had 12 keys, but these could be extended to 17 by the use of 6 pedals. David Loeschman's piano of 1809 had 12 keys, but these could be extended to 24 by pedals. Revd Henry Liston's Euharmonic organ of 1810 had 24 pipes to the octave and 11 pedals. These are all discussed in an article about recent improvements in musical keyed instruments, transcribing the three patent specifications and published in 1811 in *Philosophical Magazine*, 37, 325–32.
13. A. P. Woolrich, "Farey, John (1791–1851)," *Oxford Dictionary of National Biography*, Oxford University Press, 2004.

Call for Proposals: Towards Public Good(s)

November 5–9 2019, Auburn University, Alabama

Auburn University College of Liberal Arts will host the biennial joint meeting of the Aphra Behn and Burney Societies November 5–9, 2019 at the Caroline Marshall Draughon Centre for Arts & Humanities, located at historic Pebble Hill. In the spirit of the Draughon Centre's work supporting humanities outreach to the public, we seek papers, roundtables, and workshops that engage with the idea of public good(s). As Behn and Burney both knew, public action is both vital and fraught, and working towards a better world can take many forms.

We seek presentations that engage with the questions around public engagement and advocacy, historically and practically. How do we share what we know about the long tradition of women's work in the arts in new ways to new audiences? What strategies do we have when faced with apathy or even hostility? And how do the lives and work of women from the long eighteenth-century (1660–1840) speak to our current concerns? How do we grapple with misinformation, archival absences, and other challenges? Perhaps most importantly and most urgently, how do we decolonize the study of women writers and artists in keeping with the principles of #BIPOC18, #Bigger6 and #LiPOC values?

Formats:

Call for Papers. Participants can submit proposals for traditional (12–15 minute) papers, to be delivered on panels.

Call for Roundtables. We also seek groups of 4–5 speakers, each speaking for no more than 5 minutes, on a shared topic. Roundtable organizers are encouraged to solicit contributors publicly prior to submission, and to contact the organizers if they would like assistance.

Call for Workshops. A dedicated small (12 person) room will be set aside from workshops introducing interested attendees to a new method of research, teaching, or outreach. Participants will sign up at registration, and every attempt will be made to ensure that, and materials will be available after the conference. Leaders are sought for sessions on journal article submission, starting a digital project, new pedagogical techniques, managing a social media presence, outreach projects, and the like.

For all proposals, please submit 250–500 word proposals, along with a brief bio, via our online webform:

www.BehnBurney2019.com by 15 May 2019.

Auburn University is located in Auburn, Alabama. There is direct shuttle service from Atlanta Hartsfield International Airport 90 minutes away. A regional airport is located 45 minutes away in Montgomery, AL, now the home of The National Memorial for Peace and Justice and The Legacy Museum: From Enslavement to Mass Incarceration, as well as the Alabama Shakespeare Festival.

The Burney Society (North America) Annual Membership Renewal 2019–2020

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. We offer the option of prepaid two-year or five-year memberships and are currently working to establish a PayPal option. We would also like to know, in the interests of saving costs, if you would be willing to receive the 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 our Treasurer, **Dr. Roberta Brody, 9 Hillcrest Road, Port Washington, N.Y., 11050, USA.**
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 our business meetings and conferences
- to receive updates about our activities

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 in an electronic copy only _____ I prefer to receive a hard copy by mail

_____ 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. Roberta Brody
9 Hillcrest Road
Port Washington, New York
USA 11050**

The Burney Society UK Membership Form 2019–20

All subscriptions for 2018//2019 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

Return addresses:

IN NORTH AMERICA:

THE BURNEY SOCIETY
C/O DR. ROBERTA BRODY
9 HILLCREST ROAD
PORT WASHINGTON, NEW YORK
N. Y., USA 11050

IN GREAT BRITAIN:

THE BURNEY SOCIETY
C/O DEBORAH JONES
15 ROSEHIP WAY
BISHOPS CLEEVE
CHELTENHAM
UK GL52 8WP