

Burney Letter

Vol. 9 No. 2

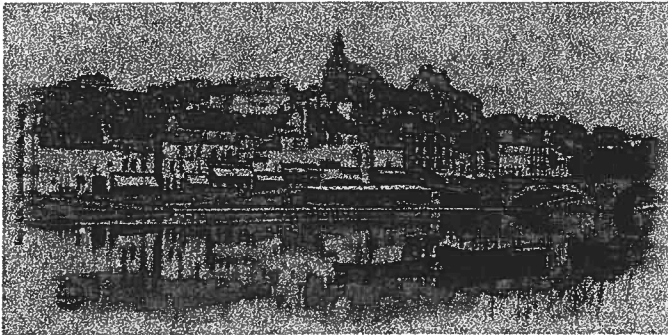
The Burney Society

<http://dept.dawsoncollege.qc.ca/burney/>

Fall 2003

ISSN 1703-9835

Frances Burney et Joigny



A postcard view of Joigny (c. 1900) taken from the south. Atop the hill stands Saint-Jean church and beside it, the château, possibly the birthplace of Alexandre d'Arblay.

Madame d'Arblay, je me mis donc en quête. Grâce à l'Internet, j'ai pu acquérir les six premiers volumes de l'édition de ses lettres éditées par Joyce Hemlow¹ et aussi entrer en relation avec Lorna Clark, qui a eu la gentillesse de me demander un papier sur mes travaux concernant notre héroïne.

Frances Burney avait rencontré Alexandre Piochard d'Arblay à Juniper Hall, situé à côté de la maison de sa soeur Suzanna.

Il était adjudant-général dans l'armée du Centre commandée par Lafayette. L'état-major ayant déserté en masse en 1792, il avait suivi en Angleterre le comte de Narbonne-Lara chez Madame de Staël qui avait loué Juniper Hall. Bel homme, très cultivé, parlant l'allemand et l'italien, c'était un homme aux bonnes manières, exempt de liaisons tapageuses, contrairement à la plupart des autres hôtes de Madame de Staël. Ils décidèrent d'être leur mutuel professeur de langue; bientôt ce jeu se transforma en inclination qui aboutit à leur mariage dans la petite église de Mickleham en juillet 1793. Leur fils naquit un an après.

Please see JOIGNY
on p. 2

Par Bernard Fleury

(For a translation of this article, see pages 10-11)

C'était pour moi une inconnue avant le colloque de la société de Généalogie de l'Yonne à Joigny en 1990.

L'un des participants nous la faisait alors connaître avec une analyse de sa correspondance concernant notre ville. Malheureusement, cette communication ne fut pas publiée. Je restais donc sur ma faim.

En décembre dernier, étudiant la période qu'a connue

Official Opening of the Burney Centre in October

By Peter Sabor

On 10-11 October 2003, McGill University's Burney Centre, together with Dawson College, will welcome members of the Burney Society to a conference in Montreal, entitled "Frances Burney, Dramatist: The Plays, the Novels, the Journals." The conference, which I am co-organising with Dawson's Elaine Bander and the Society's President, Paula Stepankowsky, will also mark the official opening of the Centre. You will find the Centre's four spacious offices on the fifth floor of

McGill's McLennan Library: an ideal location for us, steps away from the English and French literature holdings and one floor above the Rare Books division.

Planning for the move began in 2001, when the then Director, Lars Troide, suggested the new location to university officials. The move itself began in the autumn of 2002, with Lars supervising the packing and transportation of the entire contents of the old Burney Room—books, microfilms, filing cabinets, card catalogues, desks,

tables, bookshelves, computers, and much more—to their new home. When I arrived at McGill in January, taking over from Lars as Director, much of the unpacking and reinstalling had been done. Lars is continuing as general editor of Burney's *Early Journals* and as Emeritus Director of the Centre, and from our adjoining offices we can readily consult each other. Stewart Cooke, Associate

Please see PROJECT
on p. 4

INSIDE: October Conf., p. 3
Vol. 4 published, p. 5
UK meeting, p. 6

Burney graves p. 7
Members' news, p. 7
First impressions, p. 9

Translation, pp. 10 - 11
Book reviews, pp. 12-15
Dues reminder, p. 15

JOIGNY

Continued from p. 1

Le chevalier d'Arblay était originaire de Joigny, chef-lieu d'un petit comté de Champagne à ce moment-là. Dans ses lettres, Fanny Burney dit qu'il est né au château; il est possible que sa mère ait accouché chez une parente, Mademoiselle Chollet, qui y habitait avec, entre autres, Piochard de la Brûlerie, cousin des Arblay et gouverneur du château. Lors du dénombrement (Recensement) de 1764,² trente-six personnes habitent le château; mais pas le comte de Joigny, le duc de Villeroi, qui en est le propriétaire, et Madame veuve d'Arblay, ses quatre enfants (Alexandre a alors dix ans) et quatre domestiques habitent rue de la Porte Bignon, maintenant rue Paul Bert.

Alexandre d'Arblay aimait beaucoup sa ville natale où tant de liens l'attachaient. Comme elle le dira plus tard, "Monsieur Darblay est apparenté, bien que de très loin, à un quart de la ville et les trois autres quarts sont des amis ou des relations" (5: 355).

Déjà en Angleterre, ils avaient eu souvent la visite d'Antoine Bourdois, fils d'un médecin célèbre; il est lui aussi natif de Joigny et militaire émigré en Angleterre; Madame d'Arblay le surnomma Bood et arrangea son mariage avec sa propre nièce Hannah Maria. Alexandre et Antoine se rencontraient souvent pour échanger des informations sur leur cher Joigny. Notons que la mère d'Antoine Bourdois sera temporairement emprisonnée, pendant la Terreur, comme "suspecte," car mère de deux fils émigrés (AMJ).

Après la paix d'Amiens (25 mai 1802), le Premier Consul décrète l'amnistie des Emigrés. Alexandre d'Arblay, déjà revenu en France depuis une année en passant par la Hollande, négocie sa réintégration dans l'armée, comme beaucoup d'autres émigrés le firent avec succès; mais il a la malencontreuse idée de demander à ne pas combattre contre l'Angleterre, aussi est-il tout juste admis à faire valoir ses droits à la retraite à condition de résider en France; c'est pourquoi il invite sa

famille à le rejoindre; ils y resteront sans interruption jusqu'en 1813; Fanny et son fils regagnent alors l'Angleterre afin d'éviter la conscription d'Alex; elle reviendra en 1815 rejoindre son mari pendant la Restauration.

Ainsi Fanny et son fils, Alex, arrivent en France en avril 1802.

Presque aussitôt, Alexandre d'Arblay emmène sa famille à Joigny; ils sont accueillis à bras ouverts chez l'oncle Bazille, qui aurait bien voulu qu'ils s'installent complètement chez lui. Ils y resteront six semaines, les affaires de l'adjutant général le rappelant à Paris.

Fanny Burney fait alors, à travers ses lettres, un véritable reportage journalistique de la vie en France de cette époque particulièrement féconde en événements; elle fit l'un des meilleurs portraits du Premier Consul après l'avoir vu seulement quelques instants; elle est manifestement impressionnée! Elle dépeint la société bourgeoise et aristocratique qu'ils fréquentent avec beaucoup d'à propos et sans concession; notons sa description de la distribution des prix à la pension Campan et surtout la relation de son cancer du sein, de son évolution, des consultations des plus célèbres médecins de Paris, de l'intervention chirurgicale, sans anesthésie qui n'existait pas alors, par le célèbre Baron Larrey, chirurgien de l'Empereur.

Concernant Joigny, elle sera relativement peu loquace si ce n'est à propos de la famille Bazille et des familles qui les fréquentent. Connaissant sa verve descriptive, c'est pour nous regrettable qu'elle ne se soit intéressée qu'à son entourage immédiat. Elle ne parle absolument pas de la vie publique ou du petit peuple qu'elle avait si bien décrit relatant son arrivée à Calais, trouvant des gens prévenants et polis, loin des sauvages sanguinaires, héritiers de la Terreur, qu'elle avait pu imaginer. Son mari, lui-même, ne nous renseigne pas beaucoup, si ce n'est à propos des malheurs de la famille et des problèmes liés aux vignes, en particulier aux vendanges, importantes sources de revenus pour la famille.

Ses premières impressions seront pour Charlotte Cambridge à qui elle décrit la ville, "construite sur le flanc d'une

colline ou plutôt d'une montagne, elle est faite de rues pentues, pénibles, étroites, mal faites avec un mauvais pavage." Elle y remarque cependant de belles maisons au décor sculpté; "mais, c'est là la bonne fortune des plus favorisés" précise-t-elle! Elle trouve incomparablement belle la vue depuis la maison "où est né M. d'Arblay . . . toujours habitée par une lointaine cousine, Mademoiselle Chollet, vieille demoiselle des plus courtoises, aussi digne" dans son accueil que dans ses bonnes manières. Cette parente "se rappelait parfaitement le père de M. d'Arblay, mort quarante ans plus tôt"; elle réunit alors une vingtaine de cousins pour un repas "de noces" dans la salle même où naquit son compagnon. Dans cette même lettre (5: 382-3), curieusement elle affirme que son fils, Alex, est "le dernier et le seul," parmi les nombreux cousins, à porter le "vrai nom de la vieille famille, Piochard," alors que les sieurs de La Brûlerie portaient, à l'évidence, aussi ce patronyme. Notons que Pierre Piochard de La Brûlerie, chevalier de Saint-Louis, mousquetaire du roi, gouverneur du château, ne fut pas

Please see JOIGNY
on p. 8

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, Burney Centre, McGill University, 853 Sherbrooke Str. W., Montreal, Quebec, Canada H3A 2T6 or to lclark@aoi.com

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 David and Janet Tregear, 7 Market Avenue, Chichester, West Sussex, England PO19 1JU.

OCTOBER CONFERENCE IN MONTREAL

By Elaine Bander

The Burney Society and the Burney Centre have planned a wonderful two days for our 2003 Burney Society meeting in Montreal over the Canadian Thanksgiving / Columbus Day weekend (October 10-12). Here are some highlights.

Those of you who plan to arrive early to enjoy Montreal in its autumn colours are invited to attend a wine-and-cheese reception in room 7C. 5 (The Rose Lounge) at Dawson College from 5-7 pm. From the downtown McGill University campus on Sherbrooke Street, Dawson is a short walk (15 minutes), a quick bus ride (#24, \$2.50 exact change required, or buy a strip of 6 tickets for \$10 at any metro station or selected shops) or brief metro ride (two stops) west along Sherbrooke to 3040 Sherbrooke Street West (corner Atwater).

If you arrive at the main Sherbrooke entrance of Dawson College (the former Motherhouse of the Congregation de Notre-Dame), walk up the front steps to the doors, then up the stairs into the main corridor. Just to the left and right of the doors you will find elevators to take you to the 7th floor. If you enter through the de Maisonneuve doors (wheelchair access) on the south side of the building, continue through the Atrium to the escalators, take the escalator to 3 or 5, then walk through the "C" corridor to the front of the building ("A" and "B" wings) and take the elevators to 7. You can also enter the college directly from the Atwater Metro station; then take the escalator to 3 or 5 and follow the previous directions. Our host is Dawson College's Director General Dr. Patrick Woodsworth, who will welcome Burney Society members to Montreal.

Your registration packages will be available on Thursday afternoon in the new Burney Centre (in the McLennan Library on the corner of Sherbrooke and McTavish, entrance off the Library Terrace accessible via concrete stairs from McTavish, then elevators to the 5th floor and follow the signs), and again Friday morning in the Faculty Club shortly before our first session begins at 9 am. At the registration site, you will also have the option of signing up for one of the tables that we have reserved at selected near-by restaurants for a pre-theatre dinner on Saturday night with other Burney Society members. Of course you are free to make your own reservations at one of Montreal's many fine restaurants.

Our conference proper will begin 9 am on Friday morning at the McGill University Faculty Club with a keynote address by Ian Kelly, actor, writer, and Burney Society member. Those of you who attended last year's conference in London will recall the wonderful dramatic readings from Frances Burney's plays that Ian organised and performed in, for our delight. Ian was both actor in and co-producer of the 2000 West End run of *A Busy Day*, (the subject of his talk), and more recently played "Lord Orville" in the BBC radio adaptation of *Evelina*. After Ian's talk, we'll hear several papers on Burney's life and letters, including short talks by both the emeritus (Lars Troide) and new (Peter Sabor) Directors of the Burney Centre,

before breaking for lunch. (We will suggest some nearby places for lunch.) In the afternoon we will enjoy another plenary talk by Kate Chisholm, a Burney biographer and Vice-President (UK) of the Burney Society. Kate will draw parallels between the heroine of *The Wanderer*, who, stripped of status and income, refuses to participate in a dramatic performance, and Burney's own experiences of being an alien in Paris and ambivalent about theatrical performance. Then, after a short break, we will hear several papers about *Evelina* and performance.

On late Friday afternoon we're offering guided tours, for those interested, of the new Burney Centre on the 5th floor of the McLennan Library just across the street, as well as special Burney-related displays in the Rare Books collection in the Library. Then at 6 pm we will gather in the Faculty Club for the Dean of Art's "Vin d'honneur" in honour of the new Burney Centre, which will include the formal launching of the Society's Joyce Hemlow Prize and for the formal presentation to the Centre of a copy of the Burney window in Westminster Abbey. Following this reception, we will hold our annual banquet, during which our President, Paula Stepankowsky, will address us briefly on the subscription list for *Camilla*. Burney Society members will also receive a special keepsake gift at this time. On Saturday morning we will meet at 9 am in the Leacock Humanities Building, * L232, to hear Juliet McMaster present the final plenary talk on the suicide scene in *Cecilia*. Prof. Juliet McMaster is well-known to Burney society members as a teacher (University of Alberta), Burney scholar, publisher (founder of the Juvenilia Press), and extremely popular speaker. After a short break we will hear more talks on drama and trauma in Burney's novels, followed by lunch on your own.

After lunch we return to Leacock L232 to hear several talks on dramatic issues in Burney's writing. This session, after a break, will be followed by a brief Annual Business Meeting.

After the meeting, more tours of the Burney Centre and Rare Books in McLennan Library will be offered. You will have time for an early dinner. (During Friday morning registration, you can sign up for seats at pre-reserved tables at selected restaurants). Our evening entertainment begins at 8 pm in Moyse Hall, the intimate theatre just inside the main entrance to the Arts Building, the neo-classical stone building at the end of the short drive from the Roddick Gates on Sherbrooke Street.

Our two directors, Steve Lecky (Chair of the Dawson College Professional Theatre Department) and Myrna Selkirk (Professor of acting and directing in the McGill University English Department's Drama Program) have adapted Burney's hilarious comedy, *The Woman-Hater*, to be presented by seven actors along with Burney-related music provided by advanced students of baroque music from McGill University's Faculty of

Please see MONTREAL

on p. 4

MONTREAL

Continued from p. 3

Music. (If you liked *Lady Smatter* in *The Witlings*, you'll love her in *The Woman-Hater*. This will be a fully-staged and costumed production, and should prove a delightful close to our two-day conference. Both Steve and Myrna are experienced directors; Steve has a strong background in baroque music as well as in voice and theatre, while Myrna is particularly interested in expressive stage movement. This, their first time directing a Burney play, will be, as far we know, the world premiere of *The Woman-Hater*. Tickets will be available to the public at large, but the show is free for conference-goers and

PROJECT

Continued from p. 1

Director of the Centre, occupies another office, while a fourth houses the Centre's new team of Research Associates: currently the office manager Laura Kopp, Jacqueline Reid-Walsh, Leslie Wickes, and Gefen Bar-On. We have also become the new home of *The Burney Journal*, edited since its inception by Victoria Kortes-Papp, and of the *Burney Letter*, edited by Lorna Clark.

The Centre is flourishing and expanding, thanks to McGill's decision to allocate one of its Canada Research Chairs—a federal government initiative, begun in 2000—to the new Director. This Chair provides funding for some of the Research Associates and for the daily operation of the Centre. And with the help of a further grant from the Canada Foundation for Innovation, as well as substantial institutional support from McGill, we are currently replacing much of our ageing stock of equipment. Microfilm readers that go back to the early days of the Burney Papers Project (as it was then known), under the directorship of the late Joyce Hemlow, are at last being replaced by state-of-the-art reader-printers, and we are also acquiring other valuable tools for our research, such as a microforms scanner and a document storage server.

Since its foundation in 1960, the Centre has been dedicated to the publication of complete, definitive

their companions.

After the play, our conference will close with a lobby reception for audience and actors. Those who are staying on to through the weekend can take advantage of a variety of cultural activities available. Unless we decide otherwise, we will next meet again during the 2004 JASNA AGM in Los Angeles.

* The Saturday sessions may be held in the Faculty Club.

Elaine Bander teaches in the English department at Dawson College, and is co-organiser of the October conference in Montreal.

scholarly editions of the journals and letters of Frances Burney and the letters and memoirs of her father, the music historian Dr Charles Burney. Its first major publication was the 12-volume edition of *The Journals and Letters of Fanny Burney (Madame d'Arblay) 1791-1839* (Clarendon Press, 1972-84), under the general editorship of Joyce Hemlow. This has been followed by the 6-volume *The Early Journals and Letters of Fanny Burney 1768-1786* (McGill-Queen's University Press, 1988-). Volume four, edited by Betty Rizzo, has just been published and will be available at October's conference, while Lars Troide and Stewart Cooke continue their work on the last two volumes of the series. The first of a projected four volumes of *The Letters of Dr Charles Burney*, under the general editorship of Alvaro Ribeiro, S.J., of Georgetown University, was published by the Clarendon Press in 1991. Alvaro, also an Associate Director of the Centre, is pressing on with the second volume of his edition, while Philip Olleson, Director of the Susan Burney Project at the University of Nottingham, has joined forces with Alvaro as co-editor of the later Charles Burney volumes.

Before my move to McGill, I was fortunate to secure a contract with Oxford University Press for a six-volume edition, *The Court Journals and Letters of Frances Burney, 1786-1791*, which will bring the entire seventy-year run of Burney's journal writings (1768-1839) to completion. As

general editor I am also responsible for the initial volume of this series, covering Burney's first year as Keeper of the Robes at the Court of Queen Charlotte. The subsequent volumes, which will contain much valuable, unpublished material on the madness of George III and on the trial of Warren Hastings, are being edited by, respectively, Stewart Cooke, Lorna Clark, Geoffrey Sill at Rutgers University, and Nancy Johnson at SUNY, New Paltz. Earlier this year, the editors, together with Lars Troide and Alvaro Ribeiro, held a fruitful one-day meeting at McGill, at which many of the issues involved in editing the *Court Journals* were discussed.

The Burney Centre has over a thousand volumes on permanent loan from the McLennan Library, including relevant correspondences, biographies, 18th-century periodicals and reference works. In addition, over a forty-year period, it has accumulated thousands of photocopies and hundreds of microfilm reels, which have, in effect, brought together over ten thousand letters scattered over numerous collections world-wide (major collections are in the British Library, the New York Public Library, and the Beinecke Library at Yale). Joyce Hemlow's *Catalogue of the Burney Family Correspondence 1749-1878* lists most of these letters,

Please see PROJECT
on p. 5

PROJECT

Continued from p. 4

written by over a thousand correspondents of the Burneys (including Lafayette, Thomas Jefferson, Samuel Johnson, Haydn, and many other such important figures), but they are described in much greater physical and bibliographical detail on numerous index cards in the Centre's holdings. These photocopies, microfilms, descriptive indices and other research materials gathered over four decades make the Centre a rich resource for students and scholars of many aspects of 18th- and early 19th-century British and European culture and society. Our holdings are complemented by those of McGill's Rare Books division, which has many fine Burney first editions, as well as some little-known translations of her novels into French and Russian.

The Centre's resources are open, by prior appointment, to researchers. They are of particular value to students of 18th-century social, musical, and literary history, and, more specifically, to those studying the Burneys and their circle, which included so many of the major figures of their time. All of us at the Centre look forward to greeting members of the Burney Society in October, and to seeing you here on future visits to Montreal.



Peter Sabor is Canada Research Chair in Eighteenth-Century Studies and Director of the Burney Centre at McGill University. He is general editor of the Court Journals and Letters of Frances Burney (1786-1791) and is also editing Austen's juvenilia for The Cambridge Edition of the Works of Jane Austen.

"Just Published": Vol. 4 of *Early Journals and Letters*

By Lorna Clark

Burney Society members will be delighted to hear that Vol. 4 of *The Early Journals and Letters of Fanny Burney*, edited by Betty Rizzo, has just been published, and is available from McGill-Queen's University Press (in North America) and Oxford University Press (in the UK). Copies are priced at \$95 in North America.

The latest volume is the fourth in the six-volume series under the general editorship of Lars E. Troide. The series begins with the first entry in Burney's diary, the famous dedication, "To Nobody, then, will I write my Journal!" penned in 1768 at the age of fifteen; the last volume will take us to 1786, the year of Burney's appointment to the household of Queen Charlotte. The more sombre accounts written during her uncongenial employment as Keeper of the Robes, *The Court Journals*, will also comprise six volumes, under the general editorship of Peter Sabor. When that series is completed, the transcripts of Frances Burney's journals and letters will be available in their entirety for the first time, twenty-four volumes in all (the last twelve, beginning with Burney's release from court in 1791 and ending with her death in 1840, have already been published by Joyce Hemlow (1972-84).

The early years were exciting ones for Burney, and equally intriguing for her editors. Some part of her accounts of the years 1768-78 had previously been edited by Annie Raine Ellix, but a fair amount was excluded, for one reason or another. Only as each volume in this new and monumental edition appears, does the reader have access to the full, unexpurgated

text, as written by Burney, explained and amplified by the very full and knowledgeable annotation. The editors' unrivalled familiarity with Burney's milieu is able to illuminate the familial, cultural and historical context in which she lived and wrote.

The new volume, Vol. 4, promises to be of special interest. It covers the years 1780-81, Part 2 of The Streatham Years, when Burney's lionisation was at its height. The success of her bestselling novel, *Evelina* (1778), introduced her to Hester Thrale, whose close friend and protégé she became. It contains lively accounts of the many weeks passed at Streatham (the country estate of Henry Thrale), often in company with Samuel Johnson. It recounts her visit to Bath, cut short by the Gordon riots, and her struggle to write another novel, which would live up to her readers' expectations and repeat the success of the first.

At a quick glance, this volume is sumptuously produced, with illustrations not previously seen; on the jacket is a reproduction of a drawing of Chessington Hall, Surrey, home to Daddy Crisp, and inside is another, this one taken from a watercolour, possibly by Burney's younger sister. There are also portraits of Samuel Johnson, Hester and Henry Thrale, and an illustration of a scene from *Evelina* by Burney's cousin, Edward Francesco. The annotation promises to continue the high standard which is the hallmark of the McGill edition.

We look forward to reading Vol. 4, and to having it reviewed for the next issue of the *Burney Letter*.

UK Branch AGM 2003

By David and Janet Tregear

The annual General Meeting of the UK Branch of the Burney Society was held on 15 June 2003, at Juniper Hall, Mickleham, Surrey, on a bright sunny afternoon. Nineteen members and guests attended. Apologies were received from nine members.

The Society's President Paula Stepankowsky sent a message outlining the achievements of the installation of the Westminster Abbey memorial window and Celebration Conference in London in June 2002, and encouraging activities for the coming year.

The minutes for the 2002 AGM were approved, as well as accounts for the year 6 June 2002 to 6 June 2003; the figures for the UK contribution to printing and postage for the Society were also given, as reported by Lucy Magruder, Secretary/Treasurer in the USA.

It was noted that 60 members had paid dues to 13 June 2003, a drop of 18 from the previous year. After discussion, it was agreed that from 13 June 2004, individual dues would be set at £12 per annum, and £20 for two at the same address. In view of the low membership figure, it was hoped that the five Honorary Members would feel able to continue on a paying basis.

Warmest thanks and congratulations were expressed to the Editor of the *Burney Letter*, Lorna Clark, for her publishing success and her contributions.

There was good news from Bill Fraser, of progress being made towards the restoration of the Burney memorials at Walcot Church in Bath. It is hoped that the project might be completed by mid-2005, at an estimated cost of £2500. A considerably greater sum would be needed if the Burney Society were to contribute significantly to the project of buying and refurbishing a room in Great Stanhope Street, in conjunction with the Jane Austen Society and Bath City Council.

Peter Sabor warmly encouraged members to consider attending the Burney conference in Montreal in October 2003, speaking enthusiastically of the prospective delights of the Burney Centre and the city of Montreal, in the midst of the glorious fall colours. He hoped that students of McGill University and Dawson College would be joining in the premiere production of excerpts from Burney's witty comedy, *The Woman Hater*.

A discussion was held, exploring different dates and venues for future meetings of the British branch. Bath seems to present an appropriate venue for the AGM in 2005; for the 2004 meeting, Juniper Hall seemed generally acceptable but perhaps it might be possible to envisage a fuller day. The informally established committee of Vice-President Karin Fernald, Bill Fraser, Ian Kelly and the Secretaries/Treasurers David and Janet

Tregear, would settle details that might include a scene from Winifred Guerin's play, *Juniper Hall*, and an informal visit to Mickleham Church, in which Frances Burney was married on a summer's morning, more than two hundred years ago.

Bill Fraser gave a talk on Esther Burney (from whose family he is descended) and her family circle. The talk significantly widened the scope of his article, recently published in the Spring issue of the *Burney Letter*. It became clear that, as Samuel Johnson had remarked, the Burneys were a lovely family to know because they loved one another so well. It seems evident that much light can be shed on eighteenth-century life and achievements through a study of other members of the family: Admiral James Burney, a companion of Captain James Cook; Martin Burney, his son, a close friend of Charles Lamb; Charles Burney, D.D., a great classical scholar and founder of a school at Greenwich; Richard Allen, a brilliant musician, who married well and is portrayed with a gilded spider by another family member, the talented artist Edward Francisco. A Burney descendant became the first woman to sue for divorce after the Act of 1857. The other challenges of disease, death and travel were all to be found in profusion in the family papers. One of Esther's daughter's, Maria Bourdois, had great difficulties after the early death of her French husband, followed by a lack of support from his family, but aid from the Burneys on her return to England. Yet another daughter, Sophie, completed a play which was beaten to the stage by Byronian competition.

Kate Chisholm gave a warm vote of thanks to Bill who had stepped into the breach caused by the prevention of the previously arranged talk, due to domestic complications. We look forward to the full text of his talk appearing in the next issue of the *Burney Journal*.

The meeting was adjourned at 3:30 p.m.

Johnsonian News Letter Debut

Those who are interested in Burney's life and times will be glad to learn that the *Johnsonian News Letter* is back, with a new issue coming out in September 2003 under the editorship of Robert DeMaria, Jr. of Vassar College. The editor promises "a lively read" of eighty pages containing "news, notes and goings-on in the world of Johnsonians," together with articles, reviews and news of Johnsonian societies around the world.

Two issues will be published a year, in September and March. Subscriptions are \$12 in the US, and \$5 additional for those located outside the US. For more information, please contact: Peter Kanter, The JNL, 6 Prowitt Street, Norwalk, CT 06855 USA.

Burney Graves Project Update

Since its inception in 1994, the Burney Society had two long-term goals, placing a memorial in Westminster Abbey to Frances Burney, and restoring her grave and its site in the Walcot churchyard at Bath, which had fallen into disrepair.

Now that the first goal has been met, with the unveiling of the memorial window in Westminster Abbey and subsequent celebrations in June 2002, attention turns to the second project, on which good progress is being made.

Bill Fraser writes from Bath that church officials are asking for a preliminary meeting with the Bath and Wells Diocesan Advisory Committee in September. The proposal would be to place new railings in Georgian style, as an extension of those already in place, further east along Guinea Lane. The pathway through the grounds will be

wheelchair-friendly and will lead to a new door into the church. This will provide access to the grounds and enable the public to view the graves up close. It fits in well with the Burney Society proposal of restoring the sarcophagus and placing an informative plaque inside the railings, for the benefit of passers-by.

The Society's proposals are being included by the church in their faculty application, through the kindness of Desmond Brown, the churchwarden. To have the benefit of his guidance through the complex and meticulous process will be very helpful. Walcot Church hopes to have the support of Burney Society members in its application and restoration project. Desmond Brown will report on progress for the Spring 2004 issue of the *Burney Letter*.

Members' News

By Lorna Clark

Michael Kassler writes from Australia of the acquisition of new Burney material in the British Library, which he describes as "a slim acquisition, from the library of Percy Scholes, of letters primarily to Charles Burney, D.D."

He also points out that some manuscript letters can now be read on-line, posted to the website of the institution that owns them. One such letter is written by Charles Burney, Mus. Doc. to Sir Joseph Banks on 6 July 1791, which is located in the State Library of New South Wales, in Sydney, Australia. It is viewable at

http://www.sl.nsw.gov.au/banks/series_72/72_start.htm

Readers should then look for the Series 72.013 letter.

What will appear on your screen is a clear image of a manuscript letter in Charles Burney's handwriting. The letter is one of solicitation on behalf of his son-in-law, Captain Molesworth Phillips, a friend of James Burney, who had shared with him the rigours of James Cook's voyages of exploration. Charles Burney's strong

commendation of his son-in-law's fine qualities reads ironically now, since we know that within a decade, Molesworth Phillips was considered (by Frances Burney at least) to be the scourge of the Burney family. She blamed "that wretch" for his harsh usage and negligence of his wife, her cherished sister, Susanna, holding him responsible, in some measure, for Susanna's early death (in 1800) from consumption. Equally fascinating is the experience of reading, in the comfort of one's home, a manuscript located in an archive located on the other side of the world!

Mr. Kassler also announces two forthcoming books which might be of interest to Burney scholars. His edition of *Charles Edward Horn's Memoirs of His Father and Himself* will be published by Ashgate in November 2003. The memoirs of the musician Charles Edward Horn (1786-1849) will be published for the first time, with copious annotation. Horn has two interesting connections to Burney; his father became music master to Queen Charlotte (1789) and instructor to the royal princesses during the time when Burney was in the

Queen's household. He himself was deputy organist to Dr. Charles Burney. The memoirs of this singer and composer of popular music will provide fascinating details of English musical life in the Georgian era

The second book, compiled by Michael Kassler, is a list of *Music Entries at Stationers' Hall, 1710-1818*. By law, copies of all music printed in England after 10 April 1710 had to be given to the Company of Stationers in London. Upon receipt of a copy, details would be entered into a register which recorded the name of the author or publisher, the title, and often the composer or even performers and dedicatee. Such a list is obviously of significant bibliographical value. The book, to be published by Ashgate in February 2004, will make available for the first time, the full text of the music entries at Stationers' Hall from 1710 to 1810 (and abbreviated details of works entered from 1811 to 1818). Apparently, as Michael Kassler tells us, there are references to musical members of the Burney family in the registers.

JOIGNY

Continued from p. 2

inquiété, même durant la Terreur, et mourut au château en 1800 et sa femme en 1812! Par contre, il est exact que les deux frères de Monsieur d'Arblay, eux aussi officiers, étaient décédés, le premier avant la Révolution, le second en 1795 pendant la guerre d'Espagne.

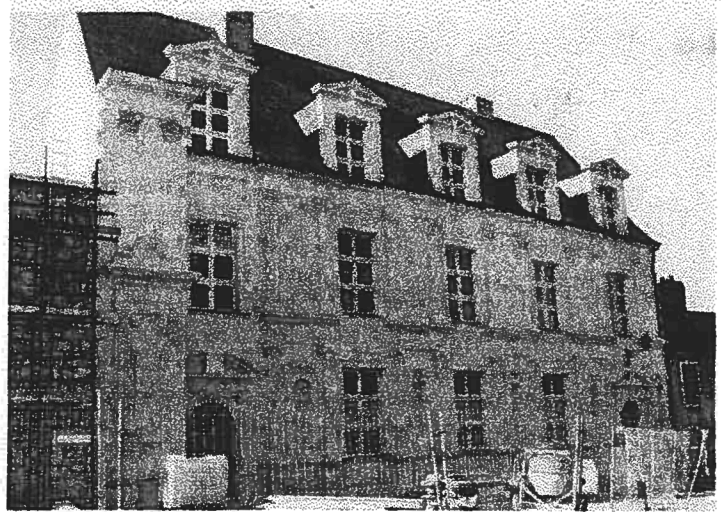
Elle est un peu sévère envers la soeur de "Bood": dans une lettre à Esther du 20 juillet 1802; elle la trouve "plutôt trop gaie, car elle rit sans retenue, de l'hilarité bruyante d'une écolière déchaînée de treize ans" (5: 354). Elle concède cependant qu'elle est la coqueluche de Joigny, qu'elle est très vive et particulièrement adroite—autant qu'un homme, précise-t-elle, enfin qu'elle gère elle-même à la perfection son exploitation agricole de Joigny.

Brossant le caractère des principaux membres de la famille, elle est dithyrambique concernant l'oncle Bazille et son épouse, qui les attendaient avec le plus grand enthousiasme. Leur gentillesse envers son mari l'a bouleversée; "ils sont aussi charmants que méritants et je pourrais rester près d'eux des mois" (5: 354). Lors de la vente des biens de "l'émigré Piochard Darblay, ci-devant adjudant-général à l'armée du Centre" le 2 frimaire an II (22 novembre 1793), c'est Jean-Baptiste Gabriel Edme Bazille, fils aîné de son oncle, qui rachète la plupart de ses biens fonciers, une dizaine de pièces de vignes sises à Joigny et à Chamvres, ainsi que le domaine d'Arblay à Neuilly, auquel était attaché son titre, 17 arpents de terre et 3 quartiers de pré pour le prix de 10.100 livres.³ Nous n'avons pas fait l'inventaire exact de ses biens; sans doute, n'avons-nous pas trouvé toutes les ventes des biens d'émigré nationalisés le concernant; il est évident aussi que, pendant cette période troublée, l'oncle Bazille a été d'un grand secours financier pour son neveu, qui est obligé de constater que la valeur des biens rachetés ne pourraient pas combler ses dettes (voir 5:98-100; 7: Appendix II).

Mais s'agissant des trop nombreux amis et relations, Madame d'Arblay les trouve un peu trop envahissants: Ils lui prennent tout son temps (ce qui est aussi fatigant pour son corps que pour son esprit); elle fait cependant un effort pour s'en accommoder, à sa façon, en mettant un terme à toutes ces sollicitations au moins à leur débordement. Elle décrit les Joviniennes bourgeoises comme des personnes trop curieuses, voire obséquieuses, la considérant comme un être à part, qu'il faut voir et revoir. Elle admire les Bazille, mais elle n'a pas "la façon de vivre que leur résidence dans une ville de campagne leur impose" (5:354-55). En un mot, elle considère les Joviniens un peu trop exubérants, tout comme la soeur d'Antoine Bourdois.

Toujours en 1802, vers la fin de l'année, elle était à Joigny quand Louis Bonaparte, le plus jeune frère du Premier Consul, était venu visiter le 5e Dragons dont il était le colonel. Elle relate ses visites au domicile de l'oncle Bazille, dernier maire de l'Ancien Régime, et, là, c'est certain, elle est conquise. C'est encore Charlotte qui est sa confidente. Elle est particulièrement flattée qu'il soit extrêmement courtois avec M. d'Arblay et qu'il désire "de la plus gratifiante manière, que son épouse anglaise lui soit présentée en venant aussitôt à notre résidence dans ce but."

De plus, ce qui n'est pas le moindre, il s'intéresse avec gentillesse au petit Alex "en le caressant avec une remarquable distinction." Ce dernier n'est pas indifférent surtout lorsqu'il entend prononcer son nom. Elle rapporte avec amusement, mais aussi avec fierté, la réflexion de son fils: "O maman, j'ai un grand secret à vous dire: le frère de Bonaparte m'a embrassé! Il l'a réellement fait!" Ajoutant alors "Il ne faut pas le dire. . . car on pourrait croire que je me vante!" Cette anecdote racontée, elle le dépeint: "Le colonel paraît vraiment distingué, modeste, réservé et bien élevé, généralement silencieux, parlant seulement à propos, tout à fait sans prétention, digne et noble. Il choisit d'être tout simplement considéré comme le commandant de son régiment, sans jamais paraître se souvenir qu'il peut prétendre à de plus grandes distinctions." Elle rapporte ses nombreuses conversations avec lui, "avant ou après sa partie de carte, il prenait un siège à côté du mien." Madame d'Arblay n'est pas loin d'être aussi fière que le petit Alex des attentions de Louis Bonaparte quand elle conclut: "J'avais de bonnes raisons de regretter son départ, car je prenais plaisir au bon sens de son discours autant que j'étais surprise par la gracieuse simplicité de ses manières et gratifiée par ses attentions personnelles et il n'a que 23 ans!" (5: 394-5)



A photograph of the north façade of the château, inhabited by a cousin of M. d'Arblay, the gouverneur, Piochard de la Brûlerie. By kind permission of Bernard Fleury.

L'année suivante, revenant pour la visite annuelle chez le "cher oncle," ils rencontrèrent à environ une quinzaine de kilomètres de Joigny une troupe de cavaliers. Parmi les officiers, une de ses connaissances joviniennes, Monsieur de Meulan, lui annonça que le colonel Louis arrivait "la tête de son régiment, obéissant aux ordres, pour gagner le camp de Boulogne et se joindre à l'expédition destinée à envahir l'Angleterre. A son passage, sans un mot, dit-elle, il s'inclina profondément et continua sa route. "J'étais totalement bouleversée et accablée de chagrin et de crainte .au moment précis d'entrer dans le pays de naissance de mon époux bien aimé."

Cet événement, selon Joyce Hemlow, aurait été ajouté postérieurement (5:395-6).

Il clôt les lettres écrites depuis Joigny ou relatant des

événements joviniens, même si plus tard, elle parle encore souvent de Joigny et des relations ayant rapport avec cette ville.

Finalement, nous sommes un peu déçus, car Fanny Burney ne nous a pas fait profiter de sa verve et de son sens aigu de l'observation autant que nous l'aurions souhaité concernant notre ville à un moment de son histoire particulièrement riche en événements, à moins qu'au moment de mettre de l'ordre dans sa correspondance, elle n'ait particulièrement censuré ce qui l'aurait concernée. Mais, peut-être n'avons-nous pas complètement exploré le magnifique ouvrage que nous a laissé Joyce Hemlow? Si nous faisons des découvertes intéressantes, nous ne manquerons pas de vous en faire part.

¹ *The Journals and Letters of Fanny Burney (Madame d'Arblay)*, présenté par. Joyce Hemlow et al., 12 vols. (Oxford: Clarendon Press, 1972-84). Les références sont notées dans le texte.

² Archives municipales de Joigny (AMJ).

³ Archives départementales de l'Yonne (ADY). Ventes des biens nationaux. Vol. 3:37-60.

Bernard Fleury est médecin retraité. Il a commencé sa carrière d'historien amateur en rédigeant une "Histoire de l'hôpital de Joigny" Il fait actuellement une recherche sur "Joigny de la Révolution à la Belle Époque," dans laquelle il utilise certaines lettres de Fanny Burney. Il est président de l'Association Culturelle et d'Études de Joigny.

First Impressions of Evelina

By Shayda McCurdy

I was invited by my English teacher to write an article for the *Burney Letter* describing my first impressions on reading Frances Burney's *Evelina*. I was told that it would be similar to Jane Austen's *Pride and Prejudice*, which we had just read in class, so that it would be an enjoyable assignment for me. I love the satire and irony in Jane Austen's work. Also, having never heard of Frances Burney, I thought it would be a good opportunity to broaden my scope of English Literature. I started *Evelina* with this in mind.

As soon as I started the novel, I was immediately drawn into its world and the troubles of Evelina after leaving her guardian at Berry Hill. Burney kept me longing to discover what happens to Evelina and hoping that everything will work out for her. The various adventures with her tactless aunt and distasteful cousins, the Branghtons, who are ignorant of appropriate social conduct, contrast with the excellent behaviour of Lord Orville, Maria and Mrs. Mirvan. The reader is quickly shown how a lady should and should not behave. On one of Evelina's adventures, her two female cousins suggest the idea of venturing down the dark walks, a place where prostitutes usually resided. Evelina quickly admonishes them but to no avail; her foolish cousins do not take any heed of her advice. The three women are subsequently mistaken for prostitutes by a group of gentlemen and Evelina escapes only

because she is recognised by an acquaintance in the group. In contrast to her cousins' rash behaviour, Evelina's good sense of what is appropriate for a woman is quickly established and shines like a lamp at the end of a dark tunnel.

I found the form of the epistolary novel distracting. Evelina writes her letters as though the events are actually occurring but I would have preferred a different kind of narrative. I found it almost claustrophobic since the narrative consists mostly of letters from Evelina to her guardian, Arthur Villars, a clergyman at Berry Hill. She is honest in her letters to her guardian but guarded, because she seeks his approbation more than that of best friend, Maria. In the few letters she writes to her peer, Maria, she uses a different tone and diction, both of which are a pleasant change and give us a more complete view of a complex young woman.

The mercenary drive for women to marry wealthy men seems more relevant in this novel than in Austen's *Pride and Prejudice*. Burney includes more variety in her levels of society than Austen. I came to a better understanding of the prostitutes of the dark walks; they are merely women who did not have the good fortune to marry a wealthy husband or the chance to be educated and work as a governess. On more than one occasion, the reader is shown the other possibilities that are available to Evelina if she does not find herself an appropriate match. For example, when the Branghtons take her to the

theatre, they sit in the cheapest section, much to Evelina's chagrin. Evelina's adventures lead her to places where there is a mixing of the social structure. In this novel, the lives of the poor are sufficiently described to make the reader realise the importance of following the rules of proper behaviour to ensure social success. The specific and graphic details of poverty are not given, but at least the reader is aware of the world that exists outside the strata of the gentry and lords.

Through Evelina's adventures, Burney opened my mind to the challenges and restrictions of the women of her era. This novel of conduct even educates the reader of the twenty-first century.

Shayda McCurdy grew up in Ottawa, Canada, and is taking a Bachelor of Arts degree at the University of Ottawa, possibly with a concentration in Russian. In common with all first-year students at the university, she was required to take a course in English Literature, which included a novel of Jane Austen's. She read Evelina on her own over the summer.

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 share your story (in 500 words or less) please send it to the Editor.

Fanny Burney and Joigny

By Bernard Fleury, Translated by Lorna Clark

Frances Burney was, for me, an unknown, before the colloquium of the Genealogical Society of Yonne at Joigny in 1990. One of the participants introduced us to her with an analysis of her correspondence concerning our town. Unfortunately, this talk was not published. I remained, then, eager for more.

Last December, when studying the period known by Mme d'Arblay, I accordingly set out on a quest. Thanks to the Internet, I was able to obtain the first six volumes of the edition of her letters edited by Joyce Hemlow,¹ and also to get in touch with Lorna Clark, who had the kindness to ask me for a paper on my work concerning our heroine.

Frances Burney had met Alexandre Piochard d'Arblay at Juniper Hall, situated beside the house of her sister Susanna.

He was adjutant-general in the central army commanded by Lafayette. The general staff having deserted en masse in 1792, he had followed the comte de Narbonne-Lara to England to stay with Mme de Staël, who had rented Juniper Hall. A handsome man, very cultivated, who could speak German and Italian, he was well-mannered, and innocent of shocking liaisons, in contrast to most of the other guests of Mme de Staël. They (Frances and Alexandre) decided to become each other's language teacher; soon this game developed into an attachment which led to their marriage in the little church of Mickleham in July 1793. Their son was born a year later.

The chevalier d'Arblay was a native of Joigny, the chief town of a small county of Champagne at that time. In her letters, Fanny Burney says that he was born at the château; it is possible that his mother had her lying-in at a kinswoman's, Mademoiselle Chollet, who lived there with, among others, Piochard de la Brûlerie, cousin of the d'Arblays and governor of the château. At the time of the census (Recensement) of 1764,² thirty-six people were living at the château, but not the comte de Joigny, the duc de Villeroi, who was the owner of it; at that time, the widow Madame d'Arblay, her four children (Alexandre was then ten years old) and four servants, were living in the Rue de la Porte Bignon, now the Rue Paul Bert.

Alexandre d'Arblay deeply loved his birth-place to which he was attached by so many ties. As Fanny was to say later, "M. d'Arblay is related, though very distantly, to a quarter of the town, & the the [sic] other 3 quarters are his friends or acquaintance" (5: 355).

Previously, in England, they had often enjoyed a visit from Antoine Bourdois, son of a famous doctor; he also was a native of Joigny, and an émigré soldier in England. Mme d'Arblay nicknamed him Bood, and arranged his marriage with her own niece, Hannah Maria. Alexandre and Antoine met often to exchange news of their precious Joigny. We note that the mother of Antoine Bourdois was temporarily imprisoned during the Terror, as "suspect," because she was the mother of two émigré sons (AMJ).

After the peace of Amiens (25 May 1802), the First Consul decreed amnesty for the émigrés. Alexandre d'Arblay, who had already come back to France the year before, via Holland, negotiated his reinstatement in the army, as many other émigrés

had done successfully; but he had the unfortunate idea of asking that he not be required to fight against England. Consequently, he established his right to retire (on a pension), on condition of residing in France, which is why he invited his family to join him. They would remain without interruption until 1813. Fanny and her son then went back to England in order to avoid Alex's being conscripted; she would return in 1815, during the restoration, to rejoin her husband.

Thus, Fanny and her son Alex arrived in France in April 1802. Almost immediately, Alexandre d'Arblay took his family to Joigny; they were welcomed with open arms by uncle Bazille, who would have liked them to establish themselves completely with him. They would stay there for six weeks, until business of the adjutant-general would recall him to Paris.

Fanny Burney makes, through her letters, a veritable journalistic report of life in France during a period especially fertile in events: she gives one of the best portraits of the First Consul after having seen him for only a few moments; she was obviously impressed! She depicts the bourgeois and aristocratic society frequented by the d'Arblays, very aptly and accurately. We note her description of prize-giving at Madame Campan's school, and, above all, her account of her breast cancer: how it evolved, the consultations with the most celebrated doctors of Paris; and surgical intervention (without anaesthetic, which did not then exist) by the celebrated Barron Larrey, surgeon to the Emperor.

Concerning Joigny, she says relatively little that is not related to the Bazille family and the families they visit. Knowing her lively descriptions, it is, for us, regrettable that she should not have been interested in her immediate surroundings. She makes no mention of the public life, or of the common people, described so well in her account of landing in Calais, where she found the people obliging and civil, far from the bloodthirsty savages, inheritors of the Terror, that she might have imagined. Her husband, himself, does not inform us much, except in regards to the misfortunes of the family, and problems linked to the vines, especially at harvest-time, which was an important source of revenue for the family.

Her first impressions are in a letter to Charlotte Cambridge, for whom she describes, "The Town, built upon the side of a high hill or rather mountain, is full of scrambling, narrow, ill-built, and worse paved up and down streets." She observes, nevertheless, some beautiful houses with a fine prospect, "but this is the good fortune of the favoured very few," she notes. She finds incomparably beautiful the view from the house "in which M. d'Arblay was born. It was still inhabited by a relation of the family, a distant cousin, Mdlle Chollet, "ancient virgin of the most courteous manners," in her welcome as in her good breeding. This relative who "perfectly remembers M. D'Arblay's Father, who has been dead these 40 years," arranged a reunion of twenty of his cousins for a "nuptial" meal in the very room in which her mate was born. In this same letter (5: 382-3), curiously, Fanny affirms that her son Alex "is the last and the only," among his numerous cousins, "bearing the old family real name, Piochard," when obviously the sieurs of La Brûlerie also carried this patronym! We note that Pierre Piochard de La Brûlerie, Chevalier de Saint-Louis, muskateer of the King, governor of the château, was not disturbed, even during the Terror, and died at the château in 1800, and his wife in 1812. On

the other hand, it is true that the two brothers of M. d'Arblay, also officers, were killed, the first before the Revolution, the second in 1795 during the Spanish War.

Fanny is a little severe towards the sister of "Bood." In a letter to Esther of 20 July 1802, she finds her "rather *too* gay, for she laughs with the unbounded & loud merriment of a wild school Girl of 13 years of age" (5: 354). She concedes, nevertheless, that she is the darling of Joigny, that she is very lively and especially adroit—as skilful as a man; she explains, in fact, that she herself manages with great competence her farming concerns at Joigny.

Depicting the character of the principal members of the family, she praises extravagantly uncle Bazille and his wife, who greeted them with the greatest enthusiasm. Their kindness towards her husband overwhelmed her; they "are so charming, as well as so worthy, that I could have remained with them for Months" (5: 354). Concerning the sale of the property of "the émigré Piochard d'Arblay, former adjutant-general of the armée du Centre," le 2 frimaire an II (22 November 1793), it was Jean-Baptiste Gabriel Edme Bazille, eldest son of his uncle, who repurchased most of his landed property, about 10 pieces of vinyard at Joigny and at Chamvres, as well as the d'Arblay estate at Neuilly, to which the title was attached, 17 acres of land and 3 quarters of meadow for the price of 10,000 pounds.³ We haven't made the exact inventory of his goods; undoubtedly, we have not found all the sales of nationalised émigré property that concern him; it is evident also, that during this troubled period, uncle Bazille was of great financial assistance to his nephew, who was obliged to state that the value of his rebought property could not cover his debts (see 5: 98-100; 7: Appendix II).

But with regards to the very numerous friends and relations, Mme. d'Arblay finds them a little too encroaching. She complains that, they take up, "nearly all my time!—& I am now endeavouring to make an arrangement, after a fashion of my own, to put an end to these claims—as least to their being *fulfilled!*" She describes the Jovinian bourgeoisie as people who are too curious, indeed obsequious, considering her as a being apart, that must be seen and reseen. She admires the Bazilles, but not "the way of life which their residence in a Country Town has forced them to adopt." (5: 354-55). In a word, she considers the Jovinians to be a little too exuberant, just as she did the sister of Antoine Bourdois.

Still in 1802, towards the end of the year, she was in Joigny when Louis Bonaparte the youngest brother of the First Consul, came to visit the 5th Dragoons of which he was Colonel. She relates his visits to the home of uncle Bazille, last mayor of the ancient Regime, and there, it is certain, she was conquered. It is still Charlotte Cambridge who is her confidante. She describes herself as particularly flattered that he would be extremely courteous to M. d'Arblay and that he desired "in the most gratifying manner, to have his English mate be introduced to him, coming immediately himself to our residence for that purpose." In addition (even more gratifying), he takes a kindly interest in little Alex "whom he noticed and caressed with striking distinction." This latter is not indifferent, above all when he hears the name of Bonaparte pronounced. She reports with amusement, but also with pride, the reflection of her son: "O mama!, I've a great secret to tell you! Bonaparte's brother has kissed me!—he has indeed!" adding then, "But you must not tell it! for it's a great secret. . . .

for fear people should think I'm boasting." This anecdote recounted, she describes the young Bonaparte, "The Colonel appears to be of a truly Gentlemanly character, modest, sensible, reserved, and well bred; generally silent, speaking only to the purpose, yet entirely unassuming, decorous and gentle. He chose to be considered simply as the Commandant of his Regiment, without seeming ever to recollect or ever to know his peculiar claims of further distinction." She reports her numerous conversations with him, "before or after his card party, took a seat by my side." Mme d'Arblay is not far from being as proud as little Alex of the attentions of Louis Bonaparte when she concludes: "I had great reason to regret his departure, for I was as much pleased with the good sense of his discourse, as surprised by the graceful simplicity of his manners, & gratified by his personal attentions. He is but 23. . . ." (5: 394-5).

The following year, returning for the annual visit to the "dear Uncle," the d'Arblays encounter about fifteen kilometres from Joigny, a troop of cavalry. Among the officers, one of their ovinian acquaintances, M. de Meulan, informs them that the colonel Louis was arriving at the head of his regiment, on orders to reach the camp at Boulogne and to join the planned expedition to invade England. As he passed, without a word, she says, he bowed deeply and continued on his route. "I was so totally overset, overwhelmed with grief and alarm . . . at the melancholy circumstances of entering the Birth place of my beloved Husband."

This event, according to Joyce Hemlow, was probably added later (5: 395-6).

The incident closes the letters written from Joigny or describing Jovinien events, although later, Burney would often speak of Joigny and the relatives who had a connection with the town.

Finally, we confess ourselves a little disappointed that Fanny Burney has not given us, as much as we could have wished, the benefit of her vivid and sharp sense of observation, in describing our town, at a moment of its history particularly rich in events—unless, at the time of putting her correspondence in order, she may have particularly censured that which concerned Joigny? But perhaps we have not completely explored the magnificent work which has been left to us by Joyce Hemlow. If we make interesting discoveries, we will not fail to share them with you.

NOTES:

¹ *The Journals and Letters of Fanny Burney (Madame d'Arblay)*, ed. Joyce Hemlow et al., 12 vols. (Oxford: Clarendon Press, 1972-84). All references to this work appear in the text.

² Municipal archives of Joigny (AMJ).

³ Departmental Archives of Yonne. Ventes des Biens Nationaux. Vol. 3: 37-60 (AMY).

Bernard Fleury is a retired physician. He began his career as amateur historian in publishing a "History of the Hospital of Joigny." He is currently researching a study of "Joigny from the Revolution to the Belle Époque," in which he draws on certain letters of Frances Burney. He is President of l'Association Culturelle et d'Études de Joigny.

BOOK REVIEW

A Known Scribbler: Frances Burney on Literary Life. Ed. Justine Crump. Peterborough, Ontario: Broadview Press, 2002. 380 Pp. ISBN 1-55111-320-1

By Leslie Robertson

Like many people, I have made several attempts in my life, the first as a teenager, to keep a journal. None has lasted for more than a few months. Frances Burney d'Arblay kept her journal for seven decades. After her death in 1840, she was for many years chiefly known and admired as a diarist. Shifts in critical and popular taste subsequently privileged her work as a novelist, but interest in the journals and letters has been rising again in recent years. The ongoing publication of the complete journals and letters, overseen by the McGill University Burney Centre, has done much to increase scholarly interest in this material, but it has until recently remained inaccessible to general readers, largely due to its enormous volume. In 2001, Penguin published a selection from the journals and letters, edited by Peter Sabor and Lars E. Troide, which attempted to provide a more or less representative sampling of more than seventy years of Burney's life-writing. Justine Crump, editor of a new Broadview selection from the life-writing, chooses a different strategy, selecting extracts to illustrate "what it was like to be a writer, and specifically a female writer, in eighteenth-century Britain, both in the public world of the literary marketplace and in the private domestic space represented by journals and letters."

Extracts begin with the earliest surviving journal entry, for 27 March 1768, in which the teenaged Burney sets out her resolve to reveal to "Nobody," the declared recipient of her journalistic confidences, her "wonderful, surprising & interesting adventures," her "private opinion of [her] nearest Relations," her "secret thoughts," her "hopes, fears, reflections and dislikes." The final extract, from a sad letter to her

nieces Charlotte (Burney) (Francis) Broome, and Charlotte (Francis) Barrett (later her literary executrix, who oversaw the first publication of the journals in 1842), is dated 20 April 1838, and describes her "state of dejection" following the death of her only son the previous year, and her concern for the fate of her "myriads of hoards" of manuscripts now that she can no longer leave them to him and his imagined descendants. She contemplates burning them, but—as an editorial note informs us—was persuaded by Charlotte Broome to leave them to "the discretion of a trustworthy friend"—a piece of advice for which all readers of Burney can be thankful. In between are extracts, of varying lengths, from journal entries, from letters written between Burney and friends, relations, and business correspondents, from Burney's *Brief Reflections Relative to the Emigrant French Clergy* (1793) and *Memoirs of Doctor Burney* (1832), and from contemporary reviews of her published work. The mixture of voices and modes is illuminating, and does much to place her voice within a larger social and literary context. Crump makes no attempt to provide a complete autobiographical account of Burney's life through these extracts, but chooses those that cast light on Burney as writer, reader, and active participant in the literary culture of her time. Accordingly, the extracts are not evenly spread across the years; some years are lightly represented, while others (such as 1778, the year in which her first novel, the immensely successful *Evelina* appeared) are represented by extensive selections. Editorial notes contextualise the extracts, allowing readers to understand how they fit into the overall pattern of Burney's life. Some of the selections are cryptically brief, and at times I wished for more of the surrounding material, but the range is good, and the thematic thread worth following. Crump's editorial choices reflect her concern to retain a sense of these writings as manuscript—incomplete and messy, with many reminders of subsequent rethinking and revision—rather than as "a finished, polished piece of writing."

Further useful contextualisation is provided by Crump's introduction, with sections entitled "Burney and the Literary Marketplace," "Burney and Eighteenth-Century Theatre," "Creativity and the Female Artist in Eighteenth-Century Britain," and "Burney's Life-Writings." In clear, readable prose, Crump provides information and scholarship for the general reader, reflecting on the circumstances in which Burney wrote and the various forces that shaped and, at times, limited her literary production. Family control, social expectations, concerns about propriety and decorum, and internalised restrictions and restraints, fight against Burney's lifelong hunger to write, to take pen to paper and pour out the words that filled her active mind. The struggle is apparent both in Crump's discussion and in Burney's own writings. However ambivalent she may have been about the appropriateness of this overwhelming urge to write, and to share what she wrote, she could never stop herself from doing it.

For readers who know the novels, and wish to dip into Burney's intimidatingly voluminous life-writings, this volume is a good place to start, attempting as it does to bring together these two aspects of her output. It is also well-suited, as so many Broadview texts are, to the classroom, fitting well into courses on life-writing, on the experience of the woman writer, on the eighteenth century novel or theatre, on literary culture and publishing. It lends itself well to browsing, and returns us to the novels with a renewed appreciation of the conditions under which they were produced, and of the woman who produced them.

Leslie Robertson is a PhD candidate specialising in English literature of the Restoration and eighteenth century in the department of English at the University of Alberta. She has worked extensively in the field of literary juvenilia, including the early journals of Frances Burney.

BOOK REVIEW

The Wittings and The Woman Hater. Edited by Peter Sabor and Geoffrey Sill. Peterborough, Ontario: Broadview Press, 2002. Pp. 329. ISBN 1-55111-378-3.

By Barbara Darby

The last month of 2002: what an interesting time to be reading two of Frances Burney's plays again. Our news is laced with discussions about national interests, the need to close borders to "foreigners," religious strife, intolerance. It is not all bad, of course, but the point I seek to make is that Frances Burney, despite the passage of two centuries, has a lot to say about all of these issues. Her personal life exemplified a spirit of adventure and a willingness to live in risky situations away from home and behind closed borders. She married a man who was looked upon with suspicion by many other people because of his religion and nationality, the suspicious eyes including those of people very close to Burney. She must have had an acute sense of what it meant to try to "fit in" at a time of international strife when "foreigners" were to be scrutinised and distinctiveness had to be defended.

It is timely, then, to be reading two of Burney's comedies, *The Wittings* and *The Woman-Hater*, in this lovely new volume edited by Peter Sabor and Geoffrey Sill. Burney's works deal with the issue of trying to "fit in," to be a part of the group, whether it be with a motley crew of pseudo-intellectuals, the social elite, or the closed ranks of an exclusive family. This theme is in evidence in the two plays in Sabor and Sill's volume. *The*

Wittings features three groups of characters who both include and exclude others: Lady Smatter would like to rid her family of a ruined former heiress; Cecilia may wish to fit in with the milliners who have their own closed circle; the *Wittings* are suspicious of intruders with clout and real knowledge. Although the context is comic, to be sure, the play offers a nice commentary on the power of knowledge and the ability to manipulate the press, casting public aspersions on others so as to wield power over them. The threat of exposure is surely a highly relevant topic today. In *The Woman-Hater*, the closed group is evidently that of the family, with Wilmot and Eleonora and her daughter trying to regain severed family ties, and Joyce and Nurse trying to forge new ones. Again, the power of suspicion and gossip are revealed, as are the ways in which people rely on notions of what is "natural" and "right" to forge appropriate alliances and, just as surely, to sever the unseemly. Burney has a lot to show us that is relevant now.

Sabor and Sill's edition of *The Wittings and The Woman-Hater* is a useful volume for academics, Burney scholars, and casual readers, alike. It does well to pair two comedies, which are undoubtedly of greater interest than her tragedies, and are closely related in terms of their development of characters. The complete plays are already available to readers (Sabor et al's edition published by Pickering & Chatto in 1997), but this selection will appeal to a variety of readers: those who have read some of Burney's novels and wish to explore further her literary range, and academics who want to teach Burney (this edition could be used in courses on eighteenth-century or Romantic drama, on women's writing, or on Burney herself).

While my own preferences may have led me to pair dissimilar plays by

Burney, perhaps a comedy and a tragedy, the argument for providing readers with these two plays is very persuasive: *The Woman-Hater* is, as the editors note, a reworking in part of the earlier *The Wittings*. The introduction includes a helpful discussion of how the features of the earlier play were changed, and outlines some of the intermediate stages of composition. The plays are situated in their historical and authorial context; the editors describe some of the potential sources for and show how Burney's drama would fit into the theatrical world of the late eighteenth century.

The texts themselves are well edited: judicious footnotes provide even the most knowledgeable reader with useful explanations or essential background on quotations (and misquotations) and allusions. For ease of reference, I would like to see subsequent editions with headers to indicate act and scene designations. Without these, quick location of scenes is difficult.

The introduction and appendices are also very good. The editors discuss the circumstances surrounding the composition of the plays, their production history (or near-production history), and their relationship to Burney's novels and other plays (particularly the other comedies). One reservation I have about the introduction is that it seems somewhat uneven; it discusses *The Woman-Hater* more thoroughly than *The Wittings*. The exploration of Burney's use of the image of "nobody" in *The Woman-Hater* is both interesting and useful, in emphasising the contrast between the comic figure of "nobody" and the tragic hero's flaw. Equally illuminating is the discussion of characters and plot in *The Woman-Hater*, which should be counter-balanced by a fuller treatment of *The Wittings*.

The editors make very good use of the Appendices which are well-considered, helpful, yet unobtrusive.

Burney's correspondence is quoted to shed light on her process of composition and interactions with her first readers and critics (friends and family). Her awareness of the work of other dramatists (of the time or earlier), and her familiarity with contemporary players are also shown. One appendix contains excerpts of essays by Goldsmith and Cooke, and another compares Burney's plays with her novels. Appendix E, a list of authors referred to by Lady Smatter, is somewhat less useful, in my view; I would prefer the use of footnotes in the plays themselves to a list of authors given in an appendix. Appendix B is a nice addition, giving handy references to Burney's letters that would otherwise require further research or an additional purchase.

My only quibble with the references to Burney's letters is that the section describing Sheridan's interest in Burney's first play (Introduction, p. 13) does not, to my satisfaction, indicate clearly how Sheridan's comments make their way into Burney's letter. What is given in her letter to Crisp (22 January 1780), is a report of what Sheridan may

have said to Burney's father, as Dr. Burney, in turn, may have relayed to Frances, as she recounts to Crisp, amplified by her comments on how she entreated her father's contact with Sheridan, and how she fidgeted upon being asked a second time to show the play to the theatre-manager. I don't doubt that Sheridan held the views he reportedly held: Burney was famous for her verbatim accounts of conversations. However, I do think that the circuitous route of the commentary, from prominent playwright, to critical father, to (coy?) daughter, to critical elder friend is important to note, because it encourages the reader to consider the motives for Burney's eagerness to convey Sheridan's views to both her father and Crisp, and to realise how close to theatrical success she may have come. The Introduction does not comment on the layers of reporting, instead quoting Sheridan's words (and those of others) as though directly, while there is a footnote giving the source as Burney's letters, there is no indication that these remarks are being reported at second, or even third-hand.

My few reservations about the volume (and they are very few) are outweighed by the real contribution this volume makes to the field, and to the growing number of people interested in Burney, especially in her drama. The volume is thoroughly researched and edited, with a good introduction and well chosen appendices. Broadview editions are beautifully produced, of high quality, offered at a good price. The Press is to be congratulated for its publication of otherwise unavailable eighteenth-century works. With this volume, Sabor and Sill will surely do a great deal to further the project outlined in their Introduction, of making Burney's plays available to a wider reading audience than has hitherto been reached.

Barbara Darby earned her PhD at Queen's University with the first full-length study of Burney's drama, subsequently published as a book, Frances Burney Dramatist (1997). She now practises as a lawyer in Bedford, Nova Scotia.

BOOK REVIEW

Nigel Nicolson. *Fanny Burney: The Mother of English Fiction*. London: Short Books, 2002. 109 Pp. ISBN 1-904095-18-6.

By Lorna Clark

To a member of the Burney Society who admires and appreciates the work of this talented novelist, playwright and diarist, it may seem as though Frances Burney needs no introduction. The recent conference held in June 2002, in conjunction with the dedication of a memorial window in Poets' Corner of Westminster Abbey, appears to confirm the "arrival" of Burney as a literary figure

of some importance.

However, as President Paula Stepankowsky ruefully remarked on that occasion (as quoted in *The Guardian*, 13 June 2002), "the most common public reaction [to news coverage of the event] will probably be 'who?'" It is still the case that Burney lacks "brand-name recognition," even among well-read and educated people. A typical undergraduate, in this country at least, would be unlikely ever to have heard of her, or to have encountered one of her works on a reading-list. A glance through the course outlines of most universities would confirm the impression that very few professors ever require their students to read any of Burney's works.

There is a need, therefore, for the work written by Nigel Nicolson and

published recently by Short Books of London (2002); *Fanny Burney: The Mother of English Fiction* is a brief introduction to her life and works.

It may astonish those familiar with Burney's long-lived and varied life to see it compressed into approximately 20,000 words or 100 pages. Yet all the different phases and highlights are there: the family background and early years; the publishing of *Evelina* and subsequent lionisation of the authoress; her friendship with Mrs. Thrale and Dr. Johnson; her second bestseller, *Cecilia*; the failed romance with George Cambridge; the appointment to the household of Queen Charlotte; her witnessing of the madness of the King and the trial of Warren Hastings; courtship and marriage with Alexandre d'Arblay; the birth of her son and the

writing of *Camilla*; the composition of her plays, never produced; ten years of exile in France under Napoleon; the mastectomy without anaesthetic; *The Wanderer* and its reception; the audience with Louis XVIII; the Hundred Days; retirement to Bath; widowhood and editorial labours; Burney's death and posthumous reputation.

The most striking and original part of the book is the long section (comprising approximately 3000 words, or one-sixth of the whole) devoted to Burney's experiences in Brussels as the battle of Waterloo waged fiercely nearby. To this era, Nigel Nicholson brings his own knowledge and sense of history, and

succeeds in evoking the situation with great immediacy, supplementing and heightening the effect of Burney's narrative. By filling in background and adding details, he manages to convey the power of Burney's account while contextualising it fully and placing it in historical perspective. This part of the book is original and extremely well done; it is perhaps the best rendition of this chapter of her life to appear in any of the biographies.

It is hardly surprising that Nigel Nicolson's work is well-written, in a style that is easy to read and hard to put down, so it is fortunate that it can be read in a little over an hour! Beautifully produced,

with a handsome cover featuring the famous portrait of Burney by her cousin, Edward Francesco, it includes one or two other illustrations and a brief bibliography.

Attractively priced at £4.99 in the UK, it should be a welcome addition to any Burney shelf—even if only to attract new converts! It is likely to succeed admirably in its purpose, of introducing Fanny Burney to a wider audience.

Lorna Clark has taught in Canada, England and Australia. She published The Letters of Sarah Harriet Burney (1997), and will be editing two volumes of Frances Burney's Court Journals for Oxford University Press.



The editorial team for Frances Burney's Court Journals at a recent meeting at the Burney Centre at McGill University in Montreal. Seated left to right, Geoffrey Sill, Nancy Johnson, Lars Troide; standing left to right, Laura Kopp, Peter Sabor, Stewart Cooke, Lorna Clark, Alvaro Ribeiro.

For story see page 1

MEMBERSHIP DUES REMINDER

To join the Burney Society, or if you forgot to renew your membership with the last issue, please fill out the form below and return it with your cheque (payable to the Burney Society) for the 2003-2004 dues year from 13 June 2003. Those who live in the US or Canada should send a cheque for \$15 to Lucy Magruder, Secretary/Treasurer, PO Box 1267, Tubac, AZ 85646, USA. Those living in the UK, Europe or elsewhere should send a cheque for £9 to David and Janet Tregear, Secretaries/Treasurers UK, 7 Market Avenue, Chichester, West Sussex, PO 19 1JU, UK

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

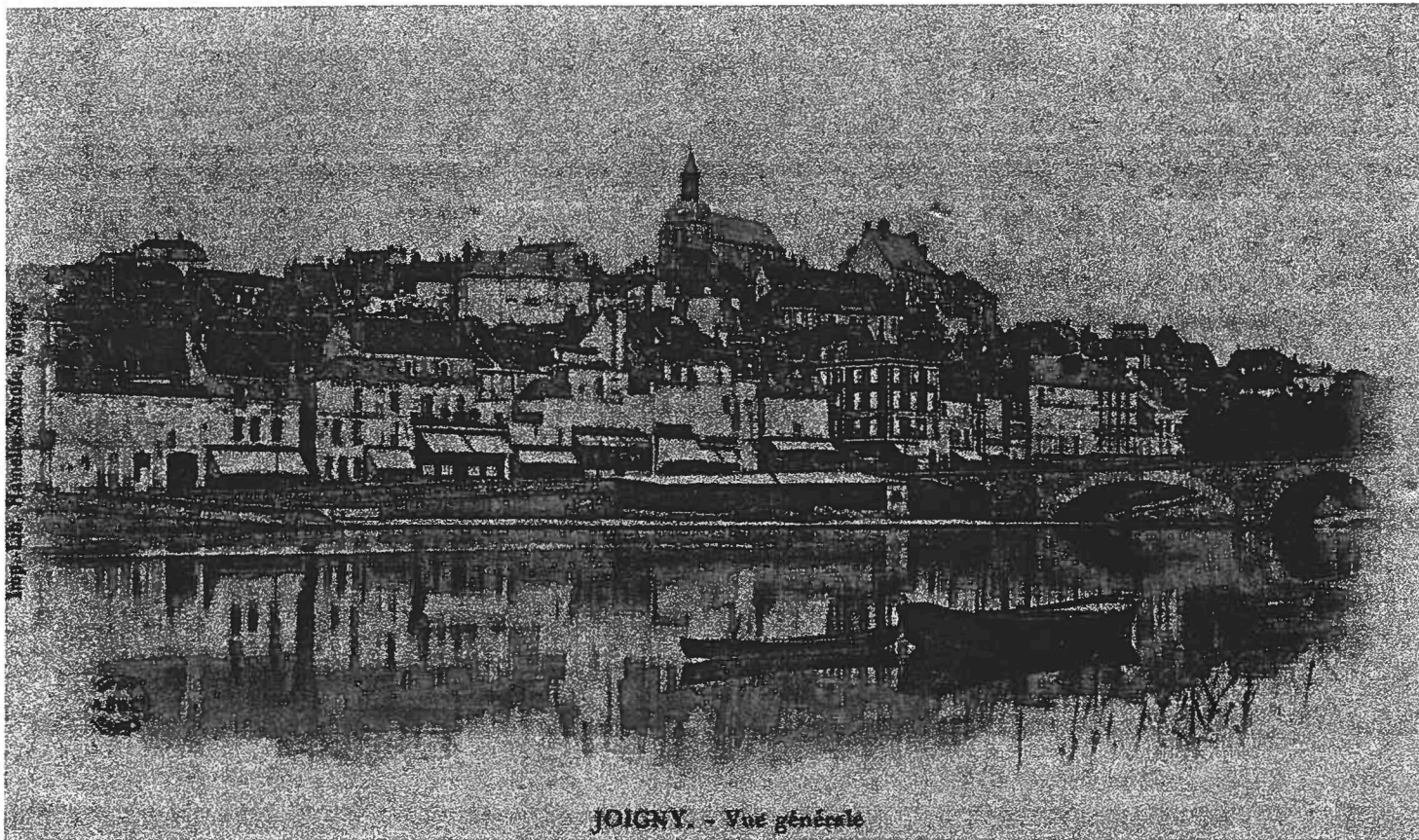
Name.....

Address.....

City:..... State/Province/County.....

Country Postal Code:.....

Membership Dues..... Donation:..... Total Amount:.....



JOIGNY. - Vue générale

Return address:

IN NORTH AMERICA:

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

IN GREAT BRITAIN:

THE BURNEY SOCIETY
7 MARKET AVENUE,
CHICHESTER, WEST SUSSEX,
UK PO19 1JU.