

The Burney Society UK Newsletter Spring 2018



Dear Burney Member,

Welcome to our Spring 2018 Newsletter. In this issue we would like to draw your attention to the 31st March Deadline for Applications for the Burney Society UK Research Bursary for 2018. If members are aware of anyone who might be interested in applying for this bursary, please pass on the relevant information.

Places for our 2nd July Symposium are now limited. We would advise interested members to apply soon.

Burney Society UK Research Bursary 2018

The Bursary is open to a doctoral student or an independent scholar who is a member of the Burney Society UK and is currently researching any aspect of the life and work of Frances Burney and/or any of her family and/or wider circle.

An award of £300 will be made towards travel, accommodation and living expenses for a research visit to a UK library, archive or similar research facility. The successful candidate will be expected to deliver a paper on their work at a future Burney Society UK AGM or, if that's not possible, to write a report for the Society's newsletter.

To apply, please send a CV and a completed application form (which includes a statement of research of no more than 1000 words that makes clear its relation to Burney and/or members of her family and/or her wider circle) by email to burneysocietyuk@gmail.com.

Application forms can be found on the Society's website (www.burneysociety.wordpress.com)

Deadline: 31st March 2018. The winner will be announced in May and the successful applicant will generally be expected to undertake the research trip by the end of December 2018 at the latest.

Memberships taken out by Bursary applicants in March 2018 will be valid until June 2019. To become a member of the Society, go to <https://burneysociety.wordpress.com/category/membership/>

For questions or additional information please email burneysocietyuk@gmail.com

Society Events

Burney Society UK Symposium 'Making Connections: Burney, Johnson, Thrale & Walpole'

Monday 2 July 2018 at Dr Johnson's House, Gough Square, London EC4A 3DE

This is a Burney Society UK Event, to which all Burney & Johnson Society members are welcome. Please note that this venue has no step- free access or lift and the Symposium will be held on the top floor. Toilets are in the basement.

10.30	Registration and coffee
10.50	Welcome and introduction: Miriam Al Jamil
11.00	Keynote: Peter Sabor, <i>'From Johnson's Fanny and Queeney to Mme d'Arblay and Lady Keith: The Arc of a Sixty-year Friendship'</i> .
12.00	Sophie Coulombeau: <i>'Life is a Magic Lanthorn: The Lives of Hester Thrale Piozzi'</i> .
12.30	Cassie Ulph: <i>'After Mrs. Thrale. Hester Piozzi in Later life'</i> .
13.00	Lunch
14.00	Lorna Clark: <i>'All the dear Burneys, Little and Great'</i>
14.30	Gillian Skinner: <i>'Burney, Walpole and the Tragedy of Incest'</i> .
15.00	Break
15.30	Francesca Saggini: <i>'Francis Burney and the Elusive Muse'</i> .
16.00	Kate Chisholm: <i>'Why Dr Johnson can be bad for you'</i> .
16.40	Break
16.50	Celine Lupp McDaid, curator of Dr Johnson's House: Summary
17.00	Reception. Thanks and round table discussion
17.30	Close

Tickets are £25, plus £1.71 booking fee, to include refreshments, lunch and wine reception. Tickets are available via Eventbrite. Please book early to avoid disappointment.

<https://www.eventbrite.co.uk/e/burney-society-uk-symposium-2018-tickets-41383599460>

The link to Dr Johnson's House website is: <http://www.drjohnsonshouse.org/>

Burney Scholarship

Mascha Hansen and the Sociable Burneys

Burney Society UK member Mascha is involved with a new research group devoted to (British) Sociability in the Enlightenment including French, British, Canadian, Polish and German researchers. An online encyclopaedia (in English) is going to get started this year on www.digitens.fr and it will contain a short article on **Dr Burney's Sunday Musical Evenings**. Articles on the Streatham Circle and the Bluestockings, many of whom were connected to the Burneys, are going to follow. Over the next few years, a series of talks and conferences on Sociability will take place. Many of these will take place in France but will be available as podcasts. These are likely to be of interest to Burney scholars and enthusiasts. For more information, see <http://www.univ-brest.fr/gis-socialities> (This site is currently largely in French).



Jodi L. Wyatt

Hester Davenport/Burney Society Fellowship Holder 2017

Last summer I spent the month of July at the Chawton House Library working on a new research project on Frances Burney and Catholicism under the auspices of the Hester Davenport/Burney Society Fellowship. My research explores intersections between Catholic tolerance and proto-feminism in Burney's 1793 pamphlet *Brief Reflections Relative to the Emigrant French Clergy*, an appeal to British women for support of French priests who had fled revolutionary France, and her subsequent novels, *Camilla* (1796) and *The Wanderer; or, Female Difficulties* (1814).

I am working from the premise that Burney's late novels offer a counter to proliferating anti-Catholic representations in late eighteenth- and early nineteenth-century fiction and contribute to defining a modern concept of human rights. My research is currently supported by my Spring 2018 visiting position as the University of Dayton's Ruff Chair in Eighteenth-Century Studies, where I am also teaching an upper-level undergraduate seminar entitled "18th-Century Rights and Revolutions".

Because she was a prominent Anglican novelist, Burney's pro-Catholic sympathies have cultural significance beyond expressions of her affective bonds with Catholic family members, yet these biographical details provide fertile ground for explaining the growth of attitudes that linked Catholicism, femininity, and vulnerability for Burney in significant ways throughout her life. Susan Burney's oft cited eye-witness account of the Gordon Riots in a letter to Frances expressing sympathy for "the utter ruin of so many poor innocent People who, because they are Catholics, can have no hope of redress", is just one instance of how Catholicism was both deeply personal and an unavoidably public issue for Frances. Catholicism was her maternal grandmother's private faith and thus part of the nostalgic narrative Burney created around her much-lamented late mother and, though it furnished her father with partial grounds for disapproval of her marriage, it helped Frances forge one of her most central emotional ties in that egalitarian, companionate marriage. At the same time, the author of *Evelina* and *Cecilia* was a public figure when she married Alexandre d'Arblay, causing murmurs of Gallic sympathies and covert Papism to bubble up in response to her publication of *Brief Reflections Relative to the Emigrant French Clergy* just after her 1793 marriage and in reviews of her subsequent novels *Camilla* in 1796 and *The Wanderer* in 1814.

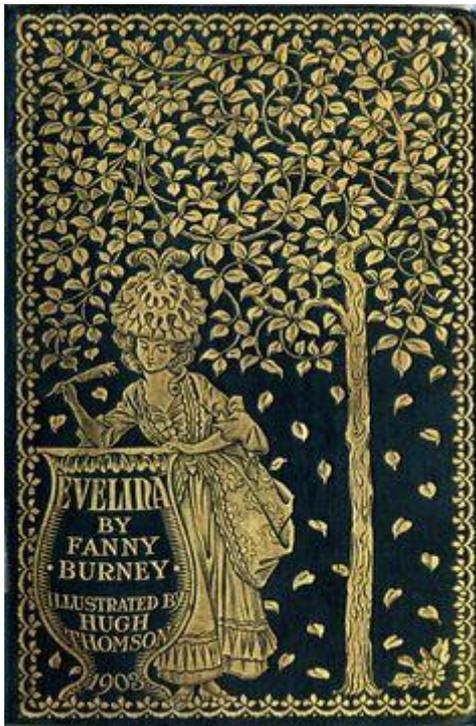
While I will consider how Catholic sympathies might intersect with concern for women's oppression in *Camilla* in the future, right now I am working on *Brief Reflections* and *The Wanderer*. *Brief Reflections* begins with a Burkean celebration of the bounty and magnanimity of peaceful Protestant Britain in contrast to lawless Catholic France, an image rendered problematic both by England's violent anti-Catholic history and Burney's Catholic familial ties. Yet the pamphlet ultimately moves beyond this rhetoric to promote interreligious tolerance and combat widespread belief in Catholic corruption. "Are we not all the creatures of one Creator? Does not the same sun give us warmth?" Burney asks, fomenting sympathy across conventional boundaries by strategically aligning French priests with British women. Subsequently in *The Wanderer*, Juliet's status as "incognita" and social outcast alludes to the repression of Catholic identity in England while her experience with a variety of female locations "or, female difficulties", engender human concerns beyond those reserved for the typical genteel, Anglican protagonist. I believe Burney's later works invited readers to empathize across deeply engrained divides predicated on gender, ethnicity, nationality, and religion, not only speaking eloquently in their own place and time, but also resonating loudly for us here and now.

Jodi L. Wyatt

Report on B² Conference, November 2017, Pittsburgh

The B² Conference, the combined meeting of the Aphra Behn and the North American Burney Society Conferences, was held in November 2017 in Pittsburgh. It was a lively and collegial exchange with many inspiring panels.

The first Burney Society panel, “Burney and Social Placement” began with a presentation from Bethany Wong entitled, “Which Frances: Theater and *Evelina*”. Wong argued for the pervasive presence of the actress Frances Abington in Burney’s first novel, tracing performative parallels between the two women that illustrate efforts to assert authority in the wake of limitations placed on the actress and the female author as well as *Evelina*’s protagonist. Sue Howard shared her work on “Frances Burney at the Court of George III: The Tea-Table Wars”, which explores how Frances attempted to exercise some control over her evenings while still upholding her duties in service to the Queen and reads this struggle against the representation of Burney’s unsuitability for the position characterized in Charlotte Papendiek’s memoir of court service. Finally, Catherine Keohane read part of her work on charity in the eighteenth century, “Frances Burney, £5, and a ‘Most Singular, Though Brief Adventure’”. Keohane explained how an anonymous gift of £5 given to Charles Burney for his daughter put Frances, who feared obligation, in the uncomfortable position of recipient rather than giver of charity. This fear informed both her desire to discover the donor of the money so as to exact “retaliation” and her donation of the money to the war fund in an attempt to transform its meaning. A lively discussion featured questions about Burney’s shyness or “stage fright”, skepticism about Papendiek’s depiction of Burney’s resignation from her court position, and multiple examples of Burney’s reluctance to be seen as owing an obligation to anyone as well as of her use of writing as a means to assert control in seemingly uncontrollable situations.



BURNEY, Fanny. *Evelina Or The History Of A Young Lady's Entrance Into The World*. With An Introduction By Austin Dobson and Illustrations by Hugh Thomson. (London: Macmillan & Co., 1903)

“Burney’s Displacements” featured four papers. Mallory Porch spoke first on “*Evelina*’s Afterlife”. Noting *Evelina*’s status as one of the most paradigmatic epistolary novels of the eighteenth century, second only to *Pamela*, and Burney’s status as the representative woman writer of the period, Porch explained a pattern of gender inflected nineteenth- and twentieth-century criticism comparing Burney to Richardson that ignores other epistolary writing of the period.

My presentation, “Are we not all creatures of one Creator?” Placing Catholicism in Frances Burney’s Feminism” looked at the intersections of gender and religion, specifically Catholic tolerance and protofeminism, in Burney’s 1793 pamphlet *Brief Reflections Relative to the Emigrant French Clergy*, an appeal to British women for support of French priests who had fled revolutionary France, and her final novel, *The Wanderer; or, Female Difficulties* (1814). I contend that Burney contributed to defining a modern concept of human rights by inviting empathy across deeply engrained divides predicated on gender, ethnicity, nationality, and religion.

Jeremy Chow offered a lively talk on “The Curious Case of the Monkey in the City (*Evelina*)” from his extended work on monkeys in popular culture. For Chow, monkeys in a portrait of Rochester and Hogarth’s *The Harlot’s Progress* figure a triangulation of non-normative sexualities, including the extramarital and the homoerotic. Furthermore, the monkey in *Evelina* represents queer tensions between Captain Mirvan and Lovell and demonstrates a capacity to disrupt heteronormative erotics with its ability to bite and disfigure, which is why Lord Orville must remove the monkey from the scene to make way for the (hetero)marital happy ending.

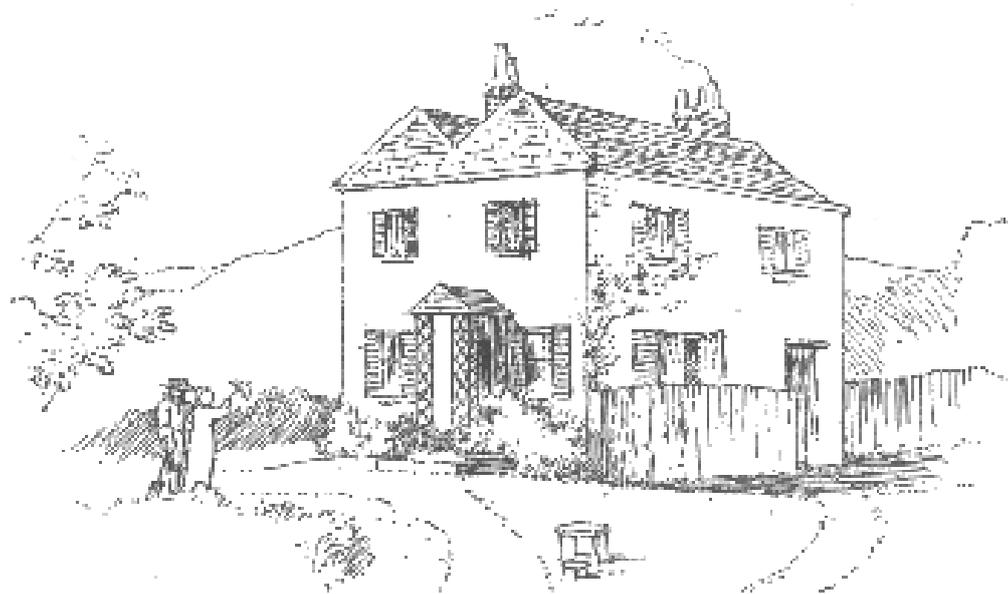


Miss Mirvan and I jumped upon our chairs. 1903. Hugh Thomson illustration for *Evelina*, by Fanny Burney
Source: <https://ebooks.adelaide.edu.au/b/burney/fanny/evelina/letter82.html#512>

Finally, Eileen Horansky spoke on “‘The Quick and Penetrating Eye of Genius’: Charting the Critical Currents of Fanny Burney’s Print Life and Afterlife”. Horansky explored Frances Burney’s reception and evolution as an author figure by tracing the various print editions of *Evelina* published throughout the nineteenth century as a reflection of her life and status as an author.

For the “Burney: Liminal Spaces” panel, Ann Campbell spoke first on “Placing and Replacing Family in *Evelina*”, exploring how surrogate families in eighteenth-century novels often substitute for and sometimes supplant biological families. Campbell provided many examples of how *Evelina* accepts or repudiates various characters to inoculate herself against her unworthy biological family members and ultimately achieve her upper-class aspirations. Teri Doerksen’s “Cyphers and In-Between Spaces: Malleable Identities and Liminal Locations in *Evelina*” began with an explanation of how Frances Burney retroactively overhauled her father’s low-class origins in her *Memoirs of Doctor Burney*. *Evelina*, whose class status changes with her companions and locations, also calls static perceptions of social status into question by serving as a cipher through which social mobility can be read as it determines class status. For example, when Sir Clement finds *Evelina* in the dark walks, he shifts from her accoster based on her location to her protector based on her companions. Finally, Kristin M. Distel spoke about how placelessness intersects with shame in her paper entitled “‘Don’t look so ashamed, my pretty dear’: Place and Gendered Shame in *The Wanderer*”. Shame, Distel contended, pervades the novel and serves as both a regulating and debilitating concept for women. Marked as shameful particularly by her rootless wandering and her gender, Juliet internalizes the judgements of others; she feels embarrassed when others find her embarrassing. Discussion topics included consideration of Elinor Joddrel’s contrasting shamelessness and the ways in which class inflects feelings of shame, other liminal spaces in *Evelina* such as the carriage and the ballroom, and how kinship relations and transitional spaces operate in Burney’s work after *Evelina*.

Dr. Linda Zionkowski gave a riveting plenary talk entitled “Putting Burney in her Place”, about Frances Burney’s trauma and insecurity over place, feelings depicted in her journals that proved less manageable and more terrifying over the course of her life. We were reminded that in her early life Frances enjoyed the ability to observe high-profile visitors to her father’s home—celebrities such as Reynolds, Garrick, Johnson and Thrale—without having to perform as one among them. Her first radical displacement occurred upon taking the Court position of Second Keeper of the Robes. Forced to adapt to an alien environment, Burney compared her experience to that of Richardson’s Clarissa, invoking trauma by allusion as well as through descriptions of being lost in the palace and carried by drunken chairmen, echoes of her fictional heroine Evelina’s terrifying coach ride with Sir Clement Willoughby. While she loved the royal family, Frances felt what she described as “internal exile” punctuated by territorial battles with Mrs. Schwellenberg and the isolation that resulted from the King’s madness. Frances’s marriage to Alexandre d’Arblay proved the happiest period of her life, Zionkowski argued.



Camilla Cottage. (From an old sketch in the possession of F. Leverton Harris, Esq., M.P.)

Source: Constance Hill, *Juniper Hall: A rendezvous of certain illustrious personages during the French Revolution including Alexandre D’ Arblay and Fanny Burney, Illustrations by Ellen G. Hill and Reproductions in Photogravure, Etc.* (London & New York: John Lane, The Bodley Head, MDCCCIV) p. 230

At Camilla Cottage, Frances attempted to mitigate the dangers to her husband’s exile status by transforming d’Arblay from French soldier to English farmer in her writing, but, ultimately, her marriage led to alienation in France. While initially enjoying French culture, Frances grew increasingly traumatized by the years of imprisonment there, rewriting her cosmopolitan identity into that of an alien and emphasizing tyranny over social connections. Her terrifying descriptions of detention and interrogation at the border emphasize her sense of helpless abjection. When her family was torn apart—Alexandre in military service, Alex at Cambridge, Frances fleeing to Belgium, and all of her manuscripts left in Paris—Frances’s writing became characterized by disorder, fear, and anxiety, marking a sense of lost identity in relation to both family and as an author, exacerbated by the loss her English home, Camilla Cottage. Burney’s life and writing exemplified the insignificance of individuals caught between states and the power of the state to transform individuals into illegals: for Frances Burney, “home” was a provisional concept and exile was both the metaphorical and literal condition of her life. At turns humorous and moving, Dr. Zionkowski’s talk was both deeply informative of Frances Burney’s life and writing and prescient in its reminder of how the past resonates with the present.

The final Burney panel at the conference, “Exiled Burneys”, had two presenters: Cassie Childs and Peter Sabor. Childs’ presentation, “Foodwork, Motherhood, and the Archives: A Case Study of Frances Burney’s Letters from France”, read closely moments in letters written between 1802 and 1812 when Burney writes about food, such as Burney’s literal “lack of appetite” versus her metaphorical large “appetite for praise”. Childs argued that Burney constructs a metaphorical domestic space in her letters, depicting herself as both a mother and apothecary, attempting to maintain familial connections while displaced from England and from her husband. Peter Sabor then presented “Frances Burney in England to Alexandre d’Arblay in France: A Newly Discovered Letter” recovered in a French archive and the “prize item” in Sabor’s forthcoming edition of previously unpublished Burney letters. The letter, which discusses Frances’s family in England and the status of *The Wanderer*, is indicative of how the d’Arblay correspondence was often intercepted during the Napoleonic Wars. It was a fitting concluding panel to an informative, thought-provoking, and supportive conference about the life and work of Frances Burney.

Text by Jodi L. Wyett

Illustrations inserted by Miriam & Trudie

Winter 2017 Picture challenge.



Detail. Edward Dayes, 1763-1804, *Queen Square, London, 1786*. Watercolour with pen and black ink over graphite. Yale Centre for British Art, Paul Mellon Collection. Accession Number B1977.14.4639.



Queen Square, Bloomsbury

Our last newsletter featured a watercolour of Queen Square and we posed questions for our members to consider.

One of these concerned the statue placed there in 1775, and the confusion over which Queen it depicted. There is a connection between Queen Charlotte and the Square, since the King was resident there for a time while undergoing his treatment for ‘madness’. However, the dress displayed on the statue appears to relate more clearly to the fashion of Queen Anne’s reign. What do you think?

<https://www.londonremembers.com/memorials/queen-charlotte> (Images)

A more direct Burney connection with the Square concerns Ellin Devis (December 1746 - February 1820). Devis ran a girls' school from 1775, locating it in fashionable areas of London. In the 1790's she took over a prestigious school in Queen Square, known as the 'young ladies' Eton' where Maria Edgeworth, Frances Burney and her sister Susannah, Hester Thrale, and later Hester's daughters Cæcilia and Susannah, had all been pupils.

Ellin was the author of *The Accidence, or first rudiments of English Grammar, designed for the use of young ladies*, 1775, which became a popular grammar and is credited as the first to be directed exclusively at a female audience. Browsing her books uncovers some treasures and highlights her teaching agenda. We love the examples she quoted, some clearly designed to accord with the standard of behaviour she expected of her pupils, others feminised for them. Here is an example from *The Accidence*.

How do you know the Nominative Case? (p.13)

By asking the question *who? Which? Or what?*

Can you give me any examples?

Yes: *Girls love play*. Who love play? Answer: Girls.

Girls is the Nominative Case.

Sometimes An Infinitive Mood answers as the Nominative Case To the Verb; as, *to be idle is naughty*.

What is Naughty? Answer, *to be idle*.

What nouns are of the feminine Gender?

All Nouns which signify females; as, a *mother*, a *girl*: *virtue* and *vice*, the *soul*, the *earth*, the *moon*, The *church*, *religion*, *nature*, *fortune*, *ship*, *vessel*. *Gun*, And the names of *countries* and *cities*, are considered Likewise as feminine.

<https://books.google.co.uk/books?vid=BL:A0020150059>

Did Burney's grammar match up to Devis's standards?

We will leave this with our readers!

Ellin Devis also wrote *An introduction to geography, for the use of Mrs. Devis's Little Society*, c.1790.

More of her books can be read online: *Miscellaneous Lessons extracted from different authors designed to promote and encourage an early acquaintance with the use of words and idioms*. 1794.

https://books.google.co.uk/books?id=QnQ33XJskeYC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

For more on Ellin Devis, see Karen Cajka, 'Eighteenth-century teacher-grammarians and the education of "proper women",' in *Grammars, Grammarians and Grammar-Writing in eighteenth-century England*, ed. by Ingrid Tieken Boon van Ostade (Berlin, New York: Mouton de Gruyter, 2008), pp.191-222.

Ellin came from an artistic family - her father Arthur was known for his "conversation pieces" and her brother Arthur Devis for historical portraits. <http://collections.rmg.co.uk/collections/objects/14367.html>

Reminder. In our previous newsletter we mentioned the April 2018 special issue of the journal *Eighteenth-Century Life* (Duke University Press) "New Perspectives on the Burney Family", edited by Burney Society committee member Dr Sophie Coulombeau. The special issue can be viewed online, after publication, at: <https://www.dukeupress.edu/eighteenth-century-life/?viewby=journal>

Please see our website for further current and archived Burney items and a downloadable membership form. <https://burneysociety.wordpress.com/>

If you have any other item to contribute to our next Newsletter, or any comments or questions, we would be delighted to hear from you. Please email us at burneysocietyuk@gmail.com