

Burney Letter

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The Burney Society

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Journals and Letters of Frances Burney Complete!

By Peter Sabor



The full twenty-five volumes of Journals and Letters with the first of each series placed in front. A reproduction of the Frances Burney memorial window in Westminster Abbey is visible behind.

A year ago, in May 2019, Oxford University Press published the twenty-fifth and final volume of Frances Burney's journals and letters. Edited by Nancy Johnson, it concluded the set of *Court Journals and Letters*—and, after forty-seven years, the edition as a whole. The first twelve volumes, published as *Journals and Letters of Fanny Burney, Madame d'Arblay, 1791–1839*, under the general editorship of Joyce Hemlow, appeared with remarkable speed between 1972 and 1984: an average of a volume per year. Progress slowed drastically with the *Early Journals and Letters of Fanny Burney, 1768–1783*, published between 1988 and 2012 under the general editorship of Lars Troide: five volumes in twenty-four years, so an average of a volume every five years. Two more series followed under my general editorship: the *Court Journals and Letters of Frances Burney, 1786–1791*, which appeared in six volumes between 2011 and 2019, and *Additional Journals and Letters, 1784–1840*, published in two volumes in parallel with the *Court Journals* in 2015 and 2018.

The four series together contain some 12,200 pages, over one hundred illustrations, and, in the early volumes, some delectable fold-out plates, of which my favourite is one in volume eight of *Journals and Letters*: a plan, drawn by Alexandre d'Arblay, of the opposing forces assembled at the Battle of Waterloo—although the sixty-one-year old soldier, a member of the King's Body Guard, was then in retreat with Louis XVIII, far from the field of battle. The first two volumes of that series, even with the costly plates, cost a mere £3.25 each; the two volumes of the *Additional Journals*, in contrast, are priced at £165 and £175 respectively. Many of the journals and letters in the Oxford edition were newly published, including Burney's extraordinary mastectomy journal. First printed in volume six of the *Journals and Letters* in 1975, it has since become by far the best known of all of Burney's journals and letters, reprinted in numerous anthologies and discussed at length by medical specialists, as well as historians and literary critics.

The statistically minded might wish to know that the twenty-five volumes, side by side, measure thirty-eight inches and thus require a full metre of shelf space. The shortest volume, the second of the *Journals and Letters*, contains 291 pages; the longest, the second of the *Additional Journals and Letters*, runs to 761 pages. The most heroic feat of editing is that of Joyce Hemlow, who edited or co-edited eight volumes in all. Others who edited or co-edited more than one volume are Lars Troide (4), Stewart Cooke (4), Warren Derry (2), Lorna Clark (2) and myself (2). The most recent Burney letter to be discovered, one to Mary Gwynn of August 1789 that surfaced in 2018, was printed as an appendix to the final volume of the *Court Journals*. Any further letters appearing on sale, or found in hitherto unexplored archives, will be added to the Oxford Scholarly Editions Online electronic edition of Burney's journals and letters (www.oxfordscholarlyeditionsonline.com).

Frances Burney Bench in Gardens at Chawton House, Hampshire

The Burney Society UK has joined together with the North American Burney Society to sponsor one of the thirty new garden benches to be installed in the gardens at Chawton House. This forms part of a fundraising campaign to help Chawton House weather these troubled times. Each bench will honour one of the female writers in the collection. The sponsorship allows for the name and a quotation from the works of each author to be added to the bench. The Burney bench's location can be viewed at: <https://www.nafch.org/bench>

The cost of each bench is \$2000 US. Generous contributions have already been received, but members still have the opportunity

to contribute, with a cheque (clearly earmarked) made payable to the Treasurers of either the North American or UK branches (whose addresses are on the back page of this letter).

In the UK, another possible method is to make a Bank transfer via the Burney Society UK account at NatWest a/c 83156410, sort code 600113, marking the payment 'Burney Bench'. Please also let the UK Burney Society know about any contribution you make by email to burneysocietyuk@gmail.com, stating whether or not you wish your contribution to be anonymous.

Burney Society (North America) President's Message Spring 2020

By Elaine Bander

I had hoped that this message would be a cheerful preview of the July 3-4 2020 conference in Montreal that Peter Sabor and I have organized: Catherine Keohane, assisted by Lorna Clark and Teri Doerksen, have selected exciting panels for us, Peter and Marilyn Francus have assembled some stimulating round table discussions, Francesca Saggini offers an enticing plenary, and the Montreal ensemble Infusion Baroque have planned a delightful concert inspired by the musical travels of Charles Burney. The conference, focussed on assessing the impressive editorial achievements of the Burney Centre at McGill, is also intended as an opportunity to look to the future of Burney Studies. We had hoped to attract many young scholars.

I remain hopeful that we will still be welcoming you all to our beautiful city, perhaps in July 2020, perhaps later, depending on how the world fares during our present pandemic. Speakers, hotel, and musicians are still committed to making it all happen. But we cannot predict our immediate future.

We can, however, take this pause in our lives to reflect upon what that future might be. The Burney Society in North America has faced serious challenges in recent years finding times and venues for our conferences and business meetings. In our early years, we held both along side, or just before, the AGMs of the Jane Austen Society of North America, but that has become impractical in recent years, although we still try to squeeze a Burney Society event – a business meeting, sometimes even a speaker – into crowded JASNA schedules.

We also enjoy a healthy official presence at the annual spring meetings of the American Society for Eighteenth-Century Studies (with enthusiastic attendance at an unofficial Burney Dinner), and we have now twice partnered with the hospitable Aphra Behn Society, which holds a biennial conference. Our newer members tend to be professional academic researchers, some of whom were recruited at these meetings, which they regularly attend. Our

non-professional members, a dwindling number, are more likely to be found at JASNA rather than at scholarly meetings. Where and how we hold our future annual business meetings for our members is clearly a question we must consider. **We hope to survey members soon, so if you are not yet receiving Burney Society emails, please contact me to be included:** elainebander@gmail.com

Notwithstanding this year's cancellation, we can continue our plan to alternate between the years when the Aphra Behn Society meets (next is November 2021), in which we have Burney panels, plenary, and business meeting at our shared conference, and the years of our own Burney Society conferences, which we try to alternate with conferences of the UK Burney Society. And now that we are all adept at Zoom meetings, our expanded Board, which has never since our earliest years been able to hold a formal meeting, may do so virtually. Our future holds many possibilities. See you on the other side!

One important change has already taken place. Long time Burney Journal Editor Marilyn Francus has resigned, effective later this year, but happily she has persuaded Hilary Havens to take on the editorship. They will be working together during this transitional year. Stewart Cooke will continue to serve as Managing Editor, and Ashley Schoppe as Marketing Coordinator. Marilyn announces the latest issue of *The Burney Journal* (on p. 8). Here I would like to express, on behalf of The Burney Society, our huge debt of gratitude to Marilyn for the work she has done to establish our journal as both excellent and essential, and to extend our warmest welcome to Hilary, who will help us to move into the future.

Thanks are also due to our Treasurer Bobby Brody, who has initiated multiple-year membership payments (which—soon!—will be available via PayPal) for our convenience. And many thanks to all of you who contributed to the fundraising campaign to sponsor a Burney-themed garden bench in the walled Rose Garden at Chawton House. We look forward to the day when we can all visit

Chawton again and sit on that bench in the Rose Garden. As well, thanks to Alicia Kerfoot for organizing this year's Burney Society Panel on "Burneys and Stuff" at ASECS, now postponed until March 2021, and to Ann Campbell for again chairing the Hemlow Prize Committee. And of course, to Lorna Clark for giving us such interesting newsletters twice a year.

Burney Publications List

Deborah Barnum compiles a list of the "Year in Burney Studies" for *The Burney Journal*. She is gathering references for those published in 2019 and 2020.

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 Letter

The semi-annual newsletter of the Burney Society.

Editor: Lorna J. Clark

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

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).

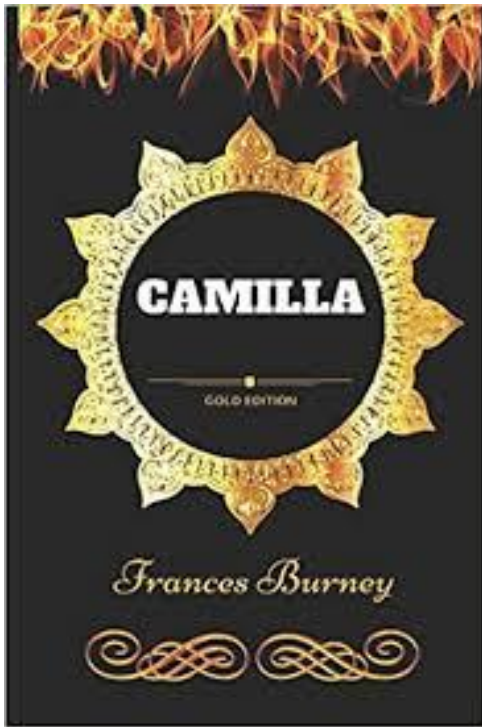
The membership year begins on 13 / 12 June of each year. (See pp. 11 and 12 in this issue)

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: Dr. Deborah Jones, 18 Savoy Court, Bimport, Shaftesbury, Dorset, UK, SP7 8BN or deborahjark@aol.com.

Making an Audiobook of *Camilla*

By Zuleika McEwen



I came across *Camilla* quite by accident. I'd been trying to break into the voice-over industry for about a year, doing all sorts of demos, mostly for advertisements, and had never gotten a gig. I tried my luck then with an audition for an audio book. There was a short description of Burney as “an author who preceded Jane Austen” and an excerpt from *Camilla*. It was the scene where Edgar returns with the locket prize from the drawing and gives it to Camilla. I had never heard of Frances Burney, but I liked that scene and was really pleased when I was offered the job to record the novel. I figured it would take a month or so if I worked very diligently.

It was summer. I was rushing around like crazy. The job did not offer any royalties up front and it was unclear as to whether or not it would ever produce any profits, but here, finally, I had gotten a gig and it already seemed far more interesting than doing advertisements. I was racing around from one place to the next trying to get everything done, including my regular full-time job, leasing apartments, and all the rest of it.

Then came the unplanned-for disasters. As the summer turned into 95 degree days, suddenly all the air conditioners were running at the apartment building where I lived, and as it happened, they were located just behind the room whose closet I used for recording. I had to get a king size quilt and tack it up on the living room wall (all the while cussing and almost falling off the chair) and pin a packing blanket to that which would extend out adjacently, so as to fold over me and my little recording table (a card table that a friend had given me, but that I had to be careful with because one of the legs would collapse if the table was nudged ever so slightly). Beneath the packing blanket, I read chapters each day, giving apartment tours in between. I couldn't keep my own air

conditioning on because that would show up on the recording, so I would let it get to about 72 degrees Fahrenheit and then turn it off and get under the blanket, sweating profusely as I read.

Then there was the editing, which took longer than the reading itself—each night, every weekend, standing in my kitchen or ensconced elsewhere with headphones on, I would edit away. Meanwhile, the months were going by and I realized that it would take a very long time to record the novel. I was working on the first seven chapters (of 118); the well formed cast of characters with their own dilemmas, distractions and perplexities were becoming more defined, or perhaps developing an idiosyncrasy here or there, but most of all—I was becoming Camilla. I could relate to all of her struggles, and as I read about her trying to keep track of her sixpences and her shillings, I struggled to keep the card table from folding beneath me. I drove my car with squeaking brakes until I nearly needed Sir Sedley to rescue me before I descended a hill; though not perhaps as physically immediate as a cliff, I was certainly toeing the line in the open landscape of Nebraska. I could feel my own heart aching as Camilla's surely did, when she shrank from having shown so much, having been too openly sincere, too brimming with bright, unyielding and uncensored (up to that point) affection that seemed to correspond so perfectly with the geraniums and the finches and the sunrises. It was something Thomas Hardy might have noted as that splendid carefree expression that painfully burns she who expresses it, in its sheer innocence, in a society that in its current state of evolution could only limit and restrict such a thing.

And so the days went by, with me labouring beneath the blanket until summer passed, and I read on, returning to the closet in my room and reading then into the evenings, sometimes after having awakened from a deep sleep after a long day of work and having to resuscitate the voice to resound with the sarcasm of Mrs. Arlbery and the playful good nature of Sir Hugh. Then, when winter came and the streets were covered in snow, I took a week off from work and spent each day from morning to night reading the last chapters. When Camilla tried to go back to Eugenia's and saw what a desperate state her sister was in, and yet was beating up on herself for her family's misfortune, and so direly missed her Mother and ended up in that halfway house, I could barely read. My heart wept so. What a wild conflagration of events had descended upon our heroine and brought her so nearly to her end. Through so many tears and as she, in those moments, wrote her letters with tender affection, I read on and wept with sorrow and then with such joy!

Oh, Camilla, what a feeling heart is yours and what a novel indeed did Frances Burney write as *A Picture of Youth*.

Zuleika McEwen currently lives in the United States, in Nebraska. She studied Classics at the University of Nebraska and has taught English in Spain.

Her audiorecording of *Camilla* can be heard on Youtube at:

https://www.youtube.com/watch?v=hpQpN4lAxZg&list=PLJdEob8RvIH0ZeDkgBkDqAGUIWb7ug_31

Some carefully chosen excerpts can be heard at: https://www.youtube.com/channel/UC4XD-L2FveTnhF8-csFJg6g/videos?view_as=subscriber

Intriguing Ancestors

By Margie Myers

Once upon a time, I entered the world destined for nobody knew what. Like all newborns, I was an unknown quantity. No ancestors had blazed a notorious trail before me. I was on my own to cut my own swath. “She’ll be a gifted writer someday,” no one said. Ever.

It was my father who came into the world with an insatiable desire and a phenomenal gift to endlessly spin one masterful yarn after another. His mother was Margaret Van Delia Burney (1871–1942).

People from far and wide would travel to our home hoping for an opportunity to hear this genius of a storyteller, my father, commence weaving spell-binding tales. His voice was rich, his inflection and intonation captivating. But his masterful yarns, of which there were far too many to count, were never put to paper. Fast forward many years in time when, I, Margaret, came into the world.

At a very young age, I began penning poetry and short stories. At the age of fourteen, a short story I had written was entered into a contest, unbeknownst to me, along with the short stories of hundreds of other students my senior. Winning the contest, my work was published. I was elated.

Advised by my high school counselors to pursue academia which would allow me to make a ‘real’ living once I left my parents, I began the study of Human Behaviour. I trudged along, year after year, writing every chance I got, but studying far more than writing. I received a Masters degree in psychology. Waiting in the wings was the much cherished doctorate degree I was expected to complete. I acquired a few hours towards this degree and then, I and academia parted ways. I could not bear another four years of Freud, Skinner and Rogers. I cheerfully passed the torch, picking up my pen, never to put it down again. I wrote and wrote and wrote and tossed most of what I’d written in the waste paper basket. My confidence plummeted. It seemed everyone I met was writing a book. I began to think, who among us on the North American continent is NOT writing a book? With that level of competition, I figured I

had no chance of ever being published, so what was the point in writing, I asked myself.

I finally rose from the doldrums. One day I decided, out of sheer desperation, to write and rewrite and rewrite until my manuscript was just the way I wanted it. And when I had achieved what I considered to be near perfection, I put my manuscript away, high up on a shelf, where it collected dust for years. It was only at a friend’s insistence in 2012 that I submitted my first work for publication. Unsuspecting Prey was published in 2013. A book that had been written with a pencil on the pages of a steno pad when I was in my twenties, and later transcribed, when a computer was affordable, finally made it into print. My second book, *Mirror, Mirror*, was published in 2014. Five other manuscripts await publication soon: *Master of Masquerade*, *Don’t Look Back, I Looked Over Jordan*, *From a Sow’s Ear to a Silk Purse*, and *Marissa’s First Christmas*.

While visiting with a cousin a couple of years back, Carol Hope Burney, she commented that it was no wonder I had an interest in writing. When I enquired as to why she would make such a comment, she told me of yet another Burney cousin who had done extensive genealogy into our Burney line. (She, unfortunately, had passed away and her research had been forever lost.) Carol claimed to have seen Sarah Harriet Burney’s name listed as one of my ancestors. I was thrilled, but try as I might, over a number of months, I could not connect my paternal grandmother, Margaret Van Delia Burney to Sarah Harriet Burney. My links began to fail me during the 1800’s. I could find no record of a Burney descendant who had sailed the seas and reached America.

I decided, at that point, to have my DNA checked. I was quite surprised when the results revealed that I am 25% British.

As I studied the works of Sarah Harriet Burney, I was taken aback by the fact that though she began with mystery, one of her later works had leanings into psychological drama. I claim as my writing genre mystery/suspense/psychological drama. In that I do not believe in coincidence, could it be, could it possibly be that the blood of Sarah Harriet Burney runs through

Margaret Van Delia Burney’s granddaughter’s veins?

Both my husband and my trusted assistant, Angela Araiza, claimed that after reading portions of, *The Romance of Private Life*, by Sarah Harriet Burney (a copy of which occupies a prominent place in my home) there is a decided similarity in my work to hers. That is to say, had I lived in her day and age, my writing would very much resemble that of Sarah Harriet Burney, in their humble opinions.

If I had the slightest bit of information that might lead me to a connection between myself and her, I would travel the world over to substantiate it. I would not like for this unknowingness to continue. Thus far, I have only snippets of information that may lead to a bloodline connection, but nothing definitive.

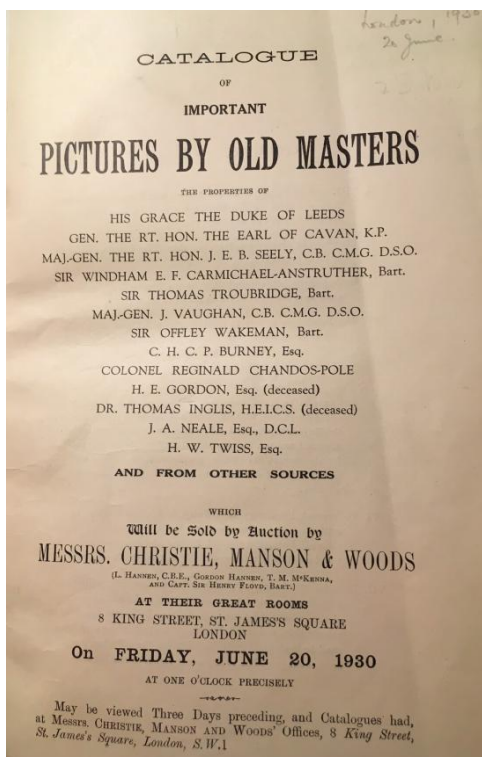
To this day, the mystery remains a mystery yet to be solved. Is Sarah Harriet Burney one of my ancestors? Had someone, indeed, blazed a notorious trail for me to follow? Will the answers to my questions be revealed in the future? I can only wait and hope.

Margie Myers is the namesake of her maternal grandmother, Margaret Van Delia Burney. She hails from the southern American state of North Carolina. Being a Southern Belle through and through, she followed a strong penchant to pen Southern mystery, first published at age fourteen. She holds a Bachelor’s degree in Psychology, as well as a Master’s degree. She relinquished her Ph.D. studies to pursue her first love, writing. She currently resides in the state of Texas with her husband, and has recently learned, through DNA testing, that she possesses British heritage, about which she could not be more thrilled!

Do you have an ancestor who fits somehow into the story of the Burneys, or another interesting connection of that period? Are you trying to trace Burney ancestry? If you think your story / query would interest other members, please send it to the editor at Lorna.Clark@carleton.ca

The Burney family as art patrons - an appeal for information

By Theodore Mould



Copy of the front page of the auction catalogue of the 1930 sale at which the Burney paintings were sold

It is clear that the Burney family were consistent artistic patrons throughout the second half of the 18th century and beyond. Dr Charles Burney (1726–1814) certainly collected pictures, as the portraits of Handel and Purcell at his posthumous sale in 1814 attest and he was of course painted by Sir Joshua Reynolds in 1781. In the nineteenth century, two of his sons were painted by Sir Thomas Lawrence. Dr Burney's elder brother Richard Burney (1723–92), a dancing master in London and later Worcester, appears to have been an even more enthusiastic collector. Indeed his son Edward Francesco Burney (1760–1848) was an artist and was taught by Reynolds. Frances Burney (1752–1840) in *Memoirs of Dr Burney* wrote of her uncle Richard's appreciation of the arts. 'This brother [Richard Burney] was a man of true worth and vigorous understanding, enriched with a strong vein of native humour. He was an indefatigable and sapient collector of historical portraits, and passionately fond of the arts; and he was father of a race of children who severally, and with distinction, shone in them all.' I have been able to trace a number of pictures which were probably in Dr Burney's and Richard's collections, as well as the collections of their numerous descendants. However there are still many gaps in my research and I would very much appreciate any knowledge readers would be happy to share with me on the subject. Furthermore any genealogical information would be helpful, as it can be very useful in working out how pictures descended through the family.

One of the most revealing documents I have come across is the

catalogue of a group of pictures owned by Colonel Henry Edward Burney of Wavendon Towers, near Milton Keynes that were sold by C.H.C.P Burney in 1930. Presumably father and son, they appear to be descendants of Dr Charles and Richard Burney through the union of their respective children Esther Burney (1749–1832) and Charles Rousseau Burney (1747–1819). Included in the sale were paintings that I am sure are well known to readers: the portrait of Charles Rousseau Burney by Thomas Gainsborough now in the Metropolitan Museum, New York and the portrait of Frances Burney by her first cousin Edward Francesco Burney which is now in the National Portrait Gallery, London.

Also in the sale was a double portrait by Thomas Gainsborough of 'Mr and Mrs Richard Burney, of Barbourne Lodge'. This portrait has only recently re-emerged and is almost certainly a hitherto unknown work by Gainsborough from the late 1740's or early 1750's of Richard Burney and his wife Elizabeth. A comment in the *Memoranda of the Burney Family 1603-1845* at the Bodleian Library shows that the picture was in possession of Burney descendants around 1900. 'They [Richard and Elizabeth Burney] were married somewhere about the year 1745, he in his 22nd year, and she in her 25th. There is a picture of them in the family, taken about this time, the faces by Gainsborough (kit cat size) which were reckoned excellent likenesses. The drapery, & other parts of the picture were finish'd by an inferior artist.' (sic)

This double portrait is not just artistically interesting. It demonstrates that Richard, and most probably Dr Burney, were acquainted with Thomas Gainsborough possibly as early as the late 1740's. In December 1747 after the birth of Charles Rousseau Burney, Richard and Elizabeth moved to Hatton Garden in Holborn where, according to Dr Burney's *Memoirs*, they often hosted dances for people of their own age. It was from this address that Dr Burney sold his *Six Sonatas for two Violins, with a Bass for the Violincello or Harpsichord* published in 1748. At the end of the 1740's Gainsborough and his wife were also living in Hatton Garden and remained there until their move back to Suffolk in 1749. Given their proximity, mutual love of music, and Richard's obvious sociability, it seems highly likely that the Burneys became acquainted with Thomas Gainsborough at this date. There is also the possibility that Dr Burney encountered Gainsborough through their mutual connections with the Drury Lane Theatre and Vauxhall Gardens.

This new discovery I believe is only a snapshot of the extent of the family's artistic patronage and there is surely a great deal more to discover. I would be most grateful for any information volunteered.

Theodore Mould is from London. He works as a private art researcher with a primary focus on British art. He read history at the University of Edinburgh before going on to study Italian Renaissance art at the Courtauld Institute.

Dr Charles Burney and Marmaduke Overend, the scientific organist of Isleworth¹

By A. P. Woolrich

The mathematical basis of string vibration began to be understood in the seventeenth century through the work of Sir Isaac Newton and Francis Robartes.² It was discussed by Brook Taylor (1685–1731), the mathematician; more work was done by J. C. Pepusch (1666/7–1752), and continued by his pupil, the composer William Boyce, (1711–79) with whom the organist Marmaduke Overend (d. 1790) studied. On Boyce's death, Overend bought his teacher's manuscripts. His own investigations are today contained in six manuscript volumes and in 1781, he published a prospectus for a series of lectures on the science of music, titled *A Brief account of, and an introduction to, eight lectures, in the Science of Music* . . .

Following Overend's death, his manuscript volumes, as well as Boyce's treatise, were bought by John Wall Calcott, (1766–1821) who used these manuscripts as sources for his own work. In 1807, Calcott donated all the manuscripts to the Royal Institution, and from June of that year John Farey Sr mined the manuscript exhaustively for his work, and today they include Farey's manuscript notes.

The manuscripts were moved in 1972 to the Bodleian Library, Overend MS. Don c.136–42. They comprise now one volume by Boyce, six by Overend and two by Callcott, nine volumes in all, but Farey noted in his article on the Farey Notation, *Edinburgh Encyclopaedia*, vol. 9, p 274, that he consulted fourteen volumes, so it must be presumed that five have been lost.

Little is known about Overend's biography. He is thought to have been born in Wales, ca. 1730, and he died in 1790, after serving as Organist at Isleworth for 30 years. He assisted Sir John Hawkins by transcribing early musical examples for inclusion in the latter's *History of Music*, 1776. A recent search of the digitised version of the eighteenth-century British newspapers in the British Library has found no trace of him. A brief life by W. H. Hadow was published in the second edition of Grove. It lists his compositions and mentions his work on musical theory and his manuscripts. It is very similar to the account of him by L.M. Middleton, revised by K. D. Reynolds in the *ODNB* and Jamie

C. Kassler in the *New Grove*.

Overend and his colleagues were greatly interested in Greek music and the music of antiquity, and constructed elaborate mathematical tables noting the relationship between note values, or intervals.

John Farey Sr's extensive writings on the mathematics of music in Rees's *Encyclopaedia* and the *Edinburgh Encyclopaedia* include numerous references to, and quotations from, Overend's manuscripts.³

No manuscripts are known to survive of correspondence between Burney and Overend, but letters in the British Museum, BL Add MS 39929, ff. 224–6, and ff. 229–32 between Thomas Twining and Burney of 30 March and 18 May 1780 (which Prof. Peter Sabor has very kindly copied to me), indicates that Overend had sent Burney a paper for evaluation, which in turn Burney had sent to Twining for comment. It appears that Overend was proposing to offer a paper to the Royal Society, and it is clear that it concerned Overend's work on the mathematics of music, which involved complex calculation of sound ratios. It also mentioned his proposed lectures on the mathematics of music. But the Royal Society declined it. Twining was highly dismissive of Overend's work, and reading between the lines it can be inferred that he was following Burney's lead.

Here is an excerpt from Twining's second letter to Burney about Overend's work:

Fordham, 18 May 1780

... Let me, however, thank you heartily for your letter and papers. I was much edified and amused by Mr O's paper of promises. I admire the humanity of the man and his compassionate attention to the one of those unfortunate people who, "for want of a proper plan in the early days of life and thro' a neglected education are not able to determine the Greek musical genera by a series of whole numbers to eighteen places in all the scales." Poor wretches! but they are not sensible of their loss — I am glad that Mr O met with a proper reception at the R.S.—Really now. I should have some tenderness for a modest man who had bewildered himself in a

difficult science subject, and had innocently blundered into an opinion of his having thus found something new, and seem farther than others: —but this man is [word illegible] ignorant conceited puppy that I have no feeling for [word illegible] disappointment malefactions. I shou'd suppose that his offer to the public wou'd be received as ill as his offer to the R.S.. But did you think that Dr. B had been such a simpleton as to employ himself in verifying Mr O's numbers in the Diatonic intense to 17 places!—I fancy we shall hear no more of his lectures or his Sillybus. ...

Marmaduke Overend died at Isleworth on 25 June 1790, describing himself in his will as 'Student of Music' (*ODNB*). Despite the smug dismissal of his work by Twining and Burney, his views on the mathematical calculation of musical intervals are still of interest to musicologists today.⁴

Notes

1. Scientific organist of Isleworth – the phrase appears in Lætitia Matilda Hawkins, *Anecdotes, Biographical Sketches and Memoirs*, Vol. 1 (London: F. C. and J. Rivington, 1822), p. 16. She commented on his lecturing style:

... he turned his back on his auditors, pointing with a rod to immense sheets covered with diagrams and series of figures that defied numeration. He spoke very unintelligibly at all times; and in this exertion, his head being very much thrown back, when his progressions led him to the top of his chart, those who listened to him lost still more than usual of what he said: added to which, he was sometimes un peu embrouillé, by having mistaken one incalculable total for another, and being therefore under the necessity of beginning again.

2. Chapter 3 of John T. Cannon and Sigilia Dostrovsky, *The Evolution of Dynamics: Vibration theory from 1687 to 1742* (New York: Springer, N.Y., 1981). I am grateful to Dr Jamie C. Kassler for this reference.

3. A. P. Woolrich, "The General music articles in Rees's *Cyclopaedia*," *Burney Letter* 25, No 1 (Spring 201), 6–7.

4. See Tim Egginton, *The Advancement of Music in Enlightenment England: Benjamin Cooke and the Academy of Ancient Music*, (Woodbridge, Suffolk: Boydell Press, 2014).

THE COURT JOURNALS
AND LETTERS OF

Frances
Burney

VOLUME VI

1790-91

EDITED BY
NANCY E. JOHNSON

Review of *The Court Journals and Letters of Frances Burney 1790-1791*, ed. Nancy E. Johnson. Vol. VI of *The Court Journals and Letters of Frances Burney*, Gen. Ed. Peter Sabor. Oxford: Clarendon Press, 2019. xxxiii + 365 pp. ISBN 978-0-19-926252-6 \$160

By Elaine Bander

With the publication last year of Nancy E. Johnson's volume of *The Court Journals and Letters of Frances Burney*, the sad tale of Burney's anguished career as a courtier comes to a close. This sixth volume, covering Burney's final eighteen months at Court, shares the virtues of the first five: meticulous textual editing, full and informative annotation, detailed head notes, excellent contextual introduction, useful index, and beautiful presentation. As a bonus, this volume contains letters discovered since the publication of earlier volumes, an interesting correspondence between Burney and Horace Walpole (see below), and an account by Susanna Burney Phillips of a conversation with Mrs. Schwollenberg, as well as corrections to notes in volumes 1-5.

The Burney Society's 2020 conference intended to celebrate this editorial achievement has been postponed because of the Covid-19 pandemic, but Peter Sabor and his four editors—Stewart Cooke, Lorna J. Clark, Geoffrey Sill, and Nancy E. Johnson—should allow themselves a healthy victory lap within their quarantined quarters. Burney readers and scholars owe them an immense debt of gratitude.

As this volume opens in January 1790, it has become clear to just about everyone who sees Francis Burney, except, unfortunately, her Royal Mistress, that Burney is temperamentally unsuited and physically unequal to the demands of her appointment as Keeper of the Robes to Queen Charlotte. The arduous, tiresome routine of long, late hours of service and long forced evenings of piquet with the dreadful Mrs. Schwollenberg, have worn down her body and soul until she is almost unrecognizable to former friends. Like a novel heroine pledged to dreary duty, Burney is visibly wasting away and psychologically despairing, her only escape the dark tragedies of confinement and loss that she drafts in her few

spare minutes. Nevertheless, she still pens her monthly journal letters to her beloved sister Susanna Burney Phillips and their friend Frederica Lock, managing before she leaves Court in early July 1791 (almost five years to the day since she had entered her servitude) to catch up her letters in real time.

The two failed relationships that had caused her so much anguish when she first withdrew from "the World" are still paining her during these last eighteen months of seclusion from everyone she loves. While in London, Burney makes rare and brief visits to the bluestocking salons, but only after ascertaining through her devoted friend Charlotte Cambridge that Charlotte's brother, Rev. George Owen Cambridge, will not be attending. His hurtful behaviour during the years before Burney entered Court—publicly courting her while failing to propose marriage and hectoring her when she prudently tried to withdraw—manifests as hostile silence on the few occasions after July 1786 when their paths accidentally cross. Burney writes in her journal letter for February 1790, "Should he willingly renew a general acquaintance with me, I am ready to accept him amicably, but if he cannot forgive my breach or has reasons of his own against it, I would not for the world come in his way" (23–26). Her prudence, however, does not spare her from repeated attacks by her fellow courtier Elizabeth Stainforth, Housekeeper to the Queen, who periodically meets Cambridge socially and then plagues Burney with arch comments about Cambridge's feelings for Burney and rumours of his courtship of Agnes Berry.

The other broken relationship from her pre-Court days was her friendship with Hester Thrale Piozzi, whom Burney, like Austen's Mr. Woodhouse speaking of Mrs. Weston, calls "poor" (55). Burney says of Piozzi's *Observations and Reflections made in the course of a Journey though France, Italy, and Germany* (1789): "The Travels are just herself; abounding in sallies of genius, unconnected with judgement, & foreign to almost every purpose of life or use" (55). They meet for the first time in six years at the Locks' in March 1790, but since her correspondents had been present, Burney does not describe that meeting. They meet again by chance at St. George's Chapel, Windsor, in May 1790, and Burney is gratified to find Piozzi's greeting warmer than it had been at the Locks': "I shall now, on my account, dread seeing her no more. What a weight of anxious apprehension, & comfortless uncertainty is now removed!" (69). Burney also notes that Piozzi's appearance was so singular that the Queen later asks, "who was that painted Foreigner?" (69).

But more immediately troubling in 1790 than the unfinished business with Piozzi and Cambridge that Burney brought with her to Court was the pain caused by her fellow courtier, the equerry Col. Stephen Digby. In *The Court Journals and Letters* of 1788 and 1789 (volumes iii-iv edited by Lorna J. Clark and volume v edited by Geoffrey Sill), Burney frames a romantic narrative about her ardent friendship with the sympathetic, recently-widowed Digby. Their fellow courtiers alternate between predicting a match between Digby and his social inferior, Burney, and sharing rumours that he is secretly courting another more socially acceptable woman. Indeed, in an echo of her relationship with George Owen Cambridge, Burney learns in early January 1790 that Digby has married Charlotte Gunning, a new Maid of Honour to the Queen with a fortune of £10,000. For the rest of her stay at Court, Burney, hurt and angry, rejects every attempt by Digby,

when he is at Court, to re-establish their friendship. She freezes him out, although she tolerates occasional, unavoidable social visits from the new Mrs. Digby.

During her last eighteen months at Court, Burney also attempts to solicit patronage appointments for her brothers James (a ship) and Charles (a mandate degree and headmastership), patronage being one of the presumed perks of Court life, but to no avail. She is, she admits, an utter failure as a courtier. Burney is more successful as a friend, writing letters of emotional support to young Mrs. Waddington, the former Georgiana Mary Ann (“Marianne”) Port, grandniece of Mary Delaney, when she loses her infant daughter. And she is plagued during her last months at Court when her devoted Swiss servant Colomb (or Columb) dies and a fellow countryman produces a forged will, threatening Burney with a law suit. Since Colomb’s Swiss cousins were in service to Horace Walpole, she very hesitantly appeals to her old acquaintance. He responds with “the most flattering kindness” and promises to handle the affair for her (196). Their full correspondence is included in an appendix.

Politically, the biggest issue of the year was the on-going trial of Warren Hastings. Burney’s occasional tickets to attend the trial as well as the Handel Commemorations, tickets given to her by the Queen, allow Burney to pursue her overwhelming goal: resignation from Court. Under cover of a performance of *Messiah* in May 1790, she first raises this urgent subject with her father, telling him for the

first time of the immense difficulties her post entails. With tearful eyes, he gives her leave to resign and welcomes her return to his house. They strategize how to achieve this goal without offense to their royal patrons. During attendance at the Hastings trial, Burney, a passionate supporter of Hastings, uses her talent for recalling dialogue to make detailed reports on the day’s proceedings to their Royal Highnesses, but her journals mostly describe her flirtatious conversations with William Windham, regrettably (from her perspective) a member of the prosecution team. Windham frightens Burney in October 1790 by threatening to mobilize the Literary Club to liberate her from Court, recruiting Sir Joshua Reynolds to the cause; around the same time James Boswell, whom she encounters at St. George’s Chapel, threatens to do the same. Burney is terrified that in their enthusiasm they will sabotage the careful strategy that she and Dr. Burney have devised. Worse, the Queen seems fixed in her belief that Burney merely requires a holiday to recuperate her strength. Eventually, however, more than a year after Burney obtains her father’s permission, her cloistered life of service comes to an end. She returns to her father’s house to begin her physical and spiritual recovery and renewal.

The story of Burney’s five-year sequestering at Court is particularly poignant and pertinent today while we are all living cloistered lives, cut off from our loved ones and “the World.” May our stories end as happily as hers.

Changeover of Burney Journal Editor: CFP for Vol. 17

By Marilyn Francus

The Burney Journal has made significant strides since I became the editor in 2006. *The Burney Journal* is now peer reviewed, with a stellar editorial board; we have expanded our scope beyond literature, featuring more scholarship on Burney’s non-fiction, and increasingly, more scholarship on Burneys not named Frances; we have extended the *Journal*’s graphic capabilities, to include charts and images; we have added a bibliographic Year in Burney Studies by the indefatigable Deb Barnum; we have a website with our submission guidelines and information about past issues; and *The Burney Journal* is now indexed.

I have been supported in these endeavors by an amazing team: on the editorial side, by Stewart Cooke and Dana Gliserman Kopans; and on the marketing side, by Ashley Schoppe. One could not ask for better people to work with—knowledgeable, funny, creative, and smart. They make editing *The Burney Journal* a delight.

None of this is possible without the financial support of the Burney Society, for which I am exceedingly grateful. I would be remiss if I did not thank Elaine Bander and Paula Stepankowsky, the current and past presidents of the Burney Society, for their unstinting support of and enthusiasm for *The Burney Journal*; Bobby Brody, for tending to the finances of *The Burney Journal* and the distribution of the volumes, and her predecessors in those roles, Cheryl Clark and Alex Pitofsky; and the Burney Centre, for hosting the *Journal*’s website in style.

I am thrilled to be working with Hilary Havens as she becomes the new editor of *The Burney Journal*. Hilary’s knowledge of the Burneys is unparalleled, and she brings a wealth of editorial

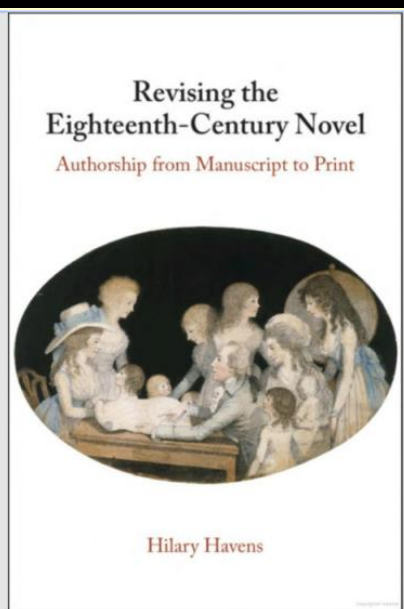
experience to the *Journal*. Hilary will be working in tandem with me for the next volume, Volume 17—and starting with Volume 18, look for her name on the masthead.

Thank you all for support of *The Burney Journal*—and happy reading.

Call for submissions

The Burney Journal (ISSN 1480-6320), the annual, peer-reviewed journal of the Burney Society, is dedicated to the study of the works of the Burney family, especially Frances Burney d’Arbly, her life, her contemporaries, and her times. This annual, interdisciplinary publication invites submissions on all aspects of the Burneys’ lives and careers, in a variety of disciplines including literature, history, art, music, and politics. The aims of the journal center on supporting and advocating for eighteenth-century studies broadly, and particularly author studies, women’s studies, and cultural studies. *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. For information about submission guidelines, please contact Marilyn Francus at Dept of English, West Virginia University, 100 Colson Hall, P.O. Box 296, Morgantown WV 26506 or at Marilyn.Francus@mail.wvu.edu or see <https://www.mcgill.ca/burneycentre/burney-society/burney-journal>



Review of Hilary Havens, *Revising the Eighteenth-Century Novel*. Cambridge: Cambridge University Press, 2019. xi + 230 pp. ISBN 978-1-108-49385-7 \$130

By Beth Cortese

In *Revising the Eighteenth-Century Novel*, Hilary Havens expands our notions of the revision process for the eighteenth-century novelist, adopting the term ‘networked authorship’ to draw attention to the influence reviewers, readers, family members, and literary friends had on authors’ pre and post publication revisions. Havens importantly argues that eighteenth-century authorship was not a solo enterprise, but was made up of the influence of the author’s personal and public connections, along with critics. Focusing on canonical writers such as Samuel Richardson, Frances Burney, Jane Austen, Maria Edgeworth, Laurence Sterne, William Godwin, and Mathew Lewis, Havens traces this model of networked authorship throughout the century with evidence from manuscript drafts, revised editions of the published works, and letters. She takes an important step in scholarship on the novel by connecting this style of revision to novels and novelists from the nineteenth, twentieth, and twenty-first centuries in the book’s conclusion.

Revising the Eighteenth Century Novel breaks new ground in its examination of the revisions made by Samuel Richardson, Frances Burney, Jane Austen, and Maria Edgeworth through the use of digital paleography to uncover previously unrecoverable sections of text edited out of early drafts. The most startling and fascinating example of this recovery work is Havens’s research on Burney’s drafts of *Cecilia*, which prompts a new interpretation of Burney’s craftsmanship by revealing the strong and restrictive influence of Burney’s family and the social norms of her gender on Burney’s revisions. Havens asserts that the novel is not a fixed genre in the eighteenth century, and argues that it only becomes a fixed genre in the nineteenth century. Havens’s view encourages discussion about the eighteenth-century novel’s connection to earlier genres and forms of writing, usefully situating the eighteenth-century novel within the broader context of its predecessors and those works which followed.

Chapter 1 discusses Samuel Richardson’s post-publication revisions to *Clarissa* and describes his readers as “a productive impetus that influenced his processes of composition and revisions” (21). Havens argues that Richardson’s process of revision moved from being public and reactive to private as his career as a novelist progressed, and that this enabled him to manage the private responses he received and to reject those suggestions with which he disagreed. The chapter contends that for Richardson, networked authorship provided a means of managing the expectations and reactions of his readers (54). Havens argues that Richardson’s class-consciousness and his involvement in didactic writings both directed and influenced his revisions.

Chapter 2 focuses on Frances Burney’s process of revision through networked authorship, based on her family’s influence and awareness of her position as a woman. Through digital paleography, Havens recovers and uncovers passages deleted from Burney’s journal and her manuscripts, one passage recovered by Havens presents Burney’s concern about finances as the main focus of one particular journal entry, rather than the fact that her father may read her novel. Havens shows how Burney, in the revisions of *Evelina* and *Cecilia*, softened her heroines to ensure that they fit with the standards of polite society and readers’ expectations (56, 62–63). The chapter’s exploration of these revisions stresses Burney’s focus on propriety when revising her novels and attributes this style of editing to her gender and familial influence, which diminished her authorial agency (57, 76). The final part of the chapter traces a shift in Burney’s style of revision of her later novels, *Camilla* and *The Wanderer*, arguing that Burney participated less in networks of authorship, distancing herself from reviews (89).

Chapter 3 draws attention to the role played by Jane Austen’s family in her editing process, supported by letters evidencing circulation of her manuscripts amongst the family. Havens reveals Austen’s frequent return to her juvenilia, revising and incorporating elements into her published works; she develops new connections across Austen’s oeuvre to depict her editorial process in detail and show her development as a novelist. The chapter argues that for Austen, unlike Burney, revision was an empowering process, in which Austen developed her social commentary on conditions for women during the eighteenth century (93).

Chapter 4 depicts Maria Edgeworth as an author who wholeheartedly embraced networked authorship and was willing to make changes. As Havens points out, Edgeworth read her works aloud to her family and corresponded with her readers, and took their suggestions into serious consideration when revising parts of her novels. Edgeworth “crowd-sourced” for ideas, encouraging her friends to write to her about experiences that she was trying to capture in her novels, to aid her writing process and capture human nature, as Havens shows. The chapter emphasizes the importance of didacticism for both Edgeworth and her father, which had a key influence on her process of revision.

The final section of the book covers the revisions made by Laurence Sterne, William Godwin, and Mathew Lewis as further evidence of the predominance of the process of networked authorship. Havens contends that Sterne recognized the productive criticism of reviewers and took their suggestions on board, despite comically mocking them in his work. Through comparison of Godwin’s pre and post-publication revisions, Havens brings into focus Godwin’s interest (aided by his extensive literary network) in

the sensibility and construction of sympathetic characters. In contrast, Havens demonstrates that Mathew Lewis's revisions were motivated by and limited to avoiding public censure, rather than showing any desire to thoroughly revise his work; he therefore resisted dialogue with critics and readers.

Revising the Eighteenth-Century Novel prompts new and exciting connections between authors' early and late works, through discussion of the ways in which writers, particularly Austen and Burney, recycled earlier material. Havens also shows how writers responded to and were influenced by the work of their contemporaries, as well as by points raised by reviewers and review journals, and their readers' expectations. Havens's work prompts reconsideration of our view of authorship as a solo enterprise and paves the way for new connections and readings of single authors through the insights gained from the recovery of erased passages using digital paleography. It would have been interesting if the differences and tensions between public and private forms of networked authorship cited by Havens had been brought out in greater detail. Havens raises compelling points about women writer's attention to economy through mention of finances

in their early drafts, and the recycling of paper and earlier writings and passages, which could have been discussed in greater detail, especially as the author states that these traits are shared between Burney and Austen. Not only will Havens's fascinating book be useful for scholars and students of eighteenth-century novelists, the novel form, and authorship, it is also a valuable resource for digital humanities scholars interested in tracing and analysing literary networks through digital network analysis. *Revising the Eighteenth-Century Novel* takes research about eighteenth-century novelists, particularly Frances Burney, in an exciting direction in its consideration of how revision practices shaped these authors' styles, while simultaneously revising our notions of their works.

Beth Cortese is a Postdoctoral Research Fellow in long eighteenth-century literature at Aarhus University researching inheritance in literature using digital humanities methods as part of the Unearned Wealth Project (1600–2015) funded by the Independent Research Fund Denmark.

Burney Society UK Forthcoming Events Postponed or "On Hold"
Please check website <https://burneysociety.uk> for details

Visit to St Paul's Church, Deptford Rescheduled to 2021

The next event planned for the UK Burney Society was the Summer Outing (usually held on 13 June) to St. Paul's Church, Deptford where Charles Burney Jr (1757 – 1817) was rector and is buried.

We now plan to postpone this event to summer 2021. This will be a free event and all members and guests welcome.

The proposed itinerary includes a talk on Charles Burney Jr by Sophie Coulombeau, an organ recital featuring music composed by Dr Charles Burney, and a tour of this Grade I listed Church by the pastor, Fr. Paul Butler, followed by a light tea in the crypt. **Please check the UK Burney Society website for the most up-to-date information.** <https://burneysociety.uk>

Annual General Meeting UK (Date to be Confirmed)

The UK Burney Society's Annual General Meeting is scheduled to be held on 31 October 2020, 2 pm: at Foundling Museum, 40, Brunswick Square, London WC1N 1AZ. www.foundlingmuseum.org.uk

Following the AGM there will be a talk by Madeleine Pelling, former Burney Research Bursary winner. Refreshments will be provided and attendees will be able to access the Foundling Museum and its exhibitions for free. Please be aware that The Foundling Museum closes promptly at 5 pm so attendees may wish to come early to explore the Museum. Further details will be made available closer to the event.

At time of publication, we are unable to confirm the date of this meeting. Keep checking the UK Burney Society website for the most up-to-date information <https://burneysociety.uk>

Volume 16 of *The Burney Journal* has recently been published. 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*"

Deborah Barnum, "The Year in Burney Studies 2017 and 2018"

Burney Panel at ASECS Postponed to 2021

This year, the annual conference of the **American Society for Eighteenth Century Studies**, scheduled to be held in St. Louis in March 2020 had to be cancelled due to COVID-19.

Each year, the Burney Society sponsors one or two panels at the conference. This year, Society member Alicia Kerfoot was chairing a panel on “Burneys and Stuff: Material Culture and the Visual Arts.” Alicia herself is very active in the field of material culture, in which she has published several articles. Her most recent is “Stitching the It-Narrative in *The History and Adventures of a Lady’s Slippers and Shoes*,” in *Material Literacy in Eighteenth-Century Britain: A Nation of Makers*, edited by Chloe Wigston Smith and Serena Dyer (forthcoming). The next ASECS conference is scheduled for 8-10 April 2021 in Toronto. More details are available on:

<https://www.asecs.org/latest-news-from-asecs>

The members of the Burney panel will remain the same.

Burneys and Stuff: Material Culture and the Visual Arts
[The Burney Society]

Chair: Alicia KERFOOT, SUNY Brockport

1. Teri DOERKSEN, Mansfield University of Pennsylvania, “‘Soles to be saved; Soles not to be saved’: Humanizing the Material and Objectifying the Human in Edward Francis Burney’s Satirical Regency Watercolors”
2. Cynthia KLEKAR-CUNNINGHAM, Western Michigan University, “Objects and Absence: The Immaterial in Burney’s Fiction”
3. Kristin M. DISTEL, Ohio University, “‘Tis some exquisite performer’: Juliet’s Harp and the Shame of Visibility in Burney’s *The Wanderer*”

Many Conferences and Meetings Cancelled, Postponed or Moved to Digital

British Association of Romantic Studies, *Romantic Futurities Conference*, 11–13 June 2020, Keats House, United Kingdom. Digital alternatives are being explored.

<https://romanticfuturities.wordpress.com/updates/>

Jane Austen Society of North America, *Jane Austen’s Juvenilia: Reason, Romanticism, and Revolution*, Cleveland, Ohio, 9–11 October 2020, cancelled. For more information, visit the 2020 AGM website:

<http://jasna.org/conferences-events/agms/agm-updates/>

Canadian Society for Eighteenth Century Studies, and the Midwestern Society for Eighteenth Century Studies, *Translation and Appropriation in the Long Eighteenth Century*, Winnipeg, Manitoba, 21–24 October 2020, postponed to 13–16 October 2021 at the same venue. Updates are available on the conference website: <http://csecs.ca/conferences/>

North American Society for the Study of Romanticism (NASSR) Annual Conference, *Romanticism and Vision*, University of Toronto, August 6-9, 2020, cancelled.

A one-day conference, sponsored by the Southampton Centre for Eighteenth-Century Studies (SCECS), held at the University of Southampton, *Adventurous Wives in the Long Eighteenth Century*, 19 June 2020, postponed.

[For future updates follow @AdventurousWiv1](#)

Conferences and Meetings still being held (check up-to-date information)

Some events are still being held (at time of writing): please check with the website or organisers for the most up-to-date information). These include:

50th Anniversary Wordsworth Summer Conference, Rydal Hall, 10–20 August 2020. The Call for Papers has been extended to 31 May 2020. The website does warn not to make travel or accommodation arrangements before confirmation that the conference will run, which will be given in mid-June. For more info, check the website at: <https://www.wordsworthconferences.org.uk/the-conference/>

The Prospect of Improvement: A Bluestocking Landscape, 8–9 September 2020, a two-day conference at Hagley Hall, Worcestershire, which includes a tour of the house and grounds, supported by Elizabeth Montagu Correspondence Online (EMCO) and Paul Mellon Centre for Studies in British Art. Check the website at:

<http://www.elizabethmontagunetwork.co.uk/cfp-the-prospect-of-improvement-a-bluestocking-landscape-emco-conference-8-9-sept-2020/>

East-Central Society for Eighteenth Century Studies, *Material Matters in the Long Eighteenth Century*, Winterthur Museum, Wilmington, Delaware, 22–24 October 2020. For the most up-to-date information, see the conference website at:

<https://ecasecs2020.wordpress.com>

Society of Antiquaries, London, *Georgian London Revisited*, a day-long symposium on ‘Georgian London Revisited’, to be held at the Society of Antiquaries at Burlington House, London, 7 November 2020. For the most up-to-date information, see the conference website at: <https://eahn.org/2020/02/cfp-georgian-london-revisited-london-7-november-2020/>

The Burney Society (North America)

Annual Membership Renewal 13 June 2020–13 June 2021

We offer the option of prepaid two-year or five-year memberships and are currently working to establish a PayPal option. When you renew, it would help to know if you are willing to receive the newsletter electronically.

Please complete this form (or simply copy the information) and mail it, along with a cheque payable to “The Burney Society,” to **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*
- 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 the address above

The UK Burney Society has its own membership form on the website at:

<https://burneysociety.uk>

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