

# Burney Letter

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## *Unlocking the Mary Hamilton Papers: a window onto eighteenth-century life, literature and language*

By Cassie Ulph



*Drawing by Miss Boyle, 1781. Reproduced in Mary Hamilton, ed. E. Anson and F. Anson (1925), facing p. 322.*

A new project is underway at the University of Manchester (UK) to transcribe and edit the letters and journals of Mary Hamilton (1756-1816), bluestocking, courtier and socialite. *Unlocking the Mary Hamilton Papers* is funded by the UK Arts and Humanities Research Council and based at Manchester's John Rylands Library and Research Institute, where the bulk of

Hamilton's papers are held, but Hamilton's correspondence appears in holdings at major libraries around the world, including the Royal Archive at Windsor, Houghton Library at Harvard, the Lewis Walpole Library at Yale and the British Library, and the Hamilton papers team have been working with these libraries to source images and draw together the completest possible collection of Hamilton's correspondence. Since 2019 our team of researchers has been transcribing and editing the contents of an archive of roughly 2500 pieces of correspondence, 16 diaries and a number of manuscript volumes and commonplace books. The aim is a digital edition which will combine high-quality images with searchable transcriptions, to reconstruct Hamilton's correspondence and make these documents freely accessible online. This will be accompanied by a 'personography' (which at time of writing stands at almost 1,000 individuals and is growing daily) and a database of reading practices, focussing on the reading, sharing, discussion and circulation of texts. The project, which combines linguistic, literary and historical research themes is being jointly led by Professor Hannah Barker and Dr David Denison (University of Manchester, UK), Dr Nuria Yáñez-Bouza (University of Vigo, Spain) and Dr Sophie Coulombeau (University of York, UK), with research associates Dr Tino Oudesluijs, Dr Christine Wallis and Dr Cassie Ulph. Sophie and Cassie will be familiar to our readers as members of the UK Burney Society Committee and the Burney Journal editorial board. The project's advisory board also features Burney Centre director Professor Peter Sabor. It should come as no surprise, then, that Hamilton's manuscripts hold much of interest for Burney society members!

**[See Mary Hamilton Papers on p. 3](#)**

## **The Burney Society (North America) Virtual Zoom Conference: Re-reading, Re-viewing, and Re-assessing the Burneys 5-7 July 2021**

Over three days, with between three to four hours each day of Zoom-time, the Burney Society will be offering an exciting program of talks on Frances Burney and the Burney Family.

We open with a plenary talk by Francesca Saggini (Edinburgh): "‘Tell all the truth but tell it slant’: Reading Frances Burney Against the Grain." Following this, our Founder Paula Stepankowsky will review the history and accomplishments of our Society. For the rest of the sessions, thirteen Burney scholars, both established and emerging, will share new insights on panels titled "Re-assessing Frances Burney and Burney Criticism," "Other Burneys," "Charles Burney and Music," and "Re-viewing Burneys through New Lenses."

We are asking all interested members to register in advance

before June 30th by paying \$10 USD. As usual, all attendees must be members of the Burney Society. Annual membership renewal is due on June 13th. Our Treasurer Kirsten Hall will be sending reminders to members whose memberships expire in June.

We now have a PayPal account, so you may pay for the conference and/or renew your membership at <https://www.mcgill.ca/burneycentre/burney-society/membership>.

The Zoom invitation will be sent to the webmail address that you use. The full program is in this newsletter, on pp. 6-7.

If you prefer to send a cheque (USD) for membership and/or conference, please mail it to Kirsten Hall, 3915 Willbert Road, Austin, TX 78751 USA, but be sure to provide your email for the Zoom invitation. Please address any questions to: [burneysocietynorthamerica@gmail.com](mailto:burneysocietynorthamerica@gmail.com)

## Upcoming Conferences, Events

### Celebrating Hester Thrale Piozzi (1741-1821) 24-25 September 2021

This conference celebrates the life and writings of Hester Lynch Salusbury Thrale Piozzi upon the bicentenary of her death. The conference will contribute to the ongoing reassessment of her much-neglected and underestimated writings; illuminate her relationships with the Bluestockings; and explore how she bridged private and public spheres by translating informal conversation, improvisational dialogue, and performative sociability into text. As well as scholarly papers, the conference will feature the debut reading of *Witty Woman*, a new play about Hester Thrale Piozzi's life, written by Felicity Nussbaum and directed by Michael Hackett, UCLA.

#### Organized by:

Sophie Coulombeau (University of York) and Felicity Nussbaum (UCLA)

Hosted by the UCLA Center for 17th- & 18th-Century Studies and William Andrews Clark Memorial Library, and co-sponsored by the Centre for Eighteenth Century Studies and the Department of English and Related Literature at the University of York.

#### Speakers

Lisa Berglund, Buffalo State College  
Sophie Coulombeau, University of York  
Elizabeth Edwards, University of Wales Trinity St. David  
Emily C. Friedman, Auburn University  
Mascha Hansen, University of Greifswald  
Devoney Looser, Arizona State University  
Kathleen Lubey, St. John's University  
Jon Mee, University of York  
Gillian Russell, University of York  
Lindsay Rose Russell, University of Illinois at Urbana-Champaign  
Cassandra Ulph, University of Manchester

Location, program schedule, and registration details will be provided later. See the conference website at:

<http://www.1718.ucla.edu/events/thrale-day-1/>

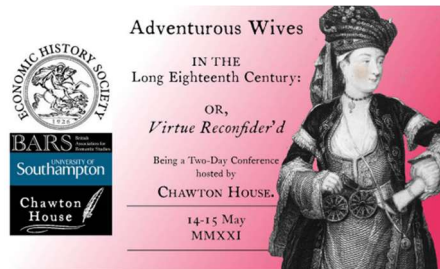
### Chawton House re-opens 17 May 2021

On display are two exhibitions, both included in admission price: *Made in Lockdown*, a special showcase featuring items made by volunteers over Lockdown and

#### *Man Up! Women*

#### From May 17 until June 27

Open for a last hurrah with brand new objects on display, this 2020 exhibition highlights stories of women who stepped into male roles. From female pirates, soldiers, balloonists and novelists, ready to fight, write or take flight, these daring women risked it all to live authentically.



### Adventurous Wives; or, Virtue Reconsidered 14 - 15 May 2021 Digital Conference

The idea that during the long eighteenth century virtuous wives were increasingly relegated to the domestic/private sphere, their legal and economic identities subsumed into that of their husbands, is a long-standing one. However, recent and ongoing research is challenging the orthodoxy of this narrative and demonstrating that the roles available to married women were more complex, nuanced and dynamic than mainstream assumptions have generally allowed. This two-day digital conference will bring these revisionist narratives together and examine the role(s) of the wife as seen through the fields of literature, social and economic history, law, art history and material culture.

Registration is available online:

<https://chawton-house.arttickets.org.uk/chawton-house/2>

### The Georgian Group Online Symposium: Georgian London Revisited 22 - 23 May 2021 9:30 am- 1:00 pm GMT £25/student ticket £15

The symposium will highlight changing perspectives and new research on the architecture of London undertaken since the publication of the latest edition of Sir John Summerson's *Georgian London* (1988, reissued 2003). A series of short papers by both established and younger scholars will cover aspects of housing and estate development, public and commercial architecture, places of entertainment, etc.

Full program on the website.

Joining details for the symposium will be sent to ticket holders on 21st May.

Students can purchase a discounted ticket (£15).

The symposium will be recorded and the recording will be available to all those who have purchased a ticket for a limited period of time after the event takes place.

For information or tickets, please visit the website at:

<https://georgiangroup.org.uk/event-directory/symposium-2021/>

#### *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 [lclarklj@aol.com](mailto:lclarklj@aol.com)

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; £10 for students and £15 for those within five years of graduation.

For further information on membership, write either (in North America) to [kirstenahall@utexas.edu](mailto:kirstenahall@utexas.edu) or to Kirsten Hall, 3915 Willbert Road, Austin, Texas, USA 78751, or (in the UK) to:

[ukburneysociety@gmail.com](mailto:ukburneysociety@gmail.com)

or see the website at

<https://burneysociety.uk/membership>



## Mary Hamilton Papers

### Continued from p. 1

Hamilton was a governess to the Royal children from 1779 until 1783. Whilst at court, she caught the attention of the teenage Prince of Wales, the future George IV, whose unwanted attentions she resisted with the utmost care, until his attentions were finally diverted by the actress Mary Robinson. Mary Hamilton's life ran strangely parallel to Frances Burney's, similarly pressured by family and friends into a position at court for which she had not been raised and was temperamentally unsuited, and like Burney, her attempts to resign met with resistance from the Queen. The two had many acquaintances in common, and sometimes corresponded, although the evidence suggests that the friendship was more enthusiastic on Hamilton's part than Burney's, who entered court within three years of Hamilton leaving it. In different ways they chafed at the restrictions of court life and sought independence. They both led rich intellectual lives and moved in bluestocking intellectual circles, and were both particularly close to Mary Delany in her final years. The interactions between the two women are tantalising, suggesting whatever friendship they had may have been complicated by Hamilton's difficult departure from court; their very different relations with the royal family in later life would seem to confirm this. Hamilton's friendship with George Owen Cambridge, whom Burney had viewed as a potential suitor, may also have cooled Burney's attitude towards her.

The online edition of *The Mary Hamilton Papers* was launched in February 2021 with the first release of Hamilton's newly-transcribed, edited, and chronologised correspondence with the Prince of Wales. Although this correspondence, available at The Royal Archive, has been known to previous royal biographers, the new perspective offered by the Hamilton Project's research has shown the Prince's infatuation to have caused Hamilton great anxiety about her reputation and her position. Rather than a sweet and funny teenage crush, the Prince's attentions could be described in modern terms as workplace harassment, and the letters demonstrate Hamilton's great circumspection in managing the difficulties they presented. A meticulous article by Sophie Coulombeau, reframing this relationship, recently reached national newspapers in the UK and even made it into the pages of high-society magazine *The Tatler*! You can read Sophie's original article on the letters (which features some choice words from Burney), as well as the first batch of edited correspondence, on the project website (address below).

On her departure from court in early 1783, an only child and an orphan, rather than live with one of her many relatives, Hamilton set up home independently – and somewhat unconventionally – with her friends the Clark sisters. She shared a house in Clarges Street with Anna-Maria and Bell Clark until her eventual happy marriage in 1785 to John Dickenson. Hamilton's social network was star-studded: she was the niece of the ambassador and art connoisseur, Sir William Hamilton, close friends with Horace Walpole, Mary Delany, The Dowager Duchess of Portland, Hannah More, Elizabeth Carter, and the Vesey's, and corresponded with many members of the Bluestocking circle. Connected as she was by kinship and friendship to members of parliament, military and diplomatic officers, letters to and from Hamilton offer insights into elite social life, local and global politics, international travel, and women's daily lives. Reading, writing, drawing, 'notable work'

(sewing) and music are interwoven around trips to the theatre, balls and concerts, conversations with writers, explorers and travellers, political upheaval, and scientific curios such as astrological orreries and the (sadly fraudulent) chess-playing Mechanical Turk.

One highlight includes Hamilton's visit to see Lunardi's air balloon at the Lyceum on 13 August 1784, where she not only describes the balloon in detail but also provides a diagram of this 'curious Vehicle':

'the Balloon is a perfect Sphere of a<sup>bt</sup>. 33 feet in Diameter & 102 feet in Circumference. it contains 18200 Cubic feet of inflammable Air & composed entirely of Oil'd silk. the Colors are Green & Red in parts thus

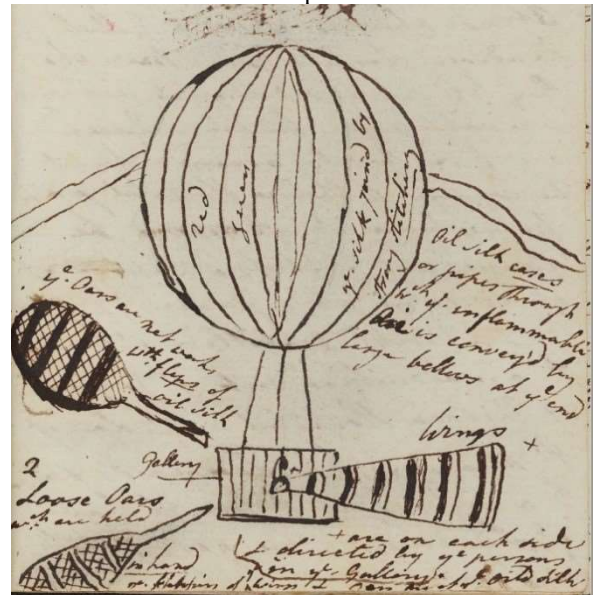


Image: The University of Manchester Library.

The Gallery contains one pair of Wings, wch. are raised high, & move horizontally, for ye. purpose of increasing ye. Motion it receives from ye. Wind: also one pair of Oars, wch. Will move vertically; & are meant to raise or depreß ye. Balloon at ye. pleasure of Aerial Travellers.<sup>1</sup>

The period of 1783-85 was one of huge social activity for Hamilton, in an interval of independence between court life and married life, but her correspondence after marriage remained equally lively and her husband, John Dickenson, was welcomed into her social circles. In the 1790s, for example, Dickenson's letters to his wife during a visit to Bath see him introduced by Hannah More to members of her abolitionist circle such as William Wilberforce. The way in which the Dickensons truly embraced each other's familial and social circle is evident in their correspondence, as Mary writes to her 'dear sister' Sarah Dickenson and John visits Mary's relatives in town. The affectionate correspondence between the two both prior to and during their marriage suggests a companionate match and partnership, and one that enhanced and enriched their social networks. Reconstructing those networks is one of the particular aims of the Project Team in their ongoing research strands, which will address communal reading practices and language change within and across social strata, as well as providing a wealth of biographical information that can be drawn on by fellow researchers.

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*Unlocking the Mary Hamilton Papers* provides a unique opportunity to create a usable, open-access data-enriched resource for scholars of eighteenth-century language, literature and history. Although we are still in the early stages of the project, we have an exciting future ahead and so much more to find out about Hamilton's intellectual life which, based on our findings so far, promises to be astonishingly rich. We hope that Burney Society members will follow our project with interest, keep in touch, and enjoy the treasure trove of original correspondence as we make it available over the next few years.

Want to get in touch? You can find us here:

**Twitter:** [@Hamilton\\_Papers](https://twitter.com/Hamilton_Papers)

**Facebook:** <https://www.facebook.com/HamiltonPapers/>

**Website:**

<https://www.projects.alc.manchester.ac.uk/maryhamiltonpapers/>

#### Notes

1 Mary Hamilton, diary entry for 13 August 1784. John Rylands Library Special Collections, HAM-2-13. Transcription: Katie Crowther, PhD Candidate, University of York.

## Burney Society UK Forthcoming Events

### Extraordinary General Meeting

**14 June 2021 at 17:30 (BST) via Zoom**

This short meeting has been necessitated by the need to make new banking arrangements following the resignation of our Treasurer. We would like to take this opportunity to make minor changes to the Constitution which will hopefully simplify these arrangements in the future. (Details of the Agenda are laid out in the UK Spring Newsletter). The meeting will be followed by a lecture by Professor Francesca Saggini.

### Burney Society UK Lecture: Francesca Saggini

#### 'Frances Burney: Building Air'

**14 June 2021, 18:00 – 19:00 (BST) via Zoom**

We are pleased to celebrate Frances Burney's birthday with a lecture by committee member Prof Francesca Saggini. A Zoom invitation will be sent to all UK members on 13 June 2021. North American members and non-members who wish to attend this lecture should email [ukburneysociety@gmail.com](mailto:ukburneysociety@gmail.com)

### 2021 Annual General Meeting

**Saturday 4 September 2021 via Zoom at  
14:00 BST (GMT +1)**

Due to continued uncertainties and popular request, we have decided to hold the AGM online again this year. The waiting room will open at 13:30 with the AGM commencing at 14:00. Zoom invitations will be sent out to all members immediately prior to the event. We have arranged two excellent speakers. They are Professor Maurizio Ascari and Miriam Heard. Titles of papers to be confirmed.

North American members and Non – members are welcome at the AGM and following lectures; however, they will be unable to vote. Please email to request a Zoom invitation [ukburneysociety@gmail.com](mailto:ukburneysociety@gmail.com)

Agenda items members would like to raise should be emailed to [ukburneysociety@gmail.com](mailto:ukburneysociety@gmail.com) by 27 August. Further details on our website: <https://burneysociety.uk>

### Burney Society UK Conference & AGM

**June 2022**

This will correspond with the twentieth anniversary of the unveiling of the Frances Burney stained-glass window in Westminster Abbey, which will be commemorated on 13<sup>th</sup> June 2022 by a brief wreath laying ceremony following Evensong in Westminster Abbey. The provisional dates of the conference are Saturday 11<sup>th</sup> June to Tuesday 14<sup>th</sup> June, although given the present circumstances these may be subject to amendment. Delegates who arrive in London on Friday 10 June may wish to join us for an informal dinner prior to the conference. In addition to Westminster Abbey, we plan to visit the library of St Bride's Foundation, which houses the important catalogue listing which Simon Macdonald used to confirm Elizabeth Meeke as a Burney.

We also hope to arrange two visits immediately following the conference as optional extras which may be of interest to Burney members, such as to Chawton House, and to the Weymouth area to trace Frances Burney's 1789 journey as attendant to Queen Charlotte. Details will be made available closer to the date. It would be extremely helpful for our planning process if people interested in this conference would email us with a no commitment statement of possible attendance, including whether you require London accommodation, via [ukburneysociety@gmail.com](mailto:ukburneysociety@gmail.com)

### Postponed visit to St Paul's Church, Deptford

We hope our outing to St. Paul's Church, Deptford, where Charles Burney Jr (1757 – 1817) was rector and is buried, can be arranged for this autumn. This will be a free event and both members and guests are welcome. Further details will be provided as soon as they are available.

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## Dr Charles Burney and Hymn Tunes

### By A. P. Woolrich

Dr Charles Burney wrote only a small number of hymn tunes and other sacred music despite having been a parish church organist at St Dionis's Backchurch, London 1749-51, and at St Margaret's, King's Lynn, Norfolk 1751-58, and then organist at Chelsea College, London from 1783.<sup>1</sup> These are to be found in Nicholas Temperley's *Hymn Tune Index*, 1997.<sup>2</sup>

1) He wrote nine tunes for the Revd Martin Madan, *The Collection of Psalm and Hymn Tunes Sung at the chapel of the Lock Hospital*, 1769.<sup>3</sup>

Cirencester  
Dartmouth  
Dialogue Hymn  
Fordwich  
Mansfield  
Milbank

Nativity — This was arranged by W. H. Kerridge, and featured in the Burney Bicentenary celebration concert at Dulwich College (11 April 1926).

The Australian National Library has a lithographed score *Hymn for Christmas Day*, published 1864 and ascribed to "Miss Burney," which is in fact the Nativity Hymn in the *Lock Hospital Collection of Psalm and Hymn Tunes*.<sup>4</sup> (Thanks to Frances Webb of Bridgwater, for checking the scores.)

Wickham

According to Frances Burney, *Burney Memoirs*, vol. 1, p. 202, a Dr Hawksworth wrote a hymn for the children of the Foundling Hospital which CB set to music. This has not been traced, but is presumably among those listed here.

2) Thomas Williams, musician. *Psalmody Evangelica: a collection of psalms & hymn-tunes, in three parts, for public worship; with words adapted to each, comprehending every metre in use, properly arranged, & the whole correctly figured for the organ. To which are prefixed, a complete introduction & an historical essay on church music.* — Edition II, corrected. 1789.

Hymns by Burney  
Fordwich  
Milbank

This hymn book included *Truro* anonymously, but Dobson and Gauntlett erroneously ascribed it to Burney in 1864<sup>5</sup> and this has been repeated in numerous hymn books since.

3) Revd George Hay Drummond and Edward Miller Mus. Doc., *The Psalms of David for the use of parish churches*, 1790 the words selected from the version of Tate and Brady

Hymns by Burney:  
Lynn  
St. Margaret's

4) Samuel Tenney, *The Hallowell Collection of Sacred Music*. Hallowell: E. Goodale, 1817.

Hymns by Burney:  
Chelsea  
Harborough

All the above hymn books have been digitised, and the relevant pages have been copied and reproduced on this website.

5) Burney also wrote in John Bland, *Bland's Collection of Divine Music*. . . . *The words chiefly from Dr Watts*. London:

J. Bland, [c.1794].

*Before Morning Service*  
*Before Evening Service*

These words were composed by Burney's friend, the Revd William Mason (1724-97), Canon and Precentor of York (from 1762), and first published in *The Protestant Dissenters Magazine*, May 1796. p 194.<sup>6</sup> Dr Lonsdale noted a letter published in the *Gentleman's Magazine*, December 1803 in which the hymn was mentioned and the words included, but no score.<sup>7</sup>

The two hymns were later published, entitled *Sabbath Morning Hymn* and *Sabbath Evening Hymn* in James Philo (of Swaffham, Norfolk) *A Selection of Psalms & Hymns for the Use of Country Congregations* [Swaffham?]: [c.1817] This also included *Sibton*, which has been ascribed to Burney in the Hymn Tune index.

Neither of these hymn books have been digitised.

According to the *Hymn Tune Index*, Burney's hymn tunes appeared 168 times in a series of British and American hymn books printed before 1820. They would have been further used in the nineteenth and twentieth centuries, and perhaps even now, but to what extent is not known. They do not appear in modern hymnals used in Anglican parish worship, such as the latest edition of *Hymns Ancient and Modern*, newly titled *Common Praise* (2001) (whose false ascription of Burney to *Truro* has now been dropped).

Temperley noted: *Of all the composers represented Burney is the most operatic in melody. He does not shrink from theatrical gestures or elaborate melismas approaching coloratura. Unlike most, he pays attention to the later verses of a hymn sometimes providing alternative notes to accommodate irregular stress patterns.*<sup>8</sup>

It is a pity that Burney's hymn tunes have been forgotten, for the two that have been placed online in recent years are interesting.<sup>9</sup> (Links are on the Charles Burney page of the Burney Centre.) Maybe something might be done to resurrect them in time for Charles Burney's Tercentenary in April 2026.

#### Notes

1 Samuel J. Rogel, "Charles Burney and Sacred Music," *The Hymn* (New York: Hymn Society of America, 1975-76), 50-56.

2 Nicholas Temperley, *The Hymn Tune Index: A Census of English-Language Hymn Tunes in Printed Sources from 1535 to 1820*, with the assistance of Charles G. Manns and Joseph Herl, 4 vols (Oxford: Clarendon Press, 1997). Online at <https://hymntune.library.uiuc.edu/default.asp>.

3 Nicholas Temperley, "The Lock Hospital and Its Music," *Journal of the Musical Association* 118.1 (1993), 42-77.

4 Charles Burney, *The hymn for Christmas Day "Hark, the herald angels sing" / by Miss Burney* (London: W.J. Johnson, [1864]). Printed and engraved by J. Degotardi.

5 Dobson and Gauntlett, *Tunes Old and New* (1864). *c.f.* Scholes *The Great Dr Burney* (London: Oxford University Press, 1948), ii. 349-50. See <https://catalogue.nla.gov.au/Record/1127333>

6 Online:

<https://babel.hathitrust.org/cgi/pt?id=chi.097643661&view=1up&seq=207&q1=mason>

7 *Gentleman's Magazine* lxiii (Dec 1803), 1140.

8 Nicholas Temperley, "The Lock Hospital and Its Music," *Journal of the Musical Association* 118.1 (1993), 70.

9 *Dialogue Hymn* and *Nativity Hymn*, from the *Lock Hospital Collection of Psalm and Hymn Tunes*.

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**The Burney Society (North America) Virtual Zoom Conference  
5-7 July 2021**

**Monday, 5 July 2021 (4 hours, with breaks)**

**11:00 am- 12:00 pm EDT  
Welcome and Opening**

**Plenary:** Francesca Saggini, Edinburgh, “‘Tell all the truth but tell it slant’: Reading Frances Burney Against the Grain”

**12:00 pm -12:30 pm EDT  
Informal meet-and-greet**

**12:30-2:00 pm EDT**

**1. Re-assessing Frances Burney and Burney Criticism**

1. Tara G. Wallace, George Washington University (Emeritus), “Collusion!: 50 years of Editorial and Critical Collaboration”
2. Alex Pitofsky, Appalachian State University, “The Violent Episodes in *Evelina*: A Reconsideration”
3. Jodi Wyett, Xavier University, “Ecumenical Burney?: Frances Burney, Feminism, and Catholic Tolerance”

**2:00 pm-2:15 pm EDT  
Informal meet-and-greet**

**2:15- pm-3:00 pm EDT**

**Plenary:** Founding President Paula Stepankowsky: “The History, Mission, and Accomplishments of The Burney Society”

**Tuesday, 6 July 2021 (3.5 hours, with breaks)**

**11:30 am-1:15 pm EDT**

**2. Other Burneys**

1. Sophie Coulombeau, University of York, “‘Evelina is in Aberdeen’: Charles Burney Jr. in Scotland, 1778-1781”
2. Geoffrey Sill, Rutgers University-Camden (Emeritus), “Midshipman Burney and the ‘Severities’ of a Sea Education”
3. Teri Doerksen, “Man Traps and Marriage Marts: Humanizing the Material and Objectifying the Human in Edward Francis Burney’s Satirical Regency Watercolors”
4. Danielle Grover, Independent Scholar, “Black and White Singing: The Relationship Between Music, Social Class and the ‘Other’ in Sarah Harriet Burney’s novels”

**Off-line Break: 1:15-2:00 PM EDT**



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**2:00-3:00 pm EDT**

**3. Charles Burney and Music**

1. Devon Nelson, “The Role of Burney’s Antiquarian Tour Guides in the Creation of his *General History of Music*”
2. Morton Wan, “‘To Satisfy the University of My Abilities to Write in Many Parts’: Charles Burney’s Doctoral Exercise as Institutional Critique”

**Wednesday, 7 July 2021 (3 hours)**

**1:00-2:30 pm EDT**

**4. Re-viewing Burneys Through New Lenses**

1. Alicia Kerfoot, SUNY-Brockport, “Stitching with Burney: Needlework, Material Culture Studies, and *The Court Journals and Letters*”
2. Trudie Messent, Independent Researcher, “Court Vacation Summer 1789: *The Court Journals and Letters of Frances Burney* Explored Through Maps and Prints”
3. Kirsten Hall, University of Texas at Austin, “Mock-Heroic Manqué in the Novels of Frances Burney”
4. Svetlana Kochkina, McGill University Library, “Exploring Burney’s Court Years with Network Analysis Methods and DH Tools”

**2:45-3:30 pm EDT**

- 7. Annual Business Meeting for all members** (including those not attending the conference, who should request a Zoom invitation if they wish to attend)

**3:30 pm-4:00 pm EDT**

Please linger with your refreshment of choice to socialize.

**2021 Hemlow Prize Winner Announced**

The Hemlow Prize for the best essay written by a current (or recent) graduate student, has been awarded to Alice Baker, an MA student at George Washington University.

Alice Baker’s essay, “‘Glad toil’: Gabriella as the True Radical of Fanny Burney’s *The Wanderer*,” was unanimously chosen by our judges. In the essay, Baker argues that Gabriella, Juliet’s unfortunate childhood friend, is the most radical character in *The Wanderer*. Baker points out that this generally overlooked character contrasts positively with Elinor: Gabriella accepts her losses, wishes for the return of her loved ones, and uncomplainingly supports herself as a shopkeeper. On the other hand, Elinor seems to regret losing her social status more than her family. As Baker observes, Elinor is angry about what she has lost, while Gabriela focuses on how to stay afloat. Baker bolsters her literary argument by referencing a journal entry of Burney’s that characterizes émigrés as sentimental and overly focused on the past.

The judges praised Baker’s essay as “original.” They also noted that the subject of shame is a frequent subject of criticism of *Evelina*, but despite being an equally “appropriate and fitting topic for an analysis” of *The Wanderer*, it has attracted little attention in relation to Burney’s last novel.

The prize carries with it a cash award of US \$250, as well as a year’s membership in the Burney Society of North America. The winning essay will also be considered for publication in *The Burney Journal*.

The Hemlow Prize deadline for 2022 will be 31 January 2022. Details will be given in the Fall 2021 issue of the *Burney Letter*, or can be found on our website: <https://www.mcgill.ca/burneycentre/burney-society>

## The Valuation of Frances and Charles Burney's Manuscripts in 1840: An Unexplored Source

By John Avery Jones

The papers relating to the payment of legacy duty on Frances Burney's estate in the National Archives<sup>1</sup> contain two valuations that have not hitherto been seen by scholars of either Frances or Charles Burney. Legacy duty was then charged on the receipt of legacies at rates between 1% and 10% varying on the beneficiary's relationship to the deceased; in this case for nephews and nieces the rate was 3%.

Middle St. King's Road  
Brighton, September 9. 1840

Madam

Having duly considered the subject, I hasten to acquaint you that I estimate the value of the collection of Manuscripts bequeathed to you by Madame d'Arblay at One Hundred Pounds. You may rely upon my judgment in the matter, having had great experience in the Publishing business, in connexion with my friend, Mr. Colburn, the first London Publisher.

I have the honor to be  
Madam  
Your very obedt servt  
W. Shoberl.

Shoberl  
WJ

Valuation of Frances (Burney) d'Arblay's manuscripts in the National Archives, Kew. Photograph ©John Avery Jones.

The first is a valuation of (to quote Burney's will)<sup>2</sup> "my own immense Mass of manuscripts collected from my fifteenth year whether personal or collateral consisting of Letters Diaries Journals Dramas Compositions in prose and in rhyme" made by W Shoberl at £100. Shoberl says in his valuation letter addressed to the beneficiary of them, Burney's niece Charlotte Barrett, "[y]ou may rely upon my judgment in the matter, having had great experience in the Publishing business, in connexion with my friend, Mr Colburn, the first London Publisher." William Shoberl was the son of Frederic Shoberl, the founder of *New Monthly Magazine* and editor of Rudolph Ackermann's *Repository of Arts*. William was first assistant and then partner of H Colburn, publishers at 20 Great Marlborough Street. Charlotte Barrett would no doubt have approached William Shoberl as a prominent publisher to make a valuation that the tax authority was likely to accept. The valuation letter is endorsed "Satisfactory" with the initials of the tax official in the Board of Stamps and Taxes.<sup>3</sup>

The second valuation is for the legacy to her nephew Dr Charles Parr Burney of (to quote Burney's will again) "the entire arrangement of the correspondence of my dear Father excepting my own Letters which I give to my Niece Charlotte Barrett, I had already in the last year made it over to my beloved son [Alexander, who died in 1837] who was preparing it for the press. I now commit it to Doctor Charles Parr Burney either for a small select publication or for the flames. I leave to him likewise indiscriminately and without reserve or direction whatever composition may remain in the handwriting of my dear Father whether in prose or in verse well assured that I cannot do more honour to his memory."

Lieut. Col. Henry Burney one of the Executors of the late Madame d'Arblay have inspected the correspondence and papers of the late Dr Burney of Chelsea the father of Madame d'Arblay & find that they consist principally of family letters for the most part devoid of public interest & the rest of them are so few in number & are generally so unimportant in their manner as to be little worth the trouble and expense of editorship & risk of publication. I therefore really think they are not (especially in their present condition) worth £50.

Hamilton Terrace  
Regents Park  
1<sup>st</sup> Oct<sup>r</sup> 1840

H Burney

We offer to pay legacy duty on the above papers on the estimated value of Fifty Pounds that being in our opinion their full value.

H Burney } Executors  
Alfred Turner }

Satisfactory  
WJ

Valuation of Charles Burney's correspondence, preserved in the National Archives, Kew. Photograph ©John Avery Jones

Lt. Col. Henry Burney (1792-1843), her nephew, the son of Richard Thomas Burney, and one of her three executors (together with Charlotte Barrett and Alfred Turner), states in his valuation that "I...find that they consist principally of family letters for the most part devoid of public interest and the rest of them are so few in number & are generally so unimportant in their manner as to be little worth the trouble and expense of editorship & risk of publication. I therefore really think that they are not (especially in their present condition) worth £50." The executors added "[w]e offer to pay legacy duty on the above papers on the estimated value of Fifty Pounds that being in our opinion their full value." Again, the tax official endorsed the letter "Satisfactory" and added his initials. Even allowing for the practice of low valuations for tax on death that continues to this day readers may feel that this is an excessive denigration of the importance of Charles Burney's letters; and surely if they were that devoid of public interest why



would they be worth that sum? The difference between the two valuations is striking. Perhaps they are equivalent to £10,000 and £5,000 today which seems low but their value must be very uncertain and at a tax rate of 3% it would not be worth the revenue spending much time arguing about them.

The reason I happened to look at Burney's Legacy Duty Account in the National Archives was that I was researching legacy duty on Jane Austen's estate and I found it odd that, although the Account was completed by her sister Cassandra on 10 November 1817, and although assets are valued at the date of the Account rather than the date of death, no value was placed on *Northanger Abbey* and *Persuasion* which were published just before the end of that year, in spite of being dated 1818 on the title page. I thought I would investigate whether giving no value to unpublished works was the normal practice with authors. I therefore searched the National Archives for the Legacy Duty Accounts of all the contemporary authors I could think of including Ann Radcliffe, David Ricardo, Byron, Coleridge, Charles Lamb, James Mill and Burney, plus another 15 authors for 8 of whom there was no record, and for the remainder (including Shelley) no legacy duty record. (I am afraid Charles Burney was not on my list but there is no legacy duty entry for him in the catalogue.) Of these, the only author with

any valuation placed on unpublished works was Burney. The reason may possibly be that by 1840 the tax authority had become more sophisticated in looking for such values, or it could be that her will's, perhaps unwise, reference to her "immense Mass of manuscripts" drew their attention to the possibility that they might have had some value, or it could be merely because it was a large estate (the net residuary estate was £12,187). It did not occur to me that these valuations were not known to Burney scholars until Peter Sabor, who read my note about Jane Austen,<sup>4</sup> pointed this out and suggested that I write this piece.

*Dr John Avery Jones CBE is a retired UK tax judge and retired Visiting Professor at the London School of Economics. In the course of researches about Jane Austen and her family he came upon Burney's Legacy Duty Account.*

#### Notes

<sup>1</sup> IR 59/27.

<sup>2</sup> The will is dated 6 March 1839, *Journals and Letters* ed J Hemlow, OUP, 1984, xii, 980.

<sup>3</sup> Renamed as the Inland Revenue in 1839.

<sup>4</sup> The Jane Austen Society *Report for 2019*, on 44.

#### *Women and Archives: Special Issue of TSWL*

The forthcoming issue of *Tulsa Studies in Women's Literature* (the first journal solely devoted to women's literature) is a special issue, focused on the topic of *Women and Archives*, guest edited by Laura Engel and Emily Ruth Rutter.

#### Articles:

Sidonie Smith and Julia Watson, "Alternative, Imaginary, and Affective Archives of the Self in Women's Life Writing"

Meredith Benjamin, "'An archive of accounts': *This Bridge Called My Back* in Feminist Movement"

Laura Vrana, "'An experiment in archive': Robin Coste Lewis's 'Voyage of the Sable Venus' and Contemporary Black Female Poets' Conceptual Epistemologies"

Melissa J. Homestead, "Willa Cather's Letters in the Archive"

**Interview:** Emily Rutter with Irma McClaurin

**Innovations:** Fiona Ritchie, "Archival Relations: Women and Regional Theater in the Kathleen Barker Archive"

#### Archives:

Lorna J. Clark, "Discoveries in the Archives: New Sarah Harriet Burney Letters at the Borthwick Institute for Archives"

Emily Ruth Rutter with Derrick C. Jones, "'The rights and privileges all people should enjoy': Reflections on Archival Collaboration and Black Women's Epistolary Resistance"

#### Reviews

To purchase single copies or to subscribe, go to <https://tswl.utulsa.edu/> and press 'Subscribe'

#### *CFP: The Burney Journal*

*The Burney Journal* is dedicated to the study of the works of the Burney family, especially Frances Burney d'Arblay, 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.

Submissions for volume 17 are due **September 15, 2021**, and manuscripts must be submitted electronically directly to the editors (Marilyn Francus [marilyn.francus@mail.wvu.edu] and Hilary Havens [hhavens1@utk.edu]). We accept submissions that vary in length from 5,000 to 7,500 words; for shorter or longer submissions, please contact the editors. Submissions must follow MLA guidelines and the journal style sheet:

[https://www.mcgill.ca/burneycentre/files/burneycentre/the\\_burney\\_journal\\_stylesheet.pdf](https://www.mcgill.ca/burneycentre/files/burneycentre/the_burney_journal_stylesheet.pdf)

New scholars, and authors whose work is in the "idea" stage, are welcomed to contact the editors if they would like guidance prior to submission.

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## Dr. Todd Gilman (1965–2020)

By Barbara M. Benedict



Dr. Todd Gilman, Librarian for Literature in English, Comparative Literature, and Linguistics at Yale University since 2001, scholar of eighteenth-century British studies, author, musician, lecturer and rare-book curator, died at 55 at home in Weston, Connecticut of cancer in the early morning of Tuesday December 8 after several years of continued and heroic productivity despite the disease. His husband Steve was by his side at the time of his passing.

Todd was an unusual figure in academic circles: a true polymath. His interests were broad and deep, across history, art and popular culture, and they included hand-on practices as well as academic learning. Some idea of the scope of his interests can be found in the list of the books he was reading during an early hospitalization: Kalda's *Of Cats and Men*, Pasolini's *A Violent Life*, Alan E. Hicks' *Singer and Actor: Acting Technique and the Operatic Performer*, Kerner's *Torture Porn in the Wake of 9/11*, and the October edition of *Original Logic Problems*. Todd's academic publications centered on eighteenth-century music and musical theater, as well as librarianship and information technology. He was the author of the magisterial *The Theatre Career of Thomas Arne* (University of Delaware Press, 2013). This stands as the first serious academic study of the eighteenth-century composer Thomas Arne (1710-78), famed for composing "Rule, Britannia!" and the compatriot of George Frideric Handel; the book remains the authoritative and comprehensive biography of Arne, and its scrupulously-researched detail includes musical examples from Arne's entire opus attached via a hyperlink, as well as information about the performers and performances of all Arne's pieces. Todd also acted as the foremost researcher and consultant for both *Later Eighteenth-Century English Erotica: Wilkes and the Late Eighteenth Century*, ed. Barbara M. Benedict (Pickering and Chatto, 2002), where he discovered the murky (and sexist) origins of the "black joke," and Jane Austen's *Northanger Abbey*, co-edited by Barbara M. Benedict and Deidre LeFaye (Cambridge University Press, 2006). He also published over 25 essays in academic journals and *The Chronicle of Higher Education* on librarianship, and eighteenth-century book and music history.

Todd's was a profoundly eighteenth-century sensibility. Ebullient, joyously social, irreverent, a frighteningly good mimic—as many of us will uneasily remember—a natural satirist

and a lightening wit with apparently boundless energy, he would be quaffing and chatting long into the night after other Conferencees or club members had retired to bed. His creativity and initiative burst out of conventional bounds. His knowledge of eighteenth-century musical and literary culture was panoramic, especially his knowledge of the byways of eighteenth-century theater, and he himself would, at the drop of a hat, hilariously act out the quirks of a perceived buffoon or hypocrite. He was also a scrupulous and dedicated teacher of literature, library science and the ever-changing new information technologies: always learning and adapting to fresh developments and able adeptly to introduce them to ignorant scholars. Many a colleague has noted how extraordinarily generous he was with his help in research and the excavation of obscure facts to luminary and humble scribe, professor and student alike. Todd loved eighteenth-century culture in all of its wrinkles and guffaws.

Todd was also an accomplished musician of the cello and viola da gamba, and continued to play duets with his husband on the piano throughout his life. He acted as the Artistic Co-Director of the Toronto-based baroque ensemble Arbor Oak Trio from 1988-1996 and his graceful performance on the gamba with his chamber group was professionally recorded and released on CD. But Todd also practiced the material culture of books, as it were: he learned how to make and bind books at the Rare Book School at the University of Virginia and produced some beautiful specimens. In addition, he taught himself how to throw and glaze clay pots, many with a luminescent golden pearl sheen. A film aficionado with tastes ranging from the political to the absurd, in his forties and fifties he and his husband created a number of satirical underground movies shot in studios and around New York and featuring friends and actors in Gothic and subversive roles. Acting and directing were in his blood.

But the creative project of which he was most proud was his single-handed revival, direction and staging of Thomas Arne's eighteenth-century ballad opera, *Love in a Village* (1762, publ. 1763). Produced by Steve Serra and filmed and recorded for academic use, the opera was co-presented by the University of Rochester's Humanities Project and The Northeast Society for Eighteenth-Century Studies and performed at the University of Rochester's Strong Auditorium on October 12, 2018. The performance was a landmark undertaking: the first-ever (post-eighteenth-century) historically informed public revival of the complete contents of the manuscript's full score. I attended it myself and can testify that the operatic musicianship (which included all 42 musical pieces, five freshly composed by Arne), and the creative staging were outstanding: arrestingly, the performance included the balladic interludes of the original script, long, mimed, graceful intervals which dramatized with amazing authenticity the unique pacing and stylishness of eighteenth-century light opera. Todd himself gave a bravura performance as the decadent and soignée Sir William Meadows, clad in rich stuffs and sporting a massive, curling, black wig strongly reminiscent of the peruke worn by King Charles II, to the general hilarity of the audience. Copies of the performance will be available on University of Rochester's online properties and on DVD in early 2021.

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Todd also had eighteenth-century tastes. He was a chef *extraordinaire*. Every Easter, for my spouse, his spouse and me, he would cook “something lamby”—fragrant and juicy and scandalously delicious—preceded by some original concoction of a spicy soup. I remember watching fascinated as he gently coddled an egg in a small bowl for the accompanying Caesar salad while chatting lightly, to the background of Arne’s music, of Samuel Foote, of musical examples and abstruse eighteenth-century musical practices. He was also a talented amateur draughtman who sketched telling portraits of scenes and figures. Later in his life, he took to repairing and repainting the miniature aluminum machine toy-figures that emit fire and smoke and wave their robot claws menacingly. These were created by the Japanese after World War II and are often in disrepair: Todd had a dedicated studio area in his house where he taught himself to paint them with their special metal paint and to fix problems of rocket-firing and smoke billows.

Todd was born on February 15, 1965, in Cambridge, MA, spent his childhood in his beloved Hastings-on-Hudson, NY, and moved with his family to Ann Arbor, Michigan for his high school years. Todd earned his B.A. in English and French at the University of Michigan in 1987; he went on to earn his PhD in English, with a concentration in musical theater, from the University of Toronto in 1994, after which he taught literature and writing at the University of Toronto, Boston University and MIT. He subsequently earned an advanced degree in Library and information Science at

Simmons University in 2001, and for seventeen years (from 2004) taught on-line bibliography at San Jose State University. In 2001, Todd served as Library Associate for Collection and Maintenance of Public Services for the Museum of Fine Arts in Boston, and then as Librarian for Literature in English at Yale University (until 2019). Since 2013, he has acted as the Executive Secretary of NEASECS and the long-term Treasurer of the distinguished eighteenth-century club, The Johnsonians. He also served as President of NEASECS, and recently as the Editorial Advisor of the Gay and Lesbian Thought and Culture database. In 2017, Todd moved to a country house in Weston, Connecticut and shortly thereafter, in 2018, married his long-time partner, Steve Serra.

Todd’s *joie-de-vivre*, polymathic interests, resilience, fearsome mimicry, deep empathy, strength of character and extraordinary personality represent the very best of academic intellectual ambition and eighteenth-century sociability. His like will never be seen again. Todd leaves his husband Steve Serra, and a huge and saddened circle of friends and admirers.

A memorial site for Todd where friends can write tributes, and share photos and videos can be found at:

<https://www.mykeeper.com/profile/ToddGilman/?pvgLink=nyo8em79he>

*Barbara M. Benedict is Charles A. Dana Professor of English, Trinity College, CT. This obituary first appeared in the Johnsonian News Letter and has been reprinted with kind permission.*

## 2021-22 American Antiquarian Society Long-Term Fellowship Opportunity

The American Antiquarian Society welcomes applications for its AAS-National Endowment for the Humanities Fellowships. The Society offers visiting academic research fellowships tenable for four to twelve months. Applications for these postdoctoral, long-term fellowships are due **January 15, 2021**.

The fellowships support scholarship in any field appropriate to the AAS collections. The AAS library houses the largest and most accessible collection of

books, pamphlets, broadsides, newspapers, periodicals, sheet music, and graphic arts materials printed up to 1900 in what is now the United States, portions of Canada, and the Caribbean. The archive also holds rich manuscript collections and a substantial collection of secondary texts, bibliographies, and digital resources and reference works related to all aspects of American history and culture before the twentieth century. Searchable research guides and finding aids may be found at:

<https://www.americanantiquarian.org/using-the-library>

The AAS welcomes applications from scholars with diverse backgrounds and from all fields in the humanities and related social sciences. Applicants for the NEH fellowships must be United States citizens or foreign nationals with three continuous years’ residence. Scholars need not have a full-time academic appointment to apply. Independent and untenured scholars are encouraged to apply.

### Call for Applications: ‘Gothic Women’ Events Fellow (deadline 21 May 2021)

The ‘Gothic Women’ team are pleased to invite applications for the position of ‘Gothic Women’ Events Fellow, for a period of one year, starting in June 2021.

This fellowship opportunity is fully funded by the British Association for Romantic Studies (BARS). The Fellow will be a postgraduate student or early career researcher working in Romantic studies, ideally with a focus on one or more Gothic women writers of that period. The position will be paid £500 as an honorarium on the completion of 1 year of service.

The successful applicant will work with the ‘Gothic Women’ project team, assisting them on a number of administrative duties relating to running a new ‘Gothic Women’ online seminar series, starting in September 2021. The role will include running a basic wordpress site, contacting speakers, monitoring online (Zoom) events, managing Eventbrite booking pages, and running social media accounts. Experience in events or social media for academic/research purposes is desired. The Fellow will be expected to attend all online events and will also be invited to attend future ‘Gothic Women’ events (culminating in a conference in 2023). The successful applicant will be expected to contribute to project team meetings, for example by providing suggestions for speakers and topics. We expect the role to require c.1 hour per week, but as we are keen to support an early career colleague, the time we expect to be committed to the project will be flexible in relation to other professional or personal responsibilities.

**To apply:** please send an academic CV and a personal statement of 500 words explaining why you are best placed to undertake the duties explained above to: [mercera1@cardiff.ac.uk](mailto:mercera1@cardiff.ac.uk). Informal enquires can be directed to Anna Mercer at the same address.



# The Burney Society (North America)

## Annual Membership Renewal 13 June 2021–13 June 2022

We offer the option of prepaid two-year or five-year memberships and are now offer a PayPal option on the membership page <https://www.mcgill.ca/burneycentre/burney-society/membership> Alternatively, you could fill in this form (or simply copy it) and mail it, along with a cheque payable to “The Burney Society,” to **Dr. Kirsten Hall, 3915 Willbert Road, Austin, Texas, USA 78751**. When you renew, it would help to know if you are willing to receive the newsletter electronically. Your renewal allows you

- 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
- to support the society’s efforts

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

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

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

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

\_\_\_\_\_ Registration for Zoom conference on 5-7 July 2021 USD (\$10)

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

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