

Burney Society Newsletter Summer 2023



Joseph Constantine Stadler, after Joseph Farrington, View of GREENWICH from Deptford Yard. Engraving 1794. London: J & J Boydell

Dear Members,

Welcome to our Summer Newsletter where you will find an announcement for this year's Annual General Meeting and talk; our Bursary winner; important news of both the Burney North American Conference last month, and of our initial plans for our own conference in 2024. We also have reports on our Burney panel at BSECS in January 2023 and reviews of talks and visits which have taken place since our last newsletter, as well as notices about new publications by Burney committee members. You will find the article about an Unexpected Burney Encounter fascinating. It is always good to find Burneys mentioned in different contexts and locations. We wish all our members a pleasant summer break and look forward to seeing you again soon.

Best wishes,

Miriam and Trudie

2023 Burney Society UK Annual General Meeting

We have scheduled the 2023 AGM for **Sunday 17 September at 19:00 BST (GMT +1) online via Zoom**. We hope this timing will prove convenient for UK, Europe and America based members. The Zoom link will be emailed to all members on Saturday 16 September 2023.

We have been informed by Dr Cassie Ulph that she wishes to resign from the committee. We would like to take this opportunity to thank her for her considerable contribution to the Burney Society UK over many years and look forward to maintaining contact with her and her projects in the future.

We are pleased to announce that Elizabeth Watson, a Postgraduate student, has agreed to stand for the committee, to assist with social networking. A report of the Queen's Gallery visit, written by Beth, will be found on page 12. We would be pleased to hear from other volunteers and to receive proposals for committee members in advance of the AGM.

2023 AGM DRAFT AGENDA

1. Apologies for absence.
2. Minutes of last meeting and matters arising (Draft 2022 Minutes available on website)
3. Chair report
4. Secretary report
5. Treasurer report
6. Research Bursary report
7. Election of Officers and Committee members
 - Peter Sabor – Hon. President
 - Miriam Al Jamil – Chair
 - Lucy – Anne Katgely – Treasurer
 - Trudie Messent – Secretary
 - Lorna Clark – North America Society Liaison
 - Sophie Coulombeau – Social Networking
 - Alison Daniell – University Liaison
 - Francesca Saggini – Academic Advisor
 - Gillian Skinner – Research Bursary
 - Proposed this year - Elizabeth Watson – Social Networking
8. A.O.B.

After the AGM Elizabeth Watson, a PhD candidate, will give a paper on her research.

A.O.B Items should be emailed to ukburneysociety@gmail.com by **Friday 1 September**.

The Burney Society UK 2024 Conference

‘Exploring Burneys’

13 – 15 June 2024

Queen Anne Court, University of Greenwich

Old Royal Naval College, Park Row, Greenwich, London SE10 9NW



Queen Anne Court, Old Royal Naval College

The conference theme ‘Exploring Burneys’ is deliberately designed to encompass a variety of approaches, from exploration and travel by members of the Burney family and their circle, to explorations of their lives, literature, music, art, cultural milieu, and significance.

Greenwich has important connections to the Burney family. Charles Burney Jr (1757-1817) ran a school in Greenwich, attended by his son, Charles Parr Burney (1785-1864) who would later take on the role of headmaster. This school was lucrative, and Charles Parr Burney lived at Croom’s Hill, Greenwich. St Paul’s Church, Deptford, where Charles Burney Jr was rector and is buried, is less than a mile to the east.

Although the nearest James Burney seems to have come to Greenwich is serving onboard the SS Greenwich, the Royal Museum Archive in Greenwich houses the world’s largest collection of manuscripts and original documents related to maritime history, including a number of books by James Burney.

If you are interested in staying in Greenwich, I would encourage you to book a cancellable room now, as availability seems quite limited, especially for rooms with air conditioning!

For further details, including registration see <https://burneysociety.uk/conferences>

Award of 2022-2023 Burney Society UK Research Bursary

We are delighted to announce that this year's research award winner is Hannah Wilson, a doctoral candidate at the University of Cambridge. Hannah is researching into the history of consent by exploring the complex relations between courtship gift exchange and coercion in eighteenth-century women's writing. The Burney Society UK Research Bursary will enable Hannah to consult materials held within the John Rylands Research Institute and Library and Manchester Museums Trust to explore themes concerning desire, obligation, conduct and exchange as part of her thesis. Frances Burney is a central author for her PhD research, and the Research Bursary will contribute to contextualising Frances Burney's social circles and the language in which Burney and her female peers debated the relationship dynamics surrounding exchange and consent.

Charles Burney Festival at King's Lynn, 29 September – 1 October 2023

Friday 29 September

18:00 Apollo's Cabinet, 'Charles Burney: Baroque Travel Blogger'. A launch event for their CD.
King's Lynn Town Hall Tickets: £16 / Under 25's 50% off

Saturday 30 September

10:00 'The Burney Walk': Historian Paul Richard leads a walk around King's Lynn, introducing historic buildings known and used by the Burney family. Tickets £8 Meeting point tba.

12:00 'Burney and the Bachs': Matthew Truscott (violin) & Steven Devine (fortepiano).
St Nicholas Chapel Tickets: £16 / Under 25's 50% off

15:00 'Frances Burney: Family, Friends, and the Famous'. Illustrated lecture by Trudie Messent.
Alive Cinema at The Corn Exchange Tickets: £12 / Under 25's 50% off

19:30 'Burney and Beyond': Music by Mozart, Woefl, Haydn and Beethoven
Matthew Truscott (violin), Andrew Skidmore (cello) & Steven Devine (fortepiano)
St Nicholas Chapel Tickets: £20 / Under 25's 50% off

Sunday 1 October

15:00 'Tea with Dr Burney': Kate Semmons (soprano) & Steven Devine (fortepiano)
All Saints Church Tickets: £16 / Under 25's 50% off Tickets include tea and slice of cake.

Saturday 30 September 11:00 Apollo's Cabinet at Westminster reference library.

This CD launch performance will be followed by a Roundtable, in which Jill Webster will represent the Burney Society UK. Details to follow.

2023 Event Reports

BSECS Conference Report on Burney Society UK panel on ‘Homecoming, Return & Recovery’ Wednesday 4th January 2023, by Sophie Coulombeau, University of York

I was glad to attend the Burney Society panel at the 2023 annual meeting of the British Society for Eighteenth-Century Studies (held at St Hugh’s College, Oxford: the first in-person iteration since the outbreak of the COVID-19 pandemic). The panel, which was scheduled bright and early in the conference, drew an impressive audience – testament to ongoing interest in the Burneys among the hundreds of international attendees.

To open the panel, Miriam Al-Jamil, Chair of Burney UK Society, introduced the three speakers to the audience and advertised the activities of the Society. We then heard the first paper, which was delivered by Louise Bray (PhD student at the University of Bristol) and called, ‘Unheimlich?’ Frances Burney’s Cecilia: The Harried Heiress and Homelessness’. Speaking closely to the conference theme of ‘Homecoming, Return and Recovery’, Louise read Burney’s second novel *Cecilia* (1782) in light of Sigmund Freud’s concept of the ‘unheimlich’ or ‘unhomely’. She tracks the journey of the protagonist around the various surrogate ‘homes’ belonging to her morally deficient guardians Harrel, Delvile and Briggs.

She argued that the insecurity and potential pitfalls of Cecilia’s status reflect in part how Burney saw her own journey as a writer and her quest for belonging and her own home. Audience questions addressed how the composition of *Cecilia* might reflect Burney’s residences at Streatham and Chessington, as well as other locations, as she wrote it during the early 1780s.

The second paper was delivered by Dr Lucy-Anne Katgely, University of Clermont-Ferrand, CELIS, & Treasurer, Burney Society UK. Her title was, ‘These deep-rooted prejudices should not be cherished: Virtuous, wicked and vulgar: (N)ever-married women in Sarah Harriet Burney’s fiction.’ Lucy argued that Sarah Harriet Burney built her own signature stamp within the ‘Burney brand’ as evidenced by her somewhat unconventional representation of the single woman, exemplified by the never-married narrator of *Country Neighbours* (1820). Lucy suggested that the progressive rejection of polarised thinking about marriage and singledom is part of Burney’s broader project to fight systematic prejudice and discrimination against categories of people. Questions from the audience focused on this unusual narrator (a 40-year-old unmarried diarist)

and the trope of the wicked stepmother, leading to a broader discussion about Burney and fairytales.

The third paper, 'XMAS EVE, to my great joy got home to my family and affairs in London': separations and homecomings among the Burneys', was delivered by Trudie Messent, Secretary, Burney Society UK. Trudie covered numerous instances of separation and unification within the Burney family, ranging from the early death of Esther Sleeppe Burney to the lifelong exile of Richard Burney to India, via the voyages of James Burney and the successful rehabilitation of Charles Jr. Questions addressed whether Dr Burney was a particularly strict disciplinarian. There was also a discussion about what Richard Burney might have done in order to be exiled to India, and some mention of the research that Prof. Margot Finn is currently producing on his large family in Kidderpore. After this lively conversation, Miriam drew the panel to a close and there was a warm round of applause for the three speakers.

Many thanks to the speakers and chair, and particularly to Trudie Messent for her hard work in organising this panel and providing a place for Burney scholars and enthusiasts to take stock of new research.

2 February 2023: Talk by Francesca Saggini: 'The face that launched a thousand books. Sleuthing around Surrey with Frances Burney. Leatherhead Library. Report by Trudie Messent.

Prior to Francesca's talk, Sarah Haynes, of the Surrey Library Service, announced the winner and runners up of the 'Frances Burney in Surrey' photographic competition launched in autumn 2022 by Prof Francesca Saggini, in conjunction with Surrey Library Services and Surrey Heritage.



There was a display of entries in the library, including two submitted by our Chair, Miriam Al Jamil. Her photographs were of Bookham Church and of Bookham Grove. Bookham Grove Bookham Grove was the home of Viscount Downe and his wife, who subscribed to Frances Burney's *Camilla*.

**The face that launched a thousand books.
Sleuthing around Surrey with
Frances Burney
Francesca Saggini
Thursday 2 February, 7.30pm - 8.30pm
Leatherhead Library**

Since the rise of mass publishing during the eighteenth century, readers have wanted to see a portrait of an author in order to associate their face with their work. Illustrated frontispieces to books are just one among many manifestations of this desire to give a material body and a face to the authors of fiction. Author portraiture played an important role in the development of a true celebrity market. In her talk, Francesca Saggini will retrace the cultural and economic elements of visual authorship by taking Frances Burney as her case study. Francesca's journey of literary detection will find an amazing, and truly unexpected, conclusion in Surrey. Which face will Frances have? We will be all invited to take our pick from the gallery of pictures illustrating this talk.

Tickets: £5 Please book online at:
<https://bit.ly/3FVyFdx>

In her second sell-out talk at Leatherhead library, Prof Saggini shifted her focus from the places in Surrey associated with Frances Burney to her portraits and the shifting representations of her image.

Prof Saggini discussed the importance of author images in the eighteenth-century in manipulating the public view of the author and promoting a spurious sense of familiarity.

Prof Saggini then asked the audience to spot the portrait error, on this book cover, illustrating the interchangeability of female authors in the eyes of publishers. Can you?

Did the publisher of Elise Lauber-Sparre's *Passion, Wit and Politics: Fanny Burney and Mme de Staël* use this well-known portrait of Jane Austen rather than one of Frances Burney deliberately or by mistake?



Prof Francesca Saggini at Leatherhead Library

4 February 2023: Prof Francesca Saggini 'On The Humble Writing Desk'. Paper given at the Women's Studies Group Reviewed by Miriam Al Jamil

Francesca Saggini's paper addressed the cultural implications of representations of the writing desk, drawing on examples from the fifteenth century to the present, from the exquisite image of Christine de Pizan at her desk (British Library, Harley MS 4431) https://www.bl.uk/manuscripts/Viewer.aspx?ref=harley_ms_4431_f259v to current photographs of the 'writing desk' space on many trains. She proposed that cultural history and

material biography are linked through writing desks which recreate the writer's presence and offer powerful statements about women as writers, their claims and rights to expression, privacy and independence. She particularly focused on the 'writing slope', the small portable and personal desk which enabled the writer to lock away her work and assert her individual agency. The use of tall desks at which clerks and accountants worked projects an alternative professionalism, one favoured by Virginia Woolf from 1930. The nineteenth-century availability of the typewriter for women symbolized the 'new woman's' independence and freedom of movement and offered a subversive challenge to the conventional trope of the woman letter-writer at her desk pursuing her chances in the marriage market, typically exemplified in Pamela: Or, Virtue Rewarded, Samuel Richardson's 1740 novel.

The desk with its secret compartments and lockable drawers is at the centre of a writer's life and for a woman, could incorporate sexual and psychological complexities which the writer Charlotte Brontë for example, exploited and explored in her novel *Villette*. The souvenirs and relics of relationships hold tantalizing possibilities for plot.

The discussion concluded with an image of Frances Burney's mahogany *escritoire*. The writing desk is an avatar for human intellect, dedication and imagination. Jane Austen's celebrated writing table is often cited in discussion about the privacy she sought. Burney's portable desk surely brings to mind her travels and precarity in life but also the central role her writing had for her own sense of self.

The paper was followed by lively and engaged discussion, particularly about the Victorian photos in the PowerPoint, the semi-fetishized ankles and poses of the women, the body for male consumption. The paper gave much food for thought and we look forward to further developments in Francesca Saggini's work on the subject, whether written on a laptop or standing at a table!

Society members might be interested in another recent focus on Burney's desk which interestingly analyses it from a quite different perspective, one of discord and as symbolic of slavery. This can be accessed here, and includes excellent photos of the object:

<https://www.museumoflondon.org.uk/discover/desk-discord-frances-burneys-mahogany-desk-disturbing-symbol-slavery-docklands>

2 April 2023: An unexpected Burney encounter'. Report by Trudie Messent



Charles- Francois Grenier de Lacroix, known as Lacroix Marseille (1730? - after 1782) *Vesuvius Erupting at Night* Signed and dated 1761. Oil on canvas. © Compton Verney.

Whilst viewing the 'Sensing Naples' exhibition at Compton Verney, for a BSECS *Criticks* review, it was a pleasant surprise to spot a Charles Burney quote writ prominently above this large oil painting. *Vesuvius Erupting at Night* is based on the thirteen-day eruption of Vesuvius from 23 December 1760 – 5 January 1761. It depicts the Neapolitan scene, the working people, such as the fishermen and farmers, and more centrally the watching family, drawing attention to Vesuvius as a tourist attraction.

Charles Burney (1726 - 1814) travelled from Rome to Naples in October 1770, arriving on the 16th. The following day Burney and his companion, Capt. Forbes, hired a coach and visited the British Consul, Mr Jamineau. Burney writes: 'His house is finely situated on the bay, full in view of Mount Vesuvius, which is every day expected to make an eruption of lava. It has thrown up fire for several days past. I wish very much for the eruption to begin before my departure from Naples.' Charles Burney, *Music, Men, and Manners in France and Italy 1770* (London: The Folio Society, MCMLXIX, p. 160). The editor, H. Edmund Poole, notes at the foot of the page that 'The natives, like Esop's frogs, might say "tis sport to you, but death to us."

The quote featured in the Compton Verney exhibition dates from Friday 26 October 1770. Charles Burney and Capt. Forbes were invited to the Villa Angelica, a small house fitted up by the British Plenipotentiary, William Hamilton, which was within two miles of the foot of Vesuvius. Charles Burney notes that he had been invited to stay the night at the villa, whilst Capt. Forbes had not: 'Tho' my companion was not invited to lye there nor did intend it, yet he was easily prevailed on to pig in the same room with me who was, and a field bed was put up. As soon as it was dark our musical entertainment was mixed with the sight and observations of Mount Vesuvius, then very busy. Mr H. has glasses of all sorts and convenience of situation etc for these observations with which he is much occupied' (Ibid. p.176).

Burney records that, 'Tho' at 3 miles distant from the mouth of the mountain, were heard also reports of the explosion before we saw the stones and red hot matter thrown up by them, which proves as light travels faster than sound, that thy must be thrown up from a great depth [...] the sight was very awful and beautiful, resembling in great the most ingenious and fine fireworks.' (Ibid. p.176). He then notes that Mr H., after many years study of the mountain, predicted that they were on the eve of a 'great event or considerable eruption' (ibid p. 177). Burney goes on to write of his pleasure that Hamilton suggested on the following day that they could walk in the vicinity of Mt Vesuvius although, 'while such perpetual showers of red hot stones and such quantities of sulphurous smoke are thrown out, dare not ascend the mountain itself' (ibid, pp.177 -178).

The Compton Verney exhibition of which this painting and the Charles Burney quote formed part, has been reconfigured to include sensory installations which evoke the smell, taste, sound and haptic experience of the Naples area.

The 'Sensing Naples' exhibition was just one of a number currently available at Compton Verney.

For further details of Compton Verney please see: <https://www.comptonverney.org.uk>

8 April 2023: Francesca Saggini: 'The Gown, the Hat, and That All Important Socket. Remediating Frances Burney in Pop Art'. Report by Trudie Messent

Bars Digital Events: Romantic Portraits and their Afterlives: Media Arts in Dialogue.

Prof Saggini described her paper as 'a conversation around the high and popular arts in relation to Frances Burney' to explore the importance of commodifying an author's image 'for marketing as well as literary canon formation'.

In relation to sourcing a suitable image of Frances Burney to adorn the poster advertising the second of her Leatherhead Library talks, Prof Saggini outlined the paucity of portraits, explaining that, apart from some artefacts of questionable attribution and a few miniatures, of which the John Bogle portrait can claim the greatest credit for authenticity, 'the only known certain likenesses of Frances Burney are the two oils painted by her cousin Edward Francisco Burney'. Members will be familiar with the Bogle miniature portrait as the owner, who wishes to remain anonymous, has kindly granted us permission to use this image. The portrait by Edward Francisco frequently referred to as the 'Van Dyke' portrait due to her dress, probably dating from 1782, is in a private collection at Parham Park, Sussex, whilst the 'Balloon Hat' portrait, dating from 1785, is held in the National Portrait Gallery and normally unavailable for commercial purposes.

In her diary Frances Burney describes the circumstances under which she sat for the 'Van Dyke' portrait, an account which Saggini analysed stating that, 'Burney's slightly overemphasized reluctance finds expression in the linguistic form,' drawing attention to her unwilling by the use of the passive and turning her 'aberrance for the sitting forced upon her' ... 'into an almost comic ambush of which she is the innocent victim'. Saggini noted that the period of these portraits, the 1780's were a period of celebrity for Frances Burney, following the publication of *Evelina* in 1778 and *Cecilia* in 1782.

Prof Saggini then explained that in an internet search to source a commercially available image of Frances Burney she came across an eye-catching 'pop' image which retained 'Edward's much loved vision of Frances, her familiar intense look, her smile was unchanged, and yet her features has been given a street vibe ... with a striking yellow mane'.

The other speakers for this online seminar were Dr Valentina Aparicio (Queen Mary, University of London), Dr Rita J. Dashwood (University of Liverpool). This event is still available to view via this link:

<https://www.youtube.com/watch?v=0ajYJlmzDP8>

25 April 2023: Sophie Coulombeau, 'Queen Charlotte, fashion and music'

Sophie's talk for *Free Thinking* on Radio 3, is still available via the BBC online via this link:

<https://www.bbc.co.uk/programmes/p0fjp0gv>

1 June 2023: Burney Society UK Visit to Queen's Gallery, Buckingham Palace.

I would like to thank everyone who made the effort to attend this visit, despite train strikes and the numerous road closures around the Palace, as the Guards practised 'Trooping the Colours' for the King's Official Birthday.

To book a private 'Curator Talk' prior to the exhibition, it was necessary to pay for a minimum of 25 people a month in advance, having provisionally booked before the exhibition even opened.



Our group in the Redgrave Room, Queen's Gallery, Buckingham Palace. Photo: T. Messent

Whilst the largest group were Burney Society members, I also invited members of the Women's Studies Group 1558 – 1837. I strongly recommend the visit review by Beth Watson which follows. Trudie, Visit Organiser.

1 June 2023: 'Style and Society: Dressing the Georgians' Exhibition and Curator Talk, Queen's Gallery, Buckingham Palace. Review by Beth Watson

When Netflix released its highly anticipated prequel to *Bridgerton*, *Queen Charlotte: A Bridgerton Story*, a topic of hot discussion online was, of course, the costumes. The striking silhouette of the aristocratic Georgian lady was on full display, created by layers of skirts draped over hidden hoops, tiny waists cinched by corsets, and hair that seemed almost to brush the opulent ceilings of Buckingham House and Kew Palace. Yet once again, as with any popular period drama, questions regarding the historical accuracy of the designs bubbled to the surface. Enthralled audiences are desperate to see what the period's fashion were like; they want to know more about the pomp, frills, and fabric that made up the veils of elegance that twirled across the eighteenth-century ballroom. *Style and Society: Dressing the Georgians*, addresses all of these questions and more, offering a comprehensive view of Georgian fashion across classes and genders, and its symbiotic relationship with an ever-evolving socio-cultural landscape. Curated by Anna Reynolds, currently the Deputy Surveyor of the King's Pictures, the exhibition seamlessly transports visitors into a time often seen in mainstream media at its most superficially exquisite and romantic, yet broadening our lens further, so that we might better understand not only the fashion but the very day-to-day lives and attitudes of Georgians outside the court, as well as within. At the beginning of June this year, the Burney Society UK was invited to explore this historical trove and to traverse the styles of the eighteenth-century one petticoat at a time.

The visit began with a hot cup of tea, and a private talk by the exhibition curator, Anna Reynolds. Here, Anna delved into the rich history of the period, beginning with the more stoic and practical George I and ending with the notoriously stylish George VI. Covering textiles and fabrics, princes and paupers, children and parents, Anna offered the group a detailed and comprehensive overview of the period and the relationship between style and cultural development. The first image presented in the exhibition, and focused on by Anna in particular, is the British School's *St James's Park and the Mall* (1745). This artistic microcosm of Georgian society offers a view across both class and gender and is an excellent depiction of the multifaceted nature of fashion during the era. Frederick, the Prince of Wales, stands in the centre of the image, surrounded by varying members of his citizenry. He is certainly hard to miss, adorned in vibrant red and regal gold, shoe buckles shining in the sun. Yet, he is not the most interesting element of this piece. To his left is the milk bar, where a woman serves milk straight from the cow to buyers; in the lower left of the image, below the Prince of Wales and his entourage, a woman breastfeeds her baby, chatting to a friend in a simple red riding coat, a feature of the working-class dress. Indeed, a

myriad of outfits struggle for our attention, and they perpetually shift between pragmatism and style. As noted by Reynolds in her opening discussion, what makes this image so striking is that it captures the divergence between everyday clothing and current court fashion, and in doing so, the way in which fashion played a significant role in ideology and ambition. When placed in dialogue with paintings such as *The Marriage of George, Prince of Wales, and Princess Caroline of Brunswick* (1795), where Queen Charlotte - and subsequently, the ladies of her court - continues to wear a wide hoop dress, contrasting against shifts in fashion towards neoclassical designs. For some then, dress represents a public declaration of allegiance to the crown, encapsulated in paint for centuries to come.

The opening talk by Anna followed - and undoubtedly enriched - the trajectory of the exhibition itself, and the companion text which can be bought from the store in the gallery. Each room explores a different facet of dress in the period, including an examination of royal fashion, the fashion of men and women across classes, and the evolving dress of children, to name a few. One of the exhibition's most intriguing and well-done elements is how it draws attention to the symbiosis between fashion and social progress, particularly around attitudes pertaining to childhood. In part a consequence of works such as Locke's *Some Thoughts Concerning Education* (1693) and Rousseau's *Emile, or on Education* (1762), the social perception of children transformed, from a 'seen and not heard' model to something more naturalistic, focused on feeling and sensibility. The exhibition expertly shows how this change in attitude was encapsulated and promoted through fashion and style, particularly with the advent of the more comfortable skeleton suit, presented beautifully in *Prince Octavius* (1782) by Benjamin West (1738-1820).

After the talk had concluded - and burning questions about the accuracy of *Bridgerton* had been answered - members of the group were able to explore the exhibition at their own pace. While art is undoubtedly a key component of this exhibition, the physical examples of dress are immensely interesting, particularly Princess Charlotte's embroidered silk wedding dress (1816), which is sadly the only surviving royal wedding dress from the Georgian period.

The trip concluded with a lunch together, spent discussing the collection and its relation to the texts of Frances Burney and her family. Whether you are an academic, researcher, or someone who simply possesses a love for period drama, the exhibition has something for everyone to enjoy. For the Burney Society, the trip only served to enrich our knowledge of this period in which the Burney family lived and thrived, enabling us to take one step closer to the authors who inspire our admiration and imagination so.

13 – 14 June 2023: The Burney Society (North America) Biannual Conference:

‘The Burneys: Isolation, Gatherings, and Celebrations’, Montreal, Canada

This two-day conference took place in downtown Montreal in the Colgate Room of the Rare & Special Collections on the 4th floor of the McLennan Library (home of The Burney Centre) at McGill University, with lunches and the 13 June dinner, celebrating Frances Burney’s birthday, held at the historic McGill Faculty Club across McTavish Street from the McLennan Library.

Papers by current/former members of the Burney Society UK were as follows:

- Beatriz Ramos, University of São Paulo, Brazil, ‘Enclosed Freedom in Evelina, by Frances Burney.’
- Francesca Saggini, ‘The Dove, the Hare, and the Big Oh!: Tropology and Female Characters in Frances Burney’s Hubert de Vere.’ (Read by Lorna Clark)
- Miriam Al Jamil, ‘Dr Burney in the Thames: A Celebration of Heroes.’
- Trudie Messent, “‘But the Great man’ of men is your Friend James, who is now in Fact, & in power, Captain of his ship, though, alas not in Honour or Profit’: Prising James Burney from the shadows.’
- Nathan Richards-Velinou, McGill University, ‘Romance Reading Communities from Burney to the Bodice Ripper.’
- Sophie Coulombe was unable to attend to present her paper but provided a copy of a chapter in production.

The Burney Society (North America) New President

Elaine Bander, their long - serving President, announced at the Annual General Meeting that she was retiring and proposed Catherine Keohane as the next President. Catherine was duly elected, and we would like to welcome Catherine to this important role and look forward to continuing our excellent relationship with the Burney Society (North America).

Catherine
Keohane,
Incoming President
of The Burney
Society (North
America)



Elaine Bander,
Retiring President of
The Burney Society
(North America)
Photo: T Messent

Publications

Article by Prof Francesca Saggini: Frances Burney: A Houstory EUROPEAN ROMANTIC REVIEW 2023, VOL. 34, NO. 2, 223–242 <https://doi.org/10.1080/10509585.2023.2181487>

<https://www.tandfonline.com/doi/epdf/10.1080/10509585.2023.2181487?needAccess=true&role=button>

Upcoming book by Dr Sophie Coulombeau

Dr Sophie Coulombeau has recently signed a contract with Cambridge University Press Elements for a book titled, *Reading with the Burneys: Patronage, Paratext, Performance*, with a provisional publication date of 2024.

Membership renewals 2023 – 2024

Many thanks to all who have already renewed for 2023 -2024. If you have not yet renewed your membership for 2023 – 2024, you will find the current membership renewal form attached to this email. If you have decided not to renew, please let me know if you wish to remain on our mailing list for general Burney related announcements, although you will cease to receive the *Burney Society UK Newsletter*, *The Burney Letter* and *The Burney Journal*.

Burney Society UK Social media sites

- our website <https://burneysociety.uk> managed by Trudie Messent
- our Facebook page <https://www.facebook.com/groups/474331835923929> currently managed by Trudie Messent
- our Twitter account <https://twitter.com/burneysocietyuk?lang=en> currently managed by Sophie Coulombeau and Cassie Ulph

We would be pleased to hear from members if you have any comment or newsletter items, please send them to us at ukburneysociety@gmail.com

Miriam Al Jamil & Trudie Messent, Newsletter co-editors