

Burney Letter

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SAMUEL CRISP AT CHESSINGTON

By Stephen Clarke



Chessington Hall, photograph of wash drawing, Surrey History Centre, call no. PH/35/1.

Samuel Crisp (1707–83) is a curious figure. Frances Burney's adored "Daddy Crisp" was utterly charming and socially accomplished yet semi-reclusive, the disappointed author of a tragedy that had played for a respectable eleven nights and was both published and later included in Bell's *British Theatre*, a fount of worldly wisdom who had lost his fortune. At the heart of these apparent contradictions is the Surrey hamlet of Chessington, to

which he retired in about 1755, and where he lived until his death nearly thirty years later.

Crisp was the son of a prosperous London merchant and entered Eton College in 1718. A musically talented aesthete, he had travelled to Italy in 1738–40, visiting Turin, Piacenza, Bologna, Rome, and Naples, returning by Florence, Modena and Parma, and bringing back with him the first pianoforte to reach Britain.¹ He became part of the circle of Fulke Greville, and at Greville's country house at Wilbury, Wiltshire, in 1747 he met and befriended Greville's young protégé Charles Burney. Burney described him as "a man of infinite taste in all the fine Arts, an excellent Scholar, & who having resided many years in Italy, & being possessed of a fine tenor voice, sung in as good taste as any professed opera singer with the same kind of voice, I ever heard."² The friendship that developed over their shared admiration for Handel, Scarlatti and C.P.E. Bach was interrupted as the young Burney's career developed in the 1750s and early 1760s, but was resumed in 1764 and lasted until Crisp's death. Looking back then, Burney wrote to his daughter Frances that Crisp's "wit, learning, taste, penetration; & when well [Crisp in later years suffered from gout and ill-health], his conviviality, pleasantry—& kindness of heart to me & mine, will ever be thought of, with the most profound & desponding regret!"³

See Samuel Crisp on p. 3

North American Burney Society: President's Message

By Elaine Bander

This will be a short report. We have held no North American Burney Society events during the last two pandemic years. We had to cancel our conference planned for Montreal in July 2020, although thanks to Catherine Keohane's organisation, we did hear most of the presentations in our Zoom conference last summer. Meanwhile, we intend to hold another North American conference, probably in Montreal in July 2023, but we have yet to make concrete plans. Advance planning is challenging in an age of COVID-19.

On the other hand, despite two changes of editor in two years, *The Burney Journal* is staying on track. By now you should have received your copy of exciting Volume 18 (2021) edited by Hilary Havens. Hilary has had to resign after one edition,

but we are thrilled to report that she has received a \$60,000 grant from the National Endowment for the Humanities to support a collaborative digital edition of letters written by Maria Edgeworth. We thank her warmly for the great job she has done in taking over from Marilyn Francus's long and successful tenure and preparing a smooth transition to our (next) new editor, Cassandra Ulph. For the first time in its two decades, the journal will migrate to the UK under Cassie's editorship, but it will continue to be supported by both Burney Societies and to encourage new research into Burney studies. Welcome, Cassie! And thank you to all the editorial staff and Editorial Board members who make it happen.

Our application for US charitable status was submitted by our lawyer last summer.

We hope to have good news about that application soon, which will enable the *Burney Journal* finally to be indexed by major academic organizations.

Last year's Zoom AGM was a great innovation, thanks (again) to Catherine Keohane's hosting. It attracted far more members than we usually muster at a business meeting. In the absence of any North American meetings this year, we plan to repeat the Zoom AGM again for this year. No date has yet been set.

Finally I hope to see some of you at the UK Burney Society Conference in June, especially for the gathering at Chawton to view the bench that was jointly donated to Chawton House by both the North American Burney Society and Burney Society UK.

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ASECS Report

By Marilyn Francus

This was the first time that ASECS has met in person in three years, and it was a real pleasure to see people. The online conference last year was good, but the social aspects of the conference and networking -- which is important for the careers of young scholars and independent scholars especially -- really does not happen online. I was told that attendance was lower than usual at this ASECS, but I lack specific data.

I have some notes about the Burney session; I did not attend other Burney papers on other panels, I'm afraid. There were many intriguing panels at the conference, as there always are. Here goes:

The Burney Society session at ASECS, on *The Burneys and Labor*, opened the conference on Thursday morning at 8:00 AM. Chaired by Cynthia Klekar of Western Michigan University and Laura Engel of Duquesne University, the session featured three papers. Linda Zionkowski of Ohio University began the session by presenting "Burney and the Problem of Men at Work." Zionkowski discussed Burney's visit to Jacques Louis David's studio, and her viewing of David's portraits of Napoleon. This led Burney to analyse Napoleon's masculinity -- the contemplative man in the portraits and the military man. Zionkowski argued that as Burney grappled with masculinity being defined as military service to the state, she was confronted with this issue in her family: not only as d'Arblay returned to military service, but that he wanted their son Alex to join the military. The d'Arblays then were at a crossroads over their son's masculinity and

his profession, as Burney argued for male domestic labour while d'Arblay made claims for masculinity in men's service to the state.

Jess Banner of the University of Ottawa then presented "The Business of Making a Living: Depictions of Female Garment Workers in Frances Burney's *The Wanderer*." Banner focussed on Juliet's three careers in the garment industry in *The Wanderer*: working with Gabriella doing embroidery; at Matson's millinery; and mantua making at Mrs. Hart's. Juliet is atypical wherever she goes -- as Banner acknowledged, Juliet's distaste for commercialism acutely out of step with the environments in which she is employed, and Juliet may be the only person who works herself out of a job. But for Banner's purposes, Juliet's experiences shed light on the working conditions of female garment workers -- for instance, the dangers of working in a milliner's shop, or the sewing sisterhood of the mantuamakers, which even as it diminishes their individuality, gives them some degree of power.

Hilary Havens of the University of Tennessee and George Justice of Arizona State University then spoke of "The Labor of the Editing Burney's Works: New Editions of *Cecilia* and *Camilla*." Havens and Justice are editors of the Cambridge edition of Burney's fiction, overseen by Peter Sabor, untiring in his efforts to bring modern editions of Burney to the public. Havens and Justice spoke about their editorial work from Burney's manuscripts, and the challenges of that work. They provided a number of images of manuscripts, including Burney's crossed

out and overwritten texts. They also spoke about the decision to produce scholarly and student editions of *Cecilia* and *Camilla* and making choices about notes for those different audiences (which, while quite welcome, adds to their work). Justice mentioned that he may be seeking help to identify the people on the *Camilla* subscription list other than "J. Austen of Steventon."

As usual, there was a lively discussion after the papers were presented. Burney was represented at ASECS in papers by Catherine Parisian, University of North Carolina at Pembroke, "Frances Burney, Her Publishers, Her Family, and Her Friends" and Jason Farr, Marquette University, "The Deaf Soundscapes of Burney's *Cecilia*."

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

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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 kirsten.hall@avemaria.edu or to Kirsten Hall, 5175 Beckton Rd, Ave Maria, Florida, USA 34142 or (in the UK) to:

nkburneysociety@gmail.com

or see the website at

<https://burneysociety.uk/membership>

The Hemlow Prize in Burney Studies

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

The Hemlow Prize is awarded to the best essay written by a graduate student or recent graduate (up to two years since graduation) on any aspect of the life or writings of Frances Burney or members of the Burney Family. The essay, which can be up to 6,000 words, should not yet be published or submitted elsewhere, and should make a substantial contribution to Burney scholarship. The judges will take into consideration the essay's originality, coherence, use of source material, awareness of other work in the field, and documentation. The winning essay will be considered for publication in the *Burney Journal* and the recipient will receive an award of US \$250, as well as a year's membership in the Burney Society.

Deadline: 31 January 2023. Two copies of the essay (one for blind submission) should be sent to the Chair, anncampbell@boisestate.edu, or by mail to Dr. Ann Campbell, English Dept, Boise State University, 1910 University Drive, Boise ID, 83725-1525.

BURNEY SOCIETY UK CONFERENCE, *Windows on the Burneys*, 11–13 JUNE 2022

A celebration of the 20th anniversary of the dedication of the window to Frances Burney in Westminster Abbey, comprised of three days of talks (11-13 June) and three days of visits (10, 15, 16 June). Talks will be held at the Foundling Hospital and St Bride Library. Highlights will be laying of a wreath after evensong in Westminster Abbey, dedication of the Burney bench in Chawton House gardens, visits to Hammerwood Park, Weymouth and Dorset. See p. 11 or <https://burneysociety.uk>

Samuel Crisp

Continued from p. 1

Crisp's retreat from society is related to two events. One is the mixed reception achieved by his blank verse tragedy *Virginia*, which Garrick allegedly accepted for the Theatre Royal Drury Lane on the urging of Lady Coventry, one of the famous Gunning sisters. Garrick cut the text and the play was first performed on 25 February 1754. On 7 March Horace Walpole recorded that the play "by Garrick's acting and popularity, flourishes still: he has written a remarkably good epilogue to it."⁴ But after its run Garrick was not prepared to revive it, despite Crisp's efforts to amend the text. The play was published in 1754, but despite being reprinted by Bell in 1778 and again by Harrison in 1781 has since languished in obscurity.⁵

The other factor was Crisp's decaying financial circumstances. On his return from Italy he had set up a house at Hampton "with paintings, prints, sculptures, and musical instruments, arranged with the most classical elegance", where he could entertain his friends.⁶ In about 1755, needing financial retrenchment and despondent at Garrick's refusal to revive *Virginia*, he sold his collections and retreated to Chessington, to stay with his spendthrift friend Christopher Hamilton (1698–1758/9).⁷ In about 1764, after Hamilton's death, Dr. Burney described the establishment there as follows:

I visited him at the small stragling Village of Chesington near Kingston in Surry; where, to save the trouble of housekeeping he lodged & boarded all the year round in the decayed Mansion at least two hundred years old of a broken down old family, with a respectable maiden gentlewoman somewhat in years, the Lady of the Mannor, who, a little to encrease the small patrimony left, boarded gentlemen of a certain age who had quitted the world, and who in this Chateau only met at meals, at Tea, and afterwards at a game of cards. Crisp was the only reader and polished man among them who c^d amuse and instruct others, and had all the weight and importance there of a *capo di casa*. The rest saw no amusement beyond a walk or a ride about the common or fields round the Hall, for so it was still called, and had venerable remains of its anc^t dignity: a spacious garden, now a wilderness, with old fruit trees, flowers, box walks, peas, beans, weeds and <cabbage> mixt together: a ruined summer-house, with a distant view of Epsom, and an extensive prospect; an orchard, dove house, and, in front, an Ivy clad small parish church, in w^{ch} the ancestors of the L^y of the Mannor for many generations, were entom[b]ed to w^{ch} there was an avenue planted with chesnut trees from the Hall, where the vicar had never ceased to dine of a Sunday since its foundation.⁸

Frances Burney's *Memoirs* of her father provide some further information. Hamilton's extravagances had exhausted the estate, which on his death passed to his unmarried sister Sarah. She was supported by her niece Papilian Catherine Cooke (1730–97), or Kitty Cooke, whose good heart and unsophisticated manner left Frances so bemused. Crisp advised Hamilton's sister to let half the house and the grounds to a local farmer, and supplement her income by receiving boarders, of which he was the first "and secured to his own use a favourite apartment, with a light and

pleasant closet at the end of a long corridor."⁹ Dr. Burney was to make almost annual trips to Chessington and used that closet for writing up his *History of Music*, and of course for Frances the house was her favorite retreat for working on her novels. Her journals provide repeated reflections on the joys of Chessington and its relaxed society: as just one random example, in her Journal for 1777 she recorded that:

In March, I made a long & happy Visit to my ever-dear & ever-kind Mr. Crisp;—there is no place where I more really *enjoy myself* than at Chesington; all the Household are kind, hospitable & partial to me; there is no sort of restraint,—every body is disengaged, & at liberty to pursue their own inclinations,—and my Daddy, who is the soul of the place, is, at once, so flatteringly affectionate to *me*, & so infinitely, so beyond comparison clever in *himself*...¹⁰



George Samuel, *Chessington: MS1456 f.10, Watercolour of Chessington Church, c. 1786. Image Courtesy of Lambeth Palace Library.*

She describes Crisp as of Swift's opinion as to mankind as Yahoos in general, but not so embittered as to fail to show affection to individuals he loved, prominent among whom were Dr. Burney and his children. Crisp's relaxed and affectionate relationship with Dr. Burney can be sensed in their correspondence, of which one example may serve here, Crisp's teasing letter of 17 December 1776, mocking the abstemious Burney for having dined with that most engaging of reprobates, John Wilkes, former firebrand and latterly Lord Mayor of London, whom Crisp compares to the Roman conspirator Catiline:

Well Done Burney!—Crack'd two Bottles with Catiline!
what a Strange power of Fascination he must possess!
to transform a Milksop, that I have seen almost kick at the
proposal of a second Glass, into a bottle Companion! I
must no longer wonder at his leading fat-headed,
Turtle-eating Aldermen by the Nose—¹¹

Crisp, who never married, had five sisters, of whom the eldest, Anne (d. 1776), lived at Burford, Oxfordshire, where she was joined by her widowed sister Sophia Gast (d. 1791). They occupied The Great House, after Burford Priory the finest house in the town, and Crisp's surviving letters to Sophia show him as the solicitous brother, advising on her financial affairs, and reporting on the meteoric progress of Frances as she was taken up by society

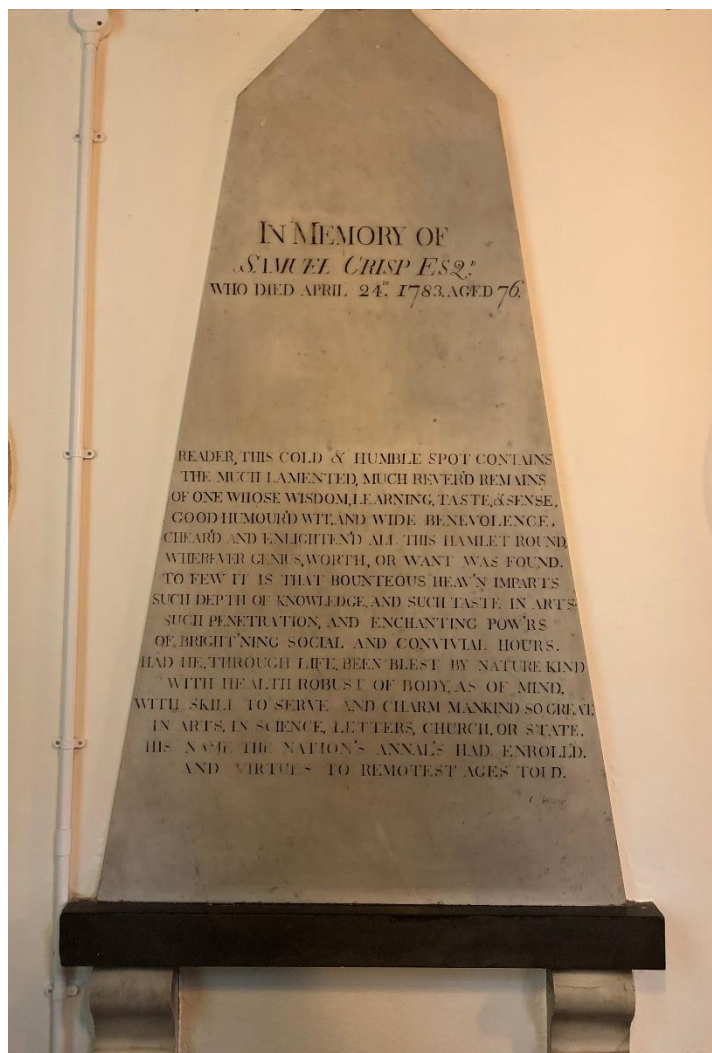
after the publication of *Evelina*.¹² He made “his almost secret visit once a year to town,” and one of the effects of Frances’s celebrity was to bring him the acquaintance of the Thrales and of Dr. Johnson; Hester Thrale on her first visit to Chessington in September 1779 was surprised by “the elegance of Mr. Crisp in language and manners,” which she had not expected from the Hermit of Chessington, and took pleasure in exploring the house.¹³ A year later the Thrales returned with Queeney and Johnson.¹⁴ Nonetheless, Chessington Hall was remote, only accessible across open common by unmarked mud roads. The house has long disappeared but is illustrated by Percy Scholes from a drawing; two-stories with attics, brick under a tiled roof, a mixture of sash windows and old-fashioned casements, and with a rear extension.¹⁵ A further image of the house has been traced at the Surrey History Centre and is reproduced above, on the front page. It is a photograph of a late-eighteenth-century wash drawing, and shows the opposite façade to that illustrated by Scholes—but whereas the Scholes picture looks like the back of a regular building with a rear wing projecting towards the viewer, the wash drawing shows that the hidden façade was anything but regular, with undisturbed casement windows and a lower left wing (whose chimney stacks can be clearly seen in the Scholes image). All this is consistent with what we know of the rambling and dilapidated house.

Dr. Burney’s account of Chessington in 1764 as quoted above mentions the small ivy-clad parish church, linked to the Hall by an avenue of chestnut trees. The church was aisleless and early thirteenth century in origin. A Miss Nesbit, recollecting in 1916 the church’s appearance in 1851, wrote of “the extreme simplicity of the place and the life lived there,” the whitewashed ceiling, the lighting on Sunday afternoons by candles in little tin holders, and the small pew with its back to the altar where the servants sat and where the vicar used to change his surplice before preaching.¹⁶ This little church had in Crisp’s lifetime already fallen into serious disrepair, as can clearly be seen in a watercolour of c. 1786—three years after Crisp’s death—by George Samuel (d. 1823) (on p. 3), with ivy running riot over the roof. In 1845 *The Ecclesiologist* lamented that the church was “disgraceful beyond what we should have conceived possible in a village within fifteen miles of London. It is dark, damp, filthy, to an almost incredible degree”.¹⁷ It was duly restored in the 1850s and again in the 1870s, but these restorations did not destroy the large pyramidal wall tablet that Crisp’s sister Sophia Gast and Kitty Cooke (Crisp’s residuary legatee) had erected in his memory (shown on this page). It is on the north wall of the nave, and its inscription was written by Dr. Burney. It has been transcribed in the Surrey county histories of Manning and Bray and of Britton and Brayley, in Burney’s *Memoir* of her father, in Hutton’s *Burford Papers*, and in Scholes, though all these transcriptions have some minor inaccuracies.¹⁸ Chessington Hall was demolished in 1832, and its Victorian replacement was in turn razed when in 1946 the land was acquired by compulsory purchase to create a new Council estate. In the midst of a sea of 1950s housing, there remains the modest church with its memorial, and Dr. Burney’s eulogistic account of his friend’s virtues:

IN MEMORY OF
SAMUEL CRISP ESQ.^R
 WHO DIED APRIL 24.TH 1783. AGED 76.

READER, THIS COLD & HUMBLE SPOT CONTAINS
 THE MUCH LAMENTED, MUCH REVER'D REMAINS
 OF ONE WHOSE WISDOM, LEARNING, TASTE, & SENSE,
 GOOD HUMOUR'D WIT, AND WIDE BENEVOLENCE,
 CHEAR'D AND ENLIGHTEN'D ALL THIS HAMLET ROUND,
 WHEREVER GENIUS, WORTH, OR WANT WAS FOUND.
 TO FEW IT IS THAT BOUNTEOUS HEAV'N IMPARTS
 SUCH DEPTH OF KNOWLEDGE, AND SUCH TASTE IN ARTS.
 SUCH PENETRATION, AND ENCHANTING POW'RS
 OF BRIGHT'NING SOCIAL AND CONVIVIAL HOURS.
 HAD HE, THROUGH LIFE, BEEN BLEST BY NATURE KIND
 WITH HEALTH ROBUST OF BODY, AS OF MIND,
 WITH SKILL TO SERVE AND CHARM MANKIND SO GREAT,
 IN ARTS, IN SCIENCE, LETTERS, CHURCH, OR STATE,
 HIS NAME THE NATION'S ANNAL'S HAD ENROLL'D,
 AND VIRTUES TO REMOTEST AGES TOLD.

C Burney



Wall tablet to Samuel Crisp, Chessington Church. Photo: author.

Samuel Crisp continued on p. 5

1 John Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701–1800* (New Haven and London: Yale University Press, 1997), 255; A.I. Macnaghten, ‘An Englishman in Italy, 1738–1740’, *Notes & Queries*, vol. 193 (1948), 559–62; *Memoirs of Dr. Charles Burney 1726–1769*, ed. Slava Klima, Garry Bowers and Kerry S. Grant (Lincoln and London: University of Nebraska Press, 1988), 72–3; and Patrizio Barbieri, ‘Abate Wood in Rome: the *ingegnossissimo mattematico* who made the first pianoforte ‘that was brought to England’,” *Early Music*, 46.3 (August 2018), 501–16, at 501–3.

2 *Memoirs of Dr. Charles Burney 1726–1769*, 70.

3 Charles Burney to Frances Burney, [24? April 1783], in *The Letters of Dr Charles Burney Volume 1 1751–1784*, ed. S. J. Alvaro Ribeiro (Oxford: Clarendon Press, 1991), 360.

4 *Horace Walpole’s Correspondence*, ed. W.S. Lewis et al., vol. 35 (New Haven and London: Yale University Press, 1973), 167.

5 See *The Early Diary of Frances Burney 1768–1778*, ed. Annie Raine Ellis (London, 1889), vol. 2, 326–33, for a discussion of *Virginia*. Ellis suggests that the play may have been briefly revived after 1754, and also that Crisp may have travelled again to Italy after 1740.

6 Quoted in Percy A. Scholes, *The Great Dr. Burney* (London, New York and Toronto: Oxford University Press, 1948), vol. 1, 190.

7 Scholes is in error in stating that Samuel Crisp withdrew to the Continent following Garrick’s refusal to re-stage *Virginia*, returning with Britain’s first pianoforte (*The Great Dr. Burney*, vol. 1, 189). Crisp’s continental tour, when he acquired the pianoforte, was in 1738–40 (see note 1 above).

8 *Memoirs of Dr. Charles Burney 1726–1769*, 160–61.

9 [Frances Burney], *Memoirs of Doctor Burney . . . by his daughter, Madame D’Arblay* (London, 1832), vol. 1, 209. For reference to charging for boarding at Chessington Hall see *The Early Journals and Letters of Fanny Burney*, ed. Lars E. Troide and Stewart J. Cooke, vol. 3 (Oxford: Clarendon Press, 1994), 39–40.

10 *The Journals and Letters of Fanny Burney (Madame d’Arblay)*, ed. Joyce Hemlow and Althea Douglas, vol. 2 (Oxford: Clarendon

Press, 1972), 232.

11 *The Letters of Dr Charles Burney*, 238, note 20. See also the five letters from Burney to Crisp at 69–73, 88–92, 159–63, 180–82, and 358–9.

12 William Holden Hutton, *Burford Papers: Being Letters of Samuel Crisp to his Sister at Burford; and other studies of a Century (1745–1845)* (London: Archibald Constable, 1905), 3–92.

13 *Memoirs of Doctor Burney*, vol. 1, 207; vol. 2, 184–5; and *The Early Journals and Letters of Fanny Burney*, vol. 3, 354, n. 90.

14 Joyce Hemlow, *The History of Fanny Burney* (Oxford: Clarendon Press, 1958), 116–9.

15 Scholes, *Great Dr. Burney*, vol. 1, plate 15.

16 Scrapbook 1850–94 including the restoration of Chessington Church, presented to the Church by Canon Chetwynd-Stapylton, Surrey History Centre, call no. 3830/2/12, 34–40.

17 *The Ecclesiologist*, 4 (November 1845), 290.

18 Owen Manning and William Bray, *The History and Antiquities of the County of Surrey* (London, 1804–14), vol. 2, 685; Edward Wedlake Brayley assisted by John Britton and E.W. Brayley Jr, *A Topographical History of Surrey* (London, 1850), vol. 4, 404; *Memoirs of Doctor Burney*, vol. 2, 323; Hutton, *Burford Papers*, 85; and Scholes, *Great Dr. Burney*, vol. 2, 47. According to Manning and Bray, the monument was in 1809 on the north wall of the chancel, and so may have been moved in the restoration of the church.

STEPHEN CLARKE is a Fellow of the Society of Antiquaries and an Honorary Research Fellow of the University of Liverpool. He is Chairman of Dr. Johnson’s House Trust and of the Beckford Society, a member of the Board of Managers of the Lewis Walpole Library at Yale University, and was from 2005 to 2018 a trustee of Strawberry Hill. His research interests centre on Horace Walpole and his circle, William Beckford, Samuel Johnson, antiquarianism, and book history. He edited The Selected Letters of Horace Walpole (2017) for Everyman’s Library; his most recent book is Lefty Lewis and the Waldegraves: Collecting, Obsession, Friendship, which has just been published by The Book Collector.

News from Members

By Lorna Clark

Leonard and Christina Smith send word of a recent BBC program, *Art Detectives*, which aired on 10 December 2021, on BBC Four. The subject of the program is a painting at the Manchester Art Gallery, that was formerly identified as by Nathaniel Dance. In the course of the program, the art experts consulted succeed in identifying it as by Johann Zoffany.

The subject of the painting is equally curious. Painted at David Garrick’s villa in Hampton, on the Thames, the sitter was once identified as Charles Burney (or even CB Jr). The identification is by no means certain, however, given that the eyes in the

portrait appear to be brown (whereas Charles Burney’s, in the 1781 portrait by Sir Joshua Reynolds) were clearly blue. It is also curious, perhaps, that he would be depicted as a country gentleman.



(Image reproduced from the Manchester Art Gallery)

The painting can be found featured on the website ArtUK.org which includes a lengthy discussion:

<https://www.artuk.org/artdetective/discussions/discussions/can-you-help-us-identify-the-sitter-and-the-artist-of-this-portrait>

To watch the program, try the BBC website or TVO in Canada. Elsewhere, you might try a Google search. These websites might work for some members:

<https://www.bbc.co.uk/programmes/b0bgfwdn>

<https://www.tvo.org/video/documentaries/manchester>

COLLECTING CHARLES BURNEY JR THE STORY SO FAR

By Sophie Coulombeau



Portrait of Charles Burney DD, drawn by Henry Edridge, 1769-1821, Courtesy of British Museum.

The Rev. Charles Burney (1757-1817) – son of Dr Charles Burney and younger brother of Frances Burney – was a schoolmaster, a classical scholar, a literary critic, a theatrical historian, a poet, a clergyman, a collector, and a thief. Where Burney scholars have paid him attention, it's usually due to an episode of teenage kleptomania, which saw him expelled from the University of Cambridge in 1778 for stealing library books. This incident, which shocked and shamed his family, had lifelong professional and personal repercussions for Charles, but it did not prevent him from rising to several positions of considerable eminence by the time of his death in 1817. His obituaries correctly noted that he had been a fellow of the Royal Society, the Society of Antiquaries and the Literary Club, and Professor of Ancient Literatures at the Royal Academy; that he had edited the *London Magazine* and contributed numerous articles to the *Monthly Review*; that his school in Greenwich, a popular destination for the sons of the elite, was thriving under his son Charles Parr; and that he boasted numerous livings and was Chaplain to George III.² By the time of his death he was also – as Frances liked to remind him – by far the wealthiest of the second-generation Burneys.

Charles used much of his wealth to build and augment the extraordinary personal library that had begun under such an ill-fated star in Cambridge in 1778. Over his lifetime he

accumulated many thousands of valuable books, prints and manuscripts, including the Townley Homer. He also hoarded everyday ephemera such as pamphlets, playbills, and newspapers. He left these collections to his son Charles Parr Burney, who promptly sold them to Parliament for the use of the nation. In 1819 they were transferred to the British Museum, and today they are mostly held in the British Library at St Pancras. Yet little is still known by either scholars or curators about how and why Charles built his collections, and how they were used over his lifetime and beyond. For Frances his collecting was a touchy subject, possibly due to its inauspicious beginnings – but one reference survives, in which she describes her brother as suffering from “A Mad Rage for Possessing a Library.”¹

I have been fascinated by Charles Jr (as Burney scholars and enthusiasts often know him) since 2013. In that year, I was lucky enough to be awarded the ASECS-McGill Fellowship at the Burney Centre in Montreal, to research accounts of the reception of Frances Burney's novel *Cecilia* (1782) for a chapter of my doctoral thesis. While I was there, the Director of the Burney Centre Peter Sabor showed me some holdings relating to Charles Jr and told me something of his story – as far as it could be known from the little research that had been undertaken so far. I was fascinated by this mysterious, bookish Burney with a whiff of delinquency to him, and asked Peter why nobody had ever collected his correspondence or written his biography. “Perhaps you should be the one to do it,” came the reply.

Nearly a decade later – thanks to a lot of help from funders and friends – Peter's prophecy is on the way to being fulfilled. Since 2014, my obsession has only grown. I've visited the Beinecke Library at Yale University to view Charles's personal correspondence and volumes of verse; I've made trips to the British Library to see his collections and talk with curators; finally, I've workshopped and drafted a short “minigraph” called *Evelina is in Aberdeen! Reading with the Burneys* (shortly to be submitted to Cambridge University Press), which addresses Charles's student years in Scotland. Now, with the launch of a new research project, “Collecting Charles Burney: A Catalogue of Correspondence,” the first official step has been taken to giving this Burney the full scholarly attention he deserves.

“Collecting Charles Burney” is a six-month research project funded by the University of York and the British and North American branches of the Burney Society. The project team consists of myself as Principal Investigator and Research Associate Dan Waterfield, himself a former ASECS-McGill Fellow and Member of the Burney Society.

The primary objectives of the project are twofold. First, we aim to compile a comprehensive catalogue of the known extant manuscript correspondence to and from Charles Burney Jr, which we estimate to be at least 2000 items (at least 90% entirely unpublished). Most of these items are listed in Joyce Hemlow's 1971 *Catalogue of the Burney Family Correspondence*. However, we have also located well over 200 items of correspondence that were *not* known to Hemlow, in locations including (but not limited to) the Royal Archives, the Academy of Arts, Lambeth Palace Library, the West Yorkshire Archives, the National Library of Scotland, the University of Aberdeen's Special Collections, the

Wigan Archives, McGill's Rare Books and Manuscripts Library, the New York Public Library, and several privately held collections. These are largely (though not exclusively) letters in Charles's own hand, which were sent out to correspondents and not returned upon his death. They offer a fascinating corollary to the known items of correspondence in Hemlow's catalogue, four-fifths of which are written *to* Charles rather than *from* him.

Second, we aim to obtain JPEG or PDF images of a sample of 10–20% of the correspondence, in a representative range of hands, and transcribe it. Our intention in doing this is to gain valuable estimates of how long Charles's correspondence tends to be, and how legible it is. This will provide information crucial for the planning of a larger, externally funded research project called "A Mad Rage for Possessing a Library: Charles Burney's Cultures of Collection." If we achieve funding for this larger project, one core research output will be an open access edition of the correspondence of Charles Burney Jr.

There are many reasons why we think such a thing would be wonderful, and useful to many different people. For one thing, it will be a valuable resource for any scholars who are interested in Burney's c.200 non-familial correspondents, many of them luminaries of the Romantic intellectual, literary, musical, religious, classical, artistic, theatrical, scientific and political walks of life. Our edition is likely to include previously unpublished correspondence with figures such as Henry Fuseli, William Godwin, both George IV and his estranged wife, William Pitt the Younger, John Kemble, Elizabeth Inchbald, Eva Maria Garrick, Richard Lovell Edgeworth, Sir William Herschel, Sir Joseph Banks, Sir Thomas Lawrence, George Colman, William Wilberforce, James Beattie, Richard Porson, Samuel Parr, Joseph Nollekens, Walter Savage Landor and Thomas Frognall Dibdin.

The edition will also enable future research on a variety of topics within the broad field of long eighteenth-century studies, including literature, art history, politics, classical reception, book history, church history, educational history, cultures of print and manuscript, epistolarity, periodical culture, the professions, crime, bibliomania, and institutions including the Royal Academy of Arts, the Royal Society and the Royal Institution.

But it is probably fair to say that the edition will hold special interest for scholars and enthusiasts of the Burney family. The edition will make a huge amount of Burney writing available for the first time. It will draw attention to Charles Burney Jr as a figure worthy of study in his own right, especially in his capacity as collector. It may even help us to answer questions about the scandals and indelicacies of which Frances Burney attempted to excise all mention when she edited the bulk of the Burney family archive in her old age. As Joyce Hemlow explains in the Introduction to her Catalogue, Charles Jr's correspondence descended via a different route to Frances's, and therefore it never passed through the efficiently censoring hands of Dr Burney, Frances Burney or Charlotte Barrett. Initial investigations suggest that Charles is sometimes less discreet than other family members about certain aspects of Burney family business.

I finish this short article with a plea, a plug, and heartfelt thanks. The plea is for any reader in possession of extant correspondence to or from Charles Burney Jr to consider dropping me a line (sophie.coulombeau@york.ac.uk) so that I can add their holdings to our Catalogue. The plug is for a paper that Dan Waterfield and I

will be delivering at the Burney Society Conference in London in June this year, in which we will present our findings so far on the project. The thanks are twofold. First, I would like to thank colleagues and friends – Stephen Clarke, Paula Stepankowsky, Peter Sabor and Michael Burney-Cumming – who have already come forward to share their own Charles Jr holdings or to signpost me to those of others. Second, I would like to express my gratitude to every single member of the Burney Society who, in Autumn 2021, voted to award "Collecting Charles Burney" seed funding. The £300 pledged by the UK Burney Society and the \$400 pledged by the North American Society were valuable gestures of confidence that were instrumental in helping me to extract the rest of the funding from my own institution. I hope that the gains will continue to accrue in the future.

Notes

1 Frances Burney to Charles Parr Burney, 26 February 1818, in *The Journals and Letters of Fanny Burney (Madame D'Arblay), 1791-1840*, ed. Joyce Hemlow *et al.*, (Oxford, Clarendon Press, 1972-84), vol. 10, 795.

2 See, for example, *The Gentleman's Magazine*, 89, pt. 1 (April 1819), 369-73.

Dr Sophie Coulombeau is Lecturer in English and Creative Writing at the University of York. Her research interests include Frances Burney and her family, Hester Thrale Piozzi, bluestocking correspondence networks, and reading practices. She is Co-Investigator on the research project "Unlocking the Mary Hamilton Papers" (funded by the AHRC), Principal Investigator on the research project "Collecting Charles Burney: A Catalogue of Correspondence" (funded by the University of York and the Burney Society), and editor of the 2018 special issue of Eighteenth-Century Life, "New Perspectives on the Burney Family."

Dr Daniel Waterfield is a Research Associate at the University of York, working on Dr Sophie Coulombeau's project on "Collecting Charles Burney." He received his PhD on Frances Burney and Anglican Womanhood, and has published on Cecilia and politeness in the Journal of Eighteenth Century Studies.

Picturing Children at Work & Play: Moral & Metaphor at Vauxhall Gardens & The Foundling Hospital

Learn about the representations of children in Francis Hayman's supper-box paintings at Vauxhall Gardens and those designed for the edification of the polite spectator at the Foundling Hospital.

This talk by Miriam Al Jamil will compare representations of children in Francis Hayman's supper-box paintings at Vauxhall Gardens and those designed for the edification of the polite spectator at the Foundling Hospital. The variety of images served different purposes but the vulnerability of childhood in the eighteenth century is a theme that unites them all.

This event is online via Zoom. To book tickets: <https://foundlingmuseum.org.uk/event/picturing-children-work-play/>

Music of the Burneys

By Tony Woolrich

Charles Rousseau Burney (1747–1819)

Charles Rousseau Burney, harpsichordist,¹ was the nephew of Dr Charles Burney. He was the son of Richard Burney (1723–1892), Charles Burney's elder brother. His uncle taught him² and composed for him several concertos to display his abilities.³ He made his debut on 3 December 1766 at Drury Lane at the seventh performance of his uncle's *The Cunning Man*, and in 1770 he appeared at the Worcester Festival. Charles Rousseau became known as a musical virtuoso. He was also a violinist. He took over his uncle's pupils when Charles Burney went on his travels in 1770.⁴ In June 1780 his uncle sent him a coach-load of music manuscripts he had collected for the *History*. This was to avoid their incineration during the Gordon Riot.⁵

He succeeded his uncle as organist of the Oxford Chapel, Vere Street, in 1784.⁶ He even played in 1791 to William Beckford,⁷ his uncle's friend, who was in gaol in the Fleet prison for debt.⁸

He married his cousin, Esther Burney (1749–1832), at St Paul, Covent Garden, on 29 September 1770. She was the eldest daughter of Charles Burney, and was also a distinguished harpsichordist. She often played duets with her husband, and they were often engaged as entertainers to play at private parties, such as those arranged by Mrs Ord.⁹ They were present at the Pantheon, when Pachierotti and Benda sang¹⁰

Charles Rousseau died 23 September 1819 and was buried in the churchyard of St. John the Baptist, Batheaston, where there is a monument to his memory.¹¹

Two of his works can be found on YouTube.

He set to music Joseph Warton's *Ode to Fancy*, c. 1766¹²

Two sonatas for the harpsichord or piano forte; : and a duet for two performers on one instrument; : OpII. Dedicated to the Hon Mrs North. London : printed & sold by the author, [1786]

Four sonatas : for the harpsichord or piano-forte, with an accompaniment for a violin, and a duet, for two performers on one instrument, London : Printed for the author, [1781]

Air with variations for the piano forte ... [London] : Longman and Broderip, [ca 1795]

Cecilia Charlotte Esther (1789–1821)

Charles Rousseau's daughter, Cecilia Charlotte Esther, was also a talented composer. She died young at the age of 32.¹³ R. Brimley Johnson writes of her:

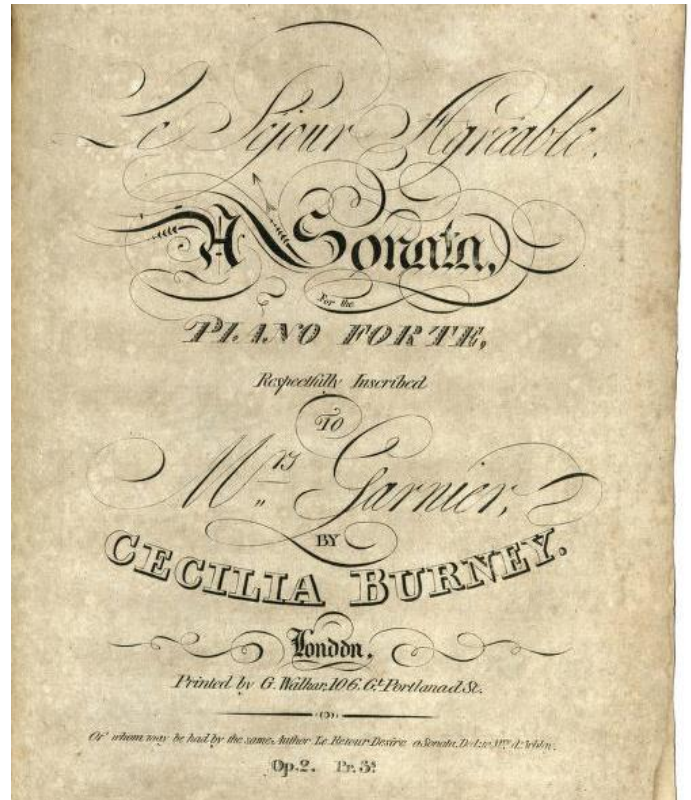
. She was deservedly beloved by her Relations and friends, as she possessed estimable and amiable qualities: to which were added great talents; particularly for music; this was discovered at an early age, as she began composing elegant little songs, in her 13th year. Those which she produced later in life, were masterly compositions, and her Pianoforte playing was executed with taste, neatness and expression. She had acquired a competent knowledge of the French and Italian languages, and possessed a genius for poetry. . . . She died at the age of 32.¹⁴

Cecilia Burney was also a composer:

Piano Sonata '*Le séjour agréable*', Op.2 Dedicated to Mrs Garnier, Publisher: London : G. Walkar [sic], [1810?] A copy is in the National Library of Australia

This is also on YouTube and is very pleasant.

<https://www.youtube.com/watch?v=dU6aT-IK-nA>



From the collections of Sydney Living Museums / Historic Houses Trust of NSW

1 Philip H. Highfill Jr, Kalman A. Burnim, and Edward A. Langhans, *A Biographical Dictionary of the Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London 1660–1800*, 16 volumes (Carbondale and Edwardsville: Southern Illinois University Press, 1973–93), vol 2, 427–9.

2 *Memoirs of Dr. Charles Burney 1726–1769*, ed. Slava Klima, Garry Bowers and Kerry S. Grant (Lincoln and London: University of Nebraska Press, 1988), 139 n.2.

3 *Memoirs of Dr. Charles Burney 1726–1769*, 136 n.8.

4 Joyce Hemlow, *A History of Fanny Burney* (Oxford: Clarendon Press, 1958), 34.

5 Percy Scholes, *The Great Dr. Burney* (London, New York and Toronto: Oxford University Press, 1948), vol 2, 357.

6 Scholes, *Great Dr. Burney*, vol 1, 259.

7 William Beckford of Somerly (1774–99). Slave owner of Jamaica, and author He was in Rome in September 1770 and travelled about with Dr Charles Burney.

8 Scholes, *Great Doctor Burney*, vol. 2, 37

9 Scholes, *Great Doctor Burney*, vol. 2, 2.

10 Scholes, *Great Doctor Burney*, vol. 2, 106.

11

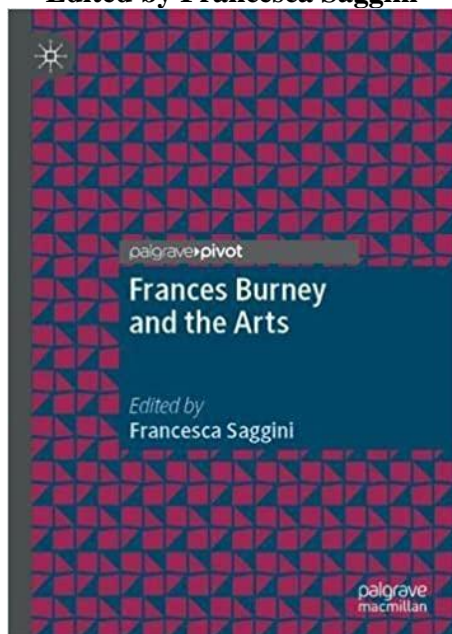
<https://www.batharchives.co.uk/cemeteries/batheaston-st-john-baptist/charles-rousseau-burney>

12 Tim Eggington, *The advancement of music in Enlightenment England* (Woodbridge, Suffolk: Boydell & Brewer, 2014), 228.

13 National Archives, Kew, ref: PROB 11/1642/390

14 R. Brimley Johnson, *Fanny Burney and the Burneys* (London: Stanley, 1926), 387.

**Obscure the Still and Unsuccessful Muse:
Frances Burney and the Arts.
Edited by Francesca Saggini**



A volume of essays, edited by Francesca Saggini is in the press, and soon to be published. Taken from the website:

This collection of essays by leading scholars in Burney studies provides an innovative, interdisciplinary critical consideration of the relationship of one of the major authors of the long English Romantic period with the arts. The encounter was not devoid of tensions and indeed often required a degree of wrangling on Burney's part. This was a revealing and at times contentious dialogue, allowing us to reconstruct in an original and highly focused way the feminine negotiation with such key concepts of the late Enlightenment and Romanticism as virtue, reputation, creativity, originality, artistic expression, and self-construction. While there is now a flourishing body of work on Frances Burney and, more broadly, Romantic women authors, this book concentrates for the first time on the rich artistic and material context that surrounded, supported, and shaped Frances Burney's oeuvre.

New Editor for the *Burney Journal*: Introducing Cassandra Ulph

The new editor for volume 19 of the *Burney Journal* is Cassandra Ulph.

Cassie is a specialist in the literature and culture of late-eighteenth and early-nineteenth centuries who wrote her doctoral thesis on Frances Burney and artistic culture. Her research interests include the works (and networks) of Frances Burney and Hester Piozzi, female literary professionalism, artistic and intellectual sociability, and literary biography. She currently works as a research associate on the *Unlocking the Mary Hamilton Papers* project at the University of Manchester. Cassie may be known to society members as the former Treasurer of the Burney Society UK and organiser of the UK society's conferences in 2016 and 2019 and as a previous holder of the McGill Burney

Anna Enrichetta Soccio, *G. d'Annunzio University at Chieti-Pescara, Italy*

This is a timely and provocative collection, and a delight to read. Francesca Saggini's latest collection is exemplary of a new comparative wave in Burney studies, yet it is written with such a readable style that the crafts and arts central to Burney's life and work come alive in the mind of the reader.

Carmen Casaliggi, *Cardiff Metropolitan University, UK*

Francesca Saggini has brought together a strong group of scholars to explore the complex relationship between Burney and the arts. Beautifully illustrated, Saggini's edited volume does not just highlight new trends and directions in twenty-first century interdisciplinary scholarship on Burney, more fundamentally it serves as a useful way-marker.

Contents:

1. Mascha Hansen
"Clio I court" or, Frances Burney and Historiography
2. Beth Kowaleski Wallace
Frances Burney and the Art of Dance
3. Alicia Kerfoot
Life and Work: Frances Burney and the Needle Arts
4. Stephen A. Willier
Frances Burney and the London Opera Scene in the Late Eighteenth Century
5. Cassandra Ulph
"To distinguish us Dilettanti from the artists": Instrumental Music in The Wanderer
6. Barbara Witucki
Burney's Musings on the Muses
7. Lorna J. Clark
Stories for Miss Cecilia: Inspiration and the Muses in the Burney Family Archive
Francesca Saggini is Professor in English Literature at the Università della Tuscia, Italy, and Senior Associate at Lucy Cavendish College, University of Cambridge, UK. Currently, she is Marie Skłodowska Curie Fellow at the University of Edinburgh, UK. She has published widely on modern and contemporary topics, including the award-winning Backstage in the Novel: Frances Burney and the Theatre Arts (2012).

For more information and to order, go to the website:

<https://link.springer.com/gb/book/9783030988890>

Fellowship (2016). She is also the treasurer of the British Society for Romantic Studies.

Cassie wrote, "I am delighted to be joining the *Burney Journal* team at this exciting time, and I look forward to building on the hard work of previous editors, particularly Hilary's success in digitising past issues and raising the bibliographical profile of the journal. I can't wait to see new submissions come in on the lives and works of the Burneys and would enthusiastically welcome submissions from writers across disciplines, as is appropriate in recognition of the varied interests of this multi-talented family network."

There is a new general email for *Burney Journal* submissions which is Burney.Editor@gmail.com

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 19 are being invited, and are due 15 September 2022. Manuscripts should be submitted electronically directly to the editor, Cassandra Ulph (at Burney.Editor@gmail.com). 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

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

Please follow us on Facebook and Twitter!

In Memoriam: Roger Lonsdale (1934 -2022)

By Lorna Clark

Burney Society members will be saddened to learn of the death of Professor Roger Lonsdale on 28 February 2022, at the age of 87. The record of his publications, especially his *Dr Charles Burney*, changed literary history.

The following obituary is found on the website of the Faculty of English, at Oxford University, and is reproduced here (slightly abridged) with permission.

A pre-eminent figure in the study of eighteenth-century literature, Roger Lonsdale was one of the greatest scholars in the history of the Oxford Faculty of English – though as a man of notorious self-deprecation he would certainly have demurred at any such praise.

He was born in 1934 and educated at Lincoln College; following national service in the RAF and two years at Yale, he joined Balliol College in 1960, first as a Research Fellow and then as a Tutorial Fellow. There he remained until his retirement in 2000, a much-loved member of the Common Room and a wry, discerning observer of the Oxford scene.

His publications were numerous: among the most celebrated was an unrivalled edition of Gray, Collins, and Goldsmith for the Longman English Poets (1969). His monumental edition of *Johnson's Lives of the Poets* (Oxford, 2006) won several awards, including the Distinguished Scholarly Edition Prize from the MLA, and was described by Frank Kermode as "quite simply a marvellous scholarly performance". He also edited two major, extraordinarily comprehensive anthologies—*The New Oxford Book of Eighteenth Century Verse* (1984) and *Eighteenth Century Women Poets: An Anthology* (1989)—which effectively re-defined a whole period of literary history.

Roger Lonsdale was deeply musical, an interest reflected in his life of Charles Burney (1965) as well as in much dedicated concert-going. He was a man of great modesty and kindness whose immense scholarly generosity was valued by innumerable students of the subject; his distinction was recognised by elections to the Fellowship of the British Academy and the Royal Society of Literature. Everything he said was graced with a wonderfully dry, self-directed humour that belied the quite unrivalled authority of his scholarship. His loss will be lamented by very many friends and admirers across the globe.

<https://www.english.ox.ac.uk/article/professor-roger-lonsdale>

To these reflections, I would only add my own personal memories of meeting the legendary Professor Lonsdale when I was a graduate student, when he kindly invited me to tea in the common room of Balliol. We corresponded from time to time over the years, and he was unfailingly kind and helpful, not least when he sent me a transcript of his privately-owned letter of Sarah Harriet Burney, with permission to publish. I was quite touched and a little intimidated when he came, despite failing health, to hear a lecture I gave at Oxford in 2017. His courtesy and self-deprecating humour were well-known; his scholarship was much admired, and he will be sorely missed.

Jocelyn Harris was asked to contribute her memories of Roger Lonsdale:

"Whenever I met Roger Lonsdale, I was struck by his courtesy and generous attentiveness to other people. Those same qualities characterise his remarkable scholarly editions of eighteenth-century writers, both the canonical ones and those to whom he gave a voice. I particularly valued *The New Oxford Book of Eighteenth-Century Verse* (1984) for revealing that people of all ranks and occupations expressed themselves in verse, and I drew on his ground-breaking *Eighteenth-Century Women Poets* (1989) for exciting new courses on early women writers. I can only marvel at the quiet work that must have gone into tracking them all down before the advent of on-line resources. I will remember him with affection and gratitude."

More biographical information can also be found here:

<https://www.oldhymerians.com/news/fondly-remembered/265/265-Roger-Lonsdale-OH-1945->

Burney Society UK Conference “Windows on the Burneys” 11 – 13 June 2022

Draft Conference Schedule & Visits

Friday 10 June Alton Walk and Frances Burney bench unveiling at Chawton House, Hampshire. Open to all Burney members

- 10:40 - 11:40 Free coffee and biscuits at Alton House Hotel courtesy of Burney Society UK – arrive as convenient then set out on 30-minute walk
12:00 - 12:30 Follow Jane Austen Trail down Alton High Street to Chawton House Gardens – free garden entry arranged by Burney Society UK
12:30 - 14:00 If you wish to purchase lunch at Chawton House, please email ukburneysociety@gmail.com Explore Chawton House Gardens
14:00 - 14:45 Optional: Entry to Chawton House including current exhibition & display of Chawton House Burney material (£10 day pass; £8 students)
15:00 - 16:00 Unveiling of Frances Burney bench by Paula Stepankowsky – Refreshments courtesy of Burney Society UK

Saturday 11th June at The Foundling Museum, 40 Brunswick Square, London, WC1N 1 AZ. Timings are provisional

- 10:00 - 11:15 AGM & Burney Society UK Research Bursary 2022 – 2023 launch.
11:15 - 11:25 BREAK
11:25 - 12:15 **Keynote - UK President, Prof Peter Sabor** “Frances Burney’s Windows: New Light on her Novels”
12:15 - 12:25 BREAK
Panel A: Frances Burney & the Law
12:25 - 12:45 1. **Alison Daniel:** The Disappearing Woman: Disrupting Couverture in Frances Burney’s *The Wanderer*
12:45 - 13:05 2. **Penny Pritchard:** ‘Blundering officiousness’ and ‘the credit of the connection’: The Law and *Morrice*
13:05 - 13:20 Discussion
13:20 - 14:20 LUNCH
Panel B: Research projects
14:20 - 14:40 3. **Catherine Pocock** (Research bursary) Frances Burney d’Arblay: A case study of women’s publishing experience in eighteenth-century Britain
14:40 - 15:00 4. **Sophie Coulombeau & Daniel Waterfield** ‘Collecting Charles Burney Jr: Progress So Far’
15:00 - 15:20 5. **Catherine Bussell:** Reporting the French Revolution: A Case study from the Burney newspaper collection
15:20 - 15:40 Discussion
15:40 - 15:50 BREAK
Panel C: Women of importance
15:50 - 16:10 6. **Karin Fernald:** “Clinging to the Edge of Life’s prec’pice” Mrs Piozzi and God
16:10 - 16:20 7. **Karin Fernald** on Hester Davenport and their collaborations
16:20 - 16:30 Discussion
16:30 - 17:00 Closing Roundtable led by Kate Chisholm

Sunday 12th June Foundling Museum, 40 Brunswick Square, London, WC1N 1 AZ Study Studio - Ground floor room

- 10:00 - 10:05 Welcome
Panel D: Evelina
10:05 - 10:25 8. **Beatriz Ramirez** *Evelina* by Frances Burney: A Novel of Education
10:25 - 10:45 9. **Kristin Zodorow** Narrative Tides: Epistolarity and Astronomy in Frances Burney’s *Evelina*
10:45 - 11:05 10. **Dr Svetlana Kochkina** Dressing up *Evelina*: Pictorial History and Evolution of Fashion in the Novel’s Illustrations
11:05 - 11:25 Discussion
11:25 - 11:35 BREAK
Panel E: Evelina & Cecilia
11:35 - 11:55 11. **Avantika Pokhriyal** “of a young lady’s walking out without me?” Spatial enunciations in *Cecilia* and *Evelina*
11:55 - 12:15 12. **Ariella Kharasch** Jews as the Other in *Cecilia* or *Memoirs of an Heiress*
12:15 - 12:30 Discussion
Panel F: Society and the novels of Frances Burney
12:30 - 12:50 13. **Prof Oren Abeles** Where is Frances Burney? Finding the Cultural Critic in *Cecilia*
12:50 - 13:10 14. **Dr Marceline Morais** Foolish characters and social criticism in Frances Burney’s novels
13:10 - 13:25 Discussion
13:25 - 14:25 LUNCH
Panel G: Susanna Burney
14:25 - 14:45 15. **Nathan Richards - Velinou** *Our Sweet Pacc*: Pachierotti and the Burneys
14:45 - 15:05 16. **Marie Egan** Susanna Burney’s Irish Exile 1796-1799: The Lifeline of her Correspondence with Frances Burney
15:05 - 15:20 Discussion
15:20 - 15:30 BREAK
Panel H: Bath, London & the Burney
15:30 - 15:50 17. **Lucy-Anne Katgely** A city of their own: Georgian Bath, the Burney sisters, and the anonymous novelist
15:50 - 16:10 18. **Trudie Messent** “The whole London World seems to be seized with a fit of the fool”: In and around the London of the Burneys.
16:10 - 16:25 Discussion
16:25 - 17:00 Burneys “Bloomsbury Walk”

Monday 13 June 2022 at St Bride Foundation, Bride Lane, Fleet Street, London EC4Y 8EQ

St Bride Foundation houses the catalogue listing with Simon Macdonald used to confirm Elizabeth Meeke as a Burney

- 09:00 - 09:05 Prof Peter Sabor: Welcome & Announcement of winner of President’s Prize.
Panel I: Publication research
09:05 - 09:20 Simon Macdonald: Introduction to Mrs Meeke catalogue entry
09:20 - 09:50 19. **Simon Macdonald** “London Review’d in Paris”: The Argus Newspaper between France and Britain during the Peace of Amiens (1802- 3)
09:50 - 10:00 BREAK
Panel J: Dr Charles Burney
10:00 - 10:20 20. **Dr Elaine Bander** Doctor Burney’s “Doggrel Dialogue”: A Window on the Crewe Album
10:20 - 10:40 21. **Dr Lorna Clark** A Revisioning of the Life & Letters of Charles Burney
10:40 - 10:55 Discussion

10:55 – 11:05 Break

Panel K: Memorialising the Burneys

11:05 – 11:40 22. **Prof Francesca Saggini** - Death and Madame: Ghosting the Doctor in Burneyland

11:40 – 12:00 23. **Paula Stepankowsky** - “A Six Year window”

12:00 – 12:20 Discussion

12:20 – 13:00 **Closing Roundtable on Burney research**, Introduced by Gillian Skinner

13:00 **Depart St Bride’s Travel to Trafalgar Square by river taxi or 15 bus**

13:40 – 14:40 Lunch

14:40 – 16:30 Burneys “Westminster walk” to include Westminster Reference Library & St James then walk/bus to Westminster Abbey

16:30 – 16:45 Doors open Westminster Abbey – Time to view Charles Burney & Charles Burney Jr memorials - requested in seats by 16:45

17:00 Evensong in Westminster Abbey

18:00 Wreath laying service in Poet’s corner, Westminster Abbey, including a tribute by Peter Sabor

Wednesday 15 June - Visit to Hammerwood Park, Hammerwood, Near East Grinstead

14:00 – 15:40 Tour of Hammerwood Park house and gardens (£10 payable in cash) Hammerwood Park was designed by Benjamin Latrobe, an associate of the Burney family. Latrobe later emigrated to America and designed The Capitol and the architrave of The White House.

16:00 – 16:45 Dr Penelope Cave LRAM GRSM ARAM PhD, will perform the Charles Burney, Sonata no. V in G major on a harpsichord, and Cecilia Burney, Le Séjour Agréable, Op.2. on a piano in the eighteenth-century drawing room of Hammerwood Park.

Please see Hammerwood Park’s website below for information on how to reach the estate. It is not accessible by public transport but is a short taxi ride from East Grinstead. <https://www.hammerwoodpark.co.uk/visit.php>

Some people plan to visit Royal Tunbridge Wells in the morning, followed by lunch at High Rocks. Frances Burney visited Tunbridge Wells in October 1779. There is no public transport from Tunbridge Wells to Hammerwood Park, but please contact Trudie if you are interested and she will see what can be arranged.

Thursday 16 June - Visit to Weymouth and Dorchester – please contact me via ukburneysociety@gmail.com if you are interested.

The Burney Society (North America)
Annual Membership Renewal 13 June 2022–13 June 2023

We offer the option of prepaid two-year or five-year memberships and a PayPal option: <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, 5175 Beckton Rd, Ave Maria, Florida, USA 34142** (email kirsten.hall@avemaria.edu). 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 effort

Name: _____

(Thank you!)

Address: _____

___ Total Enclosed

Email: _____

___ I wish to receive the newsletter in electronic form only

Phone: _____

___ I prefer to receive a hard copy by mail

Please mail this form (or a copy) along with your cheque or money order, made out to “The Burney Society” to the address above

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

___ Two-year membership USD \$60

___ Five-year membership USD \$150

___ Donation (tax deductible in the U.S.) to **The Burney Society**

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

<https://burneysociety.uk>

Return addresses:

IN NORTH AMERICA

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Ave Maria, Florida,
USA 34142**

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