

Burney Letter

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The Burney Society

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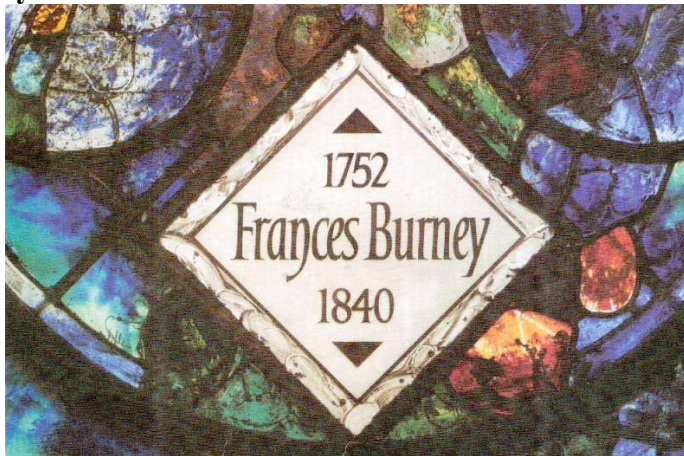
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Burney Society UK Conference: “Windows on the Burneys” Report

By Elaine Bander with Lorna Clark



The memorial window to Frances Burney installed in Poets' Corner of Westminster Abbey in 2002. The “Windows on the Burneys” conference was held in London in June 2022, marking the twentieth anniversary.

The UK Burney Society’s 2022 Conference, “Windows on the Burneys” commemorating the 20th anniversary of our dedication of a window to Frances Burney in Poets’ Corner of Westminster Abbey began on Friday, 10 June, a beautifully fresh, windswept day at Alton and Chawton in Hampshire. About ten of us gathered next door to Alton Rail Station, at the Alton House Hotel, to enjoy

coffee and biscuits, hosted by organizer **Trudie Messent** and aided by **Miriam Al Jamil**, before setting out to walk through Alton’s historic high street (we lost a few members temporarily in the excellent bookshop) and thence to neighbouring Chawton where we were to dedicate the garden bench that our two societies had donated for the walled Rose Garden at Chawton House. But first we stopped for lunch on the sunny terrace of Cassandra’s Cup Tearoom, a welcome respite for me. I had arrived that morning on an overnight flight from Montreal, landing at Heathrow at 6:50 am and managing to get, first, to my Bloomsbury hotel, then to Waterloo to catch the Alton train in time to meet the Burney Society members at Alton House shortly after 11.

Meanwhile Trudie, aided by the Chawton House staff, was arranging a spread in the garden: champagne for a toast, tea and cakes for after. Some of the Burney Society members stopped to visit the Jane Austen House Museum and Chawton House, but we all gathered to dedicate the new bench. The sun was brilliant, the roses were in full blossom, the air fresh and scented, the champagne welcome as we toasted Frances Burney and the bench that honoured her. Tea and cakes were refreshing. At the end of a lovely afternoon, those of us who had come by train shared the journey back to Waterloo. I was more than ready to settle into my room in anticipation of our busy meeting the following day.

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CHARLES BURNEY’S OXFORD DOCTORATE – NEW REFLECTIONS¹

By Robin Darwall-Smith

Charles Burney was awarded both his Bachelorship and Doctorate of Music from Oxford on 23 June 1769. This was undoubtedly a moment of great importance which gave him considerable pride: he was “Dr. Burney” for the rest of his life, and he sat for his official portrait by Joshua Reynolds wearing his doctor’s robes.²

Music degrees, both the B. Mus. and D. Mus., were anomalous in Oxford until well into the twentieth century, in that they did not require their graduands to reside, let alone study, in Oxford.³ In the eighteenth century, indeed, all that was required of a musician was to arrive in Oxford with a piece of music to submit to the Heather Professor of Music, have it performed, pay a fee, and graduate. The would-be B. Mus. had to supply a “Canticum” in five parts, and a D. Mus. a piece in six to eight parts, written for choir with instrumental accompaniment. The regulations had demanded the B. Mus. graduate should wait for five years before proceeding to

his doctorate, but by the mid-eighteenth century, it was not unusual for candidates to take both degrees at once, like Burney, supplying just the one composition.

Another important detail was that everyone who took an Oxford degree had first to belong to a College or Hall. Musicians were no exception, and therefore, when they came to Oxford, they would duly matriculate from a College or Hall before taking their degree. Thus in Burney’s case, he matriculated on 20 June 1769, just three days before graduating. The musicians’ stay in Oxford might last just a few days, before they departed, degree and gown in their luggage, and they would have no cause to return to Oxford again. But they could go away content that they had got what they came for. This process was certainly not cheap, but many an English musician thought that an Oxford or Cambridge degree might help his career.

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Windows

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The weather remained fresh and sunny on Saturday 11 June, as members of the UK Burney Society drifted into the crowded basement meeting room at The Foundling Museum on Brunswick Square at 10 am for the AGM, where old and new Burney friends could meet and greet.

The business meeting of the Burney Society UK ended with a mid-morning coffee break followed by **UK President Peter Sabor's Keynote Talk**: "Frances Burney's Window: New Light on her novels." Peter reviewed Frances Burney's windows in fact and fiction, from Newton's glass observatory on the roof of St. Martin's Street to d'Arblay's plans for Camilla Cottage, a *cottage ornée* with many windows. **Nathan Richards-Vélinou** calculated the number of references to windows, including coach windows, in Burney's novels: 34 in *Evelina*, 23 in *Cecilia*, 89 in *Camilla*, 72 in *The Wanderer*. Carriage (sash) windows seem particularly significant, but window seats, a liminal space, also offer telling details. A lively discussion ensued while the windows in our meeting room were opened to allow welcome breezes.

After more coffee, **Cassie Ulph** chaired a panel on **Frances Burney & the Law**. First **Alison Daniell** spoke on "The Disappearing Woman: Disrupting Coverture in Frances Burney's *The Wanderer*." The legal concept of "coverture," designed to enrich men and to control women, is essential to understanding eighteenth-century literature. It was not a "natural" or "ancient" legal doctrine that novels litigate. Blackstone's doctrine of "coverture" sees a wife disappear into her husband's existence, just as wives ("Schroedinger's wife") "disappear" in *The Wanderer*. Juliet, however, has agency and subjectivity; she refuses to disappear. True heroes love heroines not for their portions but for themselves.

Penny Pritchard then discussed "'Blundering officiousness' and 'the credit

of the connection': The Law and Morrice." Her talk focused on the inter-relationship between the English view of the law and the long eighteenth-century English novel, as instanced by Morrice, the light-footed lawyer in *Cecilia*. Outside of Fielding, there is little approval of lawyers in the eighteenth-century novel, even though by 1770, their social status was increasing. The English novel becomes increasingly concerned with underlying legal practices with regards to property, which is the central issue of *Cecilia*, and obtaining an income from landed property is the experience of many Burney protagonists.

Following a lively discussion, we broke for a tasty lunch of quiches and salads catered by Trudie and Miriam. The *pièce de résistance* was Trudie's Platinum Jubilee trifle.

After lunch, **Francesca Saggini** chaired a panel on **Research Projects**: First up, **Catherine Pocock**, holder of the UK Burney Society Bursary, spoke about "Frances Burney d'Arblay: A case study of women's publishing experience in eighteenth-century Britain." Catherine focused on the over-representation of men in literary and publication history. Women had no legal capacity to form contracts with publishers—brothers or husband had to negotiate on their behalf. Only 50% of women's published books had contracts, and they usually received less than male authors. Catherine elucidated themes about these injustices in *The Wanderer*.

Catherine was followed by **Sophie Coulombeau and Daniel Waterfield** reporting on Sophie's Burney Society-funded project: "Collecting Charles Burney: Progress So Far." Sophie has located 88 new letters to CB Jr. and 91 new letters from him. Her proposed edition will contain 564 outgoing letters, mostly held in the Beinecke, with letters received robustly acknowledged in notes. The average length is 2.66 pages, and CB Jr.'s chief correspondent was John Young, a Glasgow classicist. Only half as many are to Charles Parr Burney. Sophie shared some "juicy bits" and announced plans for

a larger project.

Lastly we heard **Catherine (Cat) Bussell** on "Reporting the French Revolution: A case study from the Burney newspaper collection," a fascinating talk about various writers reporting on the events in France: John Neville (the Paris correspondent to the *St. James Chronicle*) used his military connections to report on the literal battlegrounds on which the French Revolution was being fought. This background helps us to understand the propaganda war that ensued: the conflict between Burke and Paine represented a polemical struggle for British identity.

At the end of the afternoon, **Karin Fernald** gave a moving tribute to Hester Davenport, who led the UK society with her boundless energy, warmth and wit for several years, and organised memorable conferences in Bath, Windsor, and Cambridge. Karin also spoke about the other Hester, Hester (Thrale) Piozzi whose ideas anticipated Darwin's. She then discussed Frances Burney's religious tangles with de Guiffardiere. As we had to leave the Foundling Museum promptly at 5:00, we had to forgo the roundtable led by **Kate Chisholm**.

Burney Letter

The semi-annual newsletter of the North American Burney Society
Editor: Dr. Lorna J. Clark

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

Membership in the NAm Burney Society is available for US \$30 (Students \$15).
Membership in the UK Burney Society is £20 per year; £25 for two at the same address; £10 for students and £15 for those within five years of graduation.

For further information on membership, write either (in the US) to kirsetenahall@avemaria.edu or to Kirsten Hall, 5175 Beckton Rd, Avemaria, Florida, USA 34142, or (in the UK) to: Trudie Messent ukburneysociety@gmail.com or see the website at <https://burneysociety.uk/membership>

Burney Letter Welcomes Contributions

Do you have a story, article, review, illustration, or suggestion you would like to share? Or a contribution to our "First Impressions" or "Intriguing Ancestors" column? All are welcome. Please send them in to the Editor, lorna.clark@carleton.ca

Conference, Day 2

Our second day at the Foundling, Sunday 12 June, began with **Gillian Skinner** chairing two talks on *Evelina*. First **Svetlana Kochkina** presented “Dressing up *Evelina*: Pictorial History and Evolution of Fashion in the Novel’s Illustrations,” an illustrated history of the changing fashions in successive editions of *Evelina*, culminating in an “aesthetic” style edition of the 1890s.

Kristin Zodorow followed with “Narrative Tides: Epistolarity and Astronomy in Frances Burney’s *Evelina*,” focusing on astrology, in particular on the almanac scene in vol 3 in which Mr. Selwyn seeks to identify the phases of the moon in order to account for Sir Clement Willoughby’s inconsistent behaviour. Almanacs and broken timepieces show how human attempts to regulate time are frustrated, with characters blaming their faults upon the stars, sun, and tides. Kristin also developed a convincing analogy between Orville-*Evelina* and Opheus-Euridyce: *Evelina* is Euridice-like in the recognition scene with Sir John Belmont in that she remains speechless and motionless as he casts her away—and the scene then shifts to Orville’s restorative role. The planets are invoked when *Evelina* states that she does not know “by whose authority I ought to be guided”; the sun is behind a cloud, like other heavenly bodies.

After a coffee break we heard the second panel, chaired by **Lucy-Anne Katgely**, on *Evelina & Cecilia*. **Avantika Pokhriyal** was not able to attend in person—her visa had not come through in time—but Lucy-Ann read her paper titled “of a young lady’s walking out without me?” Spatial enunciations in *Cecilia* and *Evelina*.” *Cecilia* and *Evelina* open with visits to London, a city often gendered as feminine even though female walkers are not recognized other than as street-walkers. *Cecilia* is well aware of social codes but chooses to ignore them as she moves around city. In the scene which marks the climax, *Cecilia* makes a chaotic dash through city streets impelled by a tangle of emotions which are paralleled by the physical layout of the twisty streets (i.e. the external has become indistinguishable from the internal). *Cecilia*’s collapse signifies the failure of the London public who misread her body and she proves unable in the end to maintain a level of

autonomy. Burney has tried to present the complexity of spatial practices and raises many concerns about women, female mobility, and female independence.

Then **Ariella Kharasch** spoke on “Jews as the Other in *Cecilia*,” identifying the money-lender Mr. Zachary in *Cecilia* as an anti-semitic stereotype. The 1753 Naturalization Bill (known as “the Jew Bill”), intended to enrich England, imposed legal restrictions on Jews which left money-lending as one of the few professions open to them. Attacks on the bill assumed that Jews would take over England, Church and State. Jews were dehumanized and depersonalized—as “*the Jew*”—nameless figures who nevertheless drive the plot. Zachary is contrasted to Mr. Harrell’s “honest old Aaron” (who is the exception) but Mr Zachary is representative; his very name indicates his low status. *Cecilia*’s connection with Jewish money-lenders could ruin her reputation and is leveraged to drive the plot. What can we conclude about Burney’s attitude? While the anti-semitic mindset of society seems to be reflected in her novels, interestingly, the first name considered for the heroine of *Camilla* was Ariella, a Hebrew name. While showing the consequence of severe cultural prejudice, Burney’s work calls for the rediscovery of Jews in England.

The third panel of the morning, chaired by **Sophie Coulombeau**, looked at **Society and the novels of Frances Burney**. First **Oren Abeles** asked, “Where is Frances Burney? Finding the Cultural Critic in *Cecilia*.” *Cecilia*’s successive traumas lead to her loss of fortune and independence, paralleling Burney’s—or do *Cecilia*’s compromises reflect Burney’s critique of her society? Key is the distance between *Cecilia*’s values and Burney’s, layered via the use of free indirect discourse, so that the narrator’s apparent approval of *Cecilia* is undermined by implicit criticism. *Cecilia*’s retreat from the ostentation of consumption to reading is actually another form of consumption as she acquires a library on credit, the first debt she incurs. Thus the narrator’s praise of her benevolence is ironic.

Then **Marceline Morais** presented “Foolish characters and social criticism in Frances Burney’s novels.” Citing Bakhtin, Marceline discussed Burney’s use of the satiric role of the fool, ignorant of social

conventions, as an instrument by which to criticize society. Sir Hugh Tyrell is such a fool, his foolishness reflected in his chaotic strings of dependent clauses. Mr. Arbe is another; his innocent misunderstanding of society, e.g. his ignorance of the term “toad-eater” is a device for social criticism.

At the close of the morning sessions, most of us formed a Foundling-appropriate crocodile to **The Lamb** on Lamb’s Conduit Street for a pre-ordered Sunday Lunch in a private room. We had a lovely walk back through Brunswick Square for our afternoon sessions, which began with two talks about **Susanna Burney** chaired by **Lorna Clark**. First **Nathan Richards-Vélinou** presented “Our Sweet Pacc’: Pachierotti and the Burneys.” Susanna Burney tutored Pachierotti in English. Their common language was French, in which Susanna was fluent. Nathan discussed the ambiguity — or tragedy? — of their relationship, and Susanna’s awareness that Pachierotti, a *castratto*, “wishes he could marry.” **Marie Egan** continued Susanna’s tragic story with her paper on “Susanna Burney’s Irish Exile 1796–1799: The Lifeline of her Correspondence with Frances Burney.” Molesworth Phillips had insisted on an “unsettled” marriage with Susanna—that is, none of his fortune was settled upon her, and she, of course, had nothing. All forebodings about the marriage were fulfilled, especially by the persecution she endured after Phillips brought her to Ireland. She was allowed to return to England — actually Wales — only hours before her death, where, like Juliet in *The Wanderer*, she could say, “Once more on English ground.”

Our last speaker of the day was **Lucy Ann Katgely** who discussed, “A city of their own: Georgian Bath, the Burney sisters, and the anonymous novelist.” Late eighteenth-century novels “by a Lady” proliferated in imitation of Frances Burney’s novels, a culturally-significant feminine tradition. *The New Bath Guide* is a possible blueprint for *Evelina*. In these novels, Bath is a liminal space in which people of various sexes, fortunes, and classes can mingle. For Burney it was both “a place and a space.” Lucy-Ann concluded with an eloquent plea for a “Frances Burney Centre” in Bath akin to the Jane Austen Centre.

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Charles Burney

Continued from p. 1

Burney took his own doctoral exercise very seriously: an anthem titled “I will love thee, O Lord my Strength”, it is thought one of the finest pieces of its time submitted for a doctoral exercise. Not only was it performed several times in Oxford, but C. P. E. Bach, no less, thought well enough of the work to perform it in Hamburg in 1773.⁴

So far the story of Burney’s doctorate has been very typical of the musician seeking an Oxford degree. There is, however, something unusual about Burney’s degree which has perhaps not been properly noticed before. When Burney took his degree, he matriculated from University College. It was customary for new members of a College to sign their names in its Buttery Book. This was an account book which recorded individual members’ expenditure in their buttery. Thus the Buttery Book at University College for June 1769 duly shows Burney’s signature in the week beginning 16 June.

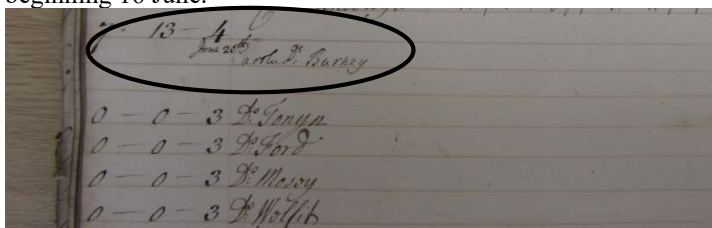


Plate 1: Opening for the week of 16 June from the University College Buttery Book for the year beginning March 1769 showing Charles Burney’s signature (University College Archives UC:BU4/F/39). Permission from The Master and Fellows of University College.

University College had an additional tradition of its own, in that, since 1674, every new member of the College has been expected to write an entry in their own hand into the College’s Admissions Register. Almost no other College in Oxford has such an excellent record of its members, and, in particular of their handwriting. Thus Charles Burney also wrote an entry in the Admissions Register.

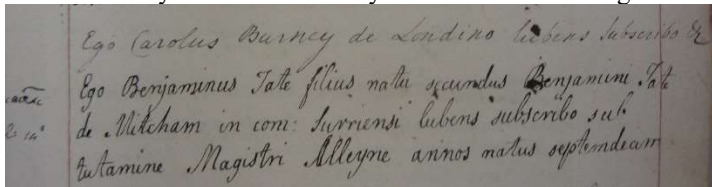


Plate 2: Charles Burney’s entry in the Admissions Register of University College (University College Archives UC:J1/A/2). Permission from the Master and Fellows of University College.

His entry was simpler than those around him. That for Benjamin Tate below him, for example, when translated reads “I Benjamin Tate, second son of Benjamin Tate of Mitcham in the county of Surrey subscribe under the tutorship of Mr. Alleyne aged 17 years.” Burney’s entry just reads “I Charles Burney of London willingly subscribe etc.” The reason for this brevity is almost certainly that Burney was not signing the Register as someone about to live and study in the College.

The reader might well ask now what was unusual about Burney’s visit to Oxford, apart from the way that he wrote his entry in the Admissions Register of University College, but in fact something curious is going on. Musicians in the eighteenth century

almost always became members of one of the Colleges which had a choral foundation, especially Magdalen and New College. University College, for all its claim to be the oldest college in Oxford (albeit a claim disputed by Balliol and Merton), had no real musical tradition until the twentieth century. There was no organ in its chapel until the 1860s, so that all its services there were said — a far cry from the music regularly on offer in the colleges with choral foundations in Burney’s time.

Charles Burney, indeed, is one of just two people recorded as having taken a music degree from University College in the whole of the eighteenth century. Why, therefore, should someone as aware of his surroundings and connections as Burney, choose to take his degree as a member of such an unmusical College?

We need to step back and look at University College in the late 1760s.⁵ Although one of the smaller and poorer Colleges in Oxford, at this time, it was enjoying a remarkable efflorescence under its then Master, Nathan Wetherell. He had appointed as the tutors there two remarkable young Fellows, William Chambers and William Scott. Scott especially had a real gift for teaching (even Edward Gibbon, scourge of Georgian Oxford, respected Scott’s ability as a tutor). The Fellowship also included William Jones, the great orientalist scholar. By 1769, the College had become one of the most popular in Oxford, with admissions rising fast.

There was, however, something else to make University College attractive to Burney. In the mid-1750s, Robert Chambers, before his election as a Fellow, had been staying in the Middle Temple as a would-be barrister, and while there he came to meet Samuel Johnson. In spite of the difference in ages, the two men struck up a firm friendship, and when Chambers became a Fellow of University College, it was inevitable that Johnson would go to meet him there.⁶

Nathan Wetherell was something of a lion-hunter, and the connection between one of his Fellows and the great Dr. Johnson was too good to miss. Every effort was made to make Johnson welcome. He stayed at the College regularly, attending its chapel services. But he also enjoyed the social life of its Senior Common Room: Johnson once said to Boswell that ‘I have drunk three bottles of port without being the worse for it. University College has witnessed this.’⁷ He enjoyed getting to know undergraduates at the College, some of whom described their meetings with the great man in their letters home or, much later, in their memoirs. It is fair to say that, in the last two decades of his life, Johnson enjoyed a far closer relationship with University College than with his *alma mater*, Pembroke College.⁸

An example of the closeness which grew up between Johnson and University College is the case of George Strahan, the son of Johnson’s acquaintance, the printer William Strahan. George had been apprenticed to a bookseller, but realised that the work was not for him. Johnson, with Robert Chambers’s help, arranged for George to receive two years’ intensive coaching, and in October 1764, he was entered at University College. Johnson wrote to George’s father that ‘I think I have pretty well disposed of my young friend George’, for ‘The College is almost filled with my friends, and he will be well treated.’ Wetherell, aware of Strahan’s interrupted education, arranged for Strahan to receive extra coaching in Greek. Strahan fulfilled all the hopes placed in him: soon after his arrival in College, he was elected to a Scholarship, and in 1767 he became a Fellow. Later he became vicar of Islington.

He became “one of [Johnson’s] great favourites”, and attended him in his last illness.⁹

Readers of the *Burney Letter* will know that, by 1769, Burney had become friends with Samuel Johnson. At this date, Burney had yet to publish those works of music history on which his reputation would rest, and he would have been something of the “junior partner” in his friendship with Johnson. No doubt he would have discussed with Johnson his wish to take an Oxford degree, and it is not difficult to imagine Johnson heartily encouraging to take it from a College which was so congenial a place for him.

Nathan Wetherell would no doubt have to give his approval for Burney to take his music degree from his College, but there can be no doubt that he would have been happy to do a favour for a good friend of Dr. Johnson. As it was, Burney might well have been interested in Wetherell himself. From 1768–72, Wetherell was Vice-Chancellor of Oxford and is generally thought to have been an extremely effective one, too. It would do Burney no harm to take his degree from the Vice-Chancellor’s College, no less.

There were therefore good reasons for Burney to go against the flow and take his D. Mus. from so unexpected a College, both because of its strong links to his important friend Samuel Johnson, and because University College at the time was a very fashionable place with which to be associated.

After Burney’s return to London from his successful visit to Oxford, he never, so far as is known, went to University College again, but the College did not completely leave his life, for he had the chance to renew links with University College men after he became a member of Johnson’s Literary Club. At the time of his election, three former members of the College—Robert Chambers, William Scott and William Jones—had already been elected to the Club, along with a former undergraduate of the College, the politician William Windham.¹⁰ Burney would have realised that his unusual choice of College had proved a good one.

Notes

1 My thanks here to Professor Peter Sabor of McGill University for suggesting that I write this note for the *Burney Letter*.

2 Burney’s pleasure at his doctorate is recorded in S. Wollenberg, *Music at Oxford in the Eighteenth and Nineteenth Centuries* (New

York and Oxford: Oxford University Press, 2001), 15–16.

3 The university’s regulations for music degrees in Burney’s time are discussed in more detail in S. Wollenberg, *Music at Oxford*, 12–15.

4 The merits of the work are discussed in S. Wollenberg, *Music at Oxford*, 16–19.

5 A more detailed discussion of University College in the later eighteenth century may be found in Chapters 13 and 14 of R. Darwall-Smith, *A History of University College, Oxford* (Oxford: Oxford University Press, 2008).

6 T. M. Curley, *Sir Robert Chambers: Law, Literature, and Empire in the Age of Johnson* (Wisconsin: University of Wisconsin Press, 1998), 19.

7 J. Boswell, *Life of Johnson*, ed. R. W. Chapman (Oxford: Oxford University Press 1980), 911.

8 Johnson’s dealings with University College are discussed more fully in R. Darwall-Smith, *University College, Oxford*, 287–90.

9 *The Letters of Samuel Johnson*, ed. B. Redford (5 vols, Oxford: Oxford University Press, 1992–4), i. 244–5. On Strahan’s later career, see J. Boswell, *Life of Johnson*, ed. R. W. Chapman, 1390–1, and his father’s *ODNB* entry.

10 See *ODNB*, “Johnson’s Literary Club.” Burney would have missed Chambers, who left Britain for a judicial post in India in 1774, but could have certainly met Jones, before his own journey to India in 1783, as well as Scott and Windham, at Club meetings.

Dr. Robin Darwall-Smith is Archivist of University and Jesus Colleges, Oxford. He was also Archivist of Magdalen College. He has researched and written extensively on the history of the University and Colleges of Oxford: his publications include a history of University College (2008), and substantial contributions to histories of Magdalen and Jesus, as well as editions of medieval documents from the archives of University College. Most recently he has co-edited a volume of essays, The Unloved Century: Georgian Oxford Reassessed, published as a special volume of History of Universities. He is currently part of a team writing a new history of All Souls College. Robin is a Fellow both of the Royal Historical Society and of the Society of Antiquaries.

NAM Burney Society President’s Report — Fall 2022

By Elaine Bander

The Burney Society (NA) Annual General Meeting was held via Zoom on 24 August with twelve members attending—all North Americans because of the schedule—except for a very welcome Jocelyn Harris from Dunedin, New Zealand. Zoom gave us a chance to say a fleeting hello to Burney friends old and new.

Members expressed their warmest gratitude to Hilary Havens for her brief but consequential tenure as Editor of *The Burney Journal*, and to Stewart Cooke, who is stepping down as Managing Editor after many years of service. We warmly welcomed and ratified the appointment of our new editor, Cassie Ulph, who has been

working closely with Hilary and is already preparing the next volume.

Our application for 501(c)(3) non-profit tax status was filed a year ago but we are still waiting to hear from the IRS.

Treasurer Kirsten Hall reported that our paid membership is down again, from 58 to 43. This is not sustainable, but we have a Membership Committee (Lorna Clark and Alicia Kerfoot) looking at ways to increase our membership. Members were also reminded to spread the word about our society at other academic gatherings. Our publications are strong, but we need paid members to support them. Meanwhile both of our publications are looking at increasing their online publications.

We also thanked Ann Campbell for her many years of service as Chair of the Hemlow Prize Committee. Ann will be stepping down as Chair but remaining on the committee. The new Chair will be Jodi Wyatt, who is keen to spread the word.

Nancy Johnson and Jessica Richard have agreed to serve as a Nominations Committee for our Board elections next year. Our 2023 AGM will be held “live” in Montreal during our June 13–14 conference.

And yes, plans are well underway for a Montreal conference on 13–14 June 2022. Our VP for Conferences Catherine Keohane has distributed a CFP.

It is printed elsewhere in this newsletter, on p. 11.

Windows

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Conference, Day 3

On the morning of Frances Burney's 250th birthday, 13 June 2022, we gathered at the St. Bride Foundation (off Fleet Street hard against Wren's St. Bride's Church) where we met in the lovely first-floor library. President **Peter Sabor** welcomed us and introduced the winner of his £100 President's Prize to **Kristen Zodorow**. Peter added a second £100 Conference Prize for **Ariella Kharasch**. We all agreed that Burney Studies had a bright future.

Our first speaker, **Simon Macdonald**, recounted the story of his discovery that Dr. Burney's step-daughter, Mrs. Meeke, was a Minerva Press authoress. He described his research, including finding Mrs. Meeke in the catalogue of the Minerva Literary Repository in the St. Bride Institute Library where we were then meeting, reading Samuel Meeke's nasty diary in the Paris Archives, and finding Charles Burney Jr.'s puff pieces for her books; he showed us the archival sources that led to his discovery.

Simon then gave us a fascinating second talk on "'London Review'd in Paris': *The Argus* Newspaper between France and Britain during the Peace of Amiens (1802–3)." *The Argus* was an English newspaper published in Paris during the Peace of Amiens (1802–3), during which time British newspapers were banned in France. It provided a "corrected" digest of London newspapers for British ex-pats in a tone and format acceptable to Napoleon, who was instrumental in its publication. Louis Goldsmith probably wrote *The Argus*; it was in effect propaganda laid out like a normal London newspaper. British postal clerks, who also served as newsagents, pirated foreign press and filtered the news, maintaining lists of "persons to whom *The Argus*, published in Paris, is sent."

After a coffee break, **Peter Sabor** introduced a panel on **Charles Burney**. First **Elaine Bander** discussed "Doctor Burney's 'Dogrel Dialogue': A Window on the Crewe Album." Burney's poem, dated "29 December 1801," his contribution to Mrs. Crewe's White Album at Crewe Hall in Cheshire where he was a frequent visitor, is typical of the scribal gifts inscribed in such albums in the Georgian country houses of people of rank and fortune. Burney wasn't actually at Crewe that Christmas, but his son and grandson,

Charles Jr. and Charles Parr, were. On at least one other occasion Burney sent a contribution *in absentia*. The dialogue between "Self" and "the Doctor" dramatizes tension between the Self's desire to rest in bed because of physical weakness and pain and the Doctor's enduring intellectual and social ambition, and characteristically ends with a compliment to his host and lifetime friend, Frances Anne Crewe. (Elaine has subsequently found evidence confirming that the poem was in fact by Charles Burney, D.D., not D.Mus.)

Lorna Clark then spoke on "A Revisioning of the Life & Letters of Charles Burney." Burney scholars beginning in the late 20th century have treated Charles Burney Sr. rather harshly. Frances Burney erases her father's distinct wit and personality in her appropriation of his voice in her "Memoirs" and her editing of his letters. Forthcoming volumes of his letters will allow the pendulum to swing back from a generation of negative treatment of Charles Burney. Lorna outlined the numbers involved in the new six-volume edition of his letters, in which each volume will have roughly 200 letters (except the last, which will have fewer but will also include a general index). She also showed the distribution of letters surviving year by year (from and to), and graphed the frequency of subjects included, emphasising how curated the selection of surviving letters has been. Underpinned by statistics, a more accurate and more appealing image of Charles Burney emerges.

The final panel of the conference, **Memorializing the Burneys**, was chaired by **Trudie Messent**. **Francesca Saggini** spoke on "Death and Madame: Ghosting the Doctor in Burneyland." Frances Burney's *Memoirs of Dr. Burney* (1832) has multiple narrators, in effect competing voices: (1) a first person narrator meant to be Charles Burney himself; (2) a first person narrator who is apparently Frances Burney; (3) an unidentified third-person narrator. Frances Burney's narrative strategy focused on the death of Charles Burney: "from mortality of frame to immortality of fame." The hyper-narrator constructs his death as teleological. The year of his death 1814, was also a year of a "Grand National Jubilee." General illuminations celebrating England's victory over France were visible from his sickroom

on the night (11–12 April) of his death. Frances Burney spent years memorializing her loved ones: Charles Sr., Charles Jr., Alexandre d'Arblay, and Alexander d'Arblay, and disputed with her brother over the purpose of their father's memorial: a secular honour or a prompt for prayer? Saggini referred to the meaning of ascendance, both literally and figuratively (citing *Paradise Lost*), and juxtaposed Charles Burney's memorial inscription in Westminster Abbey with the frontispiece of *Evelina*, which shows a figure reading an inscription. Burney's works thus begin and end with memorial inscriptions and could be seen as asserting that a book can be more powerful than a monument.

Following Francesca's reference to the two monuments in Westminster Abbey to Charles Jr. and Charles Sr., our **Founder Paula Stepankowsky** described her "Six Year Window," the long process by which she negotiated with the Dean of Westminster (two Deans, to be precise), assuring him that Frances Burney's achievements were sufficiently significant and enduring. The Burney Society managed to raise the considerable funds required; the heated controversies over what wording and name to use for the plaque were resolved when the proposed memorial became a window instead (requiring a shorter description).

It was left to **Gillian Skinner** to sum up the conference. She opined that, judging from the number of papers we had listened to over the past few days, research on the Burneys and their circle is flourishing, with more to come. The range of subjects was impressive; Gillian compared the fare of the conference with the entries in the MLA bibliography, suggesting that more could be done on the drama, and on Sarah Harriet and James Burney. Burney's novels are well represented but still inspire fresh engagement and approaches, which shows how well her work stands the test of time.

And then our formal conference came to a close. About a dozen of us went to view St. Bride's Church before walking on to the nearby Blackfriar pub for lunch, and afterward, in splendid summer weather, we walked along the Embankment to Westminster. At 4:30 pm, we were admitted into **Westminster Abbey** by the Great West Door and taken along the South Choir Aisle to see Charles Burney Jr.'s memorial, then to the North Choir Aisle to see Charles

Burney Sr.'s memorial. Having paid our respects, we took our seats in the choir stalls for Evensong (mostly Thomas Tallis, sublime).

When the service was over, and the choir and other visitors had gone, we were escorted to **Poet's Corner** where **Peter Sabor** spoke words of tribute (see below) and he and **Paula Stepankowsky** laid a

wreath below Frances Burney's window, the window that some of us present had seen dedicated twenty years earlier.

Words of Tribute by Peter Sabor, President, Burney Society, UK

But how I long to visit Westminster Abbey! wrote Frances Burney from Ilfracombe in September 1817. She was eager to see the newly erected monument to her father, the music historian Dr Charles Burney, which had been placed in the north choir aisle, with an inscription written by Frances herself. Two years later, in 1819, her brother the classical scholar Charles Burney Jr, was likewise honoured with an elaborate memorial tablet in the south choir aisle, written in Latin by his friend Samuel Parr and sculpted by Sebastian Gahagan. It would take almost two centuries for Frances Burney, whose fame has long since eclipsed that of both her father and her brother, to receive a memorial of her own at the Abbey. Today, we celebrate the 20th anniversary of its unveiling in the Poets' Corner Window of the Abbey on 13 June 2002. Happily, the driving force behind its installation, Paula Stepankowsky, founding President of the Burney Society, is here today, having travelled from Washington State for the occasion. So too are several others who were present, including members of the Burney Society from Canada, the United States and England. Dr Johnson, whose grave is here in the Abbey at the foot of the memorial to Shakespeare, sent a letter, shortly before his death, to "dear Dr. Burney; and to all the dear Burneys, little and great." Over the last three days we have heard a rich variety of papers on several members of this extraordinary family, but with the lion's share devoted to Frances.

It is surely appropriate that this extraordinary writer, whose novels and journals now form part of the canon of English literature, should be memorialized in the royal church among her novel-writing peers, including Aphra Behn, Oliver Goldsmith, Jane Austen, Elizabeth Gaskell, the Brontë sisters, Thomas Hardy, and D.H. Lawrence: fit company for her, though few.

Conference Excursions

Two days of conference excursions followed the formal meetings. On **Wednesday 15 June**, Trudie Messent collected several of us at **Royal Tunbridge Wells** where we enjoyed a walk and coffee along the Pantiles, then drove us to **High Rocks Ancient Monument**. The monument was closed but we managed to see the Rocks from a woodland path. We met up with others for lunch in the lovely gardens of the High Rocks Public House just opposite the Monument.

After lunch, our several cars proceeded to **Hammerwood Park** near East Grinstead, a Georgian country house (originally intended as a hunting lodge) designed by Burney family friend, architect Benjamin Latrobe, in 1792 as his first commission. (He went on to design parts of the White House.) Latrobe rebuilt Hammerwood in "plain style" Greek Revival. David Pinnegar and his wife Anne-Noelle showed us over the fascinating house, outdoors and inside, explaining their gentle approach to restoring the estate to its proper self. After tea in the Elgin Marble Room, we were entertained by Dr. Penelope Cave who performed Charles Burney's "Sonata No. 5 in G major" on a harpsichord, one of David's many keyboard instruments, and

Cecilia Burney's "Le Séjour Agréable," Piano Sonata Op. 2, on a piano-forte, both tuned to David's exacting standards.

On Thursday, 16 June, Burney Society members visited **Weymouth and Dorchester**, but I did not go.

[Continued by Lorna Clark]

A few devotees undertook the three-hour drive from London, generously ferried by Trudie Messent. Not on the schedule but much appreciated was a stop along the way for a morning tea break with Helen Cooper in the lovely seaside town of **Bournemouth**, whose white sands were crowded by bathers escaping the heat wave. We had lunch on a sunny patio in a picturesque pub in **Dorchester**, followed by a visit to the Dorset History Centre to peruse some extra-illustrated books that had been set out for us. Owned by the famous book-collector Alexander Meyrick Broadley, they were created to commemorate the tour of the royal family to the southwest counties in the summer of 1789. Frances Burney was in the royal entourage and noted the crowds who turned out loyally to cheer the King, recently recovered from an incapacitating illness. The large volumes were superbly illustrated and full of fascinating finds

.Afterwards, we visited **Weymouth** itself, first exploring the picturesque ruins of **Sandsfoot Castle**, perched on a hill

overlooking the bay. We then prowled up and down the **Esplanade**, graced by a statue of George III, and saw **Gloucester Lodge** where the Royal family had stayed. As we savoured our last tea break of the day, we looked out over the sands where George III would be pulled out in his bathing-machine for a dip in the sea, and Burney would stroll with Mrs Gwyn, picking up seaweed and shells (see vol. 5 of *The Court Journals and Letters*, edited by Geoffrey Sill).

This visit marked the culmination of a six-day extravaganza. Warm thanks are due to **Trudie Messent** and **Miriam Al Jamil**, who put so much effort into organising the conference and ensuring its success, and to the **UK committee** who helped them. The UK Conference of June 2022 will long live in our memories as an outstanding event; held in interesting venues, it included outstanding papers, stimulating discussions, warm collegiality, convivial mealtimes, and fascinating excursions, culminating in a moving ceremony of remembrance in Westminster Abbey. The conference was undoubtedly enjoyed by all who attended, but especially by overseas visitors who were made to feel so welcome. We hope to build on this success and see you all in Montreal next year.

Cecilia Burney: The Forgotten Music

By Eleanor Gummer

Cecilia Burney (1788–1821) was the daughter of Charles Rousseau Burney and Esther Burney and the granddaughter of esteemed musicologist, Dr. Charles Burney. Charles was the nephew and pupil of Dr. Burney, a musician and music teacher to aristocratic ladies. His wife Esther (also known as Hetty) was a harpsichordist and music teacher. Cecilia likely received musical instruction from her father Charles.

The late eighteenth century saw the transition from the harpsichord to the piano or piano-forte, with manufacturers such as Broadwood and Érard continually making advances in the mechanism and construction of the instrument. Charles Burney wrote in detail on this transition in his article “Harpsichord” in *The Cyclopaedia*.¹ With the arrival of Johann Christian Bach in London in 1762 and his influence on Queen Charlotte, the embracing of the pianoforte as a concert instrument was launched. Charles Burney himself purchased an instrument by Broadwood, along with Muzio Clementi (1752–1832).² Given the exposure to music, it is not surprising that Cecilia would follow in the family footsteps.

With the transition to the piano came an interest in Sonatas written initially for the harpsichord, then the harpsichord or piano, and finally the piano. Composers explored the genre, taking advantage of the extended range of the instrument, its ability to produce wide dynamic ranges and its ability to sustain the tone. English pianos featured a heavier touch and a fuller and more powerful tone than the Viennese pianos produced at the time. They also had a longer “after-ring” with composers having to notate

shorter note values to facilitate a clearing of the tone where rests are inserted. The English pianos also had a more powerful treble range allowing melodic lines to sing out.

The Piano Sonata Op 2, “Le séjour agréable” is one of the few works that remain by Cecilia Burney. The Sonata was bound in a privately owned collection of scores, the volume collected by Miss Margaret “Peggy” Hazlitt (c.1795–1817) who was the sister of well-known author and critic, William Hazlitt. Most of the scores in this volume have watermarks dating from 1811 to 1817. After Peggy died in 1841, the score was left to the family she had lived with and was taken to Australia when they emigrated in the late 1840’s. The volume is currently housed in the Sydney Living Museums (Historic Houses of Trust of New South Wales). A scan of the score can be found on the Petrucci Music Library IMSLP website and is also published by One Eye Publications in a collection, “Keyboard Sonatas by Women: Classical Era.”

The Sonata is presented in two movements, an *Andantino cantabile* and a Rondo, *Allegro Scherzando*. The first movement is composed in Sonata-Allegro form without the Development section in D Major in 2/4 time. The first theme is presented in the Tonic key beginning with a *piano* dynamic. After the initial chord, the second and sixth measures feature a short descending scale passage followed by dotted rhythm and culminating with a *crescendo* into *fortissimo*. (Example 1) The initial sixteen bars are repeated an octave lower.

Example 1 (measures 1 – 8)

Andantino cantabile



The Bridge passage that follows continues the dotted rhythm in the right hand. There follows a return of the descending scale passage and a modulation into the dominant key of A Major. An Italian Augmented 6th chord is used in measure 63 indicating a

more sophisticated knowledge of harmony.

The second theme is presented in A Major and again utilizes scalar passages, this time ascending followed by a descending chordal arpeggiation. (Example 2)

Example 2 (measures 70 – 77)



This passage is sixteen measures in length, followed by a return of the initial theme, this time in the dominant key and again culminating with a *crescendo* into *fortissimo*. There follows a seventeen-measure retransition alternating between dominant and tonic chords in A Major, a modulation back to D Major and a minor subdominant chord in measure 15. The passage ends with a dominant 7th chord in D Major and a fermata.

The Recapitulation ensues with the first theme in the Tonic key this time only presented once. The bridge passage follows,

Example 3: (measures 1 – 8)

Allegro Scherzando

The first four measures are repeated, this time with turns on the dotted quarter note. The second half of the theme continues the dotted rhythm, this time with a downward motion.

The first episode is in A major and utilizes triplets in the right hand for 4 measures, followed by alternating triplets between the hands for six measures. In measure 27, Burney continues the triplet rhythm in the left-hand accompaniment and incorporates the dotted rhythm in the right hand. Measures 30 through 37 revert to solely triplet rhythm.

The theme returns in the tonic key, now with turns adorning the dotted quarter notes in the first phrase and unadorned quarter notes in the second phrase. The second half of the theme is the same as initially stated.

Episode two remains in the tonic key and continues the dotted rhythm. Triplets in the right-hand return in measures 64 and 65, followed by the dotted rhythm to conclude the episode.

The theme once again returns, presented as in the initial statement for nine measures, then inserting a brief cadenza marked *scherzando* with the dotted rhythm in the right-hand figures. The initial eight measures of the theme return, the dotted quarter notes decorated with turns.

The third episode again remains in the tonic key but alternates the measures with the triplet and dotted rhythm.

A brief return to the main them (eight measures) is followed by

modulating to E minor in the fifth measure, then into A Major and returning to D Major in measure 151. Measures 151 through 158 serve as a cadenza followed by a Coda with material from the first theme. The movement concludes with an *accelerando* culminating in a *fortissimo*.

The second movement is a playful Rondo in D Major with four episodes and in triple meter. The main theme incorporates both dotted quarter and dotted eighth notes with an upward motion, capturing the *scherzando* character of the movement. (Example 3)

the fourth episode of thirty measures, the longest in the movement. The rhythm in the right-hand has alternating passages of dotted rhythm and triplets. At measure 124 an *ad lib* is indicated, perhaps allowing a brief improvisation by the performer. Thereafter, the left-hand becomes more forceful with octaves and larger chords. The episode concludes with a *scherzando* indication in measure 142.

The final statement of the theme is brief and unadorned. The movement ends *forte*.

Burney has several dynamic indications in the first movement but few in the second movement. The harmony is primarily diatonic with a few secondary chords inserted. The result is pleasing to the ear and the lack of dynamic indications allow for interpretation by the performer (which was not unusual for the period).

* * *

The only other score this author has located is “Lady Avondel’s Song”, the word’s taken from “The Refusal” by Mrs. West, composed and respectfully dedicated to Mrs. Holroyd, a family friend. It was published in London by Chappell & Co. in 1817. Copies are held in the University of Glasgow Library, the University of St Andrews Library and the British library.

Oh tell me, Oh tell me have I, have I lost they Heart.
Cold are they words, they looks Austere.

Fear not, Fear not, Fear not the secret to impart.
No loud complaints shall reach thine Ear.
No loud complaints shall reach thine Ear.
Unseen by Thee, Unseen by Thee my tears shall flow.
Till sorrow wastes my youthful bloom.

Life will not always strive with woe
And grief is silent in the Tomb.

The song is set in D Major, in 6/8 time with a *Lento* tempo indication. It opens with a piano introduction seemingly innocent with a lilting rhythm and diatonic harmony. When the voice enters, the tension is evident by the second measure with the voice rising on the repeat of the words, “Oh tell me.” The words “lost thy heart”

are punctuated with rests between the words. The piano begins the image of coldness with arpeggios on beat one and the voice has a chromatic ascent on the words, “Cold are they words, thy looks...” and finally a trill and *fortissimo* marking on “Austere.” An arpeggio in the piano is concluded with a fermata. (Example 4).

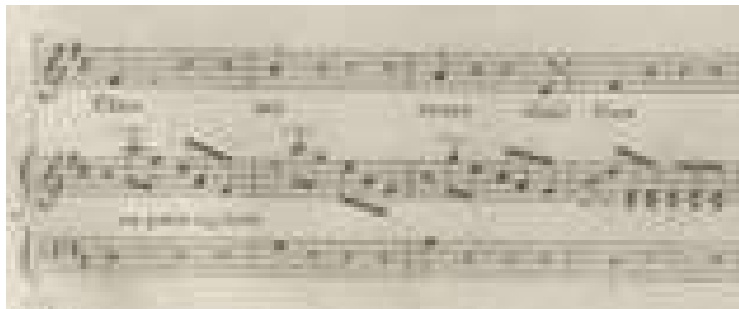
Example 4: (measures 19 – 25)



The passage that follows is marked *dolce* and the words, “Fear not, Fear not, Fear not the secret to impart” again rise to a *fortissimo* indication and trill on “impart.” The ensuing passage begins with a piano dynamic with a fermata on the second statement of “Ear.”

The tension quickly builds in the words “Unseen by Thee my tears shall flow,” with an *un poco agitato* in the piano and rests separating the words. (Example 5).

Example 5: (measures 45 – 48)



An extended arpeggio in the piano occurs on the words “bloom.” For the final words “in the Tomb” the composer has indicated *perendosi* and a *pianissimo* dynamic. Another extended arpeggio occurs in the piano on the final word.

“The Refusal” is a highly expressive song with a wide range of dynamics and word painting in contrast to the Sonata. The writing would seem to indicate that these are not the first attempts at composition. Women were not encouraged to pursue higher levels of learning. “A little music, a little drawing, and a little dancing were sufficient; and these should be only slightly pursued so as to distinguish a lady of fashion from an artist.”³ It is known that Frances Burney burned her own juvenile manuscripts on her fifteenth birthday.⁴ Given Cecilia’s short life, there may not have been a great deal of music written or preserved. What remains provides evidence of musical ability and training. We are left to wonder what else she produced or might have produced.

Notes

1 Charles Burney, “Harpsichord,” in *The Cyclopædia; or, Universal Dictionary of Arts, Sciences, and Literature*, ed. Abraham Rees, vol. 17 (London: Longman, Hurst, Rees, Orme & Brown, 1819), 344.

2 K. Clark, *The Early Pianoforte School in London’s Musical World: 1785–1800: Technology, Market, Gender and Style*, PhD University of Toronto, 2019.

3 Joyce Hemlow, *The History of Fanny Burney* (Oxford: Clarendon Press 1958), 265.

4 Hemlow, *History*, 1.

Eleanor Gummer holds a Master of Music degree in Piano Performance from McGill University, a Bachelor of Music degree (U of Manitoba), Fellowship and Licentiate diplomas from Trinity College of Music, London and an ARCT. Having studied in Europe and in New York with Karl Ulrich Schnabel she has performed across Canada. Ms Gummer is involved in the research of woman composers and provides monthly webinars along with Cécile Desrosiers for Conservatory Canada, exploring the works of various women through the last four centuries. Her publications are available through One Eye Publication. She is also the author of Pianokids® Violinkids® and Guitarkids®, methods for young children, Ms Gummer is the founder and director of Whitby School of Music (established 1994) and is active as an adjudicator, clinician and composer.

CFP: The Burneys: Isolation, Gatherings, and Celebrations

Montreal, 13–14 June 2023

The Burney Society of North America, a group of scholars and serious lay readers interested in Frances Burney's works and dedicated to furthering knowledge about Burney and her family, will hold its annual general meeting and conference at McGill University (Montreal) in the Colgate Room in Rare Books and Special Collections 13-14 June 2023.

As we emerge from our own period of confinement and isolation, and look to gather and celebrate together in Montreal, we seek proposals for papers, panels, or roundtables that discuss any topic related to representations or explorations of **confinement, imprisonment, escape, re-emergence, freedom, gatherings, and/or celebrations** in the works or experiences of **Frances Burney and members of the Burney family**.

Please send one-page proposals for papers and panels to Catherine Keohane at BurneyNA23@gmail.com by 15 January 2023. Submissions from graduate students are especially welcome. It is not necessary to be a member of the Burney Society to submit a proposal, but presenters at the Conference must be members. Participants will be notified by 1 March 2023

* * *

The Colgate Room is on the 4th floor of the McLennan Library, just below the Burney Centre on the fifth floor, so many of you will be familiar with the venue. We will have two lunches and one dinner (on Frances Burney's birthday, 13 June) just a few steps away at the McGill Faculty Club. Estimated cost for the two days, including three meals plus wine with dinner, will be about \$175 Canadian. (We will try to arrange for some student attendees at little or no cost, without meals.) We hope to arrange some extra cultural activities as well.

Montreal is lovely in June. For those planning to attend, McGill University has arrangements with nearby hotels for discounts: <https://www.mcgill.ca/accommodations/mohp/downtown>. Simply tell the hotels that you are in town on McGill business. The hotel closest to the McLennan Library, however, is not on this list, but you may want to consider it: Best Western Ville-Marie Montreal. This was where we were intending to hold part of our Covid-cancelled 2020 conference. It is only steps away from the faculty Club and the Library, and houses an excellent café.

New Chair of the Hemlow Prize Committee

After many years of dedicated service, the Chair of the Hemlow Prize Committee, Dr. Ann Campbell, has stepped down as Chair (while remaining on the committee).

The new Chair is Dr. Jodi L. Wyatt, is Professor of English at Xavier University in Cincinnati, Ohio, where she teaches eighteenth-century British literature and culture, women's literature, film, gender theory, and creative nonfiction. She has published on Jane Austen, Frances Brooke, Charlotte Lennox, and animals in the long eighteenth century. She is currently working on a book manuscript about women novelists' use of the female quixote trope to address anti-novel discourse as well as a project on Frances Burney's Catholic sympathies as part of emergent human rights discourse in the eighteenth century.

For information on submission to the prize, see the announcement on the next page.

Four Letters of George III for Sale that mention Frances Burney

By Lorna Clark

Four letters recently put up for sale on AbeBooks (for \$1779.81 US), were written by George III to his son George, Prince of Wales. Although they are all undated, a reference to Frances Burney in one helps to narrow the date to between 1786 to 1791, the years she was employed in the Queen's household. On four separate leaves and in good condition, is a series of travel instructions. The owner believes they were all written around the same time, c.1790, and concern a trip that took in Egham, Basingstoke, Andover, Salisbury, and Sir William Pitt's Highfield House in Hampshire. These are all points (more or less) en route to Weymouth, Dorset.

The letters originate from the autograph collection of Richard Hunter (1923–81), son of Ida Macalpine, who were co-authors of the book, *George III and the Mad Business* (1969), which suggested a diagnosis of porphyria for the King's severe illness of 1789–90 (and other years). Their theory was popularised by Alan Bennett in his play, *The Madness of George III*, although it has been challenged since. Hunter's library of 7000 books relating to psychiatry is in the Cambridge University Library.

Also included in the lot for sale is a typed letter signed by bibliophile and bookcollector, Alan G. Thomas (1911–92), offering the letters to Hunter. In it, Thomas describes the items as:

Autograph Directions for various royal journeys, chiefly to Weymouth, detailing the servants required for attendance, the relays of horses and the accommodation required for the King and Queen and their suite, giving details of the itineraries, etc. [] The King gives equal care to the allocation of bedchambers, etc. [. . .] The whole gives a most interesting picture of George III's meticulous attention to detail.

Of interest is the second item, a narrow octavo leaf, which has a numbered list of 21 rooms required by the royal party." Item 10 is "[Bedchamber for] Miss Burney", with her name crossed out and that of Miss Gomme inserted instead. Item 20 is "Miss Burney's Dining Room." Beneath the list are ten lines of miscellaneous notes, beginning: "Lodgings as near as possible. | for four Gentlemen. And their Servants."

Why Miss Burney's bedroom was changed, and who the four gentlemen were (did they include Stephen Digby?) is open to conjecture. For more information, see the AbeBooks website, <https://www.abebooks.com/servlet/BookDetailsPL?bi=30654826028>

With thanks to Michael Kassler for bringing the item to our attention and to the owner, for permission to quote from the description.

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 20 are being invited. 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. Previous issues are available open-access at:

<https://www.mcgill.ca/burneycentre/burney-society/burney-journal/current-issue>

Please follow us on Facebook and Twitter!

The Hemlow Prize in Burney Studies

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

The Hemlow Prize will be awarded to the best essay written by a graduate student 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.

The Hemlow Prize deadline for is 31 January 2023. Two copies of the essay (one appropriate for blind submission) should be sent, by email attachment, to the Chair of the Prize Committee, Dr. Jodi Wyatt, wyett@xavier.edu, or by mail to Dr. Jodi Wyatt, Department of English, Xavier University, 3800 Victory Pkwy, Cincinnati, OH 45207, USA.

The Burney Society

Annual Membership Renewal 13 June 2022—13 June 2023

Membership in the Burney Society includes subscriptions to *the Burney Letter*, the semi-annual newsletter of the society, and *The Burney Journal*, the society's annual literary journal. Members may also attend Burney Society meetings in North America and the UK.

Membership in the North American Burney Society, Annual dues: \$30 USD (\$15 USD full-time student rate)

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

The North American Burney Society Membership Renewal Form can be found on the website at

<https://www.mcgill.ca/burneycentre/burney-society/membership>

The UK Burney Society Membership Renewal Form can be found on the website at

<https://burneysociety.uk/membership>

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