

Burney Letter

Vol. 7 No. 1

The Burney Society

Spring 2001

The 'Fatal Paragraph' is Found!

By Paula Stepankowsky

A literary mystery—one that has puzzled biographers of Frances Burney for more than a century—appears to have been solved among the microfilm rolls in the archives at the British Newspaper Library in North London.

In the early 1980s, as I read Austin Dobson's *Diary and Letters of Madame d'Arblay* (1904), then the most complete compilation of letters from the years 1782-1783, I was struck by Frances's description of George Owen Cambridge, his wit, his conversation and his evident pleasure in her company. They met in late 1782, the year *Cecilia* was published, something that increased Burney's celebrity, although not her fortune.

As I read through late 1782 and January of 1783, the young, unmarried clergyman figures more prominently in her accounts, culminating in this sentence written in a letter dated Jan. 4: "Who, indeed, of all my new acquaintances, has so well understood me?"

But after a big build-up, and a short account of a brief conversation on Feb. 23, George makes no appearances in March in the Dobson edition and relatively few, and abbreviated, appearances in April.

It seemed that something had changed, and in a letter to her

sister, Susannah dated April 2, Burney writes: "You will indulge me, I am sure, and therefore I will resume my journal,— in which there is a gap that will make my accounts, for some time at least, fully intelligible only to yourself . . ."

Hmmm . . . I wondered. What happened to George after such a promising beginning?

In her 1958 biography, *The History of Fanny Burney*, Joyce Hemlow writes "a paragraph was published linking the two names." But there was no knowing when or where the paragraph appeared, or what it actually said.

Subsequent biographies have referred to published speculation about the pair, but it wasn't until Dr. Stewart Cooke uncovered Frances's blacked-out reference to a "fatal paragraph," as part of his editing of suppressed letters for the forthcoming Vol. 5 in the *Early Journals and Letters*, that the target came into focus. Clearly the published paragraph, whatever it said, was, in Frances's mind, fatal to the relationship as it then stood.

In March of last year, a team from the Burney Society

Please see FATAL
on p. 2

Successful Meeting with the Dean of Westminster Abbey

By Jean Bowden

On 28th March 2001 our President, Paula Stepankowsky, together with the British Secretary/Treasurer, Jean Bowden, and Burney family member Elizabeth Parker, went to Westminster Abbey to meet the Rev. Dean Wesley Carr again, to try to finalise the date of the dedication of the memorial to Fanny Burney. The Dean agreed that this could indeed be held on her 250th birthday, 13th June 2002, always providing that there is no unexpected royal occasion involving the use of the Abbey.

The Dean then introduced us to the Surveyor of the Fabric of the Abbey,

John Burton, who took us into the Abbey so that we could see whereabouts in the large, and very beautiful, stained glass memorial window in Poets' Corner the memorial pane would be inserted. The position selected was near the bottom of the window, above head-height, so that however crowded with visitors Poets' Corner became, it would be clearly visible. At this point John Burton showed us several possible designs, which we could compare with existing memorial panes to other writers, such as Robert Herrick, A.E. Housman and Oscar Wilde. It was very obvious that those with the least wording were the most legible and

easiest to read from a distance. It was also obvious that any description such as "writer" was unnecessary, simply because all those commemorated in Poets' Corner were writers! So we decided that it would just have her name and her dates of birth and death, like the others. In the hallowed atmosphere of the Abbey it seemed appropriate that Fanny should have the dignity of being commemorated by the name with which she was christened, "Frances Burney."

Please see MEETING WITH DEAN
on p. 3

INSIDE: Boston AGM, p. 4

British Branch meets, p. 5
Seattle in 2001, p. 8

Mystery Portrait, p. 6

Family Tree, p. 7
Burney's gravestone, p. 7

Vol. 4 Subsidy, p. 8

First Impressions, p. 9
Book Review, pp. 10-11

FATAL

CONTINUED FROM PAGE 1

composed of myself, Jean Bowden, Christine Bean, Ailsa Cutcliffe, Eleanor Fazan and Marian LaBeck, searched the month of April in all 10 newspapers from 1783 in the collection of the British Newspaper Library. Ironically, this collection of 18th-century newspapers, one of many collections in the holdings of the Newspaper Library, was formed by Frances's brother, Charles Burney Jr.

Although we thought we had found two promising paragraphs in a mid-April newspaper of 1783, Dr. Cooke and Dr. Lars Troide, the general editor of the series being published by McGill University in Montreal, determined that the paragraphs did not refer to George and Frances.

So during a late March trip to London, I decided once again to try to find the "fatal paragraph," this time searching issues from late March.

Again the helpful staff at the British Newspaper Library, headed by Dr. Christopher Skelton-Foord, produced the 10 rolls of microfilm and I set to work, beginning with the paper *Parker's General Advertiser & Morning Intelligencer*. In contrast to some of the other papers the team looked at last year, this paper contained gossip—a promising development.

But after more than three hours, I had got through only one newspaper. With nine to go and only three hours left before the library closed, it looked like the "fatal paragraph" would remain undiscovered for some years ahead.

So I decided to look at the *Morning Herald & Daily Advertiser*, hoping that the presence of "Advertiser" in the title would mean "gossip" in its columns. I was right.

On Tuesday, March 18, 1783, No. 744, page 3, I found a lengthy and highly flattering "anecdote," as it is titled, about Dr. Charles Burney, Frances's musician/writer father. It is a story of his life and contains much detail that could only have come, it seems, from the Doctor himself or someone who knew him well.

It also contains commentary about his prudent financial situation, saying that he saved his money and invested it in the funds and has "never moved but in his own carriage."

The article goes on to say: "To another talent also the Doctor has been much obliged--that of conversation--he is lively, and various; short, quick and sportive sallies, such as suit the temper of the age, have made his company much sought after: a matter of no trifling consequence in his business."

The only reference to Frances Burney is this one: "It is very well known that the lady who has favoured the world with *Evelina* and *Cecilia*, is his daughter. . . ."

So while there was no paragraph, and no reference to Frances and George, I was encouraged that the paper saw fit to cover Dr. Burney.

Four days later, on March 22, 1783, again on page 3, there is another "anecdote" about Dr. Burney, this time a short account of how he demonstrated certain mechanical improvements made to a harpsichord. This was followed by an unrelated paragraph making a joke about how high wigs had become.

Then came the following paragraph:

"We hear from undoubted authority, that two rising stars in

the blue firmament are shortly to move in the same system: to the lady, we are indebted for two much admired works; and though the gentleman has not yet favoured us with any printed production, yet the inhabitants of the parts adjacent to P_____ P_____ have long been instructed and improved by his learned discourses; we shall now no longer be in want of a pattern of conjugal behaviour, as the lady is well known to be the great reformer of this dissipated age!"

The Blue Stocking ladies, of course, included Mrs. Montagu, Hannah More, Elizabeth Vesey, Frances Boscawen, Elizabeth Carter, Mary Delany, Frances Burney and Hester Chapone. Portland Place, Dr. Cooke discovered after he evaluated the paragraph, intersects with Duchess Street, the street in which George Cambridge had his London lodgings. George Cambridge had not published anything, but, as a clergyman, may have preached in churches near Portland Place.

Both Drs. Troide and Cooke believe this paragraph refers to Frances and George

and that it is, indeed, "the fatal paragraph." While it is complimentary in tone, Burney would have been mortified to see this type of matrimonial speculation in a newspaper. As Dr. Cooke's work on Vol. 5 will show, Frances Burney herself believed the paragraph had a devastating effect on her relationship with George.

It is not known who wrote this paragraph or how it came to be published in this newspaper. But it's interesting to speculate that whoever initiated it may have thought it might encourage George, who showed a lot of interest but no commitment, to stop dithering and propose marriage. Perhaps he was slowed in his pursuit by Frances's lack of fortune. Although she was widely believed to have received a large sum for *Cecilia*, it was, in fact, only £250, as Dr. Cooke discovered.

It's possible that Dr. Burney, who was later found to have composed a flattering poem to the Bluestocking ladies and had it published in this same newspaper the year before, may himself have been the source not only of the paragraph but also of the biographical article that appeared four days before. The discussion in the biographical article about Dr. Burney's finances and his social acceptance may have been designed to illustrate to the Cambridge family that the Burney family had notable connections and resources.

Burney Letter

The semi-annual newsletter of the Burney Society, which includes members in Canada, Great Britain, the United States and elsewhere.

President: Paula L. Stepankowsky

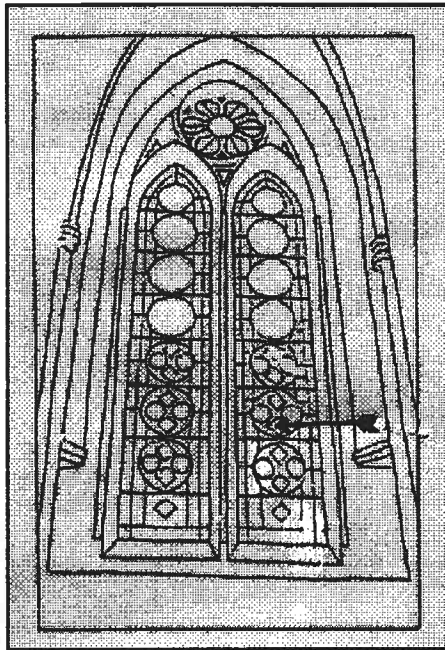
Editor: Lorna J. Clark

Address correspondence regarding newsletter articles to Dr. Lorna Clark, 2111 Fairbanks Ave., Ottawa, Ontario, Canada K1H 5Z2.

Membership in The Burney Society is available for \$15 (US) annually in the United States and Canada, and £9 annually in Great Britain. To request membership information, or to notify the society of a change of address, write in the United States and Canada to: Lucy Magruder, P.O. Box 1267, Tubac, AZ, USA 85646 (or lucy@magruder.org). In Great Britain, write Jean Bowden, Primrose Cottage, Gracious Street, Selborne, Alton, Hampshire, England, GU34 3JB.

MEETING WITH DEAN
CONTINUED FROM PAGE 1

The Dedication will begin at 6 p.m., after Evensong which starts at 5.15 p.m. and ends at 5.45 p.m. The Service Sheet will be printed by the Abbey, after the order of Service has been agreed between the Burney Society and the Abbey. Seats will be reserved for Conference members and guests. We are allowed to place a floral tribute near the memorial pane, on



Arrow marks memorial pane location

a ledge below the window. A Reception, with buffet, will be held after the ceremony, at 6:30 p.m. until 8 p.m.

Mr Burton also showed us a most beautiful reception room in the mediaeval Abbey complex, the Cheyne Gates suite, capable of seating about 60 people, which we could hire for the first day of our Conference, Thursday June 13th 2002. It has an adjoining room where refreshments can be served, and the Abbey has its own Caterers who could provide morning coffee, a buffet lunch, and tea or coffee in the afternoon. The Caterers can also provide the buffet at the Reception after the Dedication of the Memorial. We have since confirmed in writing that we would be very pleased to hire these rooms and the services of the Caterers.

We can also use the Cheyne Gates suite for the evening Reception after the Dedication, as, with the chairs removed, there will be plenty of room for about 100 members and guests.

In the afternoon, Paula Stepanowsky and Elizabeth Parker met with Kate Chisholm to discuss the practicalities of the Conference. Jean Bowden and Karin Fernald were unable to attend this other meeting, but luckily we are all in contact by e-mail and so the British sub-committee are all aware of progress. Paula noted that about 20 members from Canada and America are keen to come. As there are 66 British members, not all of whom, we think, would come, it seems safe, therefore, to impose a limit of about

60 for the Conference, and of about 100 for the evening Reception.

The venue for the second day of the Conference will be the Lecture Theatre of the National Portrait Gallery. It is thought that this day should be more relaxed, and that after more lectures in the morning, we could have some kind of dramatic presentation, with contemporary music including some of Dr Burney's own compositions, in the afternoon. We would also be able to take the opportunity to see the famous portrait of Miss Burney wearing that fantastic hat!

On the Saturday, June 15th, it is hoped to organise a coach trip out to Juniper Hall, near Mickleham in Surrey, where Fanny met her husband, and to other Burney sites in Surrey. The local folk at Mickleham may be able to organise a Flower Festival in the village and in the Church for the occasion.

The British sub-committee is now trying to find suitable accommodation in London for Conference members--possibly a hotel and also student-type accommodation, within easy reach of the Abbey, so that members have a choice.

The committee then has to cost the whole proceedings, to be able to work out a Conference Fee.

In the, we hope, unlikely event that there is a sudden royal occasion on the very day of the Dedication and first day of the Conference, the sub-committee is trying to think of a "Plan B".

Expression of Interest

Mounting an international conference marking the Westminster Abbey dedication of the Frances Burney memorial is a large task. To help plan, the committee would like to know how many members are coming, or thinking of coming, to the dedication and conference in London June 13-14, 2002. Filling out the form below is not a commitment, just an expression of interest, to give an idea of numbers.

The committee would also like to gauge how much money will be available to spend producing the conference, booking the rooms, paying for meals, programs and other expenses. Such a landmark conference may require financial assistance beyond the registration fee, if the fee is to be kept reasonable. It is hoped that it might be possible to offer a student discount to encourage young people to attend and participate. The committee is asking members to consider making a donation to the society specifically to help underwrite the conference. All donors will be thanked in the conference program. Society members who may not have contributed to the memorial window itself may like to consider a contribution to underwrite the conference.

Please fill in the following form and mail it to (in the UK) Jean Bowden, Primrose Cottage, Gracious Street, Selborne, Alton, Hampshire, GU34 3JB, England; or (in North America) Lucy Magruder, P.O.Box 1267, Tubac, AZ 85646, USA.

Name: _____

I am definitely planning to attend _____ Maybe _____ Definitely not coming _____

I would like to help underwrite the conference _____ Here is my donation of _____

(All donations in the U.S. are tax deductible) Many Thanks!

Annual General Meeting 2000 Held in Boston

By Lorna Clark

The Burney Society held its Annual General Meeting 2000 in sunny Boston on Friday 13 October at 6 p.m. None of the bad luck traditionally associated with the date marred the convivial meeting which began with members gathering for sherry at the Boston Park Plaza Hotel.

On the registration table outside the meeting were photocopies of a recent *Time* magazine article (15 May 2000) entitled, "Move Over Austen: The long-overlooked works of 18th century writer Fanny Burney are finally getting a wider audience." The article recognises the efforts of the Burney Society in promoting appreciation of this talented writer; it also suggests that her rising star may be attributed to the "remarkable parallels between Fanny Burney's turbulent times and ours."

After the welcome and introductions, members enjoyed a dinner and after dinner-talk, "Sharpening Cecilia: Frances Burney as Professional Writer," given by Prof. Janice Farrar Thaddeus, Emerita Senior Lecturer and Director of Studies of History and Literature at Harvard University. A Patron of the Burney Society, Prof. Thaddeus recently published a biography of *Frances Burney: A Literary Life* (1999). Her talk focused on Burney's "professionalism," as evidenced by her painstaking revision of both manuscript and proofs. Prof. Thaddeus disclosed her lucky find at the Houghton Library of the page proofs of *Cecilia*, corrected apparently in the author's own hand. Noting the pressure on Burney to repeat the success of *Evelina*, Thaddeus pointed to the impressive expansion of her second novel in range, scope and complexity. Burney was unusual in preserving manuscript versions of three of her novels; the fact that she "conserved three times as many draft pages of her second novel as her first," may reflect a sense of dissatisfaction with her work. The handouts showed the extent of the revisions, with heavy scorings, sometimes over the entire page. Burney's meticulous care, and concern with the quality of the final product is evident. Even at the final stage of page-proofs, "she made more than 300 substantial changes" to the text. Thaddeus' analysis of

the kind of changes made was fascinating; she concluded, "Burney's alterations bring us closer to the writer who sharpened her language right up to the moment of publication." Thaddeus' paper can be read in its entirety in *The Burney Journal*, Vol. 4 (2001).

Following a break, the President's update was given by Paula Stepankowsky. She noted the highlights of another successful year for the Burney Society. Frances Burney's reputation continues to grow, with three recent biographies and a first-ever production of *A Busy Day* in the West End, which received a lot of press coverage in the UK, and encouraged 13 new members to join.

She noted that the fund-raising effort for the memorial to Burney in Westminster Abbey has reached its goal of £5000 pounds. A new web-page for the society is up and running, thanks to the year-long efforts of Stewart Cooke and the generous hosting provided by Dawson College, arranged through Elaine Bander.

The Burney Society has also acted as a fulcrum for donations for those members who wished to support the publication, if necessary, of Vol. 4 of the *Early Journals and Letters*, edited at the Burney Project at McGill University. These donations were made specifically for this purpose and are separate from any joint society funds and the memorial fund.

Secretary/Treasurer Lucy Magruder could not attend, but she sent the financial report. Membership figures for the year ending June 30, 2000, were 68 in North America, and 53 in the U.K. and Europe. Those who had already renewed through to June 2001 numbered 59 in North America and 49 in the U.K. and Europe. The Westminster Abbey memorial fund had raised U.S. \$5,741 with \$350 more pledged, which would translate to approximately £3588. Added to the £1068 in the UK accounts, this would give a total of £4656. The Vol. 4 subsidy fund stands at US\$1270 with another \$2500 pledged which would total \$5200 in Canadian dollars. The balance in the US\$ chequing account for operating expenses is \$3580, from which the meeting expenses must be made. The British branch keeps, and uses for Society purposes, any funds collected in pounds sterling over and above joint Society

expenses; the balance in the UK branch account is £296 for operating expenses

Susan McCartan then gave an update on the 2002 London Conference (see Successful Meeting, p. 1). Stewart Cooke will chair the committee which selects the papers to be given there. Lorna Clark and Victoria Kortés-Papp reported on the *Burney Letter* and *Burney Journal* respectively, and thanked members for their support.

Frances Burney was then given a chance to speak to us directly--through a dramatic reading of Act IV of *The Witlings*. Burney's hilarious comedy satirising literary pretensions was brought to life by a cast made up entirely of Burney Society members, organised by Juliet McMaster. The romantic hero Beaufort was played by Bruce Stovel, with John Wiltshire as the satiric Censor and Stewart Cooke as the crusty Codger. Paula Stepankowsky made a voluble Mrs. Sapien, Victoria Kortés-Papp was the nonchalant Jack, and Elaine Bander acted the role of Servant. Lively exchanges took place between the pedantic Lady Smatter (Juliet McMaster) and the sycophantic poet, Dabblers (Peter Sabor). The scene was enjoyed immensely by an appreciative audience; laughter filled the room, which would surely have gratified the playwright. It is to be hoped that the cast may repeat their successful efforts on future occasions.

The meeting broke up with a warm invitation to meet in one year's time in Seattle, Washington.

Members' Contributions Welcomed

The *Burney Letter* welcomes the submission of news or other announcements of interest to the membership. Tell us about your recent publications, send a note or query, suggest a topic for an article, or write one yourself. All contributions should be sent to the editor, Dr. Lorna Clark, 2111 Fairbanks Ave., Ottawa, Ontario, Canada K1H 5Z2 or by e-mail to lclarklj@aol.com

Ian Kelly to Speak at British Branch Meeting

By Jean Bowden

There will be a meeting of the British Branch of the Burney Society on Sunday 10 June 2001 at 2 p.m. It will be held at Juniper Hall, in Mickleham, near Dorking in Surrey. Tickets are £5.00, to include refreshments and the cost of the hire of the Templeton Room, and are available from Jean Bowden, Primrose Cottage, Gracious Street, Selborne, Alton, Hampshire GU34 3JB (Tel. 01420-511432) e-mail JeanKBowden@care4free.net. Please make cheques out to "The Burney Society." A map and instructions for getting to Juniper Hall will be sent with tickets, on receipt of your cheque.

The actor Ian Kelly will talk on "The Production of *A Busy Day* at the Lyric Theatre in London's West End." Ian was

the co-producer and an actor in the successful first-ever London West End production of Burney's comedy, *A Busy Day*, last summer. He played Frank Cleveland in the original production of *A Busy Day* for the Show of Strength company in Bristol. Ian studied at Cambridge University and UCLA's School of Theatre/Film/Television in Los Angeles. His theatre credits in the U.K. and the U.S. include both film and stage productions.

This meeting will end at about 5 p.m.

That evening, also in the the Templeton Room at Juniper Hall, the Mole Valley Literature Festival is holding a meeting at 7.30., when Claire Harman will be speaking about her biography of *Fanny Burney*, published last year.

Tickets £7.00, to include cheese and wine, are available by phoning Dorking Halls on 01306-881717.

Would Burney Society members please note that this event is not part of the Burney Society meeting on the same day, at the same venue. Any members who wish to attend Claire Harman's talk that evening should make their own arrangements, please, by phoning the number quoted above. There is a pub in Mickleham ("The Running Horses" Tel. 01372-372279) where you could get a meal between meetings (it would probably be best to book your meal beforehand).

Jean Bowden is Secretary/ Treasurer of the British Branch of the Society.

Karin Fernald Talk on Dr Johnson and Mrs Thrale

On Saturday 9 June 2001 there will be an illustrated presentation by Karin Fernald highlighting the long friendship between Dr. Johnson and Mrs Thrale of Streatham Park, Surrey. The lecture, entitled, "My House Guest, Dr. Johnson," is based on adaptations from Mrs. Thrale's journal, *Thraliana*. The talk will be illustrated with coloured slides of paintings, caricatures and silhouettes, by such artists as Hogarth, Rowlandson, and Reynolds. It will be held at Mickleham Church, Old London Road, Mickleham, near Dorking in Surrey at 7.30 p.m. Tickets £6.00, available by phoning Dorking Halls at 01306-881717.

Karin Fernald's numerous stage appearances have included Sally Bowles in *Cabaret*, Isabella in Shakespeare's *Measure for Measure* at Stratford, Ontario; Jessica to Sir Ralph Richardson's Shylock at London's Haymarket Theatre; Poppy opposite Robert Morley in his West End Hit *A Ghost on Tiptoe*; Elizabeth Bennet in the Bicentenary Tour of *Pride and Prejudice*; and The Dormouse in *Alice in Wonderland*, together with an acclaimed one-woman show on the 18th-century diarist, novelist and playwright Fanny Burney. Karin has also compiled in illustrated lecture on FB; a concert, *Music and Masquerades*, based on the *Early Diary*; and a series for Radio 4, *Bacon at Streatham Park*.

Call for Papers: Celebrating Burney

On June 13, 2002, the 250th anniversary of her birth, a window commemorating Frances Burney (1752-1840), will be dedicated in Westminster Abbey. A two-day conference (June 13-14, 2002), sponsored by the Burney Society, will be held in London to celebrate this occasion, and contributions to this event are now invited. Speakers at the conference will include, among others, Lars Troide, editor of Burney's *Early Journals and Letters*.

Papers may focus on any aspect of Burney's life or work--her diaries, journals, novels, or plays--but should be addressed to a mixed academic and non-academic audience and be no more than twenty minutes in length. Abstracts of proposed papers should be sent to Professor Stewart Cooke by e-mail (cxsc@musica.mcgill.ca) before October 31, 2001, or by mail (Dawson College, Dept. of English, Room 3D.14, 3040 Sherbrooke St. W., Westmount, PQ, Canada H3Z 1A4) to arrive before that date.

Thomas Frederick Burney: An Enigma

By Michael Blaker RE

I have in my possession an interesting portrait, the story of which is as follows. In 1947, as a nineteen-year old art student, I was inspecting the Saturday morning junk market, in Brighton, England, when I came across three portrait canvases. One seemed in good condition, and on the back was a wood label screwed to the cross bar of the stretcher (it was unframed) with the information, in black on a gold ground: "Thomas Frederick Burney, born Jny. 13th, 1765, son of Richard Burney, of Roughton, and Barborne, Co. Worcester. Died Oct. 22nd at Shrewsbury, 1785." The image was that of an attractive youth. There were also nearby two more portraits, of his father and mother, as labelled on the frames, but the style of painting was not as good, so I left them. They were also somewhat damaged, and would have been thrown away with the rubbish at the end of the market. I paid one shilling for the portrait of the boy, and the only reasons I left the others were that I didn't want to carry them, and I didn't much like them. By the quality of painting, in hindsight, having looked at the portraits of Fanny Burney, both in the National Portrait Gallery and the Parham House collection in Sussex, they were evidently by the brother of T.F., Edward Francesco Burney. My own purchase has more of the quality of Sir Joshua Reynolds, and considering that Fanny lived nearby him in London in the early 1780s, and was a good friend, it would seem a possibility that T.F., while in London in 1784, might well have sat for him.

In 1950 I approached the National Portrait Gallery for possible information re T.F, and they put me in touch with a Miss Phyllis Mann of Malvern, Worcestershire, who was, she said, working on a book researching the Burney family. She then gave me a considerable amount of information, which I have summarised as follows: T.F. was baptised in the parish church of Claines, just outside Worcester, on January 20th 1765. His mother died in October 1770. At the age of twelve, he played Doodle to his brother Edward Francesco's Noodle in a production of Fielding's Tom Thumb at Barborne Lodge, his cousin Fanny

playing Hunca Munca. T. F. was "a youth of the most amiable qualities intermixed with so much drollery and good humour that his society was always a delight to his family" Miss Mann quotes (without



Thomas Frederick Burney (1765-85). By permission of Michael Blaker.

giving her source). In January 1780, T.F.'s eldest sister Anne married one Thomas Hawkins, ex-RC priest, later ordained C of E. They took Barborne Lodge, Richard and T.F. moving to a small house in Angel Street, Worcester. T.F. was now displaying "an uncommon genius for pen and ink drawings." In 1783, however, he caught influenza during the severe epidemic of that year. His lungs were affected, but he went for a change of air to his brother James Adolphus, the Shrewsbury music and dancing master. On returning home, his wish to become a pupil of the "celebrated engraver of the name of Heath" resulted in him being put under Heath's tuition. Mr Hawkins accompanied T.F. to London. The coach overturned at Evesham, but they escaped serious injury. At the end of May 1785 the family were all in London for the Handel Commemoration Festival. Early in June the weather, turning suddenly from hot to cold, affected T.F.'s lungs. He had his first haemorrhage. A doctor bled him (!). No favourable result from the treatment—not unexpectedly, perhaps. T.F. returned to Worcester with his sister Rebecca and James Adolphus. After a

fortnight of unsuccessful remedies he was sent with his brother Richard to Bristol hot wells. There was improvement by July, and he was sent out to ride for his health. He was thrown, with disastrous results. There were hopes that his friend Mr Sandford (a surgeon) might cure him, but after lingering in Shrewsbury for two months T.F. died there in October. He was buried in Claines. There were consolatory stanzas in the Morning Herald, November 18th 1785, signed Harrison. Harrison & Co, of 18 Paternoster Row (London), published the work of E. F. Burney, his drawings being engraved by Fittler. (I in fact have some of these illustrations). Curiously, there is an entry in the Royal Academy exhibition catalogue of 1785, under the name of Thomas Frederick Burney, referring to the portrait of a young man. Is this the portrait I have? It could hardly be by T.F., as it is evidently not a self-portrait, and in any case a youth of twenty could not have been experienced enough to have painted it himself, he having only recently commenced as an apprentice engraver. It is somewhat of an enigma. I do not know the source of Miss Mann's 1950 information. In 1975, I visited Malvern and telephoned her but she said she was over ninety and too ill to meet anyone, and that she was giving all her research papers to an American scholar who was working on the Burney family. I can find no reference to the name of T.F. in any of the day books still extant of Reynolds and others that I looked into at one point. It is also curious that I should find this portrait, and that T.F. wished to become an engraver, as I myself am a professional etcher. I should be most interested to know if anyone has further information regarding Thomas Frederick Burney or indeed the possible painter of the portrait.

Michael Blaker is a professional etcher, painter and writer. He was trained at Brighton School of Art, is a Senior Fellow of the Royal Society of Painter-Printmakers and has exhibited widely, quite often in the Royal Academy. He lives at Ramsgate, Kent and can be contacted at: Prospect Lodge, 122 Grange Road, Ramsgate, Kent, UK CT11 9PT; or at catblake@freeuk.com

Burney Descendant Seeks Information on Family Tree

News of the Burney Society is spreading. Recently, the editor received this letter from Auckland, New Zealand, from a Burney descendant who has since joined our society.

Hello,

My name is Robin Godsalve. I live in Auckland, New Zealand. I have very recently begun to look into my Burney history. Through the internet, I was fortunate to discover the wonderful Frances Burney sites and also the Burney Society. I am the daughter of Douglas and Alice Godsalve. My mother's name is Alice Sherley Frances Burney. Her father was Gerald Joseph Burney b.1886, d.1969, born in the South Island of New Zealand.

My great-grandfather was Peter Burney. He was born around 1848, possibly in the West Indies, or he may have moved there at some stage. His occupation was Harbour Master. Peter is a most curious fellow. It could be possible that he came all the way here to New Zealand (of all places at that time) to participate in the "gold rush." Whilst here he met and married Ellen McGrath, who had come all the way here herself from County Cork. They had, I think, 5 children.

So here I am, wishing I could tell you more and hoping that someone may be able to shed some light on Peter Burney, for

which I would be most grateful.

During my childhood, I remember a Venus Burney who had done extensive research on our Burney family tree, but unfortunately my mother was, to say the least, never interested in Venus's research. Many letters that arrived with her latest findings were never opened, as my mother was not the least bit interested in our family tree, and therefore we remained very much in the dark.

Over the years I have through all sorts of channels tried to trace Venus, but she remains elusive and I suspect may have left the country.

As for Fanny Burney, I have only read extracts of her work found on the net, but I know my interest in her is such that I shall read every word that ever left her pen. I look forward to a long and active association with the society.

Thank you.

Robin Godsalve

Robin Godsalve would like to hear from anyone who may be able to shed light on her Burney ancestors. She can be reached at 4 Seabar Place, Glen Eden, Auckland, New Zealand, or by e-mail at monche@xtra.co.nz

Burney's Gravestone in Bath to be Restored

By Paula Stepankowsky

The Burney Society, on the verge of fulfilling one of its long-term goals, is also making progress on another.

When the society was founded in 1994, members at the first meeting in New Orleans identified two long-term goals: a memorial in Westminster Abbey for Frances Burney and the restoration of her grave at Walcot Church in Bath. With realization of the first goal nearly at hand, the society has taken opening steps on the Walcot project.

Leading the effort in Bath will be Ian Kelly, co-producer and an actor in the successful London run of Burney's *A Busy Day* last summer. Ian, who will also speak at the meeting of the society's British branch in June at Juniper Hall, recently moved to Bath from London and is well placed to communicate with local and church authorities.

The society's efforts are also being helped by Michael Davis, owner of No. 4 Sydney Place, a house Jane Austen lived

in during a stay in Bath. Michael was instrumental in helping the Jane Austen Society and the Jane Austen Society of North America restore the gravestone of Rev. George Austen, as well as erect a plaque near the stone. Michael is helping Ian make the contacts necessary for the Burney Society to proceed with its project.

The Rev. Austen's gravestone shares a triangular enclosure next to Walcot Church with a tabletop gravestone originally erected over the graves of Frances Burney and her son, Alexandre. The Burney gravestone, however, is not in its original position. It was erected over the Burney graves in 1906 by the Burney family after the original marker, placed over the graves when Frances died in 1840, had virtually disintegrated. The Burney graves are in a small graveyard next to a mortuary chapel across the street and down the hill from the main church.

However, in 1955, the Walcot Church Council had the new monument removed from above the graves and

placed in the triangular enclosure where it now sits next to the church. The remains were not moved at the same time. Although there are conflicting stories about where the remains may be, Joyce Hemlow photographed the monument in its original position in 1951, and subsequent visits by Burney Society members show that the vacant spot where the stone once sat still exists and is undisturbed.

The society will explore what alternatives may exist. These include returning the tabletop monument to its original position and restoring it; moving the remains to the triangular enclosure and restoring the monument; leaving the monument where it is and erecting a new monument over the graves in the lower churchyard. A key question will be the long-term future of the lower churchyard, which has become more overgrown with each passing year.

Anyone wishing to help Ian with the project can contact him at CDIKelly@cs.com.

Vol. 4 of Early Journals May Get Subsidy

By Lorna Clark

Vol. 4 of the *Early Journals and Letters of Fanny Burney* may be moving through the Press again, according to Prof. Lars Troide, Director of the Burney Project at McGill University and general editor of the *Early Journals*. Publication had been delayed when it seemed as though the volume would not qualify for a subsidy from the Humanities and Social Sciences Federation of Canada. Vol. 4 is edited by Professor Betty Rizzo, who, as a non-Canadian, was apparently not eligible for this government grant.

However, the Federation reviewed its decision and allowed the editors to apply. The report from the outside reader of the Aid to Scholarly Publications Program is due back by the end of April, writes Dr. Troide. If it is favourable, the ASPP subsidy should be forthcoming, and the McGill-Queen's University Press would then proceed with publishing the volume.

The Burney Society was involved in a fund-raising effort when it seemed as though the publication of the volume might be in jeopardy. Some money already raised from individual donors for this particular purpose may still be needed, to offset any gap

between the costs of the volume and the subsidy.

Prof. Troide writes that Vol. 5 is also nearing completion. He and his co-editor, Prof. Stewart Cooke, have finished about three-quarters of the work. There will then be one more volume of Burney's *Early Journals and Letters* and another six of *Court Journals* still to come. This monumental effort is part of the McGill University Burney Papers Project, founded by Prof. Joyce Hemlow in 1960. The goal was to publish a complete scholarly edition of Burney's voluminous journals and letters, which are a treasure-trove for cultural and literary historians. The first twelve volumes, covering the period 1791-1840, were published between 1972-84. These covered Frances' later years, the years of her marriage and widowhood. In 1976, Professor Troide began work on the earlier material (1768-91), which includes lively accounts of Burney's early literary fame and her servitude in the household of Queen Charlotte.

Vol. 4 (1780-81) presents Burney's continuing lionisation after *Evelina* (1778) and her friendship with the Thrales and Dr. Johnson at Streatham; Vol. 5 (1782-3) includes the publication of *Cecilia* and the heartbreak of the affair with George Cambridge (see "Fatal Paragraph," p. 1).

Michael Wheeler to Speak at the AGM in Seattle

By Paula Stepankowsky

Prof. Michael Wheeler, executive director of the Chawton House Library, which focuses on early women writers in the English language, will be the speaker at the seventh annual meeting of the Burney Society in North America in October.

The brunch meeting will be held beginning at 10 a.m., Friday, Oct. 5, in Seattle, Wash., most likely at the West Coast Grand Hotel downtown. Although a contract is not yet signed, the West Coast Grand is the most convenient location because it is also the site of the annual meeting of the Jane Austen Society of North America, to which many Burney Society members also belong.

While the Burney Society in North America usually has a dinner meeting on Friday, JASNA has also scheduled a dinner event on Friday evening. Because so many of our members are in common, the Burney Society, as a policy, does not schedule events opposite official JASNA

events open to all members who attend the conference.

While the earlier start time on Friday is unusual, the JASNA conference itself starts at 1 p.m. Friday, requiring many members who want to attend the first JASNA session on Friday to arrive the day before. Burney Society officers hope members will be able to arrive in time for the earlier meeting on Friday.

Prof. Wheeler has been the director of Chawton House Library, founded by Sandy Lerner and operated by the Bosack Kruger Foundation, since Oct. 1, 2000. The library will be housed in the restored manor house traditionally owned by the Knight family in the village of Chawton, Jane Austen's home in her later years.

The library consists of thousands of rare books and manuscripts, mostly by women writing between the years of 1600 and 1830. While it is now housed in Redmond, Wash., the collection will move to Chawton House in Hampshire once restoration is complete.

Prof. Wheeler graduated from

Cambridge University and did his doctoral research at University College, London, where he developed an interest in women's writing. An initial interest in women writers of the Victorian period led to an interest in earlier women writers, including Frances Burney and Jane Austen. He has also published on John Ruskin and on Victorian fiction.

Prof. Wheeler, in addition to directing the Chawton House Library, is also a part-time professor of English Literature at the University of Southampton, where he left a full-time position to take on a leadership position at Chawton House.

Burney Society members who also wish to attend the JASNA conference should return the JASNA AGM registration forms as soon as they are received this spring to avoid disappointment. Last year, JASNA registration sold out early and many people were unable to attend both conferences as a result.

Membership Renewals Due

Don't forget to renew your membership for the June 2001-June 2002 dues year! See Coupon on p 9.

Evelina: First Impressions of Frances Burney

By Lindsay Holmgren

On first reading *Evelina*, by Frances Burney, I found myself in a delightful world, which I would soon regret departing. Unfamiliar with the "delicate" state of an eighteenth-century woman so aptly depicted by Burney, I was at the author's mercy. Burney guided me down *Evelina's* path with a soft voice and subtle, poignant words. Burney's narrative selections are seamlessly bound, and her humour is an impressive, brave departure from the sometimes stiflingly realistic formalism of her contemporaries. Her influence on the works of later eighteenth-century writers, such as Jane Austen, is astoundingly evident. In fact, Austen readers are doing themselves a great disservice if they choose to overlook Burney.

The most beautiful landscapes Burney paints are those of the pure, innocent young mind. While our young *Evelina* is impressively good and forthright, she is not presented as unrealistically so. Her virtue derives from a strong mind rather than a "cultivated" one, in contrast to other characters in the novel, particularly those at court, who betray a contrived, impure goodness. Her character is therefore universally inspiring, for she represents the unadulterated benevolence in all persons who act with

a natural humanitarianism and humility toward others. *Evelina* demonstrates this when, against the better judgment of her family members who are older, supposedly wiser, and of an ostensibly higher class than her own, she comes to the aid of one Mr. Macartney. She writes of the unfortunate man, "I have been shocked to death,--and yet, at the same time, delighted beyond expression, in the hope that I have happily been the instrument of saving a human creature from destruction! . . . How much do I wish it were in my power to discover the nature of the malady which thus maddens him, and to offer or to procure alleviation to his sufferings!" What Burney teaches us through *Evelina* is that true propriety is less taught than instinctive, and class boundaries are found not in bloodlines, but rather within the hearts and minds of individuals. Recalling her dance with Lord Orville, *Evelina* writes, "It occurred to me that, insignificant as I was, compared to a man of his rank and figure, yet, since he had been so unfortunate as to make choice of me for a partner, why I should endeavour to make the best of it." But Orville knows what *Evelina* has yet to realize: no rank can instill in a person the grace frequently presupposed by title.

Evelina's relationship with her adoptive father seems to emulate Burney's idealistic perception of her

own with her natural father. As such, *Evelina's* tendency to defer judgment to the "Reverend Mr. Villars," much like Burney's propensity to act in a similar manner, is the greatest challenge to her instinctive goodness. In fact, only when *Evelina* chooses to act for herself is she able to establish a relationship with the man who will replace Mr. Villars as the most important confidante in her life. Perhaps Burney recognized that by prying herself out from under her father's thumb, she was able to give us her own glorious little world in *Evelina*.

Lindsay Holmgren is studying for a Master's degree in English Literature at McGill University in Montreal, Quebec. She recently took a course in the Eighteenth-Century Novel, for which she read Evelina for the first time.

Do you remember your first encounter with Frances Burney? When did you read her, how did you come to discover her, what were your "first impressions"? If you would like to tell your story (in 500 words or less) please send it to the Editor.

Burney Society Membership Form

To join the Burney Society, or renew your membership, please fill out the form below and return it with your cheque (made payable to the Burney Society) for the 2001-2002 dues year which runs from 13th June 2001. Those who live in the U.S. and Canada should send a cheque for \$15 US to Lucy Magruder, Secretary-Treasurer, P.O. Box 2971, Tubac, Arizona, USA 85646. Those living in the UK, Europe or elsewhere should send a cheque for £9 to Jean Bowden, Secretary-Treasurer U.K., Primrose Cottage, Gracious Street, Selborne, Alton, Hampshire, England GU34 3JB.

Tax-deductible donations, to help with the fund-raising effort, are also welcome. Thank you for your support.

Name: _____

Address: _____ Apt. No. _____

City: _____ State/Province/County: _____

Country: _____ Postal Code: _____

Membership Dues: _____ Tax deductible donation: _____ Total amount: _____

BOOK REVIEW

Claire Harman, *Fanny Burney: A Biography*. London: Harper Collins, 2000, ISBN 135798642

Janice Farrar Thaddeus, *Frances Burney: A Literary Life*. London and New York: Macmillan/St Martin's Press, 2000. ISBN 0333607635

By John Wiltshire

Janice Farrar Thaddeus's *Frances Burney: A Literary Life* and Claire Harman's *Fanny Burney: A Biography*, both published last year, offer an interesting contrast. In naming her heroine, Thaddeus adopts the convention now de rigeur in North American literary studies, whilst Harman adopts the title by which the writer is still most commonly known to the general public. Both discuss the reasons for their choice. One book appears in a series addressed to the academic community, and designed to focus on the writer as a professional; the other is a thick, generously illustrated volume for the general reader. Both mingle biographical narrative with extensive discussion of Burney's fiction and plays. It is interesting though, that the more "popular" account is actually more critical of its subject.

The warmth of Janice Thaddeus's admiration for Burney is evident throughout her book. She situates her account within the recent feminist criticism which has highlighted the "rage," the "repressed underside" of the writer, into whose texts violence is continually "erupting," and in which "the body" is "both passion's centre and the site of intimate cruelty." Her emphasis is on the complex and competing emotional reactions called forth from the reader of

Burney's fictions--"the intermingling of comedy and pain so characteristic of Burney's protean style." This "protean," shifting, unstable switching of feeling becomes the leading characterisation offered in the book--a laudatory, admiring spin on what dourer readers have seen as Burney's potently contradictory and incoherent, sometimes fractured, writing. Thaddeus embraces too the recent re-evaluations of Burney's work, in which the emphasis has shifted away from the diaries and journals and onto the novels and plays. Though "her court journal has been one of her most popular books," this is not discussed; the longest quotation in the biography is from Burney's account of her mastectomy. However, in the concluding chapter, "Fiction and Truth," Madame d'Arblay's narrative of her journey from Brussels to Trèves in 1815 is given admiring attention. Thaddeus's account of this is convincing, genuinely felt and appreciative

Each of the novels is given an extended exegetical appraisal, in which comparisons with other writers put Burney's achievement in a flattering light. Thaddeus notes, for example, that Burney's characters, as Margaret Anne Doody put it, are bearers of ideologies but that unlike those in the philosophical tales of Johnson or Voltaire, her figures "suddenly shift to a different ideology or discourse, as real people do." If, "compared to Fielding, Burney is a sentimental writer," this apparent concession is followed by a swift recuperation of "sensibility" as central to the emotional volatility of eighteenth-century life. *Romeo and Juliet* may be its "model," but Burney's *Cecilia* "is both darker and funnier than Shakespeare's play, closer to the edges where emotions run wild." Thaddeus valuably describes the power of the climactic, violent episodes of this novel, in which "each scene is a nexus for the multiple emotions Burney would cluster at one event." She adduces convincing evidence that Burney knew just what she was about.

Harman's more sceptical tone towards "Madame Dab," as she became known to the younger members of the extended Burney family, is evident in her demonstration of the way Fanny doctored her journal for publication in the *Memoirs* of her father--material familiar enough to scholars, but here presented with wit and insight. She is less inclined to take her subject at her word, and indeed emphasises, as a sort of key to the epistemology of the biography, Frances Burney's "obsessive need to control other people's interpretations of her life." The biographer is excellent on the relationship of Frances and Hester Thrale, sympathetic to both the younger and the older woman, but noting that the friendship "did not develop into a true intimacy, though each of them habitually pretended that it had," and that each "confided more candidly in their diaries than in each other." She is also perceptive on the marriage to d'Arblay. Thaddeus comments that "as marriages go, theirs was one of the best history has to offer"; without dissenting from such a view, Harman underlines how out of touch d'Arblay was with the realities of life in post-Revolution France, how naïve his belief in his career prospects, and, on the other hand, Fanny's reluctance to recognise the military side of his character. Using the contemporary diary of Bertie Greatheed, who met the General in Paris in 1803, she writes that Fanny "would have been horrified by Greatheed's description of her beloved ami as "a thorough soldier with all his open rough virtues, and honourable murders on his head." (Thaddeus's claim that her interesting discovery of verses by d'Arblay' elegantly celebrating mutual masturbation provides "an indispensable key to their relationship," certainly raises one's eyebrows, and may at least serve as a salutary reminder of how different things might have been from the way Burney liked to represent them.)

CONTINUED ON PAGE 11

BOOK REVIEW

CONTINUED FROM PAGE 10

Although Thaddeus's brief is to focus on Burney's professional dealings, her publishing arrangements are not always presented in a clear way. In a context of financial stringency, her sister urging her to "print, print, print," Burney's pamphlet about the *Emigrant French Clergy* is discussed, but the financial side of the endeavour is left tantalisingly obscure (Harman provides the information that the profit went to charity). The treatment of *The Wanderer* is also a little confusing. Expected to be a blockbuster, this five volume novel was sold at the extraordinary price of two guineas in 1814 (the three volumes of *Mansfield Park* could be had for 18 shillings). The reader is told that Burney "collected her first £500" from Longmans, before he or she knows about the terms on which she contracted to publish the book. In contrast, Harman is quite clear: "Fanny was to receive £500 on delivery of the manuscript and two further payments of £500 in the eighteen months following publication. She would be paid for up to five subsequent editions." But I remain uncertain about how much Burney made from the book, which was, of course, a notorious flop. There seems to be a missed opportunity here: given that the situation of being stranded without funds is a recurrent nightmare in Burney's novels, the drama of the d'Arbly's

financial circumstances might have been made more of in both books.

The contrast between these two lives is perhaps most clear in their treatment of this problematic novel. For Thaddeus *The Wanderer* is "such a varied, intricate, and original book that it puzzled and still puzzles its readers." It is "many sided," "rich and strange," "packed" with "the whole range" of Burney's thinking and life-experience. This account—laudatory, in common with the general tone of the book—convincingly establishes the arresting originality of the novel's opening. *The Wanderer* is said to appropriate the picaresque more skilfully than *Tom Jones*, "folding this material into the novel so seamlessly that commentators have failed to notice it."

Noting the setting of 1793, Harman writes that "this is Burney's most political novel by far." She offers a critique which displays the contradictions or "moral anomalies" that dogged Burney's work throughout: apparent advocacy of female independence with ringing endorsements of female capitulation to male authority being only one of them. She shows how incoherent is the treatment of Elinor Joddrel—like Eugenia in *Camilla*, Harman suggests, the real star of the text. She comments that "The heroine changes name, status, form, colour and class with such frequency that her real identity, when discovered, seems of little importance," notes how improbable and poorly

structured is the plot, and characterises "the insistent sentimentality of the writing...its peculiarly unpleasant fusion of hyperbole with euphemism." "Moral anomalies" is perhaps "protean" in another guise. One of the best chapters of Thaddeus's book is her account of the *Memoirs of Doctor Burney* in which she describes the author as having herself become "a palimpsest or a miscellany of ... incompatible attitudes," an approach which enables her to treat the book simultaneously as autobiography and as "a species of fiction."

Each biography has its strengths. Janice Thaddeus's, aimed at an academic audience, brings to the subject her erudition and familiarity with other eighteenth-century novels. Claire Harman's, addressing a wider market, is notably more resistant to current academic evaluations; she evinces, in her discussion of Burney, a refreshing common sense.

John Wiltshire is a Reader in the School of Communications, Arts and Critical Enquiry at LaTrobe University in Melbourne, Australia. Well-known as a speaker at JASNA, he has published on Samuel Johnson and Jane Austen and is currently working on a book entitled "Recreating Jane Austen," which will be published by Cambridge University Press in August 2001.

The Burney Society

The Burney Society is a non-profit organisation whose primary purpose is to promote the study and appreciation of Frances (Burney) d'Arbly, her works, life and times. Long-term goals include raising a memorial to her memory in Westminster Abbey and restoring her grave in the churchyard of St. Swithin's Church, Walcot, in Bath.

Thanks to the support of existing and new members, the

society is thriving, with more than one hundred members world-wide. We are able to produce two newsletters, and one journal a year, as well as to hold two annual general meetings, one in North America and one in the U.K.

New members or those wishing to renew are invited to fill in the coupon on page 9. Tax-deductible donations are also welcome.

Burney fans will be pleased to hear that A Busy Day received its North American premiere early last month. A talented cast at Chancellor High School, in Fredericksburg, VA, presented the play on April 6-8, 2001. More information is available at http://www1.mwc.edu/~mmcallis/Busy_Day.htm.

“... even from the moment I could hold a pen...”

The Wanderer (1814), p. xx

A SHORT LIST

Ever conscious of uses for blank space, your Treasurer humbly submits another list of books, this time a short one — only a half page available. The books are donated and all funds from the sale go to Society projects. Other titles by and about Burney are available. Please inquire.

Postage is included in the price of the Letters and Journals. Books are \$3.50 for the first volume and \$1 for each additional one, except as marked. Please send orders with your check in US dollars, made out to The Burney Society, to Lucy Magruder, Secretary/Treasurer; The Burney Society; Box 1267; Tubac, AZ 85646; [520.398.8200 or lucy@magruder.org] Thank you!

- Burney Journal**, all three back volumes available, annual meeting, UK meeting talks, and articles \$8 each
- Burney Letter**, all back issues available, two a year, since 1995 \$2 each
- Burney, Frances, *A Busy Day***, edited by Tara Ghoshal Wallace, Rutgers University Press, 1984. Frontispiece a reproduction of Act I, page one of Burney's play, the original manuscript of which is in the Berg Collection of the New York Public Library, pb \$12
- Fanny Burney's *A Busy Day***, The Lyric Theatre, Shaftesbury Avenue, London, Theatreprint, Vol 6, 2000, softcover pp 24, approx 7x10 inches, the program for the 2000 production of Burney's play, beautifully produced, glossy color, full of period and period-style illustrations, including a (10 x 28 inch) foldout map of London in 1800 with play's action located, articles about women and the theatre, a biography of Burney by Kate Chisholm, and a glossary of period terms \$ 8
- Chisholm, Kate, *Fanny Burney, Her Life, 1752 – 1840***, London, Chatto & Windus, 1998. First edition, nf/nf \$20
- Hemlow, Joyce, “Letters and Journals of Fanny Burney: Establishing the Text,” *Editing Eighteenth-Century Texts***, Papers given at the Editorial Conference University of Toronto, October 1967, edited by D I B Smith, University of Toronto Press, 1968, pp 25 – 43. Nf \$15
- Lane, Maggie, *A City of Palaces, Bath through the Eyes of Fanny Burney***, Bath, Millstream Books, 1999. Pb, pp 96, written by Burney Society Vice President/UK and dedicated to all in the Burney Society, a thoroughly pleasant and informative guide to the Bath of Burney's and Austen's era \$10
- White, Eugene, *Fanny Burney, Novelist, A Study in Technique, Evelina, Cecilia, Camilla, The Wanderer***, Hamden, CT, Shoe String Press, Inc, 1960. vg \$18
- Zonitch, Barbara, *Familiar Violence, Gender and Social Upheaval in the Novels of Frances Burney***, Newark, University of Delaware Press, 1997. Dj, vg/vg \$25
-
-
-

Return address:

IN NORTH AMERICA:

THE BURNEY SOCIETY
P.O. BOX 1267,
TUBAC, ARIZONA,
USA 85646.

IN GREAT BRITAIN:

THE BURNEY SOCIETY
PRIMROSE COTTAGE,
GRACIOUS STREET,
SELBORNE, ALTON,
HAMPSHIRE, ENGLAND
GU34 3JB.