

Burney Letter

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Burney Society Marks 25th Anniversary

By Paula L. Stepankowsky



As a co-founder and now past president of The Burney Society, it gives me great pleasure to mark our 25th year as a society, with members and branches in North America, the United Kingdom and around the world.

Thanks to the support of all our members, we have achieved much since our first meeting in

New Orleans, in 1994, a meeting at which representatives on both sides of the Atlantic decided that Frances Burney needed her own society to highlight the century of women writers that preceded Jane Austen. Many of us present at that meeting were also members of either the Jane Austen Society of North America, the Jane Austen Society in England or, in several cases, both.

In the past 25 years, much has been accomplished. We started small as one society, and then, in 2010, expanded to form two societies: The Burney Society North America, and The Burney Society UK. We continue to have a productive and fruitful relationship and to collaborate in many ways, and together, we have achieved so much.

We have wonderful publications. We have a semi-annual newsletter in North America under the editorship of Lorna Clark, and in the UK under the leadership of Miriam Al Jamil and Trudie Messent (who also maintains the UK website and Facebook page). We also have a joint annual refereed journal with Marilyn Francus as General Editor, helped by Stewart Cooke and Dana Gliserman Kopans.

We have had successful annual meetings and conferences on both sides of the Atlantic. In our first decade, we began with a memorable conference in London (2002), and then held conferences back and forth: in Montreal (2003), Bath (2005), Tucson (2006), Windsor (2007), Chicago (2008), and Portland, Ore. (2010).

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Behn / Burney Conference in November 2019

By Emily Friedman

Auburn University College of Liberal Arts will host the biennial joint meeting of the Aphra Behn and Frances Burney Societies 5–9 November 2019 at the Caroline Marshall Draughon Center for Arts & Humanities, located at historic Pebble Hill. In the spirit of the College's work supporting humanities outreach to the public, the conference includes 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.

In the spirit of the CLAs work supporting humanities outreach to the public, the conference will include presentations and workshops 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 #LitPOC values?

Our keynote speaker is Dr. Patricia Matthew of Montclair State University. She is a specialist in British Romanticism, the history of the novel, and British abolitionist literature. She co-edited a special issue for *Romantic Pedagogy Commons* and has published essays and reviews in *Women's Writing*, *Nineteenth-Century Gender Studies*, and the *Keats-Shelley Journal*. She edited the landmark collection *Written/Unwritten: Diversity and the Hidden Truths of Tenure* (University of North Carolina Press, 2016) and has published essays and books reviews on diversity in higher education in *PMLA*, *The ADE Bulletin*, *Signs: Journal of Women in Culture and Society*, *The New Inquiry* and *The Atlantic*. In addition to essays on race and popular culture, she is currently writing a monograph about sugar, gender, and British abolitionist literature.

We will also feature a "flipped plenary" from Dr. Sarah Werner, the author of *Studying Early Printed Books 1450–1800: A Practical Guide* (Wiley 2019) and the companion

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25th Anniversary

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The Burney Society has undertaken several important projects that have brought honour and attention to Frances Burney and her family members. In 2002, we installed a window to Frances Burney in Poet's Corner in Westminster Abbey, with the papers from the accompanying conference published as a separate volume, *A Celebration of Frances Burney* (2007), ed. Lorna Clark. We restored the Burney/d'Arblay gravesite and sarcophagus in the churchyard of St. Swithin's Church, Walcot, Bath (2005). We also replaced the memorial plaques to Frances and Sarah Harriet Burney that hung inside the church (2016).

All this could not have been done without the hard work and support of so many volunteers over the years.

We date the society's founding to 1994, but the idea really started in 1993, when Lucy Magruder, Jacqueline Reid-Walsh, and I were attending the JASNA conference in Lake Louise. It seemed to us that there was a lot of room for a wider knowledge of Jane Austen's contemporary women writers, particularly Frances Burney, among not only JASNA members but also the reading public. So we decided to organize a dinner before the start of the next JASNA meeting in New Orleans in 1994. We figured if no one came but ourselves, at least we would have a nice dinner together.

More than 25 people came to that dinner, many of whom have attended most of the meetings in North America since, including Elaine Bander, Conrad Harper, Juliet McMaster, Margaret Anne Doody, and the late Joan Drexler. Also present that night was the late Jean Bowden, who became the British secretary for the society and who was instrumental in building the society in the UK for many years.

I stepped down as president in 2010, and since then, the North American Society has been most ably led by Elaine Bander. Other executive members who served faithfully for many years are Lucy Magruder, Alex Pitofsky, and

Cheryl D. Clark. Since 2010, in North America, the pattern has usually been to have the Annual General Meeting with an after-dinner speaker every other year, while mounting a conference in the year in between: New York (2012), Montreal (2014) and Washington (2016). Lately, we have been holding joint conferences with the Aphra Behn Society (2017, 2019), expanding our reach to additional writers and times. In 2020, we shall return again to Montreal to help celebrate the completion of the monumental edition of the *Journals and Letters of Frances Burney* (see "Call for Papers," p. 8).

The committee has recently been expanded to include several at-large members (besides the president, vice-president, and publications editors), Teri Doerkson, Hilary Havens, Nancy Johnson, Catherine Keohane, and Alicia Kerfoot.

In the UK, several members of the Burney family have given enthusiastic support to the aims and purpose of the society, including Charles and Brigit Burney, Bill Fraser and the late Elizabeth (Burney) Parker. Dedicated volunteers of the early British team were Jean Bowden, Maggie Lane, David and Janet Tregear, and others have given generously of their time and talents along the way, including Kate Chisholm, Karin Fernald and the late Hester Davenport.

Currently, in the UK, the President, Peter Sabor, and Chair, Miriam Al Jamil, are aided by Deborah Jones as Treasurer and Trudie Messent as Secretary, along with committee members Sophie Coulombeau, Francesca Saggini, Gillian Skinner, and Cassie Ulph. Some interesting visits have been organised, such as one to the Regency House in Hove and to the Royal Botanic Gardens in Kew. Successful conferences have been held in remarkable settings: Paris (2010), Cambridge (2013), Cardiff (2015), Durham (2016), the Johnson House, London (2018), and Lincoln (2019). The Annual General Meetings, which are often held in London in October, usually feature at least one speaker, such as

Joseph Morrissey, who gave the talk in 2018.

To encourage interest in Frances Burney and her family, there is a student essay prize, the Hemlow Prize, funded by the North American society, while the UK has been funding a research fellowship for a student who wishes to undertake a research project on Burney. Both societies help to fund the McGill-ASECS prize, which allows a scholar to stay for a month to consult the resources at McGill's Burney Centre.

This last prize was initiated by Peter Sabor, Director of the Burney Centre at McGill University, who is a long-time supporter and advisor of both societies, and a guru on all aspects of Burney. He also serves on the editorial board of *The Burney Journal*. Stewart Cooke, associate director of the Burney Centre, has always been of great help and support, both as vice president for North America and as managing editor of the journal.

With the track record of our first 25 years, I am confident the societies in both North America and the UK will continue to flourish, thanks to the efforts of all the people who have helped over the past quarter century and all those who will continue to help and who will join in the future. Having accomplished so much, we look forward to the challenges ahead.

Burney Letter

The semi-annual newsletter of the North American Burney Society

Editor: Dr. Lorna J. Clark

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

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

Membership in the UK Burney Society is £20 per year (£25 for two at the same address; £15 for students). For further information on membership, write either (in the US) to: bobbybrody@aol.com or to Dr. Roberta Brody, 9 Hillcrest Road, Port Washington, New York, USA 11050, or (in the UK) to: Deborah Jones, deborahjark@aol.com or to Dr. Deborah Jones, 18 Savoy Court, Bimport, Shaftesbury, Dorset, SP7 8BN

Behn/Burney Conference

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site EarlyPrintedBooks.com. Most recently, she has identified as an “independent librarian,” writing numerous articles on book history, digital tools, and library outreach, including “Book History and Digital Scholarship” (with Matthew Kirschenbaum) in *Book History* and “Toward a Feminist Practice of Bibliography” (forthcoming from *Print History*). She worked at the Folger Shakespeare Library for nearly a decade as Undergraduate Program Director and as Digital Media Strategist, and is now a consultant working with special collections libraries to encourage teaching and collaboration with students and faculty using rare materials.

In addition, the Department of Theatre is providing a free Friday night performance of Hannah Cowley's *The Belle's Stratagem*, as adapted by playwright Tony Cownie and further adapted by Dr. Chase Bringardner, Chair of the Theatre Department and incoming President of the Association for Theatre in Higher Education (ATHE). This production is part of the Auburn University Theatre's 106th season, brought together under the theme “Bodies of Work,” focusing on the contributions and labor of Theatre students on and off-stage.

Accommodation will be at the Auburn University Hotel & Conference Centre; rates will be \$145 per night. The Atlanta airport is 90 miles away, and shuttle service is available. Free parking is available at all conference locations.

For more information, see www.behnburney2019.com



Burney Society UK Upcoming event: Sunday 13 October 2019

**Professor Jocelyn Harris Talk on the relationship between the Burneys and Jane Austen's writing:
“Satire, Celebrity and Politics in Jane Austen.”**

Talk starts 2pm at Chawton House, Hampshire

(Organised by Burney Society UK in collaboration with Chawton House)

Tickets £12 for Burney Society Members & Friends of Chawton House Others £15. Includes tea/coffee and cake, as well as entry to Chawton House, their exhibition “Jane Austen's Reading” and their display “Writing Women's Rights.” For tickets, please call Chawton House on 01420 541010. Tickets also available via Eventbrite but these incur a booking fee.

We are familiar with the fact that Austen subscribed to Frances Burney's novel Camilla (1796). Harris has investigated Austen's large circle of friends in Hampshire and Kent, many of whom were also subscribers. She has found many names which overlap with Burney's circle and pose intriguing possibilities that Austen heard news about the Burney family and possibly incorporated this into her own writing. For example, Mrs. Cassandra Cooke was Mrs. Austen's cousin; she lived over the road from the d'Arblays in Great Bookham and probably passed on gossip. Harris has traced parallels between Frances Burney's life and characters in Austen's novels and suggests this was Austen's way of paying homage to Frances.

Burney Society UK: Upcoming event: Saturday 23 November 2019

Professor Francesca Saggini: “Below and Beyond. On Re-reading Burney's Biographies.”

Foundling Museum, 40 Brunswick Square, London, WC1N 1AZ

Seminars start at 1pm and finish at 4pm.

One of a series of The Women's Studies Group 1558-1837 seminars

Doors open at 12.30pm, and there is a break for tea, coffee, and biscuits halfway through the session. The Foundling Museum is a wheelchair accessible venue, including for those who are partially sighted, and directions can be found on their website. Seminars are free and open to the public, though non-members will be asked to make a donation of £2 for refreshments. Those attending the seminars are welcome to look round the Foundling Museum and their exhibition ‘Two Last Nights! Show Business in Georgian Britain’ (20 Sep 2019 – 05 Jan 2020).

Francesca writes: In my presentation I shall be reconsidering a few biographies of Frances Burney. From the early biographical narratives to the more recent ones, in a progress from Madame d'Arblay to Fanny to Frances, I shall be reconstructing the history of Burney's biographies, how they responded to literary and psychological trends and critical schools, including the politics of canon formation. Therefore I shall consider some of the main issues relating to truth and imagination, auto-mimesis, public and private life that contributed significantly to the various constructions of Burney's authorial personae.

2019 Conference of the Burney Society (UK), Bishop Grosseteste University, 30 July – 1 August

By Trudie Messent

The theme of this conference, *Locating the Burneys: from the Margins to the Mainstream*, encouraged thoughtful reassessment of Burney studies from an impressive array of British and international speakers. The Conference Organiser was Dr. Cassie Ulph, Lecturer in the School of Humanities, Bishop Grosseteste University.



The first **Keynote Speaker**, Dr. Lorna Clark, **Research Professor in English Language and Literature at Carleton University, Ottawa**, provided a valuable and wide-reaching overview of the development of critical approaches to Frances Burney in her paper **“Progress of a Heroine: From the Margins to the Mainstream with Frances Burney.”** Lorna adopted a chronological approach, analysing the development of literary criticism of Burney’s writing, from the 1903 comments of Dobson who praised Burney’s domestic life and admired her diary more than her fiction, through to the considerable proliferation of articles in the twenty-first century. In this paper Lorna synthesized the stages in criticism, describing and analysing prevailing trends in literary criticism and their underlying philosophies.

In the early twentieth century, Burney was seen either as a transmitter (of the Richardson-Fielding novel tradition) or precursor (of Austen), who had limited value of her own. The shift began with the pioneering scholarship of Joyce Hemlow, who wrote the authoritative biography and laid the groundwork of the modern scholarly edition of *Journals and Letters*. The recovery work on early English women writers that began in the 1970s included Burney. Many voices joined the conversation in the 80s, notably, Epstein, Straub, and especially Doody, whose work reinterpreted Burney’s for a new generation. As a newly feminised history of the novel emerged, Burney found a place within it.

Her oeuvre was expanded with the discovery of her plays, and several new biographies appeared. Within the last thirty years, so much has been written that a linear narrative is difficult: Clark pointed to nodes of critical interest, such as gender issues, performance studies, material culture, and medicine, with some more wide-ranging approaches. She briefly surveyed the recent work on each of the novels, and pointed to the completion of the 25-volume edition of *Journals and Letters*, suggesting how it might affect our view of Burney as a writer.

Finally, looking to the future, she highlighted promising areas, such as the Burney family, the topic of a recent issue of *Eighteenth-Century Life*. Burney has provided a model for revisiting the work of early English women writers, and has gone

beyond the academy into the mainstream, although there is still so much exciting work to be done.



The second **Keynote Speaker** was Dr. Gillian Dow, **Associate Professor in English at the University of Southampton**. Gillian based her paper, **“Des riens, sans consequence, et sans interet»: Some things of Interest in Frances Burney’s French Journals,”** on her recent research into the Burney Papers held by the Berg Collection, New York: research funded as part of a Leverhulme Trust Fellowship. The first of Burney’s French Journals, dated 1801, provides a “sweet picture of married life” and starts with the phrase, “Eh Bien, Mon Ami.” This journal includes short stories about her life, intimate notes to d’Arblay, and an account in French of her relationship with Hester Thrale Piozzi. Gillian commented on Burney’s “subjunctivitis”: that Burney was so fond of this tense that she used it frequently and sometimes inappropriately when writing in French. In her French journals, Burney reveals herself as an overprotective and dedicated mother, recording in detail Alexandre d’Arblay’s progress. Burney also records her frustration at not being able to communicate adequately in French, to be “only able to say nothings,” and Gillian reflected on how difficult this must have been for an author praised for her brilliant dialogue.

Gillian argued that one aspect of Burney’s prolonged residence in France which tends to be underrated is her reading of French literature and the impact this had on both her writing style, and her choice of theme for her final novel, *The Wanderer*. Gillian went on to discuss the importance of Madame de Genlis (1746–1830) and her historical novels in relation to the development of the English novel and more particularly the work of Frances Burney during her time in France.

Panels

The theme of the first panel was **“Marriage and Property.”** In her paper **“Marriage as the new mainstream: Evelina and the Bluestockings,”** Cleo O’ Callaghan Yeoman (**University of Edinburgh**) presented the argument that Burney’s portrayal of marriage signifies a platform upon which female autonomy may be recognised, and from which women may enter society’s mainstream.

The second paper in this panel, **“Novel Developments: Frances Burney and the rise of the Heiress Novel,”** by Dr. Beth Cortese outlined her research as a Postdoctoral Research

Fellow. She described her involvement in the collaborative project “Unearned Wealth: A Literary History of Inheritance 1600 – 2015 at Aarhus University,” which applies digital methods, economic theory, and legal history to the study of inheritance practice in literature.



L to R: Beth Cortese and Cleo O'Callaghan Yeoman

The second panel, on “Identities,” was composed of three thought-provoking papers. **Montana Davies-Schuck (Northumbria University)** spoke on “Marginalised Identities: Madame Duval and the physical representation of hostility to foppish bodies.” Montana focussed on the ways in which Burney makes the corporeal the main expression of acceptance and rejection of Madame Duval.

Marie Egan (DCU Dublin) argued in her paper, “In Frances Burney’s Bad Books,” that Frances Burney’s sensitivity and her sense of propriety determined her attitudes and approaches to many individuals in her life. Marie exemplified her argument with reference to Miss W (Miss White); Jane (Jenny) Barsanti, an operatic singer, actress and protégé of Charles Burney; and Hester Thrale Piozzi.

In her paper, “What’s in a name? Identity through First Names in Frances Burney’s Novels,” **Gina Maddison (Coleg Llandrillo University Centre, Grwp Llandrillo Menai)**, considered the significance of names, identity, anonymity, and fame. Gina described *Evelina* as a novel of identity, noting that *Evelina* is a form of her mother’s maiden name Evelyn, and that Anville, *Evelina*’s adopted surname, is a form of *Evelina*. Gina argued that uncertainty over *Evelina*’s true identity is central to the novel.



L to R: Montana- Davies Schuck, Marie Egan, Gina Maddison

The third panel was on “Burneys and Beyond: New Directions and Connections,” with papers by Lucy-Anne Katgely (Université de Strasbourg) and Professor Francesca Saggini (Università degli Studi della Toscana). In her paper, “Aspiring Burneys: Anonymous Novelists on the Margins of Literary Fame,” **Lucy-Anne Katgely** re-examined Straub’s question from *Divided Fictions* (1987) “was the successful woman

novelist notorious or simply famous? A prodigy or a freak?” *Lumley House* (1787), considered by reviewers as the epitome of a “Burney school” novel, was then discussed by Lucy-Anne to illustrate how a budding writer became both a product and a producer of mainstream culture.

Professor Francesca Saggini drew upon her recent research for her paper “**Frances Burney and the Muses: a new contribution to Burney Studies,**” based on her forthcoming edited collection *Frances Burney and the Muses*. In discussing “the Muses,” Francesca referred to a range of eighteenth-century arts and the feminine creative process. She highlighted the range of artistic endeavours undertaken by members of the Burney circle and argued that her family connections provided Burney with a profound understanding of the arts, which she employed in her writing. The Burney family members provided Frances with a nurturing environment where her manifold talents could flourish from an early age, albeit within a set of codified genres and modes vetted by her father and by the many advisers surrounding her.

Frances Burney and the Muses investigates the semes of Burney’s complex relationship with female learning, creative expression and the interart and intermedia dialogue present throughout her oeuvre. Chapters are devoted to individual arts: dance, music, song, poetry, history—the famed classical Clio. The contributors approach these forms of artistic expression in an inclusive and anti-hierarchical fashion, also covering such minor applied arts as needlework.

In conclusion, Francesca outlined her future plans, which include further research on Frances Burney’s Tragedy plays and the setting up of a Frances Burney website to further Burney studies in a multi-media context. For her research endeavours Francesca was recently awarded an MSCA Co-Fund Senior Fellowship at the University of Freiburg’s Institute of Advanced Studies.



L to R: Lucy-Anne Katgely and Francesca Saggini

“**Edward Francisco Burney, Man of Mystery**” was the subject of the fourth panel. The paper by **Burney Society (UK) Chair, Miriam Al Jamil**, “**Frances, Edward Francisco and the Portrait Conspiracy,**” concentrated on the portrait of Frances Burney which hangs in the Long gallery of Parham Park, Sussex (*Fanny Burney*, Edward Francisco Burney (1760 -1848), oil on canvas, 1782). Miriam discussed Frances Burney’s willingness to model for this painting. In possible reference to sitting for this painting, Frances Burney wrote in her diary on 12 August 1782, “The instant dinner was over, to my utter surprise and consternation, I was called into the room appropriated for Edward and his pictures, and informed that I was sit to him for Mr Crisp!”

Cassie Ulph (Bishop Grosseteste University) in her paper “**Locating Edward Burney’s Death of Major Pierson,**”

explained the historical background to the Battle of Jersey and compared Burney's depiction (*Battle of Jersey, the Death of Major Peirson*, Edward Francis Burney (1760–1848), oil paint on canvas, 1781, Jersey Museum and Art Gallery) to the larger and more famous painting of the same scene by Copley (*The Death of Major Peirson, 6 January 1781*, John Singleton Copley (1738–1815), oil paint on canvas, 1783, Tate N00733).



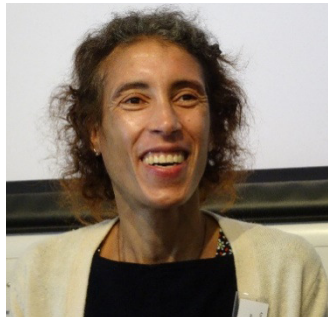
L to R: Cassie Ulph and Miriam Al Jamil

The fifth panel was on “Public and Private Spaces.” In her paper, “Locating Frances Burney at the Trial of Warren Hastings: the Evidence of Tickets,” Professor Gillian Russell, Chair in Eighteenth Century Literature at the University of York, introduced the social importance of female attendance. Gillian illustrated her use of signed event tickets, together with the seating plan, to identify the location of the box Frances Burney occupied and to discover which dignitaries had enabled Frances Burney's access to Warren Hasting's trial.

The final paper of the conference was “*Evelina, the Dressing-Room, and a Heroine's Movement from the Margins to the Mainstream*” by Dr. Karen Lipsedge, Associate Professor of English Literature at Kingston University. Karen considered the nature of privacy for the eighteenth-century elite and the tensions between individual and social values, with the privacy of a dressing room perceived as a threat to social order. Karen suggested that in *Evelina* the dressing room was a place of cosmetic transformation, from maiden to mistress.



Professor Gillian Russell



Karen Lipsedge

The Conference closed with a Roundtable: “Living Memory? The challenge of heritage without a house.” This was chaired by Dr. Devoney Looser, Foundation Professor of English at Arizona State University. The four roundtable participants were: Keynote speaker Gillian Dow; Katherine Fennelly (architectural historian and post-medieval archaeologist, University of Lincoln); Claudia Capancioni (Senior Lecturer, Bishop Grosseteste University, Lincoln) and Miriam Al Jamil. The discussion was lively, and points raised by panel and delegates included: What do you need a house for? Are fictionalized landscapes more important than the

author's life? Houses need artefacts but how many genuine artefacts are there, and what do they achieve? How can we use opportunities such as this conference to kick-start wider interest in the Burney family? Suggestions made included: walking tour maps of Burney locations, possibly based in Surrey and in London; virtual tours; an exhibition at a suitable location.



Roundtable panel L to R: Miriam Al Jamil, Claudia Capancioni, Katherine Fennelly, Gillian Dow (chair Devoney Looser not shown)

Social activities associated with the conference included a wine reception for delegates and a Welcome address by Professor Scott Fleming, Deputy Vice Chancellor (Academic Affairs) at Bishop Grosseteste University. This was followed by a Burney Family Quiz, devised by members of the Burney Society UK Committee and presented by Trudie Messent.

A Conference dinner followed and the Quiz winners, Keynote Speakers Lorna Clark and Gillian Dow, were each awarded a bottle of wine.

Miriam Al Jamil then thanked Cassie Ulph for her work as Conference Organiser, Claudia Capancioni, Senior Lecturer in English, Bishop Grosseteste University, for her support of the conference, Cassie's post-graduate students for their assistance during the conference, and the Bishop Grosseteste University dining and accommodation staff.



Keynote Speakers Gillian Dow and Lorna Clark pair up for Burney Quiz

The following day there was an optional outing to tour Lincoln Castle, with its fascinating history and the Victorian Prison located there. A highlight of the Castle was the chance to view not only their copy of the Magna Carta but also a first edition of Lewis Carroll's *Through the Looking Glass* (1871), gifted by the author to Alfred Lord Tennyson. Other sites visited included the extremely impressive Lincoln Cathedral and the Bishop's Palace.

The Burney Society 2019 AGM followed the Conference Roundtable. Draft Minutes of the AGM and the Revised Constitution are available via the website: www.burneysociety.uk

Conference report and photographs: Trudie Messent, with contributions on their papers from Lorna Clark, Gillian Dow and Francesca Saggini respectively.

Another Burney Connection: James Bindley

By Denis Robillard

In the last issue of the Burney Letter 25.1 (Spring 2019), 4–5), Denis Robillard wrote about mens' clubs, particularly those to which Charles Burney belonged, and the network of connections they provided. In this article, he focuses on one acquaintance from The Club, book collector James Bindley, and traces out his life, his collections, and links to the Burneys. By focusing on one chain in the link, Robillard shows the web of interconnection in the London clubs, and the value of the sociability they provided.

The Club, the literary club that was found in 1764, by Samuel Johnson and others, included men of letters, intellectuals, dissenting ministers and scholars, such as James Bindley, George Steevens, and Ralph Heathcote.

Bindley, an avid collector who worked in the Stamp Office most of his life, was born in 1739, the second son of the prosperous distiller, John Bindley of Smithfields, who died in 1761. The family resided in Finchley Middlesex for most of their lives. The shy and reserved Bindley later moved to Somerset House where he served in the Stamp Office along-side the Royal Society member, Patrick Brydone. It is known—through his well-publicized travel book—that Patrick Brydone was in Italy sometime between May and August 1770 when he visited Rome and Naples among other places, and saw Capri and the Lipari islands. It was there that he and William Beckford happened to bump into Charles Burney during his fact-gathering trip to Italy, and Beckford accompanied Lord Seaforth and Burney in some lively musical pieces.

To return to James Bindley, he was brought up “with strictness” by his parents, who had “a moderate fortune” to share among their children. His father had first intended him for the law, but sent him to Peterhouse, Cambridge, instead, where he studied for the church, but changed careers when he was given the position at the Stamp office by his elder brother, John (*ODNB*).

The eldest son, John Bindley

(1735–86) “had great talents, with a vivacious turn of mind, and united a peculiar aptitude for financial concerns to an ease and pleasantness of conversation, which . . . obtained for him many friends (*Gentleman's Magazine* 1818, Pt. 2, 280). He married Elizabeth Cooke of Worcestershire in 1761. He helped his father in the wine trade until he was appointed to the Board of Excise (1761–3, and he then served as Commissioner of Excise (1763–4) under the short lived administration of Lord Bute. Just before he resigned his post, in December 1764, he had managed to obtain the position at the stamp office for his brother James (who also replaced him as partner in the wine business).

John Bindley then tried for a seat in Parliament, and was returned in a by-election for Dover on 23 December 1766 but lost the election in 1768. Due to bad investments, his financial situation deteriorated, and he fled to France; upon his return, he was made bankrupt. In 1772, he again had to flee to France, and re-entered the wine trade, even though he was living in poverty. His situation improved after he was given a place at the Exchequer in 1779. See <https://www.historyofparliamentonline.org/volume/1754-1790/member/bindley-john-1735-86>.

Meanwhile, his younger brother, James, followed different pursuits. He had begun to haunt the bookstalls of London when he was fifteen years old, searching for rare tracts and literary gems. He was known as something of a dandy at this time. He eventually went to Italy (with a small allowance), accompanied by a rich cicerone. However the two soon parted ways and James spent time visiting museums and antique book stores. When he returned to London, one of his favorite haunts became the bookstore owned by “honest” Thomas Payne. Payne provides a connection to the Burneys, as he was father-in-law to Charles Burney's eldest son, James, who, upon his return from the South Seas, married Payne's daughter, Sarah (1759-1832), on September 6th 1785 at Chessington.

While still an undergraduate student, Bindley had married, on 25 July 1757, Frances Buzard, who died in 1779. They had no children. Shy and reserved, Bindley attracted the friendship of literary men of all shades and collected rare books of the sixteenth and seventeenth centuries, including several first folio editions of Shakespeare. We know that Charles Burney Jr also evinced a serious love of books early in his life, perhaps having been influenced by scholars and collectors, such as James Bindley, Isaac Reed and George Steevens, with whom his father mingled.

At a quick survey, Bindley owned the following rare volumes: Peyton's *Glass of Time* (1620), *The Muses Sacrifice* (1612), and an early edition of Aesop's *Fables* (1651) as well as some first folio editions of Shakespeare.

Since he had no direct heirs, Bindley designated that at his death, his massive collection of over 10,000 books would be sold, with the proceeds to be divided among his four nephews and nieces. His niece was Charlotte Nooth, a famous poet and artist who associated with the circle of intellectuals and painters around Soho, London. James Bindley's sister, Elizabeth, married James Nooth, a prominent Bath physician in 1782 (brother to the botanist, John Mervin Nooth (1737–1828), who was featured in my article “Connections between Sir Joseph Banks, Dr. Nooth, and the Burneys” in the *Burney Letter* 21.2 (Fall 2015), 6-8). When Bindley's collection was auctioned, the prints and medals alone fetched £7700; the bulk of the library fetched another £13,500. Some items, later acquired by public collections, still bear Bindley's armorial bookplate (*ODNB*).

Bindley was elected to the Society of Antiquaries in 1765, and like Charles Burney, managed to cultivate important friendships through his connections. He also belonged to The Club, where he would have come to know William Beckford, Daines Barrington, Charles Blagden, William Bray, Joseph Banks, Sir William Hamilton, Sir Richard Colt Hoare, and Edmund Malone.

According to the *Annals of Coinage of Great Britain*, Rogers Ruding (1751-1820), a numismatist, had access to several prominent coin collections in Britain. These include the collections of Joseph Planta, Richard Gough, Joseph Banks, William Hunter, and James Bindley. Another source, Arthur Sherbo, says that James Bindley was himself a prolific writer and in 1802 alone contributed many pieces to the *European Magazine*.

There is no doubt that Burney knew Bindley. One could imagine them visiting each other, lending books, and engaging in arcane conversations. There are some extant letters exchanged between the two men. Joyce Hemlow's *A Catalogue of the Burney Family Correspondence 1748-1878* (1971), includes one letter from Bindley to Charles Burney, dated 29 September 1805 (48), and another letter from Edward Malone, dated 21 February 1810,

that discusses his "friend M^r Bindley" (58). Perhaps more can be learned about their association from the new edition of Charles Burney's letters that is underway.

These interconnections between scholars and men of letters who met and fraternised in the clubs and societies of London can teach us much about English literary culture in the late eighteenth century.

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

**Plenary: Prof. Francesca Saggini,
Author of *Backstage in the Novel: Frances Burney and the Theatre Arts* (2010)**

Call for Papers

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* (OUP), and, in 1972, Hemlow's first volume of *Journals and Letters of Fanny Burney* (OUP). 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 anticipates the publication, long awaited, of volumes two and three of *The Letters of Dr. Charles Burney*, the first two of five new volumes. This is a moment for Burney scholars to look back with appreciation and to look 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: proposals from musicologists reappraising Burney's achievements and influence would be most welcome, as well as talks that situate him within the remarkable intellectual and artistic meritocracy of Georgian London.

Please email one-page proposals (as Microsoft Word files or pdf) to Dr. Catherine Keohane (Montclair State University), keohanec@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 <https://www.mcgill.ca/burneycentre/burney-society>.

Registration and Accommodations

Registration details will be sent to members early in 2020. The two-day conference will take place in downtown Montreal: on Friday in the Rare Books Room of the McLennan Library (home of The Burney Centre) of McGill University, and on Saturday at the Best Western Ville-Marie Hotel next door (Saturday), and will cost approximately Can\$250 (less for students), including a conference dinner on Friday, and Saturday's breakfast, lunch, and coffee breaks.

Rooms at the special rate of Can\$205 per night, plus taxes, for single or double, between July 2 and July 5, 2020, are now available for booking at the Best Western. This special rate will be available until May 2, 2020. 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.

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 2020 is 31 January. 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, 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
- The Burney Society of North America

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 December 2019, and candidates will be informed of the results in January 2020. Applications or enquiries should be emailed to burney.centre@mcgill.ca, attention Dr. Peter Sabor, Director of the Burney Centre.

Vol. 16 of *The Burney Journal* coming soon

The next issue of *The Burney Journal*, Volume 16, is in the press and will be published soon. It features essays by

Linda Zionkowski, "Putting Burney in her place"

Bethany Wong, "The Cloaked Actress in *Evelina* and *The Wanderer*"

Joy Hudson, "'A drudge amid the smiles of Wealth and Power': the Burneys and their Montagu Patrons"

Devon Nelson, "The Antiquarian Reception of Charles Burney's *A General History of Music*"

along with the Year in Burney Studies 2017 and 2018 by Deborah Barnum.

The Burney Journal (ISSN 1480-6320) is the annual, peer-reviewed journal of the Burney Society. *The Burney Journal* invites submissions on all aspects of Burney's life, career, and family, and features papers given at the Burney Society's [annual meetings](#) and panels, which are held in North America and the United Kingdom. Submissions to *The Burney Journal* must follow MLA format and should vary in length from 5,000 to 7,500 words; 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 see [The Burney Journal Stylesheet](#) for further instructions. *The Burney Journal* is indexed by EBSCO.

.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.

THE ADDITIONAL JOURNALS
AND LETTERS OF

Frances Burney

VOLUME I

1784–1786

EDITED BY
STEWART COOKE

OXFORD

***The Additional Journals and Letters of Frances Burney, Volume 1: 1784-1786.* Edited by Stewart Cooke. Oxford: Oxford University Press, 2015. Pp. xxxvi + 488 ISBN-13: 978-0-19-965811-4 Cdn \$480**

By Gillian Skinner

This volume, the first of two *Additional Journals and Letters*, bridges the gap between the *Early Journals and Letters*, the final volume of which takes the reader up to the end of 1783, and the *Court Journals and Letters*, which begin in July 1786. With the publication of this and its companion volume (2018), in which can be found letters and journal entries from 1791 to 1840 not previously included in edited volumes, Burney scholars now have the full sweep of her extant journals and letters in print, stretching from her adolescence to her old age. It is a tremendous collective scholarly achievement, commenced by Joyce Hemlow in 1972, and brought to a conclusion this year, in 2019, with the publication of the last volume of *Court Journals*, vol. 6, completing the entire twenty-five volume set. Throughout, the high standard of editing has been scrupulously maintained, resulting in a full and rich resource whose potential for present and future researchers of Burney, her family, and her times, is still vast.

In this volume, we are able to appreciate in detail the busy and sociable life Burney was leading immediately before her appointment at Court. Our immersion in this life makes the suddenness and speed of that appointment all the more striking and painful, and the contrast between a life richly and variously involved with family, close friends and a wider social world on the one hand and a restricted and isolated existence at Court on the other, is thrown into sharp relief. Of course, while Burney was a sociable and conversable person, she was always more at home in the company of close family and friends than in negotiating larger or more formal social gatherings. Entering Mrs Vesey's assembly alone in January 1784, she was dismayed to find, as she tells Susan, that "Mrs. Vesey was in an inner Room,—so my name was spoke aloud at the door, & then

nobody was ready to receive me! I stood so awkward!" (17). Rescued by Sir Joshua Reynolds, Burney is relieved to find a place to sit and determines not to move again, despite Mrs. Vesey's airy encouragement to her to "be quite at [her] ease here, & run about just as [she] like[s]." "How well she sees what would make *me* happy!" Burney comments wryly, "to *run about* in Rooms full of company!" (18).

Accounts of such gatherings punctuate the narrative, but they absorb much less of Burney's writing energy than more intimate concerns, of which two loom especially large: anxieties related to Mrs. Thrale (soon to be Piozzi) and George Owen Cambridge. While references to Mrs. Thrale become much less frequent after the end of 1784, those to George Cambridge pervade the volume and set its dominant note. In his Introduction, John Abbott rightly suggests that

Whatever diversions Burney offers in these journal pages, and they are rich and varied, nothing compares to her depiction of her relationship with George Cambridge, the one-time love of her life. While this journal period might be referred to geographically as 'Burney in Surrey', emotionally it could be titled, 'Burney in Love'. (xx)

Burney struggles both with perplexity about the nature of George Cambridge's feelings towards her and with the rumours that circulate about their relationship; after Mrs. Ord asserts that reports of a proposal have circulated "among the *set*—that we are so much with" and "out of the set too" (75), Burney finishes a journal entry with indignation:

[...] some thing must have been *very* wrong in *somebody's* management; & I will not think it my own!—Neither, indeed, *could* it be my own; —were the rumours the effect of *my* behaviour, it could only be called a flirtation, —a coqueting, —a *marriage* is never settled but in consequence of conclusions from the *man's* behaviour. (77)

From indignation and confusion to confidence and elation, Burney experiences a gamut of emotions, painfully and exhilaratingly confided, principally to Susan—Mrs. Lock becomes a confidante of the affair only somewhat belatedly in January 1785. At times the relationship seems to consist so much more of absence and misunderstanding than contact and enjoyment that it seems hardly to exist outside Burney's own tortured analyses, but then something—a particular visit, a memorable meeting—convinces both Burney and her reader of its reality and its importance. In late January 1785, George Cambridge visited St. Martin's Street and sat with Burney and her stepmother for the best part of three hours, a visit of such length, as a note points out, as to mark it out as far more than a "casual, drop-in social call" (220). Combined with several visits earlier in the month, the occasion leads Burney to conclude, "He loves me! [...] he surely feels for me the warmest regard, or he *would* not—he *could* not so soon come again" (220). Over a year later, however, the uncertainty prevails and Burney is once again briefly elated by a meeting

with Cambridge at one of Mr. Pepys's Sunday Evenings:

[...] then instantly ensued one of those gay *all-alive* conversations [...] had I never in my life believed he had any regard for me before, this single conversation would have sufficed to convince me of it [...] (376)

The very surety of such moments of conviction only goes to underline the emotional burden this on-again off-again relationship placed on Burney for years of her life, as she spent quantities of ink and mental anguish on its analysis.

This volume also gives us a vivid sense of life's precariousness. Both Johnson and Kitty Cambridge die slowly and painfully, Susan's health causes great concern, other family members fall ill and Burney herself has several bouts of ill-health. In a striking passage, Burney tells her aunts, Ann and Rebecca Burney, of the precipitate birth at Norbury of Charles Norbury Phillips, Susan's son, and the terror of her small daughter, Fanny, who, "in proportion as her poor mother's voice was raised, raised her own:—yet, in the midst of all, while her mama called 'O Good God! good God!—' the dear little thing *sobbed* out, 'Don't *tay to*, Mama, —*tay O dear!*—'" (294)—a characteristic toddler's admonition that brings the distressing scene poignantly before us.

In the last third of the volume, Burney's friendship with Mrs. Delany takes on greater prominence and, with it, the influence of the court becomes gradually more significant. It is in these early days of her court encounters that Burney writes her famous "*Directions for Coughing, sneezing, or moving before the King and Queen*" (360) in a letter to her sister Esther, and also jokes with her that "the thing to be desired is a large pension, without any employment whatever" (315). How very Austenian that sounds—or, rather, how Burneyan Austen very often was! Writing to her father from Norbury Park in September 1785, Burney is clearly flattered at the Queen's interest in her, as recounted by Mrs. Delany, and knows how much her father will also enjoy this evidence of royal attention,

however light-heartedly she treats it at this point. All too soon it was to become a much more serious matter.

On 12th June 1786, Burney wrote to Miss Cambridge—interestingly the confidante in whom she felt most able to confide the initial proposal from the Queen that she become Keeper of the Robes alongside Mrs. Schwellenberg. The letter vividly conveys her powerlessness and lack of autonomy. Mr. Smelt, on seeing her utter revulsion at the first mention of the proposition, "had the indulgence to instantly offer me his services first in forbearing to mention even to my Father his commission, & next in fabricating & carrying back for me a respectful excuse" (424). There seems to be a brief moment when history could have been different, thanks to Mr. Smelt's kindness, but Burney "could not, however, reconcile to myself concealing from my dear Father a matter that ought to be settled by himself." This was not, Burney clearly felt, her own decision to make: in the end she accepted a father's control of his adult daughter's fate. Inevitably, we are reminded of Mr Barlow's proposal many years earlier, when her father supported her decision to refuse him. It is not only her father who would dictate the outcome of this later proposal, however, since the Queen herself made it nigh on impossible for Burney to refuse it: later that evening she added to the letter:

[the Queen] has desired an interview with me herself,—it is to take place next Saturday, or Monday at Windsor.—I now see the end—I see it next to inevitable—I can suggest nothing upon Earth that I dare say for myself in an audience so generously meant. (426)

Burney sees her freedom vanishing before her eyes. From the perspective of the court journals to come, the volume overall feels like one leading into the dark, from the light of a full and at least to some extent independent life to the shadows of a restricted and dependent existence, reluctantly but unavoidably undertaken.

Burney Panel at ASECS 24-28 March 2020: St Louis, Montana
"Burneys and Stuff: Material Culture and the Visual Arts:"

From the mechanical pineapple automaton in *Evelina*, to the pawn-broker's shop in Cecilia, the locket in *Camilla*, or Juliet's admiration of van Dyke's *The Children of King Charles I of England* at Wilton House in *The Wanderer*, Frances Burney's novels, plays, letters, and journals are full of the material culture of eighteenth-century life. This panel calls for papers on any aspect of material culture or the visual arts in the works of Frances Burney or other members of the Burney family and their circle (including figures such as Frances Burney's mother, Esther Sleepe, who was a fan-maker, or her cousin, the artist Edward Francisco Burney). Presentations might consider, for example, the relationship between objects as they are portrayed by any of the Burneys in art and literature (including novels, plays, letters, paintings, craftwork, the needle arts, and music) and examples of surviving objects in archives and collections today. Papers might also focus on the historical and cultural networks that one object can conjure, the relationship between historical object and its textual representation, or on that which cannot be fully captured in the visual, textual, or material representation of stuff.

Please send proposals of 500 words by 15 September 2019 to akerfoot@brockport.edu

THE ADDITIONAL JOURNALS
AND LETTERS OF

Frances Burney

VOLUME II
1791–1840

EDITED BY
PETER SABOR

***The Additional Journals and Letters of Frances Burney, Volume 2: 1791–1840.* Edited by Peter Sabor. Oxford: Oxford University Press, 2018. Pp. xxxvi + 752
ISBN-13: 978-0-19-965806-0 Cdn \$253**

By Alain Kerhervé

For a reader who comes fresh to one of the Oxford University Press Burney volumes, it is sometimes a little bit hard to sort out the successive publications of the different editions, hence the essential value of the first page of the present edition which links it with previous volumes, reestablishing the general chronology of the different sets: *The Early Journals and Letters* (1768–1783) being followed by *The Additional Journals and Letters of Frances Burney. Volume I. 1784–1786*, the *Court Letters of Frances Burney* (1786–1791) and finally the present one, *The Additional Journals and Letters of Frances Burney. Volume II. 1791–1840*.

The present volume contains a first section of 140 letters (1–358) by Frances Burney omitted from Joyce Hemlow's twelve volumes (chronologically, the last of the series), entitled *The Journals and Letters of Fanny Burney (1791–1840)*, written between 1791 and 1840. The second section is entitled "Notebooks, Memoranda, Diaries, and Account Books for the years 1818–1839" (359–690), from the Berg collection. While it is not the case with the second section, the first one provides numerous links with the existing editions and contains useful and extensive annotations, thanks to which the volume is also self-contained: there is no need to have read the other ones to understand who the correspondents or members of their circles are, since all the persons mentioned are clearly identified or re-identified, for those familiar with Frances Burney's circles. Moreover, the *index nominum* (again and perhaps regrettably limited to the first section) further facilitates the identification of persons and circles mentioned in the volume. Several black and white portraits of very good quality (except the one on p. 198) help visualise the main characters of the volume, proving all the more useful when the portrait is mentioned in a letter as with Charles Burney's by Reynolds (229–30).

While the volume contains twenty letters written to members of the Burney family, the most prominent correspondent, with thirty items, is Hester Maria Thrale Elphinstone. Frances Burney writes to her between 1793 and 1823, although she had known her since 1778. However, Frances Burney is also very sociable, which is seen not just in the variety of her correspondents (the Princesse d'Hénin, Mme de Tessé, and Mme de Grandmaison when in France), but in the number of persons she interacts with and mentions in her letters (for instance, see pp. 158, 328). In fact, she discusses many personal relationships, the health of her family and correspondents, weddings and deaths, as well as sociable encounters; her centres of interest naturally include her novels, with a few letters to Charles Burney, Jr, to thank him for his dealings with the publishers of *Camilla* (69–71, 74–75) and afterwards *The Wanderer* (202), whose advancement is also mentioned in letters to her husband (219–20) and to Hester Maria Thrale Elphinstone (221, 227, 232, 234). To the latter, Frances Burney also details historical events such as Napoleon's return for his Hundred Days in 1815 (249–58), since she herself felt obliged to leave to Brussels at the time, or moments of Louis XVIII's Restoration period (272–73, 282–85, 299).

Also notable are some individual letters such as the verse letter written in 1794 to her husband on his first birthday after their wedding (30), a letter to an unidentified woman in which she recalls that, to her, the most indispensable quality for a servant is cleanliness (55), or the letter in which she wishes some "benevolent Fairy" would help her organize her morning walk with her correspondent (120–21). Her temporary sulking with Mme de Simiane (159) constitutes another memorable passage. The tribute she pays to Dominique-Jean Larrey, the army surgeon who performed her mastectomy (190–93) and the changes she describes in her aging father on her return to England (201, 208) are also moving. The long letter to her husband (204–20), which she writes (at intervals) from 18 May until 25 May 1813, establishes a contrast in length, since the volume contains a number of shorter messages, and in content, since it draws sharp portraits of friends and family, deals with money matters and a page about her "fagging" on *The Wanderer* (219). Another curiosity can be found in the time taken to write a letter: a message addressed to Hester Maria Thrale Elphinstone was begun in October 1814 and completed in March 1815 (247–51) in which several exclamation marks highlight the different dates of writing and posting; another letter (320–27) was commenced on 31 October 1820, completed on 25 November.

Sixty-four letters written in French by Frances Burney are printed with translations into English, immediately after the letters themselves, which is convenient when one wants to check any element of content. The translations are of outstanding quality for content and closeness to what Frances Burney meant. It was not possible, of course, to render the imprecision and mistakes of Frances Burney's French language

on which she occasionally commented herself (94–95, 109) and which might be of real interest to linguists. They lead to additional difficulties when translating. For example, on pages 110–11, she thanks Mme de Grandmaison for “son reçu pour arranger les aricoes verts,” confusing “reçu” (“receipt”) and “recette” (“recipe”), using “arranger” (which she did frequently at the time) in a way which did not match the definitions of the verb in *Dictionnaire de l'Académie française* (1694), *Dictionnaire de Trévoux*, 6th edition (1771) or *Dictionnaire critique de la langue française* (1788). Did she mean “position” or “cook”? “Arranging” used in the present translation was probably the best choice to make. In a few other places, some elements had to be omitted for the same type of reasons (for example, “trop intéressant,” 116). The letters in French are frequently preceded by a short journal entry, in which Frances Burney explains, in French, that she is about to answer a request and thus sets the stage, sometimes lengthily, for her own writing process (82–3, 85, 94–99, 106–07). Interestingly enough, she imagines four different ways (in four short messages separated by “ou/or”) of congratulating the Boyds on the birth of a daughter (87–8). More generally, the letters addressed to her French correspondents are extremely polite, occasionally excessively so, the writer often acknowledging with hyperboles or preterition the favors she received from her correspondents (133, 180).

If the entries of the October–December 1818 diary (359–65) are made of short, descriptive and occasionally emotional sentences, they contain an interesting “sketch of the Queens character” (361–2) written the day after Queen Charlotte’s death, detailing the sincerity and trust of the two women’s relationship. The diary entries for the years 1819, 1820 and 1821, 1823, 1826 (365–616) and 1828 (645–79) are almost entirely made of daily lists of L. [Letters written or received] and V. [Visits made or received], with a few other entries such as D. [Devoirs] or D. [Donations], R. [Readings]... As such, they offer a rather tedious piece of reading, but one easily measures the amount of information gathered on Frances Burney’s life and writings. Her sense of classification and organisation shows very well in various monthly or yearly lists

of “MSS. Arranged” (368), of “Letters written” (424–5), of letters received and written, visits received and made in June 1820 (448), August 1820 (456); at the end of the year 1820, another series of lists of the correspondents and visits of the year is made (473–5). The account book for the years 1819 till 1827 (p. 619–45) also provides invaluable information on the amount of money Frances Burney spent notably on rents, fuel and furniture, leisure activities, books, paintings. It also helps better understand how she gradually grew richer over the period. Finally, the volume finishes with a much-reduced number of notebook entries (including diary and account elements) for the January 1837–June 1839 period.

The whole volume, *The Additional Journals and Letters of Frances Burney. Volume II. 1791–1840*, constitutes a valuable addition to the complete letters and journals of Frances Burney, both for its contents and for the quality of the translation and editorial work (introduction and notes). It will undoubtedly provide enjoyable reading and permit further academic exploration of Frances Burney’s life and writings.

Alain Kerhervé is Professor of British studies at the Université de Bretagne occidentale, Brest, France and the current Director of research unit HCTI (Héritages et Constructions dans le Texte et l’Image). He has specialised in the theory and practice of letter-writing in eighteenth-century England. He is the author of Polite Letters: The Correspondence of Mary Delany (1700–1788) and Francis North, Lord Guilford (1704–1790) (Cambridge Scholars Publishing, 2009), the editor of Memoirs of the Court of George III. Volume 2. Mary Delany (1700–1788) and the Court of George III (Pickering and Chatto, 2015). He also co-edited La Sociabilité en France et en Grande-Bretagne au Siècle des Lumières : l’émergence d’un nouveau modèle de société, vol. 5. Sociabilités et esthétique de la marge (Paris : Le Manuscrit, 2016) with Annick Cossic and British Sociability in the Long Eighteenth Century. Challenging the Anglo-French Connection (Woodbridge: Boydell and Brewer, 2019) with Valérie Capdeville.

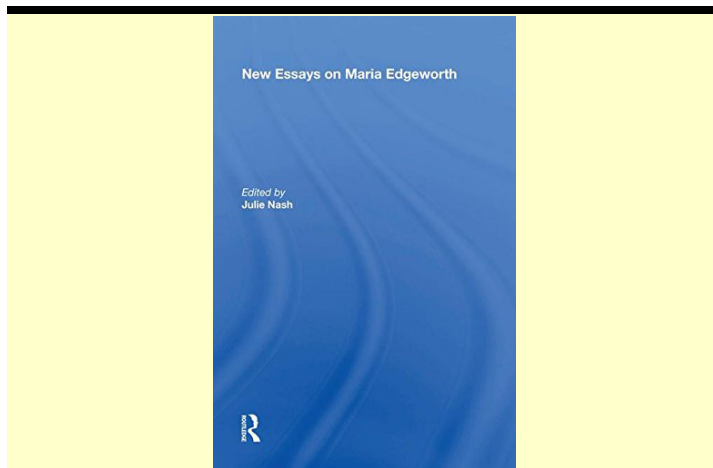
Burney Society (North America) President’s Message

The 2019 Annual Business Meeting of the Burney Society of North America will take place during the AGM of the Jane Austen Society of North America. All Burney Society members (paid-up members only, please!) who plan to be in Williamsburg, Virginia on Saturday, 4 October 2019, are invited to join us in the Williamsburg Lodge’s informal restaurant, Sweet Tea & Barley, from 11:45 am to 1:15 pm, between Breakout Session C and Breakout Session D. We should have plenty of time to hold a brief meeting and to enjoy a light lunch (whatever you choose to order) between JASNA sessions.

For planning purposes, please inform me at elainebander@gmail.com if you are able to attend. Please note as well that this restaurant does not normally accept reservations, but the manager has assured me that I will be able to hold a table for us.

We have no major issues on our agenda this year, nor will we be electing officers, but we will be reporting on our activities and publications and on our progress with PayPal for memberships. Hope you can join us!

And please consider attending our own conference next year, “Burney Studies: Appraising the Past, Anticipating the Future,” July 3–4, 2020, in Montreal, Quebec Canada, home of the Burney Centre. You will find details and the CFP elsewhere in this newsletter. Our founder, Paula Stepankowsky, will be joining us after too long an absence, so we will have much to celebrate.



***New Essays on Maria Edgeworth*. Ed. Julie Nash. First issued Ashgate 2006. Reissued Milton Park: Taylor & Francis, 2018. Pp. xvii + 203. ISBN 13: 978-0-815-39066-4. Cdn \$232.00**

By Susan H. Wood

Why would we want to return to Edgeworth now, 13 years after the collection of essays was first published and reviewed? Today, what can we say about the Great Maria? Her books, her subtlety and skill have been greatly underrated. Her work can now be easily accessed on-line for use in courses, seminars, and dissertation research, but they will not be unless we know more about her. I welcome the re-print of *New Essays on Maria Edgeworth*, edited by Julie Nash. First published in 2006 by Ashgate, it was reissued in 2018 by Routledge, to mark the 250th-year anniversary of Edgeworth's birth.

Maria Edgeworth (1768–1849) was an important writer in the early nineteenth century. Her fortunes have suffered because so many twentieth-century critics have found her focus upon morals to be the concern of an inferior artist. Whether we find the moral element interesting or not, Edgeworth's books were influential novels of their time, despite the complaint that the characters are not very realistic and the plots not well devised. We should keep in mind that fiction was still an emergent form, and Edgeworth did not necessarily create her novels with the same concerns in mind as a modern author might.

When I originally worked on Edgeworth in 1990, there were very few modern editions of her books, let alone critical articles. I wrote an essay on *Belinda* for a course, but it seemed as though there was very little written on Edgeworth or her career other than the general biographical studies. I remember thinking at the time that in some ways, I would have liked to do more work on Edgeworth—the field seemed wide open! After I graduated, I read several Edgeworth novels, but other than *Castle Rackrent*, they were hard to find. I was able to obtain *Leonora*, *Helen*, and *Patronage* at some university libraries where I was working, but once I took my job at a smaller school with a smaller library, I had to order works through Interlibrary loan (prior to 2005–11, a period when a lot of these works were digitized). In preparing this review, I took a look at digital

downloads and articles in JSTOR for both Edgeworth and Burney. Surprisingly, I see less work on Edgeworth has been published since 2005. I can theorize why this might be—the publishing and graduate school apparatus may have collapsed in the era 2008–9, during the recession. If 75 % of jobs are not tenure track, maybe there are no students working on articles anymore. Surveying the field of Edgeworth studies—she is an unusual figure because she wrote during the Romantic era, and she was a female writer of fiction. This made her of great interest during the 1990s when the Romantic movement was being re-thought, to some extent. Nash's volume contains 10 essays, all by women. *The New Essays* hits on many fields of English Studies that were trendy in the late 1990s–early 2000s.

The topics taken up by the authors in Nash's volume are just the kinds of things that need to be discussed. I would divide the book into five major areas: first, there is the topic of Irish literature, which was an expanding field in 2006 (as the International Novel became an attractive area of investigation). Chapters 7 and 10, by Joanne Cordon and Laura Dabundo, respectively, address Irish topics—Chapter 7 is about literary stereotyping, drawing a parallel between ethnic stereotypes and gender stereotypes. Dabundo's work in chapter 10 is about the use of Irish myths and cultural elements in Edgeworth, which is a topic I have never seen in print before. I would say that as post-colonialism and the idea of an "International Novel" have emerged, the topic of "Edgeworth as an Irish novelist" has gained currency.

A second area of emerging interest in the 2006 era was children's and adolescent's literature. Mona Narain takes more of a cultural studies approach to Edgeworth's views in analyzing the works *Moral Tales* and *Practical Education* in Chapter 3. More appealing to education theorists might be Ch. 4, in which Kathleen B. Grathwol discusses female reading and eighteenth-century girls. I can see why she would be interested in Edgeworth, who was a pioneer in the field, as one of the first to direct her work towards a young female audience.

A third area is the Historical or New Historical approach. My favorite essay in the collection is Chapter 9 by Kara Ryan, which discusses reading *The Absentee* as a historical novel. Another historical approach is an article by Eva Tabor Bannet that investigates the letters between Edgeworth and the American, Rachel Mordecai. This uses a technique I have not seen used before, and introduces a lot of intriguing material of which I was not aware. The whole idea that Edgeworth had an idea of her American public and of what the public thought of her books is fascinating to me; this is an inspiring approach for those who like to investigate the reader or reader response.

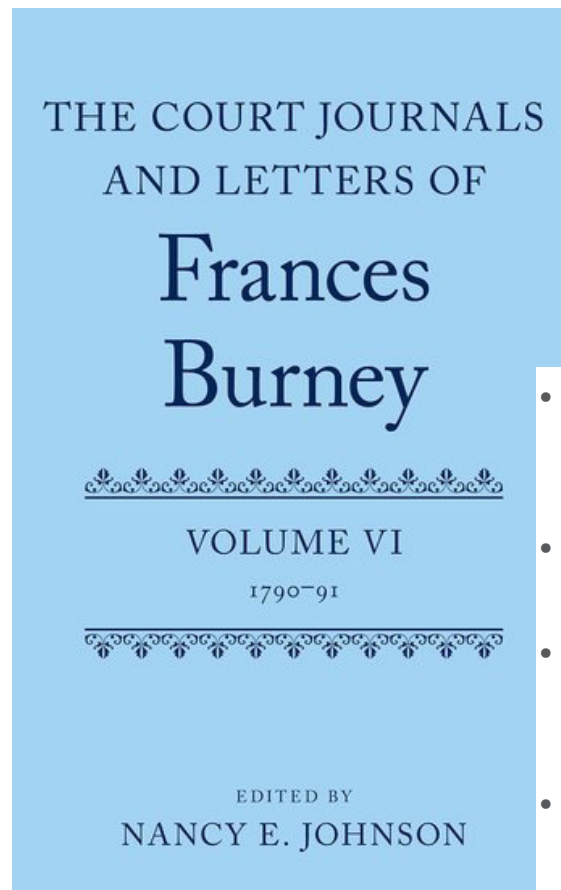
A fourth area is class analysis, which is reflected in Julie Nash's own essay in chapter 8, where she discusses servants in the book *Belinda*. A fifth area is covered in most of these essays, to some degree, and that is feminism or gender studies. Alison Harvey's essay in Chapter 1, also about *Belinda*, manages to weave together many of the interesting strands I had noticed when working on the book in 1990, including feminism, race, and colonialism. Chapter 6, in which Irene B.

Beesmyer looks at revision of masculinities is a new and interesting view. Frances Botkin's article in Chapter 5 is concerned with the community of women in *Helen*.

So, has the moment for Edgeworth passed? I think not. It seems to me as though the momentum was lost, and she has not really enjoyed the renaissance she deserves. Of the works that I read when I was a student, I thought *Belinda* and *Helen* were quite good. One could certainly put these in a discussion of Austen, Burney, Gaskell, and Oliphant. *Patronage* and *The Absentee* were also of interest. Having a better grasp of Scott

and historical novels now, I would like to read them again. The *Moral Tales* certainly are shorter and may illustrate the educational principles shared by Edgeworth and her father. There are also many books, such as *Ormond*, *Harrington*, and *Ennui*, that I have not read at all.

The five areas I have named above are still of interest to literary critics. Without doubt, I think the areas of education and politics are two fields likely to yield much interesting analysis of Edgeworth's writings.



The Court Journals and Letters of Frances Burney

Volume VI: 1790-91

Edited by Nancy E. Johnson

Court Journals and Letters of Frances Burney 1786 - 1791

- The final volume in the edition, which completes the story of Frances Burney's time as a royal servant in Queen Charlotte's court
- Provides a text transcribed from original manuscripts and extensive explanatory notes on Burney's journals and letters
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- The index provides easy access to important figures, such as James Boswell and Horace Walpole, and important events, such as the Warren Hastings trial and the Nootka Convention

The Court Journals and Letters of Frances Burney, 1790-91 is the sixth and final volume of Frances Burney's court journals and letters published by Oxford University Press. The journals and letters in this volume record Frances Burney's final eighteen months as Keeper of the Robes in Queen Charlotte's court. Burney had arrived at court in July of 1786, a reluctant but devoted royal servant. She tried to adjust to the isolation and confinement of court, but by 1790 Burney was increasingly distraught and her health was in rapid decline. She suffered a romantic disappointment when the Queen's Vice-Chamberlain, Col. Stephen Digby, who had befriended her, married a maid of honour, Charlotte Gunning. She was also discouraged when her attempts to secure a headmastership at Charterhouse for her brother Charles, and a ship for her brother James, both failed. She was in a state of extended nervous exhaustion. Still, despite her debilitation, Burney continued to provide accounts of the Warren Hastings trial, made note of rumours about war with Spain, and occasionally made reference to the turmoil in France. She met James Boswell, encountered her estranged friend Hester Piozzi, and corresponded with Horace Walpole over the will of her servant Columb. She worked on her historical tragedies, *Edwy and Elgiva*, *Herbert De Vere*, *The Siege of Pevensey*, and *Elberta*, and she conceived her next novel, *Camilla*. Yet Burney was determined to leave court. After securing the approval of her father, she presented a letter of resignation to the queen in December, although it was not until early July of 1791 that she departed Windsor and returned to her life as an author.

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Annual membership in the North American Burney Society is available for USD \$30 or USD \$15 (students), payable as one-year, two-year, or five-year memberships, and £15 (student membership), £20 (single membership), or £25 (couples living at the same address) annually in Great Britain.

The dues year runs from June 13 to June 13, in honour of Frances Burney d'Arbly's birthday.

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