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Cecilia – John Hoppner’s 1782 Portrait of a young lady

By Graham Rowe



‘Cecilia’, the portrait of Louisa Lane painted by John Hoppner in 1782. Image courtesy of the Paul Mellon Collection, at the Yale Center for British Art, New Haven, Connecticut. Oil on canvas.

Painted in 1782, *Cecilia* – one of the many images of children by the portrait painter, John Hoppner R.A. (1758-1810) – now resides in the Paul Mellon Collection at the Yale Center for British Art (Accession Number B1976.7.44).¹ That the first edition of *Cecilia: Memoirs of an Heiress* was also published in 1782 creates an apparent connection between Burney’s second novel and Hoppner’s *Cecilia* portrait.² The name “Louisa Lane” is also linked with the Hoppner portrait, but the identity of the sitter will be discussed elsewhere.

While accepted as one of “the greats” of eighteenth-century portraiture, public interest in John Hoppner has waxed and waned over the subsequent two centuries. Apart from John Wilson’s 2004 *Oxford Dictionary of National Biography* entry on Hoppner, no comprehensive account of Hoppner’s life and work has been published for well over a century. Indeed, John Human Wilson’s 1992 two-volume PhD thesis on *The Life and Work of John Hoppner (1758-1810)*, remains unpublished.³ In 1905, H.P.K. Skipton, his first comprehensive biographer described Hoppner as: “the great artist whose name and work were so strangely forgotten when his memory should have been most green, [who has been] so suddenly . . . rediscovered and restored to his rightful place during the last few years.”⁴ This resurgence of interest around the turn of the twentieth century resulted in McKay and Roberts’s 1909 production of the only published “Catalogue Raisonné” of Hoppner’s works. In their Preface, McKay and Roberts wrote: “[Hoppner] enjoyed the sweets of appreciation and success in his lifetime, and if posterity has been slow to recognize his great merits as a portrait painter, there can be no doubt that, since these are now recognized, oblivion will not again cover his name and fame.”⁵

See *Cecilia* on p. 3

Report of the New President of the Burney Society (NA)

By Catherine Keohane

[Editor’s note: At the AGM held in Montreal on 14 June 2023, Elaine Bander stepped down and Catherine Keohane was elected by acclamation as the new President of the Burney Society (NA).]

I am delighted to serve as the new President of the Burney Society (NA), an organization I first joined as a graduate student. More recently, I served as Vice President for Conferences and helped organize the Society’s conferences in New York, Washington, D.C., online, and in Montreal. Looking further back, I first encountered Frances Burney as a Columbia undergraduate in a course in later 18th-century British literature. Several class meetings had to be cancelled due to the professor’s illness, and Burney was knocked off the reading list(!). However, having bought all my paperbacks at the beginning of the semester, I read *Cecilia* on my own and was smitten, moving on next to *Evelina* and *Camilla* that year, and then later on to *The Wanderer*, her plays,

and journals. I pursued my interest in Burney and 18th-century British literature in my Ph.D. program at Rutgers University, and I continue to study and marvel at her works and those of her family.

The Burney Society (NA) AGM was held on June 14, 2023, in the Faculty Club at McGill University in Montreal, as part of our 2023 conference. Members expressed their warmest gratitude to Elaine Bander for her long and dedicated service as President of the Society. Treasurer Kirsten Hall was unable to attend but submitted a report on membership, with 6 new members and 16 lapsed for 42 total. Members expressed thanks to Cassie Ulph in absentia for her service as Editor of *The Burney Journal*. Cassie is at work bringing the current issue to completion and has asked to step down once a successor can be found. Sophie Coulombeau has agreed to assume the role of co-editor of the *Journal* in January 2024. The Society seeks a second co-editor, so please be in touch to express your interest or to offer any nominations.

Report of the New President of the Burney Society (NA)

By Catherine Keohane



The founding, past and current presidents of the Burney Society (NA): from left to right: Elaine Bander, Paula Stepankowsky, and Catherine Keohane.

The following slate was unanimously elected to serve on the Board of the Burney Society (NA) for 2023-25: President: Catherine Keohane; Vice President: Teri Doerksen; North American Treasurer: Kirsten Hall; Membership Chair: Alicia Kerfoot; and At-Large Members: Stewart Cooke, Hilary Havens, and Nancy Johnson. Ex-officio members of the Board include: Past (Founding) President: Paula Stepankowsky; Immediate Past President: Elaine Bander; and Editor, the *Burney Letter*: Lorna J. Clark.

Hilary Havens graciously agreed to serve as Society liaison to the American Society for Eighteenth-Century Studies (ASECS) and arranged for us to submit a panel for the 2024 conference in Toronto. Our panel is entitled “The Burneys and Belonging,” which I will chair. Members Lorna Clark and Francesca Saggini have also proposed a panel entitled “Global Burneys.”

Our 501(c)(3) non-profit tax status has been successfully reinstated thanks to Elaine’s efforts, and I was able to file our tax return for this past year.

Our 2023 conference in Montreal, *The Burneys: Isolation, Gatherings, and Celebrations*, saw about 30 members join together for the first time in person since the Covid-19 pandemic disrupted our plans

to meet in 2020. Our call for papers went out in fall 2022, with a deadline of January 15, 2023. We had the happy problem of receiving more proposals than we could accommodate, although it is always difficult to turn away people interested in the Burneys.

We were pleased to accommodate the work of 18 people, including graduate students, independent scholars, established scholars, and professors emeriti. Both the Secretary and Chair of Burney Society (UK), Trudie Messent and Miriam Al Jamil, were among our speakers. The conference also featured a talk by Richard Virr (formerly Chief Curator of Manuscripts, Rare Books, and Special Collections) on “Collecting Burneys: The McGill Library Burney Collection.” Peter Sabor arranged and participated in a panel featuring Society members’ sharing Burney items from their collections.

Peter also recruited Anders Muskens from the University of Tübingen, who not only gave a paper but also entertained us all with his clavichord performance in the guise of Dr. Charles Burney. In his program, “Music from Mannheim,” Anders played music composed by Burney himself, Charles Stamitz, and Mozart.



Anders Muskens, an early keyboard specialist and performance artist.

Attendees were treated to a gallery talk by Ann Marie Holland, Curator of Enlightenment Collections, Rare Books, and Special Collections at McGill’s Rare Books Library, as well as a book launch celebrating publication of Svetlana Kochkina’s Frances Burney’s *Evelina: The Book, Its History, and Its Paratext*.

The Society looks to hold its next conference in 2025. If you have ideas for a theme or location for the 2025 conference, please let me know. I would also love to establish a short, non-conference-year gathering—such as an afternoon with one or two virtual talks. If you’d be interested in participating, please reach out: burneysocietynorthamerica@gmail.com.

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

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 NA Burney Society is available for US \$30 (Students \$15). Membership Renewal Forms can be found on the website at: <https://www.mcgill.ca/burneycentre/burney-society/membership>

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>

Cecilia

Continued from p. 1

For complex reasons, despite this optimistic outlook, academic research on Hoppner and his portraiture remains unjustifiably neglected; part of the explanation lies in Hoppner's artistic peak being overshadowed by those of the earlier portrait masters, Sir Joshua Reynolds (1723–92) and Thomas Gainsborough (1727–88), then temporally pinched by the rapid rise of Sir Thomas Lawrence (1769–1830). While a contemporary of the fashionable portraitist George Romney (1734–1802) and the American-born Benjamin West (1738–1820), Hoppner's portraiture had been influenced by Reynolds, and he was expected to become his natural successor. West and Reynolds were hugely influential on the London art scene at this time; indeed, following discussions with King George III, in 1768, West helped to bring the Royal Academy of Arts into being, Reynolds serving as its first – and long-term (24 years) – President, until his death in 1792. West became historical painter to the Royal Court in 1772 in which capacity he painted nine portraits of members of the Royal Family (including two of King George III himself). In 1791, West was appointed Surveyor of the King's Pictures and, following the death of Reynolds in 1792, he served as President of the Royal Academy until 1820 (West's death) with his term interrupted 1805–6 by the architect James Wyatt (1746–1813). Under West's presidency, Hoppner would eventually be honoured through his election as Associate of the Royal Academy on 4 November 1793, and full Royal Academician on 10 February 1795.⁶

Hoppner's Life and Career

John Hoppner was born in April 1758 at Whitechapel to Bavarian-born parents who had accompanied the German-born King George II to London after one of his visits to the country of his birth. Hoppner's namesake father is thought to have worked as physician to George II's household and to have lived at St. James's Palace; consistent with this occupation, he is recorded as being a Surgeon on the Merchant Sloop Jenny, just prior to his death in 1767, when the young John

Hoppner was nine years old.⁷ Following the accession of George III in 1760, John's mother, Ann Mary Hoppner (1727–1812) was an attendant at the Royal Palace, whereby her young son became well acquainted with the new King. Under the category "Education and Work," Royal Household Staff Records document that John Hoppner entered service in 1773 (his son, Richard Belgrave Hoppner (1786–1872) asserts that John received his education at St. James's Palace).⁸ John Hoppner was at one time a chorister in the Chapel Royal; however, Royal Household Staff Records note that Hoppner, 'Late Child of the Chapel. His voice broke and changed 3 March 1773 (when he would have been about 15 years old).⁹ John's talent for drawing became apparent while he was still a chorister and, in receipt of an allowance from George III. In 1775, the teenage Hoppner entered the Royal Academy Schools; in 1778, he went on to win a silver medal for drawing from life (in 1782, Hoppner also won the Royal Academy gold medal for painting with a scene from *King Lear*). Two years later, in 1780, Hoppner showed two of his early portraits (shortly after his twenty-second birthday) at the twelfth Exhibition of the Royal Academy (and would go on to display annually – a total of 167 pictures (mostly portraits) – until 1809, the final exhibition before his death in 1810).

86	Evening, after sun-set	P. Louthborough, R.A.
87	Birds	W. Walker
88 *	A hay-stack, from nature	W. Groombridge
89	Portrait of a young lady	J. Hoppner
90	Portrait of a horse with dogs	T. Gooch

When Hoppner's 1782 portrait, now known as Cecilia, was first displayed at the fourteenth Exhibition of the Royal Academy, it was listed in the accompanying catalogue as exhibit 89, with the title, Portrait of a young lady.

Hoppner's Marriage

On 8 July 1781, at the church of St. George, Hanover Square, Hoppner married Phoebe Wright (1761–1827), the daughter of American-born wax sculptor Patience Wright (1725–86).¹⁰ After moving to England in the early 1770s, the widowed Patience Wright entered London society, having set up a popular waxwork exhibition. Initially popular amongst the Royals (indeed, she received an invitation to create a wax model of George III), by 1780, Patience had become a prominent supporter of the American Revolution and

was an increasingly outspoken critic of the King. It may have been his now family connection with Patience through his marriage to Phoebe Wright which led George III to withdraw Hoppner's allowance. Moreover, a further consequence of the marriage may have been the dampening of Hoppner's artistic rise, the result of the advocacy of George III for the prodigy Sir Thomas Lawrence (following the death of West, President of the Royal Academy 1820–30); indeed, the King's known preference for Lawrence has perhaps subtly repressed interest and research on Hoppner to this day.

The withdrawal of Hoppner's allowance by George III put the artist into a protracted period of financial difficulty. Indeed, in 1787, Hoppner's mother petitioned Trinity House (an organisation responsible for the supervision of lighthouses and buoys around the English coast), who distributed charitable funds to seamen or their families in financially difficult circumstances. Writing some years after the events, following a visit to the Royal Academy Club (in his entry for 2 January 1795), the diarist and topographical artist Joseph Farington recorded: "Hoppner told me... On his marriage being known, He recd. A message from the King that His Majestys allowance wd. be withdrawn. Hoppner was during several years subjected to great difficulties. He had Lodgings, a two pair of stairs floor, in Cockspur street. When He took a House in Charles St., St. James's Square, He painted three quarter portraits for 8 guineas a head. In this time He contracted a heavy debt, & had relatives besides his wife & children to provide for. During some years while in Charles St. He did not get near £400 a year."¹¹

Hoppner's 1782 Portrait

Still early in his career as an artist and under financial constraint, the portrait that came to be known by the name *Cecilia* was first displayed by Hoppner in 1782, at the fourteenth Exhibition of the Royal Academy. The exhibition opened at Somerset House on London's Strand (the Royal Academy had moved to these new purpose-built apartments in 1780) on

Monday, 29 April 1782 and ran for five weeks, until Monday, 3 June. Works to be exhibited had to arrive at the Royal Academy on 10 April, or before Six o' Clock on Thursday the following day, after which no work would be accepted. This dates the completion of Hoppner's *Cecilia* portrait to before 11 April 1782. The work is listed as item number 89, on page six of the printed Exhibition Catalogue, not by the name Cecilia, but by the title, *Portrait of a young lady*; Hoppner also exhibited two other paintings that year (No. 148, *Portrait of gentleman*; and No. 425, *Girl with sallad* [sic]). Of Hoppner's three entries, only *Girl with sallad* (known to be a portrait of Hoppner's wife, Phoebe Wright) is marked with an asterisk to indicate that the work was "to be disposed of." Given Hoppner's age (24 years), limited experience, and general obscurity, most short newspaper reviews of the fourteenth Exhibition focussed on the works by more familiar exhibitors, such as Reynolds, Gainsborough, and West. Based on the date (1782) and the *Portrait of a young lady* title, even McKay and Roberts in their 1909 *Catalogue Raisonné*, mistakenly describe the work as being a portrait of Lady Cunliffe (d. 1830).¹² While Hoppner did paint a portrait of Lady Harriet Cunliffe (*née* Kinloch), around the time of her 1781 marriage to Sir Foster Cunliffe, 3rd Baronet, that painting is now to be found in the collection of the National Gallery of Art, Washington, D.C. (Accession Number 1979.65.1).¹³ By good fortune, the *London Courant* took a different approach to reviewing the Royal Academy exhibition; in a long series of daily articles, starting Tuesday, 30 April 1782 (the day following the opening of the exhibition), each entry was described very briefly. The Saturday, 4 May 1782 *London Courant* review (page 3) of exhibition entries 89-120, enables the correct attribution of Hoppner's portrait to be made with certainty: '89. Portrait of a young Lady. J. Hoppner. A girl sitting; a full front face, dressed in a yellow bonnet, trimmed with black gauze; a very good picture.'

While the first edition of *Cecilia: Memoirs of an Heiress* was, indeed, also published in 1782, there are two inconsistencies that prevent an obvious and immediate connection between Burney's novel and Hoppner's *Cecilia* portrait. Firstly, the first edition of Burney's *Cecilia* novel was published on 12 July 1782, post-dating Hoppner's Royal Academy exhibition submission by three months.¹⁴ Secondly, Hoppner's portrait was titled *Portrait of a young lady* and the name *Cecilia* does not appear to have become attached to the painting in any context throughout the duration of the 1782 Royal Academy exhibition. The explanation to the conundrum lies with the publication in London of an engraving of Hoppner's *Portrait of a young lady*, with the title *Cecilia*. Dated 10 December 1782, the print now named *Cecilia* was engraved by John Baldrey (1754-1828) and published by William Dickinson (1746-1823). Publication of the *Cecilia* engraving appears to have been a purely commercial venture in response to the growing popularity of Burney's eponymous novel. Although carrying a publication date of 1783, the 12 November 1782 issue of the *Gazetteer and New Daily Advertiser* announced (page 1) that the second edition of Burney's *Cecilia* was, 'In the press, and with all possible expedition will be published'. The 7 December 1782 issue of the *Morning Chronicle* announced (page 1) that the second edition would be published, "On Saturday the 14th of this month [December]". Reflecting the speed at which copies of Burney's

Cecilia were being sold, the 22 February 1783 issue of the *Gazetteer and New Daily Advertiser*, announced (page 1) that, "Next month will be published [March]" a third edition of the work. Consequently, carrying the date of 10 December 1782, Baldrey's *Cecilia* engraving after Hoppner's *Portrait of a young lady*, was published at almost the same time as the second edition of Burney's novel. Baldrey's *Cecilia* engraving exists in hand-coloured and uncoloured versions. While Parisian, in her superb *Frances Burney's Cecilia: A Publishing History*, appears unaware of the connection between Baldrey's *Cecilia* print and Hoppner's original *Portrait of a young lady*, she does state that the engraving is the "earliest known illustration of Cecilia"; going on to write, "It aptly depicts the heroine as a somewhat unsophisticated young lady from the country, dressed for traveling in a cloak and gloves."¹⁵



John Baldrey's 1782 engraving of 'Cecilia', published by William Dickinson, after Hoppner's 1782, *Portrait of a young lady*. Reproduced in the April 1916 issue (page 221) of *The Connoisseur: An Illustrated Magazine for Collectors*. Image courtesy of the Internet Archive @ www.archive.org.

Copies of Baldrey's *Cecilia* engraving are extremely scarce today; indeed, Parisian notes that "no original copies of this engraving [had] been located" during the preparation of *Frances Burney's Cecilia: A Publishing History*.¹⁶ Unlike many other contemporary topical or popular prints, no promotional advertising has been uncovered for Baldrey's *Cecilia* engraving. Given the extreme scarcity of these prints today, it could easily be assumed that Baldrey's commercial venture met with limited success; however, such a conclusion could be in error, as "popular prints" are known to have a very low survival rate.¹⁷ Moreover, given the

popularity of print collecting at this time, an acceptable profit might still have been made from a small print run. Indeed, that the venture was deemed a success is evidenced by the fact that just over four years later, the Hoppner-Baldrey-Dickinson “partnership” produced a further engraving associated with another of Frances Burney’s works: *Evelina, or the History of a Young Lady’s Entrance into the World*. Dated 1 January 1787, the print titled *Evelina* was produced almost nine years after Burney’s *Evelina* was first published in February/March 1778; without more information, the enterprise appears curiously speculative. As with the *Cecilia* print, *Evelina* was engraved by John Baldrey and published by William Dickinson. If it survives, the original Hoppner portrait on which Baldrey based the *Evelina* engraving remains unlocated. As with *Cecilia*, the *Evelina* print exists in hand-coloured and uncoloured versions. Given his precarious financial situation, it is assumed that Hoppner benefited from the sale of the *Cecilia* and *Evelina* prints. In conclusion, Hoppner’s *Portrait of a young lady* was almost certainly not painted originally as a representation of the titular Cecilia character from Burney’s second novel. Given the 1782 date, Hoppner was still at the very beginning of his career as a professional painter, so the range of appropriate portraits on which Baldrey could base the *Cecilia* engraving must have been extremely limited. Moreover, given the circumstances and his financial situation, it seems likely that Hoppner was the driving force behind the name change, perhaps advantaged in that regard by the obscurity of the sitter (Louisa Lane). That the Hoppner-Baldrey-Dickinson “partnership” published popular prints of both *Cecilia* and *Evelina* confirms their link with Frances Burney’s works, although Baldrey also made engravings of several other portraits by Hoppner at this time. While surviving copies of Baldrey’s *Cecilia* engraving are extremely scarce, a clear legacy of their production is that the name *Cecilia* is now also attached to Hoppner’s *Portrait of a young lady*, otherwise known as Louisa Lane.

The true identity of the sitter (‘Louisa Lane’) in Hoppner’s portrait in the context of the character of Cecilia in Burney’s novel is the topic of a second article that will appear in a future issue of the *Burney Letter*.

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¹ Yale Centre for British Art:

<https://collections.britishart.yale.edu/catalog/tms:280>

² Frances Burney, *Cecilia: Memoirs of an Heiress*. 5 vols. (London: Payne and Cadell, 1782).

³ Courtauld Institute Library Catalogue Record:

https://librarysearch.courtauld.ac.uk/permalink/44COU_INST/de1hc9/alma990002967440107031

⁴ H.P.K. Skipton, *John Hoppner* (London: Methuen. 1905), Preface.

⁵ William McKay and W. Roberts, *John Hoppner, R.A.* (London: Colnaghi, 1909; *Supplement and Index* (London: John Lane, 1914).

⁶ Royal Academy website: https://www.royalacademy.org.uk/art-artists/name/john-hoppner-ra?gad=1&gclid=Cj0KCOjwu-KiBhCsARIsAPztUF1p4dOG3DnvP0QtQCX_11J1iMshdgEM74NkBomI6fgYLFTjRMajzagaAp4vEALw_wcB

⁷ Will of John Hoppner, senior; proved 16 February 1768.

Ancestry.co.uk website: <https://www.ancestry.co.uk/discoveryui-content/view/389907:1704?tid=&pid=&queryId=3d04469baf541ee965a89c72cd850c64&phsrc=SmV122&phstart=successSource>

⁸ Findmypast website:

<https://www.findmypast.co.uk/transcript?id=GBPRS%2FHRH%2F88012854%2F1>. McKay and Roberts, Introduction, xiii.

⁹ Findmypast website:

https://search.findmypast.co.uk/record?id=GBOR%2FHRH%2FHOUSEHOLD%2FGB_HE-I%2F00278&parentid=GBPRS%2FHRH%2F88012854%2F1

¹⁰ Ancestry website: <https://www.ancestry.co.uk/discoveryui-content/view/858739:61867>

¹¹ *The Diary of Joseph Farington*, January 1795–August 1796, eds. K. Garlick and A. Macintyre, vol. 2 (New Haven: Yale University Press, 1978), 286.

¹² McKay and Roberts, 315.

¹³ National Gallery of Art website:

<https://www.nga.gov/collection/art-object-page.57457.html#history>. As of 8 May 2023, McKay and Roberts’s misattribution persists under both “Exhibition History” and “Bibliography.”

¹⁴ Catherine M. Parisian. *Frances Burney’s Cecilia: A Publishing History* (New York: Routledge. 2016), 6.

¹⁵ Parisian, 96.

¹⁶ Parisian, 96, n. 3.

¹⁷ For example, Parisian, 96.

Call for Papers: *ABO: Interactive Journal for Women in the Arts, 1640-1830* Special Issue on Teaching Frances Burney’s Works

As Marilyn Francus writes in “Why Austen, Not Burney,” “modern scholarly editions of Frances Burney’s novels did not begin to appear until the late 1960s, 1970s and 1980s—and once again, the temporal delay hindered accumulated influence. The production of scholarly editions has had a cascading effect in terms of the development of scholarship on Burney and Austen, the inclusion of their works in curricula, and popular access and cultural circulation” (*ABO* Vol.13: Iss. 1, Article 6). Picking up on this thread from Francus, this call for papers on the topic of teaching Frances Burney’s works—her novels, plays, diaries, and letters—seeks proposals for brief essays offering examples of and strategies for teaching Burney. Papers addressing ways that Burney’s work can help students think through the issues of race and colonialism—ever present in Burney’s work—are especially welcome

Grangerized Burneyana: Discoveries from the Exhibit “Gathering the Spectacular”.

Presented in conjunction with the Burney Society NA Conference: “The Burneys: Isolation, Gatherings, and Celebrations” Montreal, 13-14 June 2023.

By Ann Marie Holland, Exhibit Curator

The Burney Collection has been a focus of study at McGill since the late 1940s when Joyce Hemlow of the English Department began research centred on the life and career of eighteenth-century author Frances Burney (1752-1840) and her family. The book component of McGill's Burney Collection consists of several hundred editions published in the eighteenth and nineteenth centuries by Frances Burney and her family, with a particular focus on editions of *Evelina*. After the Burney Centre at McGill was established in 1960 and over the ensuing years to the present day, several series of Frances's journals and letters have been published by scholars of the Burney Centre (Professors Peter Sabor, Lars Troide, Stewart Cooke) giving further impetus for manuscript collecting. Many of the important Burney holdings date from a major sale in New York in May 2009 of the Georgian literature collection, formed by the collector and librarian, the late Paula Peyraud. McGill successfully purchased ten lots from the Peyraud Sale with varying amounts in each lot, including a rare manuscript notebook containing 40 draft letters in French by Fanny Burney to her circle (text based on a collection description by former Head of Rare Books, Dr. Richard Virr).

Although McGill's “Inventory of Burney Family Manuscripts” consists chiefly of private correspondence addressed to and from Burney family members, it also integrates drawings, annotated prints, printed ephemera, and other primary sources specific to the Burney family. During the process of verification, the Dobson edition of the *Diary & Letters of Madame d'Arblay (1778-1840)* came across my desk, extra-illustrated by a prolific grangerizer, Alexander Meyrick Broadley (1847-1916). This in turn led to the timely discovery of a full set of analytics which provides bibliographic references to the inserts in each volume.

Broadley's one-of-a-kind set certainly qualified as an entry on the Inventory. It was hard to miss ever since its arrival to Rare Books in 2012 in its uniform binding of 24 volumes, each bearing the ex-libris of A. M. Broadley. It naturally became the visual focal point for the exhibit, “Gathering the Spectacular,” presented in conjunction with the Burney Society Conference of June 2023. Working with the notions of *gatherings* and *spectacular*, the exhibit encompasses the high spots of McGill's Burneyana holdings, along with the high-ticket items from the Peyraud sale. One component explores interesting cases of extra-illustrated books. In fact, research had turned up three noteworthy examples of grangerized editions related to the Burney family. The door to the Burney universe opened via the corridor of the history of print.

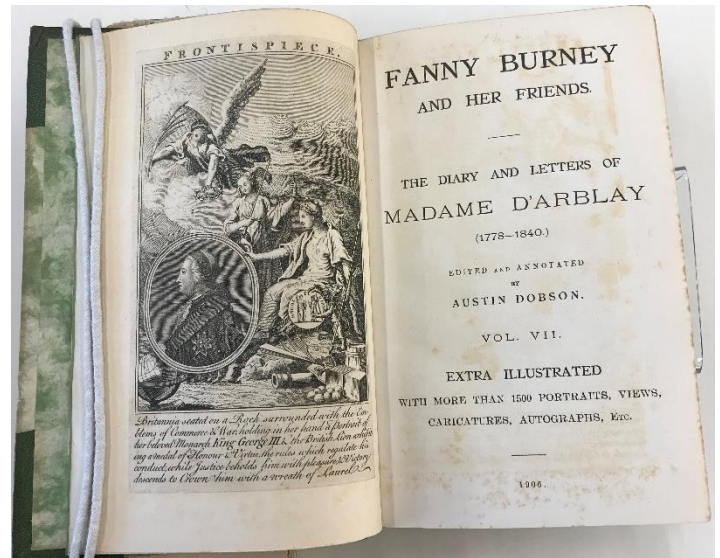
Extra-illustrated books are made materially spectacular by the insertion of a wide range of artwork (engraved portraits, views, maps, photos) and an array of documents (facsimile or original autographs, excerpts from serial publications, printed ephemera and cuttings), all of which are collected within the framework of a pre-existing text.

In a major work by Lucy Peltz entitled, *Facing the Text (2017)*, the author suggests that extra-illustration offers the potency for “a

dialogue between a consciously selected text and the prints, watercolours, and other items introduced by the collector to elucidate the narrative and dramatize its protagonists, settings and events.”¹ Such productions point to plenty of avenues for research. For instance, they represent significant case studies in the sociability of print culture; they can reveal a reader's personal interaction with print whether it be the maker or the collector. In terms of the customization of copies, the specific choices made and the efforts expended in crafting these copies (interleaving, inlaying and right-sizing the material), and organizing the added material in synchronization with a text, was a considerable undertaking. It also involved expense, due to the necessity of commissioning tailored bindings to accommodate the expanded content, transforming the work into book art.

Grangerized Burneyana at the McGill University Library

I have chosen volumes from three grangerized editions to discuss. While unique in and of themselves, all three editions share a few traits in common: all are based on a published version of Frances Burney's diaries; they are differentiated from its print run by new title-pages and bespoke signed bindings and they show evidence of a high level of professionalism. The distinguishing characteristics are outlined below.



1. *The Diary and letters of Madame d'Arblay (1778-1840)*, edited by her niece Charlotte Barrett. With preface and notes by Austin Dobson (1840-1921). Originally published by Macmillan, 1904-5, in 6 vols. Expanded to 24 vols. with special printed title pages dated 1906, and a series title: *Fanny Burney and her Friends*. McGill Rare Book Collection: PR3316A4 Z46 1906 v 1-24.

The individualized copy by A. M. Broadley is extra-illustrated with more than 1500 inserts, extending the contents by four times its original size. Undoubtedly the most extreme application of extra-illustration in our case study, it is just one of some 100 works that Broadley created which survive in the world. (Peltz was

unaware of our copy). Broadley presumably spent two years in constructing this copy given that the publication date of the Dobson Macmillan edition is 1904.

Of the three cases at McGill, this one contains the widest variety of mixed media. It goes a step beyond illustration: it heavily documents the life and times of Frances Burney using manuscript material, issues from journals and newspapers, and further bits of textual data.

Broadley's methodology is partly indicated right on the pages of the text where words underlined in dark pencil act as a guide to the placement of a facing insert. In a small booklet entitled: *Granger, Grangerizing and Grangerizers* (1903), Broadley divulges an interesting formulation about the employment of skilled ladies to inlay the purchased material to size, which he considered "an almost ideal form of feminine occupation" procured at "a very moderate cost."² He was evidently not involved in the nitty-gritty of crafting these creations.

The attractive green morocco and marbled-paper binding is signed "Ayling, London". In order to ensure a concordance with the "ordinary" Dobson edition, Broadley labelled the spines to indicate the volume number of his expanded set, plus the volume number and pagination range corresponding to the ordinary edition. The subtle phrase "extra-illustrated" is finely lettered in gilt at the tail of each volume. Inside the covers, one finds the pictorial (not surprising) ex-libris of "A.M. Broadley, The Knapp, 1902."

In the same year, Rare Books acquired a suite of thirty prints, consisting of colourful caricatures which are thought to have been in the possession of Broadley (perhaps even destined for the copy above), as suggested by the dealer who sold them to us. The prints, placed in a wall case, were intended to evoke a comedic reaction, comparable to the kind of humour found in Frances Burney's writings.



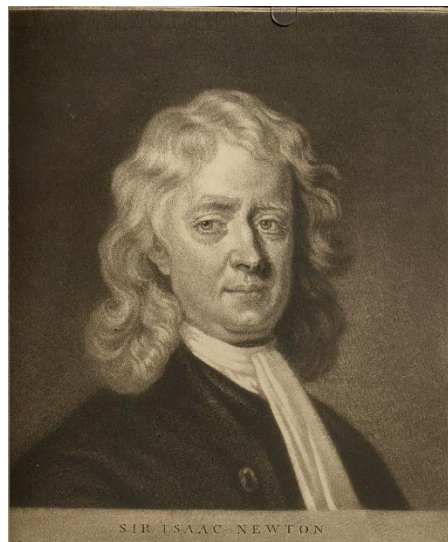
2. *The Diary and letters of Madame d'Arblay (1778-1840)*. Edited by Charlotte Barrett. London: H. Colburn, 1842-46. First edition. 7 vols. McGill Rare Books and Special Collections: Octavo1495.

The McGill Library owns six sets of the first edition of the *Diary and Letters of Madame d'Arblay*, one of which is conservatively extra-illustrated by 65 added plates, mostly portraits of contemporary figures (including Voltaire) or scenic views, all of which neatly fit into the structure of the original text block. The original frontispiece portraits are expertly hand-coloured, such as the familiar engraving of Frances Burney, after a portrait by her cousin Edward Burney (1760-1848.)

Instructive in this example is the interplay with existing illustration, demonstrating that interaction with the text does always depend upon additional inserts but could take on the form of embellishment of the original artwork to create emphasis.

Delicate pencil markings on the front of the inserts – including the facing page number where the material was to be placed – are indicative of an organizing principle, or perhaps acted as simple instructions to the binder.

Was this a commercial job? Neither the creator nor the former owner is known. The volumes were rebound without any evidence of provenance. The edition was most certainly in the possession of a person with means, given its quite exquisite full-calf-leather binding, ornamented with an embossed convoluted black line design (very unusual), the spines ornamented and lettered in gilt, and the marbled endpapers and gilt tops.



3. *Fanny Burney and Her Friends: Select Passages from Her Diary and Other Writings*. Edited by Leonard Benton Seeley. Large paper edition. London: Seeley and Co., [1891]. Copy no. 107 of 150 copies. McGill Rare Books and Special Collections: PR3316 A4 Z54 1891.

The third example is based on what appears to be an abridged version of Frances Burney's diary. McGill holds the limited, large paper edition (27 cm) published in London. Our copy is numbered 107, with a special printed title-page dated 1891. This Seeley edition was already scarce and now unique due to the layers of treatment. Originally issued with nine portraits, it was extra-illustrated with over 100 varied inserts made up of a selection of unusual engraved fine portraits and scenic views.

The Seeley edition is the only one of the three examples purchased at the Paula Peyraud Sale (Bloomsbury Auctions; sale NY029; lot 218). It came with nine other titles in the lot,

representing 28 volumes in all, including *Cecilia* with the Peyraud bookplate. The total cost of US \$1952, was quite a good catch indeed.

To date, there is no indication of the identity of the grangerizer and again, the edition lacks evidence of provenance. Expanded into a thick square format, the binding is a luxurious one, rebound in blue crushed morocco with the binder's gilt stamp on the turn-in of the binding, signed MacDonald, New York. Could this be an American example?

* * *

In each of the three grangerized editions discussed above, there is certainly more to uncover regarding the creators, the choice of edition for extra-illustration, the manner of construction, and the function of the inserts in relation to the text. Nonetheless, all three examples collectively shed light on the reception of text while reflecting the business of print culture at the moment of creation.

In closing, I am grateful to the local conference organizers, Dr Elaine Bander and Professor Peter Sabor, for providing the opportunity to contribute to the Conference, which was thoroughly

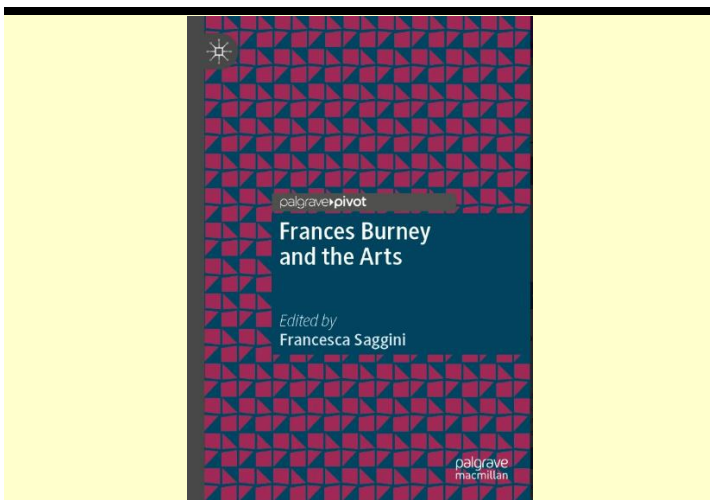
enjoyable and intensely interesting. I have formed valuable connections through these materials to your community of scholars and look forward to ensuing collaborations and to assisting wherever possible with our collections.

Notes

¹ Lucy Peltz, *Facing the Text* (California: Huntington, 2017), 5.

² A.M. Broadley, *Granger, Grangerizing and Grangerizers* (Bridport: W.& E. Frost, 1903), 5.

Ann Marie Holland is a new member of the Burney Society of North America. She is currently the Curator of Enlightenment Collections, McGill University, Rare Books and Special Collections. Any questions regarding the Burney material at McGill should be kindly forwarded to her at the following email address: ann.marie.holland@mcgill.ca



Frances Burney and the Arts, ed. Francesca Saggini. A Palgrave Pivot e-book published by Springer Nature (Cham, Switzerland: 2022), pp. i–vii, 1–129. \$74.99.

By Jocelyn Harris

This fine collection of essays proves once and for all the inestimable value of complete, definitive, and scholarly editions of major authors. Burney scholars and indeed Frances Burney herself are fortunate indeed that under the leadership of Professor Peter Sabor, Director of the Burney Centre, the university presses of Oxford, McGill and Queen's have published just such editions of her novels, letters, journals, poems and plays, all edited, annotated and indexed by teams of distinguished scholars. Contributors to *Frances Burney and the Arts* can now draw on new intertextual, contextual and theoretical frameworks to range freely across her extraordinarily varied domain.

Seven chapters provide, as Francesca Saggini writes in her overview, "Obscure Be Still the unsuccessful Muse": Frances Burney and the Arts," an innovative, interdisciplinary and critical consideration of the relationship between a major Romantic author

and the arts. Saggini argues that tension, contention and complex biographical implications required a certain amount of wrangling on Burney's part as she negotiated concepts of virtue, reputation, creativity, artistic expression and self-construction. No longer "Samuel Johnson's little Burney," she becomes a "new plural and polyvocal Burney" involved in mutually reinforcing forms of artistic endeavours, including the applied arts. Her muse finds "expression in variety, jumping over genre fences and challenging gender expectations." This aesthetic cross-fertilisation Saggini traces back to her predominantly female friendships and her nurturing family environment, "a rich artistic and material context that surrounded, supported and shaped Frances Burney's oeuvre."

All too often, argues Mascha Hansen in "Clio I Court"; or, Frances Burney and Historiography," Burney has been regarded as a witness rather than an historian in her own right. Hansen highlights Burney's interest in gender, sociability, politeness and historical authority, placing her writings in an historiographical context. Burney's *Memoirs of Doctor Burney* (1832) she calls "a work of socio-cultural history superimposed on what was never quite meant to be a biographical account of her father's life." Its lively, anecdotal style, with its focus on sociability, conversation and debate, offered equal shares in history to men and women. Hansen concludes convincingly that Burney intended the *Memoirs*, written to the moment yet considered retrospectively and based on research, to be read by posterity.

In her perceptive reading, "Frances Burney and the Art of Dance," Beth Kowaleski-Wallace explains how Burney knew that dance telegraphs important facts about character, including self-promotion. The adolescent Burney "danced like anything," but in *Evelina* she represents dance as a performative social event where sexist men blatantly objectify women. Only Lord Lovel reads Evelina's inexperience as authenticity of character. In *The Wanderer*, by contrast, Juliet's unself-conscious elegance epitomises "a perfect kind of performativity."

Dancing, though disciplined, writes Kowaleski-Wallace, leaves room for "improvisation, for wit, for resistance where a partner no longer suits"— as Elizabeth Bennet well knew. Although dance could promote union, the plot in *Camilla* is "a

tortured choreographic design" where the dancers "seem compelled to follow footsteps not of their own intention." Here Burney's darker view of social performance as "embedded in larger and more sinister patriarchal concepts" becomes a powerful metaphor for the narrative itself.

Alicia Kerfoot builds a persuasive case for adding needlework to the creative canon in "Life and Work: Frances Burney and the Needle Arts." Burney, she says, used her "work" to write about her friendships with Mary Delany and Frederica Lock and her service to Queen Charlotte, negotiating her "space at court and her public persona as an author." Delany's exquisite crafts undoubtedly rank as art, and for Burney too, needlework ran parallel to other creative arts such as writing. Her patterns and tools became relics: an admirer cries of a dropped needle, "o! I have found it!—may I have it?" More comically yet, General Greville sews his own fingers together with Burney's threaded needle so as "to have something to carry about with me of Miss Burney's."

In the novels, too, Burney reveals "the internal thought processes and emotions of her characters through needlework." Distress makes Camilla spoil a skein of silk, Evelina fling away her "work" and Cecilia stitch like an automaton. Burney distinguishes between fine needlework and plainwork, a more monotonous activity associated with charity or financial security as in *The Wanderer*. Burney shows women working and creating together, with objects such as work-boxes, needles, embroidered shoes, patterns and gifts of material forming "part of a much larger structure of women's labour; a structure that oftentimes reinforces class distinctions in its very materiality."

Given the musicality of the Burney family, it's no surprise, as Stephen A. Willier shows in "Frances Burney and the London Opera Scene in the Late Eighteenth Century," that the children met artistic celebrities and musicians, entertained themselves musically and attended the opera. Willier provides numerous delightful examples of their enthusiasm for performers, especially those invoking the pathetic. The Italian castrato Gasparo Pachierotti, a friend to Frances as well as Susanna, even appears in *Cecilia*. In a striking analogy, Willier suggests that Burney saw him as a celibate priest eschewing personal life for devotion to his art, "a model for the social construction of gender and an image of her own position as a woman writer"—she herself thought the single life would make her happier than marriage. Thanks to frequent attendance at the opera, Burney responded knowledgeably to singers, composers and performances, leaving invaluable insider's descriptions and interpretations of an earlier operatic era.

In "To Distinguish Us *Dilettanti* from the Artists': Instrumental Music in *The Wanderer*," Cassandra Ulph argues strongly that when Ellis (Lady Juliet Granville) "makes the transition from tasteful consumer to producer of cultural capital," she refigures "the immobility, dependency, and degradation" that Burney herself experienced at court. Scenes where private audiences disrupt and determine the visible artistic labour of instrumentalists Ulph calls a "deliberate and radical strategy to expose the contradictions [about] female artistic professionalism." The assumption that Ellis is constantly performing arouses suspicion about her authenticity, marginalises her and subordinates her. Here, says Ulph, Burney "takes to the extreme the patronage structure that threatened her own creative activity," signaling her

preference for public critique over that of private flatterers. Ellis the harpist is turned from human female artist into dehumanised commodity, just as Burney had to relinquish her bodily autonomy at court. The violence she inflicted on herself "manifests the bodily pain she cannot express in the performative pseudo-privacy of court." Only in supportive domestic spaces could women exhibit artistic virtuosity without being commodified.

In "Burney's Musings on the Muses," Barbara Witucki considers the relationship between Frances Burney's third novel *Camilla* and her familiarity with the muses. Although critics commented of her first two novels that she was either a muse or inspired by one, Burney grieved that for *Camilla* she not could find the muses who previously "found *me*." Now, when she funds *Camilla* through subscription, money becomes the object and the muses abandon her.

Like Dr Burney, who dedicated his history of music to the muses, Burney writes in her dedicatory poem to *Evelina*, "Obscure be still the unsuccessful Muse." The muses made *Evelina* a success, but avoided her for *Camilla*—perhaps because Burney's marriage to the impoverished General d'Arbly made her write because she had to. In an ingenious analysis, Witucki points out that Burney names characters after the muses and makes Camilla fulfil her duty to family and country, like Aeneas. By contrast, Eugenia is both the object of comedy for her disfigurement and of tragedy for the nobility of her Hellenised name. Witucki suggests plausibly that Burney knew about Greek heroines, especially sacrificial virgins, from contemporary adaptations for popular entertainment, arguing that in this hybrid novel, Burney shifts from epic to stage to prose epic.

Frances Burney may well have served as muse to her own nieces, because as Lorna J. Clark explains in "'Stories for Miss Cecilia': Inspiration and the Muses in the Burney Family Archive," young Frances and Sophia wrote a collection of tales featuring their five-year-old sister, possibly to reassure her after she was adopted by relatives. Their simply-told record of family history, illustrated by their talented uncle Edward F. Burney, offers a glimpse into a culture of creativity, an atmosphere where artists, writers and musicians could flourish.

Clark's discovery of several Burney family juvenilia written by and for children is a real coup. As she says, this small, hand-made book of child-centred *Stories*, with its vignettes of toys, pets, education, food and references to actual events, anticipates the flowering of the genre in the nineteenth century. It would be passed down generations. The stories of the young authors themselves was not always happy, but their amalgamation of text and image reflects and engenders the fertility of invention that formed part of the family heritage. It's an apt conclusion to *Frances Burney and the Arts*, a collection to enrich the knowledge of those already familiar with Burney and inspire new readers to plunge into her remarkable body of work themselves.

Jocelyn Harris, Professor Emerita at the University of Otago, NZ, is a widely-published author on eighteenth-century literature, including important books on Richardson and Austen, her latest being Satire, Celebrity and Politics in Jane Austen (2017). Two recent articles, one on Persuasion and the other on women satirists have appeared in the Routledge online Encyclopaedia of Romantic Women Writers.

**Just Published: *The Letters of Dr Charles Burney*
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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 (at Burney.Editor@gmail.com), with a copy to BurneyNA@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:

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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 2024. 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 Wyett, wyett@xavier.edu, or by mail to Dr. Jodi Wyett, Department of English, Xavier University, 3800 Victory Pkwy, Cincinnati, OH 45207, USA.

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