

# Burney Letter

Vol. 29 No. 1

The Burney Society

Spring 2023

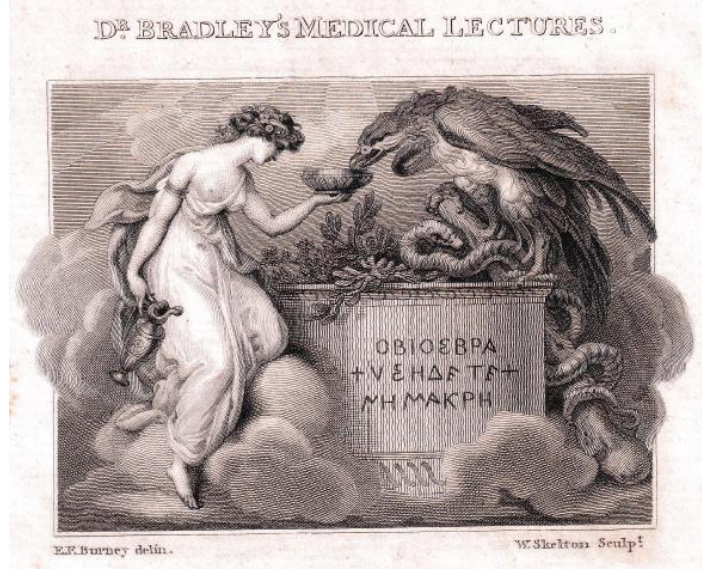
<http://www.mcgill.ca/burneycentre>

<https://burneysociety.uk>

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## BURNEY COLLECTORS AND AUCTIONS

By Lorna Clark.



From his collection of engravings, Michael has shared an unusual ticket for medical lectures given by Dr Thomas Bradley (1751-1813) in London between 1780 and 1805 (see opposite). The ticket was engraved by William Skelton (1763-1848) from artwork (a drawing or painting) by Edward Francis Burney. Michael wonders if anyone could date the ticket or advise about whether any other copy of it is known to exist. There does not appear to be one in the British Museum.

The world expert on EFB, Patricia D. Crown, Professor Emerita at the University of Missouri, Columbia, was asked to weigh in. Crown suggests it is “a typical EFB commercial work engraved by William Skelton who came from a family of commercial engravers. Dr Bradley wrote a treatise on worms (1813). He came from Worcestershire and was about EFB’s age so there might have been some personal acquaintance.”

In terms of the design, Crown writes, “EFB was engaging or indulging in his love of double even triple meanings. Hebe (goddess of youth and cup-bearer to the gods) offers a cup of divine nectar to Zeus in the form of an eagle. Aesculapius, god of medicine, was represented carrying a knotty rod or club, encircled by a serpent. The knottiness of his club symbolizes the difficulty of medical problems; the serpent symbolizes vigilance, i.e. paying attention to symptoms etc of the sick. EFB has changed the snake into a worm, alluding to Dr Bradley’s treatise on worms.”

The Greek inscription could be translated, “Life is short and art is long” (with a side-eye at the worm) which adds a layer of humour to the unusualness of the design.

**See Collectors on p. 2**

A series of auctions and sales have brought to light various Burney items of interest. Perhaps this interest in the commercial realm reflects the increased interest in Frances Burney and other family members in the commercial realm.

Our loyal member in Sydney, Australia, is also a collector. Michael and his wife, Jamie Kassler, are eminent scholars in European music (17th–20th centuries) who have collected books, music, manuscripts and ephemera, which are gradually being transferred to the National Library of Australia.

## North American Burney Society: President’s Message

By Elaine Bander

The Burney Society NA Vice-President for Conferences Catherine Keohane, along with local hosts Peter Sabor and myself, have planned an exciting three days for you in Montreal, home of The Burney Centre at McGill University, beginning on Frances Burney’s 271st birthday, June 13, 2023. The full program can be viewed on pp. 3-5.

The conference fee includes a coffee break, two lunches, a flute of prosecco or juice during our Musical Salon, followed

by a candlelit dinner with wine, and a closing reception.

If you are intending to join us but have not yet registered, please do so immediately using email and PayPal. Our dedicated Treasurer Kirsten Hall will not be able to process mailed registrations after May 5th because she will be preoccupied with her own wedding. The Society sends heartfelt congratulations to Kirsten!

Our Annual Business Meeting will be held during our conference lunch on June 14th. This is an election year for the North

American Board members. Nominations may be made from the floor.

Finally, if you are attending the conference, please let me know by May 31 ([elainebander@gmail.com](mailto:elainebander@gmail.com)) at the latest: (1) your choice of Tuesday dinner main course (chicken or vegetarian stuffed pepper) and (2) any necessary food restrictions, and (3) any optional events planned for June 15th (see p. 5) that you plan to attend. Registration info (p.2).

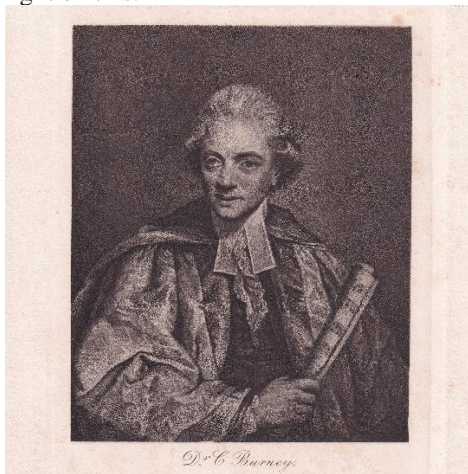
**INSIDE:** Burney Collectors and Auctions, pp. 1–2  
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Galician translation of Burney’s plays, pp. 6–7  
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Saggini Talk, BARS event on Youtube, p. 8

## Collections

### Continued from p. 1

Another engraving in the Kassler collection is the familiar-looking one of Charles Burney, probably based on the Francesco Bartolozzi engraving of Sir Joshua Reynolds's 1781 painting of Burney. Michael's version differs, however, in that it does not include the usual identifications (of both artist and engraver); the caption names only its subject, so while the image is similar, the caption is quite different. Again, Michael wonders if anyone has seen anything similar or might be able to shed light on this.



Lastly, Michael noticed that a first edition of Charles Burney's *A General History of Music*, 4 vols (1776–89), recently came up for sale at Schubertiade. With vols 1 and 2 inscribed 'from the Author', the copy was presented to Burney's translator, Hamburg author and teacher Christoph Daniel Ebeling (1741–1817). As the item description points out, Ebeling was well connected, knew C.P.E. Bach, and published one of the earliest German music histories. As the translator of both of Burney's musical tours, Ebeling "introduced German readers to a new way of studying and writing about music—the musical travelogue." The set was beautifully bound in "contemporary full calf" but still seems steep at US \$8500 US. This item was still available at time of writing; more information is available on

the website.

### Engraving of Frances Burney

Meanwhile, another engraving has attracted interest, this one of Frances Burney. It belongs to Michael Burney-Cumming, a fifth-generation descendant of Charles Burney Jr and member of the Burney Society U.K. In his collection, Michael has an engraving of Frances, evidently taken from the well-known portrait by her cousin, Edward F. Burney in 1782 (The original painting is at Parham Park, West Sussex.) The engraving is attributed to C. W. Sherborn but is unusual (as Michael points out) in depicting Burney's head and shoulders only (rather than the more usual three-quarters-length view). Michael would be interested to know if anyone can shed any light on it.

(If the engraver of the print is Charles William Sherborn (1856-1912), born roughly a century after Burney herself, then the British Museum might hold the answer, as (according to the *ODNB*), Sherborn and his family donated a complete set of his bookplates, engravings, and etchings.)

### E. F. Burney's Duke of Wellington

Meanwhile, Burney collectors Leonard and Christina Smith notified us of a fine art sale held this spring in which a portrait of the Duke of Wellington by 'E. F. Burney' was up on the block. The handsome profile of Wellington's head was contained in an oval frame of 3 x 3 inches. The item did well at auction, selling for 1598 Euros. See

<https://auctionet.com/en/events/477-spring-fine-art-sales-2023/352-edward-burney>

### History of Music sale receipt

Finally, an item recently for sale at Wurlitzer-Bruck Music Antiquarians was acquired by McGill University. Matted together with an engraving of Burney's famous portrait is a receipt for purchase of the last two volumes of Burney's *A General History of Music*, dated 27 March 1789, and signed by Burney himself. The receipt seems to be unique and shows Burney involved in the sale of his work. It now

forms part of the rich collection of Burneyana in the Rare Books and Special Collections at McGill which will be showcased at the June conference of the Burney Society (North America).



### Burney Letter

The semi-annual newsletter of the North American Burney Society

Editor: Dr. Lorna J. Clark

Contributions (articles, reviews, suggestions, illustrations) are welcome. Please contact [lclarklj@aol.com](mailto:lclarklj@aol.com)

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

Membership in the UK Burney Society is £20 per year; £25 for two at the same address; £10 for students and £15 for those within five years of graduation.

For further information on membership, write either (in North America) to [kirseten.hall@avemaria.edu](mailto:kirseten.hall@avemaria.edu) or to Kirsten Hall, 5175 Beckton Rd, Ave Maria, Florida, USA 34142 or (in the UK) to:

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

or see the website at

<https://burneysocietyuk.com/membership>

**Registration for the June 13-14 Conference of the Burney Society NAM at McLennan Library, McGill University, Montreal, is online only until 31 May. Fee is \$250 USD (\$150 USD for full-time students) which includes two lunches and one dinner (on Tuesday). Notify Elaine Bander of preferences (see p. 1). Attendees must be current members of the society (either in NAM or UK). See back page for details of membership and paypal link for either registration or membership.**

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**The Burney Society (North America) Biannual Conference:**

*The Burneys: Isolation, Gatherings, and Celebrations*

**June 13-14, 2023, Montreal, Quebec, Canada**

**Tuesday, 13 June: McLennan Library Rare Books, Colgate Room**

- 9:00 Door opens for registration
- 9:10-9:15 **CALL TO ORDER** by **Elaine Bander**, President, The Burney Society NA
- 9:15-9:30 **WELCOME** from **Guylaine Beaudry**, Trenholme Dean of Libraries, McGill University
- 9:35-10:50 **PANEL 1: CONFINEMENT AND ESCAPE**  
**Moderator: Catherine Keohane**
- **Beatriz Ramos**, University of São Paulo, Brazil, “Enclosed Freedom in *Evelina*, by Frances Burney
  - **Alexandra Grenier**, Cégep de Sainte-Foy, “Unintelligible Intentions and Confined Desires: (Mis)Reading Female Behaviour in Frances Burney’s *Cecilia*”
  - **Francesca Saggini**, University of Edinburgh, “The Dove, the Hare, and the Big Oh!: Tropology and Female Characters in Frances Burney’s *Hubert de Vere*”
- 11:00-11:50 **COLLECTING BURNEYS 1: Richard Virr**, formerly Chief Curator of Manuscripts, Rare Books, and Special Collections, McGill University, “Collecting Burneys: The McGill Library Burney Collection”
- 12:00-1:00 **LUNCH** at the Faculty Club, Billiard Room, 3rd level (elevator available) (sandwich and salad buffet, fruit salad, coffee & tea)
- 1:05-1:20 **GALLERY TALK** by **Ann Marie Holland**, Curator of Enlightenment Collections, Rare Books, and Special Collections, McGill (McLennan Library, 4th Floor display cases)
- 1:25-3:00 **PANEL 2: FRANCES BURNEY AND LANGUAGE**  
**Moderator: Teri Doerksen**
- **Ryan Pepper**, University of Ottawa, “Punctuating Parties in Frances Burney’s *Journal* and *Evelina*”
  - **Hilary Havens**, University of Tennessee, “Strange Shackles in Frances Burney’s *Cecilia*”
  - **Jodi L. Wyett**, Xavier University, “Isolation, Spirituality, and Agency: Revision as Response to Trauma in Frances Burney’s ‘Morning Prayers’”
  - **Svetlana Kochkina**, McGill University, “What Is in a Name?: The Author’s Designation in Burney’s Published Novels”
- 3:05-3:35 **COFFEE & TEA BREAK** in Redpath Library (Innovation Commons)
- 3:40-5:15 **PANEL 3: PORTRAYING, CULTIVATING, AND UNCOVERING THE BURNEY MEN**  
**Moderator: Alicia Kerfoot**
- **Miriam Al Jamil**, Chair, Burney Society UK, “Dr. Burney in the Thames: A Celebration of Heroes”
  - **Brian McCrea**, University of Florida (emeritus), “The Loneliness of the Long-Distance Apothecary: Pharmacology and Family in the Journals and Letters of Frances Burney”



- **Trudie Messent**, Secretary, Burney Society UK, “‘But the Great man’ of men is your Friend James, who is now in Fact, & in power, Captain of his ship, though, alas not in Honour or Profit’: Prising James Burney from the shadows”
- **Anders Muskens**, University of Tübingen, “Charles Burney and the ‘Army of Generals’: Leadership in the Mannheim Court Orchestra, 1757-78”

\*\*\*\*\*

♪♪ **A Musical Salon in the Billiard Room, Faculty Club, at 5:40 pm** ♪♪

**Anders Muskens** on the Clavichord: “Music from Mannheim”

**Conference Dinner at 6:30 (includes wine) \***

Mediterranean grilled vegetable tower with feta and pesto (no nuts)

\*\*\*

Chicken supreme stuffed with Shitake mushrooms, roasted garlic sauce

Market vegetables, roast potatoes with fine herbs

or

Bell pepper stuffed with chickpeas, mushroom & herbed rice, tangy tomato coulis

\*\*\*

Chef’s sweet surprise with seasonal berries, fruit sauce

Coffee & tea

**\* Please inform Elaine by May 31 of (1) your choice of main course and (2) of any necessary food restrictions (elainebander@gmail.com)**

**Wednesday, June 14: McLennan Library Rare Books, Colgate Room**

- 9:00: Door opens
- 9:10-9:15 **Call to Order** by **Elaine Bander**
- 9:15-9:30 **WELCOME** from **Erin Hurley**, Chair of English, McGill University, and **Lisa Shapiro**, Dean of Arts, McGill University
- 9:30-11:05 **PANEL 4: Frances Burney, Celebrity, and Mass Market Historical Romance Novels**  
**Moderator: Trudie Messent**
- **Hannah Korell**, University of Wisconsin-Platteville, “*Evelina*’s influence on Hist-Rom”
  - **Willow White**, University of Alberta, Augustana, “*Evelina* with *Bridgerton*”
  - **Nathan Richards-Velinou**, McGill University, “Romance Reading Communities from Burney to the Bodice Ripper”
  - **Teri Doerksen**, Mansfield Commonwealth University of PA, “*Evelina* as Celebrated Character: Fictional Protagonists and Real Celebrity in Eighteenth-Century Fiction”
- 11:10-12:00 **COLLECTING BURNEYS 2: PRIVATE COLLECTIONS**  
**Moderator: Elaine Bander**  
**Panel of Collectors: Lorna Clark**, Carleton University; **Peter Sabor**, McGill University; **Paula Stepankowsky**, Independent Scholar
- 12:15- 2:00 **ANNUAL BUSINESS MEETING** and **LUNCH** at the Billiard Room: soup, sandwich and salad buffet, desserts, coffee & tea

2:10- 3:45

**PANEL 5: FRANCES BURNEY AND OTHER WRITERS**

**Moderator: Francesca Saggini**

- **Sophie Coulombeau**, University of York, “‘A Generous Rival’? Frances Burney and Mary Hamilton”
- **Geoffrey Sill**, Rutgers University, “‘Grateful acknowledgements to Captain Burney’: the notes to Mary Russell Mitford’s *Christina, the Maid of the South Seas*”
- **Bryn Linderman**, Brandeis University, “Virtue and Violence in Frances Burney’s *Evelina*”
- **Alicia Kerfoot**, College at Brockport, SUNY, Blue Shoes, “‘Nankin’ Boots, and Lilac Shoe Roses: Material Intertextuality in *Sanditon* and *Camilla*”

3:45-3:50

**CLOSING REMARKS**

4:00-4:30

**BOOK LAUNCH: Svetlana Kochkina**, *Frances Burney's Evelina: The Book, Its History, and Its Paratext*. New Directions in Book History. Palgrave Macmillan, 2023.  
<https://link.springer.com/book/10.1007/978-3-031-17797-2#about-this-book>.

4:30-5:30

**SOCIAL HOUR Hosted by Rare Books**

**POST-CONFERENCE DAY, THURSDAY, 15 JUNE**

10:30

**GROUP WALK “La Promenade Fleuve-Montagne”** from McGill campus to Vieux Montreal, the Vieux Port, Notre-Dame-de-Bonsecours, and Marché Bonsecours (about 3 km or 40 minutes downhill, with frequent stops.)

1:00

**LUNCH** on your own (or in groups)--dozens of choices and price points available on and around Place Jacques Cartier. Or, weather and space permitting (no reservations), we could go to the **Jardin Nelson** on **Place Jacques Cartier**.

15:00

**GROUP VISIT** to the **Chateau Ramezay** historic site, top of Place Jacques Cartier at 280 rue Notre-Dame Est (a five-minute sign-posted walk from the Champs-de-Mars Metro station). The Governor’s Garden (*potagerie*) is behind the Chateau.

6:00

**GROUP DINNER** at **Restaurant Bonaparte** on 443 Saint-François-Xavier (near Metros Place d’Armes or Square Victoria, or an easy 10-minute stroll along rue Saint-Paul from Place Jacques Cartier)

**PLEASE let Elaine know ([elainebander@gmail.com](mailto:elainebander@gmail.com)) by May 31 if you wish to participate in any of these activities, specifying which activities.**

1. The walk to **Vieux Montreal** (no cost)

2. The visit to the **Chateau Ramezay Museum** (\$13.50/\$11.50 Canadian)

3. The dinner at **Restaurant Bonaparte**. “The Hussars” menu at \$47 Canadian plus taxes and tip (drinks extra) includes four courses:

Vegetable soup OR Mixed greens with cider vinegar dressing (vegetarian)

\*\*\*

House-made wild game terrine and prosciutto

Rabbit confit in a “provençale”-style tart

Matane shrimps with lime and aromatic oil

\*\*\*

Roasted pork fillet with Dijon mustard sauce

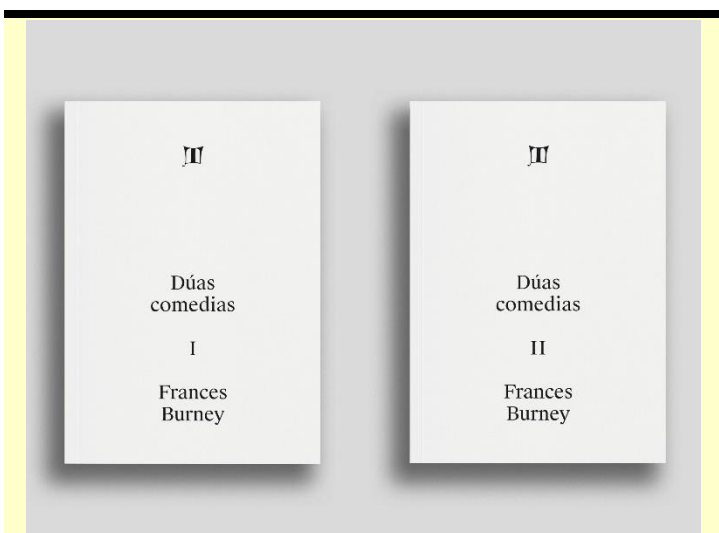
Fresh catch of the day

Vegetarian tofu plate

Veal flank steak with mushroom sauce

\*\*\*

Symphony of house-made desserts, with tea or coffee



**Frances Burney. *Dúas comedias*. Biblioteca-Arquivo Teatral Francisco Pillado Mayor. A Coruña: Universidade da Coruña, Servizo de Publicacións, 2022. ISBN volume I: 978-84-9749-848-7, volumen II: 978-84-9749-849-4.**

**By Carmen María Fernández Rodríguez**

EOI A Coruña.

*In the Spring 2017 issue of the Burney Letter (p. 8) there was some information about the translation of both *The Witlings* and *A Busy Day* into Spanish. The translation into Galician has just been published, as explained here.*

The twentieth-first century has brought so many good things for the Burney studies. For me, 2017 and 2022 meant the opportunity to render Burney's comedies into two languages so that Burney's genius could go beyond the English stage. It is a pleasure to share my joy and some details about the latest translation with Burney scholars.

The idea of translating Burney into Galician came to my mind some years ago and was welcomed by the University of A Coruña on the advice of María Jesús Lorenzo-Modia, the Dean of the Faculty of Philology and researcher who had already co-edited *El ridículo ingenio* and *Un día de mucho apuro* (Arcibel, 2017) with me. We got a positive response from the publications service of the University, and more specifically from the Biblioteca-Arquivo Teatral Francisco Pillado Mayor which aims to recover dramatic works. This collection was born from a donation agreement between Mr. Francisco Pillado Mayor and the University of A Coruña, signed in 1996. It includes monographs and magazines on theatre and performing arts theory, classic and contemporary theatre texts in Galician and other languages, and it was created in honour of Francisco Pillado Mayor (1941–2021), a renowned intellectual and editor Pillado who promoted several dramatic groups and became the President of the Galician Drama School. As an editor, Pillado was the literary director of Edicións Laiovento, as well as other magazines and collections. He was also part of the board of directors of the Galician radio and television company, and made literary criticism both in written media and on radio

programs. Among his works, in addition to plays, there are four essays (two of them dedicated to Manuel Lugrís) and numerous translations of dramatic texts, as well as participation in collective works.

Initially, most readers will think that this translation is a copy of the Spanish one. In the technical aspect, there are many similarities with respect to the English setting, the translation of names, the use of rhyme, and the aim of individualizing characters, but the Galician text has a character of its own.

One of the points of interest of the volumes is that it is a bilingual edition based on that of Peter Sabor, in his *Complete Plays* (1995). We aimed to respect Sabor's text as much as possible, although the footnotes and introduction are different. The reader finds the English text on the left and the Galician one on the right, which makes it very comfortable if one is learning a foreign language. This feature will be especially helpful now when the attractiveness of Galician among English-speaking people is growing every day.

In this regard, it is important to remark that Galician is one of the official languages in the autonomous community of Galicia (northwest of Spain), which is known worldwide thanks to the Pilgrims' Way to Santiago de Compostela. A prestigious language in the Middle Ages, Galician is now in a weak position in comparison with Spanish, which is the language preferred by young people despite institutional efforts to promote its use in the media and education and the high quality of Galician artistic and audiovisual productions.

Besides, this edition profits from the Spanish translation which was always kept in mind. However, both translations are independent: the 2017 Spanish translation is more specific about Burney's life and literary heritage (it provides information about her whole *oeuvre*), while the 2022 Galician translation keeps focused on Burney as a playwright and the eighteenth-century stage. María Jesús Lorenzo-Modia shows her expertise in this field and gives a detailed account of the authors and their best achievements.

Structurally, *O club do enxeño* appears in volume I while the second volume contains *Un día a toda présa*. The introduction to both works in volume I includes five sections. Just before the first one, there are some paragraphs discussing the translation of eighteenth-century works and dramatic works in general into Galician. After these remarks, we find a section about the historical and literary context of Burney (*O contexto histórico e literario de Burney*) which is followed by some information about female playwrights and actresses (*Dramaturgas e actrices*) and finally a section about Burney as a novelist who turned into a playwright (*A novelista metida a dramaturga*). Section four is about *The Witlings* and the literary lady. It includes three parts: the structure of the play (*Estrutura da obra*), the English family at the end of the eighteenth century and its power (*A familia inglesa de finais do século XVIII e o seu poder*), and the participation of women in culture (*A participación da muller na cultura*). The last section of the introduction focuses on *A Busy Day* and the British Empire and is divided into three subsections: the structure of the play (*Estrutura da obra*), a Hindu in London (*Unha hindú en Londres*), and London human geography (*Xeografía humana de Londres*).

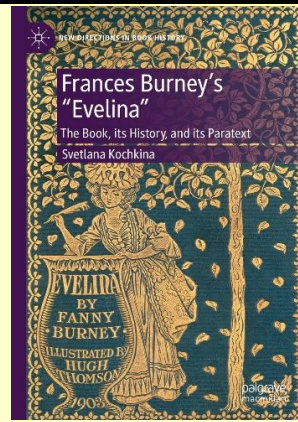
The bibliography is divided into two sections: editions and studies. There is a note to the translations with the following text in

a footnote:

*I appreciate the support and approval for this project from both Peter Sabor and the publishing group Taylor and Francis, current owner of Pickering and Chatto and also the Biblioteca-Arquivo Teatral Francisco Pillado Mayor and the University of A Coruña. As a Burney scholar, I am grateful to the Burney Society and its members for their devotion and respect of the Burneys' legacy. In particular, I would like to thank Peter Sabor for his generosity and admirable work in rediscovering this writer. Also many thanks to my dear friend, Lorna Clark, the editor of Sarah Harriet Burney's letters, whose work I always find inspiring and whose support I have had since the moment I thought of translating these pieces into Spanish and Galician (my translation).*

Both the translations and footnotes are mine and I would like them to be welcome since I have tried to bear in mind the Galician readers and make the text easy for them, using natural language and explaining difficult terms since I am completely aware that my own knowledge of the eighteenth century cannot compare with that of Sabor.

If the translation has come to light, it has been due to collaboration, a willingness to make it possible and a lot of work. I can only be grateful to those who have helped me so much to achieve the final text and make it ready for the Galician stage.



***Kochkina, Svetlana, Frances Burney's "Evelina": The Book, its History, and its Paratext, New Directions in Book History (Palgrave Macmillan, 2023).***

*The book traces the publication history of Burney's first and most successful novel from 1778 to the present through 174 editions, adaptations, and reprints, examines the evolution of paratextual apparatus and its role in shaping readers' experience and book's positioning on the market, and discusses the visual presentation of the novel and use of fashion in illustrations as marketing devices. More information can be found here:*

<https://link.springer.com/book/10.1007/978-3-031-17797-2>

### ***CFP: The Burney Journal***

*The Burney Journal* is dedicated to the study of the works of the Burney family, especially Frances Burney d'Arbly, her life, her contemporaries, and her times. This annual, interdisciplinary publication invites submissions on all aspects of the Burneys' lives and careers, in a variety of disciplines including literature, history, art, music, and politics. The aims of the journal center on supporting and advocating for eighteenth-century studies broadly, and particularly author studies, women's studies, and cultural studies.

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](mailto: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](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!**

### ***BARS Digital Event:***

The latest BARS Digital Event "Romantic Portraits and their Afterlives: Media Arts in Dialogue" is now available to watch on YouTube: <https://www.youtube.com/watch?v=0ajYJlmzDP8>

This digital event builds on the research experience of three speakers who have been engaged in different yet complementary ways with exploring issues of portraiture, cultural capital and memorialisation in artistic ecologies. Following a then/now heuristic approach, each panellist discusses from an interdisciplinary and transdisciplinary perspective the portrait of a representative figure of Romanticism and maps its multi-layered afterlives for different purposes across time.

What is lost and what is gained in these transartistic, transcultural and transhistoric traffics? Is an author portrait autobiographical, an autobiographical or an autobiographical act? And what can transmediations and transculturation contribute to our knowledge of Romantic politics as well as their later appropriation and resignification? The case studies the speakers engage with to explore the multi-sided domain of Romantic portraiture and its afterlives are Toussaint Louverture, Jane Austen and Frances Burney.

The speakers for this event are Dr Valentina Aparicio (Queen Mary, University of London), Dr Rita J. Dashwood (University of Liverpool) and Professor Francesca Saggini (University of Edinburgh).

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**The Burney Society (North America)**  
**Annual Membership Renewal 13 June 2023–13 June 2024**

We offer the option of prepaid two-year or five-year memberships and a PayPal option:

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

Please send your name, address, payment and membership details to [kirstenahall@gmail.com](mailto:kirstenahall@gmail.com) and then pay via PayPal or mail them with a cheque or money order, made out to “The Burney Society” to **Dr. Kirsten Hall, 5175 Beckton Rd, Ave Maria, Florida, USA 34142** (email [kirsten.hall@avemaria.edu](mailto: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: \_\_\_\_\_

Address: \_\_\_\_\_

Email: \_\_\_\_\_

Phone: \_\_\_\_\_

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

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

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

We are grateful for your donations (tax deductible in the U.S.) to ***The Burney Society***.

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

\_\_\_ Total Enclosed

\_\_\_ I wish to receive the newsletter in electronic form only

\_\_\_ I prefer to receive a hard copy by mail

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

**<https://burneysociety.uk>**

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**Return addresses:**

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