

Burney Society UK



Kristin Zodorow receiving President's Prize



Winter 2022 Newsletter



Ariella Kharasch receiving Conference Prize

Dear Members,

Seasonal Greetings

Welcome to our Winter newsletter in which we introduce many exciting events forthcoming in 2023 and look back at our 2022 conference, Windows on the Burneys. We are pleased to celebrate the achievements of Kristin and Ariella, pictured with Prof Peter Sabor above, and to include Paula Stepankowsky's memorable paper 'A Five-Year Window', a MUST read!

This year has been active for ongoing research. We include information on the 2023 Research Bursary applications is 28 February 2023 and we look forward to receiving your proposals. We include interesting news from committee member Prof Francesca Saggini who is involved in exciting projects on the Burneys, having returned to Frances' connections in Surrey which she details in the first article. She also has news of her February talk at Leatherhead Library and a Burney photographic competition. Our Treasurer, Lucy-Anne Katgely writes on her experience of teaching at the University of Clermont-Ferrand, having moved there from the University of Oxford in September 2022.

We look forward to the Burney panel on 4 January 2023 at the BSECS Annual Conference in Oxford, chaired by Miriam Al Jamil and with papers by Louise Bray, Lucy-Anne Katgely and Trudie Messent.

The Burney Society UK will also participate in the North American Burney Society conference in Montreal in June 2023. UK members are very welcome, and we have included their CFP and conference arrangements.

We hope you enjoy our reminders in words and pictures of our successful conference in June, with its panels and visits and commemoration of the Frances Burney window in Westminster Abbey. The conference was preceded by 2022 AGM and we were pleased to welcome so many UK and North American Burney Society members.

Thank you to all who helped make the conference such a memorable few days!

We wish all our members a happy new year and hope to see many of you during the coming months.

Miriam & Trudie



Burney Society UK Research Bursary 2023

Celebrating the work of Frances Burney, her family, and contemporaries

Portrait miniature of Fanny Burney, 1783, John Bogle (1746-1804) By Courtesy Anonymous collection, New York, NY

- We invite applicants for our 2023 Research Bursary. It is open to post-graduate students, recent graduates, and independent researchers who wish to undertake research on the Burney family and their wider circle. Research should be based on, but need not be restricted to, UK archives and records. International applicants are welcome.
- An award of £300 will be made towards any justifiable expenses incurred during the research. Expenses could include access to archival and other research materials, photocopying, scanning, childcare, travel, and accommodation expenses. The Bursary includes complimentary membership of the Burney Society UK for June 2023 - 2024.
- The successful candidate will be expected to undertake this research by early September 2023 and write a progress paper for the 2023 Burney Society UK AGM by September 2023. This paper will also be considered for our Newsletter and website.
- The application form and information sheet are available from <https://burneysociety.uk/research-bursary>
- The **deadline for applications is 28 February 2023** and the winner will be informed in April 2023.
- For further information or queries please email Gillian Skinner with subject line 'Bursary' via ukburneysociety@gmail.com

Pictures of Surrey: A Report on my talk “The Press in the Garden. Rediscovering Frances Burney’s Surrey” (Leatherhead Library, 25 October 2022) by Francesca Saggini**

Let us imagine for a moment what would have happened if Frances Burney had had her own Chawton House or Haworth parsonage. A location and a house to which the author’s biography and work could be clearly and undisputedly linked. A place of the heart as much as ‘a place of the book’, so to speak, with which she could be readily associated in the collective imagination. Despite the actual unlikeliness of its occurrence, my literary fantasy seems far from idle, given that the interest in writers’ house museums has been constantly growing. In fact, this widespread curiosity has slowly turned into a profitable industry in its own right, whose economic impact has come to be recognised by several stakeholders as all but marginal. For one, the white paper on *Robert Burns and the Scottish Economy* by Murray Pittock (University of Glasgow)¹ presents the most recent, and perhaps the most detailed, study of a multi-layered cultural and socio-political phenomenon going far beyond poetry and Scotland, capable as it is of serendipitously combining today’s constructions of nostalgia with the economic drives of a sector that is undeniably central not only to the nation’s industry, but to Britain at large.

For a long time now, throughout my ongoing exploration of this geospatial and topologic thread of inquiry, I have been teased by an impish idea lingering at the back of my mind. Would it be possible, I have been wondering, to (re)build modern, transmedia, cultural and economic capital on and around Frances Burney by associating her life and work with at least some of the many places, scattered between England and France, where she lived? Unfortunately, it is impossible to achieve this goal by turning to the houses where Burney resided. Regrettably,

¹ [Media 705140 smxx.pdf](#) . Last date of consultation 9 November 2022.

they have all been casualties of mischievous real-estate interference, due to their being converted, dismantled, or even destroyed by either fatal accident or human action.

Yet, another route may become feasible if only we step away from the micro-level of the house space to the higher vantage point of region and place. After all, the locations where Burney lived are all out there, still quite accessible. In fact, they are located in easily recognisable, much loved, and often culturally connoted geographical areas, well-known to devoted readers and non-experts alike. For one, many critics have remarked that the central districts of London are the true narrative engine of the novels *Evelina; or, the History of a Young Lady's Entrance into the World* (1778) and *Cecilia; or, Memoirs of an Heiress* (1782). Likewise, we are well aware of the extraordinary literary heritage associated with Bath, where Burney and her family lived in the 1810s, until the death of her husband in 1818. The names of the notable residents of this city weave a truly fabulous web, spanning William Beckford to Mary Shelley, if we just consider Burney's lifetime.

Inevitably, my research into the 1790s and Burney's work eventually led me away from the city to Surrey, where the newly married d'Arblays met, got married, and lived until about 1802, the year of their deeply traumatic cross-Channel move. More real than Laputa and much closer to us than Robinson Crusoe's island, Burney's Surrey still is, just as it was, unquestionably blessed by the combined forces of man and nature. If we simply scan through its mainstream, best-

known associations, this area is bejewelled by, among others, the celebrated beauty of scenic Box Hill, a location of unmistakable Austenian flavour, and the solid brick-and-flint elegance of the homonymous *Flint Cottage* (Fig. 1), the picturesque edifice where the acclaimed Victorian novelist George Meredith lived for over four decades.



Figure 1. Ian Capper/Flint Cottage. Free Domain. URL: https://commons.wikimedia.org/wiki/File:Flint_Cottage_-_geograph.org.uk_-_1356682.jpg

It is here, within the Mole Valley --right at the heart of the almost mythical triangulation of "English verdure, English culture, English comfort"

extolled in *Emma's* perfect geo-cultural tricolon-- that in the early 1790s there found sanctuary, in the blood-stained aftermath of the French Revolution, a colony of notable French émigrés. This fashionable group of *esprits*, politicians, and aristocrats included such lions as the famous Prince de Talleyrand and the notorious Madame de Staël, as well as the less glamorous, but certainly no less interesting (at least, to some eyes), Alexandre d'Arblay, a gallant, yet penniless officer who would be destined to soon become Burney's future "cara sposo." (Please, forgive the fittingly regional quotation from the insufferably smug Mrs E[ton] in *Emma*, whose character is demolished by her show of linguistic incompetence.)

I make no secret of the fact that being able to finally present --perhaps I should say test?-- part of my *Marie Skłodowska-Curie* Actions project *Opening Romanticism: Reimagining Romantic Drama for New Audiences*² in the places where Burney's 1790s plays were prepared for the stage and later revised for possible publication has been one of the most rewarding aspects of my research thus far. Many of the locations where the newly married d'Arblays lived and where they built their dream home, *Camilla Cottage*, are within easy walking distance for the curious and luckily, they can still be visited.

My devoted wanderings in the creative footsteps of Burney led me to a nondescript, unsigned gate just off the Old London Road (Fig 2), the passageway that Susanna Burney must have used many a time when she made her way on foot to Norbury Park, the Locks' handsome mansion just a short trek away (Fig.3).



Figure 3. Norbury Park Mansion from the Park. ©Francesca Saggini

This imposing neoclassical residence still towers, in its candid splendour and in contempt of the passing of time, atop the hill overlooking the village of Mickleham. I identified the ornate box pew where the Locks sat at prayer (Fig. 4, in middle ground) in the church of St Michael and All Angels, also in Mickleham (Fig. 5), the place of worship where Burney and d'Arblay celebrated their wedding ceremony.



Figure 4 The Locks' pew in Mickleham's church. ©Francesca Saggini



Figure 2. The gate. ©Francesca Saggini

Figure 5. The church. ©Francesca Saggini



² A new framework to analyse and disseminate Burney's plays (Grant agreement ID: 892230).

Similarly, I was thrilled to spot the house sign for a modern-day *High Camilla* (Fig. 6), a to me truly exciting domestic memento from the past, located on the elegant main street of the delightful hamlet of Westhumble (formerly, West Humble).



Figure 6. Sign to a modern-day villa in Westhumble. ©Francesca Saggini



Figure 8. Leatherhead Library's new Burney acquisitions. ©Francesca Saggini

Crucially, the toponym “Camilla” directly refers to the fruits of

Burney's remarkable literary industriousness in Surrey, namely the novel *Camilla; or, A Picture of Youth* (1796), that she intended as a shrewd, yet as it happens ill-fated, editorial attempt to secure "a little portion to our Bambino [her newly-born son, Alexander]."³ Fig. 7 shows how creatively prolific Burney's Surrey years actually were when compared with the whole span of her very long life. One novel, at least three serious dramas, either in complete form or sketched, three comedies, and a pamphlet. The ratio to the whole of the Burney works is evident in the slide I am commenting in the relevant

picture. The relationship between Burney's places of residence in Surrey and her literary production -- what I refer to as Burney's “press in the garden,” to signify her astonishingly creative prolificness while residing in those amene neighbourhoods -- were explored in the talk I gave at Leatherhead Library (Surrey) on 25 October 2022. The event was one of the outcomes of my ongoing collaboration with Julian Pooley (Public Services and Engagement Manager, Surrey History Centre), Craig Jones and Sarah Haynes (Surrey Library Service). On the occasion, the Burney Society UK was represented by two Surrey residents, Miriam al-Jamil and Trudie Messent, respectively the chairperson and the treasurer of our Society. Miriam and I could not help noticing --and commenting on-- the truly remarkable lack of a copy of *Camilla*, Burney's most obvious, as well as best-known, Surrey literary product, on the display stand that was installed in the lecture room (Fig. 8). The librarian explained that their supplier had not been able to find a single copy of this novel in time for purchase. A melancholy sign of the times and, sadly, of the current Burney-related editorial market, too! And, indeed, another spur, if at all necessary, for me to

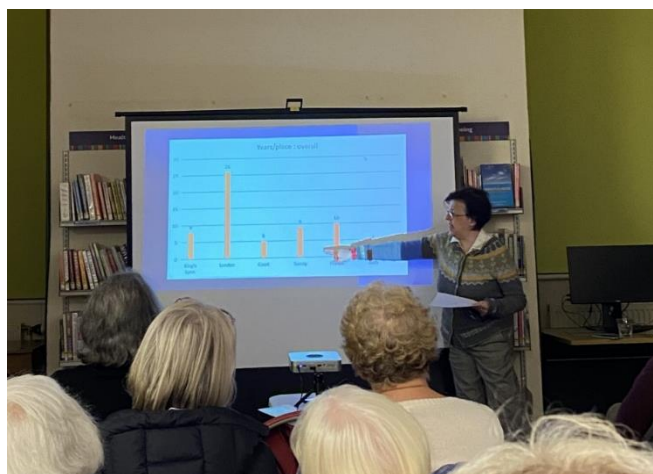


Figure 7. Slide from my presentation. Courtesy of Leatherhead Library.

³ Frances Burney, *The Journals and Letters of Fanny Burney, 1791–1840*. Vol. III. *Great Bookham 1793-1797*. Ed. Joyce Hemlow, with Patricia Boutilier and Althea Douglas. Oxford: Clarendon Press, 1973, p. 124.

invest in what appears to be a timely and necessary rediscovery of the place-poetics nexus in Burney.

On the occasion of my talk, a photography competition was launched (**Fig. 9**), whose aim is to make the local residents rediscover their oft-forgotten Burneyan heritage. Therefore, the warm invitation I issued to the local friends of Burney, including the enthusiastic members of the very active Mickleham & Westhumble Local History Group who have been supporting my field research all along, was to grab their smartphones and shoot! No professional expertise or specialised camera equipment is required for this particular competition, with a closing date of 22 January 2023. In fact, the whole idea behind the project is to move back (perhaps move up?) Burney closer to our present time, and to 'open up', as per the subtitle of my MSCA project, her life, connections, and work to new non-academic, yet engaged audiences. If possible, my final aim would be to help promote among these communities the idea of Frances Burney as a benign *genius loci*, albeit a kind of home-y, next-door one. There is nothing sacred or canonical in the connections between a community, an author, and an author's work that I aim to recreate. In truth, the beautiful Surrey hills, their greenery, and the historic buildings scattered among those conservation villages are still alive with, and breathe, Burney. They are places animated by an all-pervasive, quotidian, and absolutely peerless Burneyan spirit. In this exquisitely circadian cycle of nature, the Mole Valley villas, the quirky railway stations, even the time-honoured churches still used for daily worship hark back to --in fact, they transubstantiate-- whole pages from Burney's *Diaries and Letters* and her fiction, populated as they are by the phantoms of both real people and imaginary characters, all inextricably part of, and even now benevolently haunting, this splendid Burneyland of the mind.

The next episode in my exciting collaboration with the Surrey History Centre and Surrey Libraries will take place on 2 February 2023, once again courtesy of Leatherhead Library. Once more, it will be the fascinating connection between Burney and Surrey, and between an author's life places and their poetics, that will hold sway. This time round, the audience will have the added benefit of a gallery of pictures to accompany my talk because the entries to our photography competition will also be on display in the library. Thus, it only remains for me to close these notes with an appropriate, home-grown cliff-hanger, leading on to the next volume of my very own Surrey novel: "Camilla scarce breathed from impatience for the important moment... ." ⁴



Figure 9. Courtesy of Leatherhead Library.

**** Prof. Francesca Saggini is Principal Investigator in the EU-financed MSCA project Opening Romanticism: Reimagining Romantic Drama for New Audiences (Grant agreement ID: 892230), based at the University of Edinburgh. She is also a member of the Burney Society UK committee.**

⁴ *Explicit*, vol. IV, bk. viii in Frances Burney, *Camilla; or, A Picture of Youth*. Eds. Edward A. Bloom and Lillian D. Bloom. Oxford: Oxford World's Classics, [1992] 2009, p. 693.



Lucy-Anne Katgely ©Trudie Messent

Teaching post in Clermont-Ferrand by Dr Lucy-Anne Katgely, Burney Society UK Treasurer

This September I started a new teaching job at the English department of the university of Clermont-Ferrand, France (Université Clermont-Auvergne), after three years spent in the UK (Bath and Oxford). As I was expecting, moving back to France has proven challenging but the job is both exciting... and time-consuming. As I am a 'PRAG' (lecturer/ teaching fellow) in a public university, my teaching load is heavy—I teach the same number of hours I would in a secondary school, i.e. between 21 and 27 hours a week last semester. The courses I teach and units I convene are very varied too, ranging from 19th -century American literature seminars to a lecture on ecocriticism, from British literature lectures and seminars to translation seminars, and from public speaking to writing skills. To put it plainly, I have been extremely busy with my new post—even more so since everything is new and needs to be prepared from scratch—and have not found a way to put research into the equation yet... I am considering turning my thesis into a book and submitting articles based on chunks of chapters to different reviews (The Burney Journal being one of them!) although there are just not enough hours in the day for my liking.

Because of this, I have been trying to #feeltheburn in my lecture on the rise of the novel instead, focusing on Frances Burney and *Evelina* while gesturing towards the rest of the Burney family (giving a tip of the hat to the Burney Society in passing), hoping against all hopes it might sooner or later kindle overseas interest in the Burneys. The cherry on top of my burneying was my attending a captivating paper by Anne Rouhette (senior lecturer at Université de Clermont-Auvergne) who has been working on a scholarly edition of her translation of *Evelina* into French, "Une Anglaise en France : Traduire *Evelina*, de Frances Burney (1778)". Among other things, Anne has worked extensively on Frances Burney and published a brilliant book on *Evelina* in 2013 (*Correspondences: Frances Burney & Evelina*. Fahrenheit) which has helped many French students majoring in English literature to understand Burney better. After her talk, she introduced me to one of her MA students who has just started his dissertation on Frances Burney. I can't help but wonder: is Clermont-Ferrand the next Burney stronghold that side of the Channel?

**BSECS 2022 Annual Conference,
4 -6 January at St Hugh's College, Oxford**

Panel 2. Burney Society UK Panel on 'Homecoming, Return and Recovery'.

11:00 Wednesday 4 January in Maplethorpe Seminar Room

Chair: Miriam Al Jamil, Independent scholar

Louise Bray, University of Bristol 'Unheimlich'? Frances Burney's Cecilia: The Harried Heiress and Homelessness.

Dr Lucy-Anne Katgely, University of Clermont-Ferrand, CELIS "These deep-rooted prejudices should not be cherished": Virtuous, Wicked and Vulgar (N)ever-married Women in Sarah Harriet Burney's fiction.

Trudie Messent, Independent Scholar "XMAS EVE, to my great joy got home to my family and affairs in London": Separations and Homecomings amongst the Burneys.

Panel 26. Unlocking the Mary Hamilton Papers: Findings So Far

9:00 Thursday 5 January in Winston CS Wong Seminar Room

Speakers:

Dr Sophie Coulombeau, University of York / **Dr Cassandra Ulph**, University of Manchester
Reading Practices in The Mary Hamilton Papers, 1783-1784

BSECS offer one day and retired/student tickets although you do need to be a member of BSECS or a related organisation. We would be delighted to see anyone who is able to attend.

For conference registration please see <https://www.bsecs.org.uk/conferences/annual-conference/conference-registration/>

You may also be interested in this book launch, which unfortunately clashes with Prof Francesca Saggini's Leatherhead talk.

A WILD & TRUE RELATION
KIM SHERWOOD

"This book is a rarity - a novel as remarkable for the vigour of the storytelling as for its literary ambition. Kim Sherwood is a writer of capacity, potency and sophistication"
HILARY MANTEL

Kim Sherwood & Virago invite you to join us for conversation,
drinks, live reading and music to celebrate the launch of

A WILD & TRUE RELATION

THURSDAY 2ND FEBRUARY
18:30 - 21:00
DR JOHNSON'S HOUSE
17 GOUGH SQUARE, LONDON, EC4A 3DE

DETAILS & TICKETS VIA: [WWW.EVENTBRITE.CO.UK/E/A-WILD-TRUE-RELATION-BOOK-LAUNCH-TICKETS-490665302127](https://www.eventbrite.co.uk/e/a-wild-true-relation-book-launch-tickets-490665302127)

Burney Society of North America Conference

Montreal, 13–14 June 2023

CFP: The Burneys: Isolation, Gatherings, and Celebrations

The Burney Society of North America, a group of scholars and serious lay readers interested in Frances Burney's works and dedicated to furthering knowledge about Burney and her family, will hold its annual general meeting and conference at McGill University (Montreal) in the Colgate Room in Rare Books and Special Collections 13-14 June 2023.

As we emerge from our own period of confinement and isolation, and look to gather and celebrate together in Montreal, we seek proposals for papers, panels, or roundtables that discuss any topic related to representations or explorations of confinement, imprisonment, escape, re-emergence, freedom, gatherings, and/or celebrations in the works or experiences of Frances Burney and members of the Burney family.

Please send one-page proposals for papers and panels to Catherine Keohane at BurneyNA23@gmail.com by 15 January 2023.

Submissions from graduate students are especially welcome. It is not necessary to be a member of the Burney Society to submit a proposal, but presenters at the Conference must be members. Participants will be notified by 1 March 2023

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Montreal Conference information

The Colgate Room is on the 4th floor of the McLennan Library, just below the Burney Centre on the fifth floor, so many of you will be familiar with the venue. We will have two lunches and one dinner (on Frances Burney's birthday, 13 June) just a few steps away at the McGill Faculty Club. Registration will cost around \$200 USD, including two days of talks, two lunches, one dinner, a wine and cheese reception, and a concert, with reductions available for students and possible extra (optional) activities on 16 July.

Montreal is lovely in June. For those planning to attend, McGill University has arrangements with nearby hotels for discounts: <https://www.mcgill.ca/accommodations/mohp/downtown> Simply tell the hotels that you are in town on McGill business. The hotel closest to the McLennan Library, however, is not on this list, but you may want to consider it: Best Western Ville-Marie Montreal. This was where we were intending to hold part of our Covid-cancelled 2020 conference. It is only steps away from the faculty Club and the Library and houses an excellent café. (Information provided by Elaine Bander, North American Society President).

* * * * *

Trudie: When I have registration information for the 2023 Montreal conference, I will upload it to our website <https://burneysociety.uk/>

A look back at the Burney Society UK Conference by Trudie Messent

Friday 10 June: Alton Walk and Frances Burney bench unveiling at Chawton House, Chawton House tour and champagne reception.



Paula Stepankowsky & quote on bench plate Images ©T Messent

"But how cool, how quiet is true courage!"
Frances Burney d'Arblay, *Evelina*
Burney Society UK and
Burney Society of North America

The Swan, Alton.
Coaching Inn used
by Jane Austen



Saturday 11 June at The Foundling Museum, London WC1

Burney Society UK AGM

We were pleased to be joined by both UK and North American Burney Society members & guests
AGM Draft Minutes by Alison Daniell & Trudie Messent

Conference Keynote

UK President, Prof Peter Sabor "Frances Burney's Windows: New Light on her Novels".

Keynote Report by Trudie Messent

*Conference reports will be uploaded to the website on 14 January 2023 <https://burneysociety.uk/conferences>

Panel A: Frances Burney & the Law Chair: Cassie Ulph

Alison Daniell: *The Disappearing Woman: Disrupting Couverture in Frances Burney's The Wanderer*

Penny Pritchard: 'Blundering officiousness' and 'the credit of the connection': *The Law and Morrice*.

Panel B: Research projects Chair: Francesca Saggini

Panel B Report by Francesca Saggini

Catherine Pocock (Research bursary): Frances Burney D'Arblay: A case study of women's publishing experience in eighteenth-century Britain.

Sophie Coulombeau & Daniel Waterfield: 'Collecting Charles Burney: Progress So Far'

Catherine Bussell: Reporting the French Revolution: A Case study from the Burney newspaper collection



Catherine Bussell & Sophie Coulombeau ©T Messent

Panel C: Important Women Chair: Miriam al Jamil



Karin Fernald ©T Messent

Karin Fernald: “Clinging to the Edge of Life’s prec’pice” Mrs Piozzi and God

Karin Fernald began her paper by quoting Hester Piozzi’s encounter with a seller of ‘Wild Beasts’ on Westminster Bridge, when she asks him his opinion about the supposed common origin of all dog and wolf species. Assuming God knew best about how to order the world was increasingly questioned but Piozzi remained true to this belief. [...]

Presented with wit and insight, Fernald’s talk was a delight to hear, and much appreciated by her audience. Extract: Panel C Report by Miriam Al Jamil

Karin Fernald: On Hester Davenport and their collaborations

Karin shared with us her fond memories of Hester Davenport who followed Kate Chisholm as our Society chair in 2010, until her death in 2013 of ovarian cancer, although she had been active in Society affairs long before that. The talk was accompanied by pictures which gave us an insight into the many sides of Hester’s life. [...]

Hester was also a keen student actor and director at UCL and presented lively readings with Fernald at several Burney conferences. The paper was a warm tribute to Hester as a woman, scholar and friend who will always be remembered by the Burney Society with affection.

Extract: Panel C Report by Miriam Al Jamil

Sunday 12 June at The Foundling Museum, London WC1N

Panel D: *Evelina* Chair: Gillian Skinner

Kristin Zodorow Narrative Tides: Epistolarity and Astronomy in Frances Burney’s *Evelina*

This paper explored the use of the idiom of cosmic influence, making us pay attention to the novel’s interest in timekeeping, its situation at a historical moment when astronomy had begun to supersede astrology, and its exploitation of the contemporary popularity of almanacs.

(Extract: Panel D Report by Gillian Skinner)

Svetlana Kochkina: Dressing up *Evelina*: Pictorial History and Evolution of Fashion in the Novel’s Illustrations

Svetlana Kochkina took us on a marvellous visual tour of *Evelina*’s illustrations in her paper, ‘Dressing Up *Evelina*: Pictorial History and Evolution of Fashion in the Novel’s Illustrations’, showing how the initial focus on the novel as a vehicle of satirical commentary (depicting events such as Mme Duval’s humiliation and Captain Mirvan’s introduction of the monkey) metamorphosed into an emphasis on its status as a sentimental narrative, with vignettes of *Evelina* and her father taking precedence.

(Extract: Panel D Report by Gillian Skinner)

Panel E: *Evelina* & *Cecilia* Chair: Lucy-Anne Katgely

Avantika Pokhriyal: “of a young lady’s walking out without me?”

Spatial enunciation in *Cecilia* and *Evelina*.

Unfortunately, Avantika Pokhriyal’s stimulating article had to be read out as she could not attend the conference in person. Pokhriyal studied the relationship between space and gender in Burney’s novels. She argues that the misconception that women in the eighteenth century were largely domestic beings has influenced the study of women’s spatial experiences in literary representations, thus following the line of recent feminist scholarship which shows that the picture of female mobility is more layered than appears at first glance. (Extract from report)

Ariella Kharasch: Jews as the Other in *Cecilia* or *Memoirs of an Heiress*.

This brilliant paper won the Conference Prize for a postgraduate paper.

Kharasch explained that in *Cecilia, or Memoirs of an Heiress*, Frances Burney showcases the caricature of the Jew as a conspirator through the character of Mr Zackery whose peripheral presence throughout the novel threatens the protagonist’s reputation. (Edited extract from report)

Panel E report by Lucy- Anne Katgely



Ariella Kharasch ©T Messent

Panel F: Society and the novels of Frances Burney Chair: Sophie Coulombeau

Oren Abeles: Where is Frances Burney? Finding the Cultural Critic in *Cecilia*.

Marceline Morais: Foolish characters and social criticism in Frances Burney’s novels.



Marceline Morais
©T Messent

Panel G: Susanna Burney/ Bath and the Burneys Chair: Lorna Clark



Nathan-Richards Velinou
©T Messent

Nathan Richards – Velinou: “Our Sweet Pacc”: Pachierotti and the Burneys

Marie Egan: Susanna Burney’s Irish Exile 1796 – 1799: The Lifeline of her Correspondence with Frances Burney.

Lucy – Anne Katgely: A city of their own: Georgian Bath, The Burney sisters, and the anonymous novelist.

Monday 13 June St Bride Foundation, Bride Lane, Fleet Street London EC4Y 8EQ

President & Conference Prize Awards Ceremony

The sub-committee of Miriam Al Jamil, Sophie Coulombeau and Gillian Skinner announced the winners of these prizes, noting that there were so many excellent graduate papers that they had great difficulty in awarding just one prize and therefore decided to award the President's Prize to Kirsten Zodorow and a Conference Prize to Ariella Kharasch for their two outstanding papers. Prizes were awarded by our Society President Prof Peter Sabor. (Please see page 1 images ©Trudie Messent)

Panel H Publication Research

Chair: Miriam Al Jamil

Panel Report by Miriam Al Jamil

Simon Macdonald: Mrs Meeke catalogue entry

Simon Macdonald: "London Review'd in Paris": The Angus Newspaper between France and Britain during the Peace of Amiens (1802 – 3)

Panel J Dr Charles Burney Chair: Peter Sabor

Panel Report by Peter Sabor

Elaine Bander: Dr Burney's "Doggerel Dialogue": A Window on the Crewe Album

Lorna Clark: A Revisioning of the Life & Letters of Charles Burney

Panel K Memorialising the Burneys Chair: Trudie Messent

Panel Report by Trudie Messent

Francesca Saggini: Death and Madame: Ghosting the Doctor in Burneyland

Paula Stepankowsky: 'A Six Year Window' (See Appendix A for full text)

Conference Round-up Chair: Gillian Skinner

Conference Summary Report by Gillian Skinner

Gillian Skinner: Research on the Burneys and their circle

The closing Roundtable was chaired by Gillian Skinner and included Paula Stepankowsky, Francesca Saggini and Elaine Bander. (Please correct me if this list is incorrect)

Westminster Abbey Evensong and Frances Burney Window Wreath Laying Ceremony

Delegates then made their own way to Westminster Abbey for 16:30, when delegates were escorted by Westminster Abbey staff to view the Dr Charles Burney and Charles Burney Jr memorials.



Michael Burney - Cumming and family by Memorial to Dr Burney ©T Messent



Bust and Memorial to Charles Burney Jr ©T Messent



Choir stalls ©T Messent

The Burney Society delegates were extremely fortunate in being seated in the Choir stalls for Evensong, directly adjacent to the Choir. Canon Hillas conducted a wreath laying service below Frances Burney's window in Poets' corner. Prof Peter Sabor gave a eulogy to Frances Burney and later accompanied Paula Stepankowsky in the laying of the wreath. (For Service: See Appendix B)



Canon Hillas with Michael Burney-Cumming and family ©T Messent

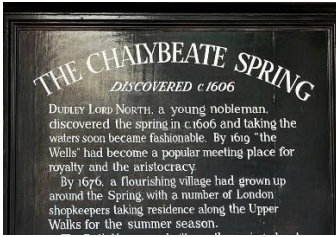


Frances Burney window in Poets' Corner Images© T Messent



Paula Stepankowsky with wreath © T Messent

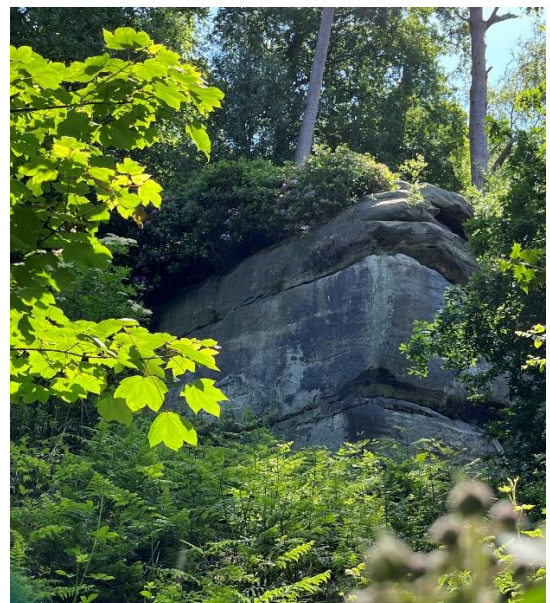
15 June: Royal Tunbridge Wells, High Rocks & Hammerwood Park



The Pantiles, Royal Tunbridge Wells Images © T Messent

In 1779 Frances Burney accompanied Mrs Thrale to Tunbridge Wells, still a fashionable spa. Frances describes the waters as ‘mighty disagreeable’, the Assembly rooms as ‘very plain, unadorned & ordinary’. Source: Chisholm, Kate, *Frances Burney: Her Life* (Vintage, 1998, p. 93)

L - R: Elaine Bander, President Burney Society of North America, Miriam Al Jamil, Chair Burney Society UK, Lorna Clark, Society Liaison Committees in Tunbridge Wells © T Messent



Foreground L - R Miriam Al Jamil, Lorna Clark, Elaine Bander & Trudie Messent Background: High Rocks Inn serving High Rocks. © T Messent

High Rocks National Monument. An extensive area of massive sandstone dissected uplands just outside Tunbridge Wells. Visited by many visitors including writers. © T Messent

Hammerwood Park



View looking north © T Messent



Owner Anne-Noëlle Pinnegar explains Coade Plaque © T Messent



L – R: Penelope Cave at early pianoforte and owner David Pinnegar © T Messent



Tea below a Victorian 'Parthenon Frieze' © T Messent

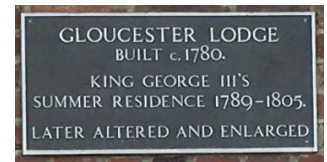
Thursday 16 June Dorchester, Sandsfoot Castle and Weymouth



From the Extra Illustrated 'Royal Tour' albums
Reproduced Courtesy of Dorchester History Centre
Image © T Messent



Miriam Al Jamil in front of Sandsfoot Castle
© T Messent



Burney Society UK Membership

Many thanks to all members who have already paid their 2022 – 2023 membership subscription fee, which was due on 13 June 2022. Details and forms are available on

<https://burneysociety.uk>

Burney Society UK Social media sites

- our website <https://burneysociety.uk>
- our Facebook page <https://www.facebook.com/groups/474331835923929>
- our Twitter account <https://twitter.com/burneysocietyuk?lang=en>

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

Appendix A 'A Five -Year Window' Paper by Paula Stepankowsky

It is a great honour to be here 20 years to the day on which we dedicated the window to Frances Burney d'Arblay in Poets' Corner Westminster Abbey. There were times when I wondered if the dedication would happen. But here we are on Burney's 270th birthday, once again recognizing not only Burney but also her family members and a century of long-overlooked women writers.

Had I known it would take five years to convince Abbey authorities of Burney's significance - and tick the boxes necessary to create a window - I might never have started. But enthusiasm admits no obstacles, and so we carried on.

The window in Westminster Abbey - indeed the Burney Society itself - was born out of a sense of outrage – outrage that an author of such creativity, ability and voice was virtually unknown – even to many scholars at the time.

The road to the Five-Year Window actually began in the early 1980s. Although my professional careers have been in business journalism and English teaching, I also pursued what would become my other passion – the history of the 18th century and later, women writers of the 18th century.

Like many readers, I found Burney through the portal of Jane Austen.

After I had read all of Jane Austen's novels in the early 1980s, I remembered the books mentioned by Henry Tilney in *Northanger Abbey - Cecilia and Camilla* - written, I found out, by Frances Burney

I managed to find old copies of *Evelina*, *Cecilia* and *Camilla*, and grew to appreciate Burney's skills for dialogue, characterization, irony, universal themes, contemporary settings, social comedy and, admittedly, wild plotting.

That brought me to *The Wanderer*. Some of you know this story but for those of you who don't, the library in Longview, Wash., didn't have it and neither did any library in Oregon.

So I requested it through Interlibrary Loan. Three weeks later, I got a call saying there were five books to pick up. Since I had requested only one book, I was puzzled about why there would be five books.

When I arrived, I saw that the entire *Wanderer* was five volumes, that it had come from the University of Washington Library and the publication date was 1814. Yes, the UW had, in fact, sent me the first edition.

The only thing more startling was the fact that it hadn't been checked out since 1932 – which tells you something about appreciation for early women writers in the mid-1980s.

As I could, I began to attend Jane Austen Society of North America conferences, the first in 1986 in Vancouver, BC, where I first met Conrad Harper, the first person I had ever met who had also read Burney and who would become an early supporter and a founding board member of the Burney Society. We both agreed that if no Burney Society existed, it should be created.

After finishing *The Wanderer*, I discovered Burney's diaries and letters, starting with Annie Raine Ellis and Austin Dobson versions, only later realizing how much had been left out. Then I read the monumental Hemlow edition

Although I had first visited Westminster in 1978, a visit to Poet's Corner in 1987 made me realize that no women who published a word in the 18th century was recognized there.

I was increasingly aware of the role Burney played in the history of women's writing and her influence not only on Jane Austen but an entire generation of writers. And I began wondering why so few people – especially Janeites who should know better - knew who she was.

In 1992, I met Lucy Magruder, the coordinator of the JASNA AGM on Jane Austen's letters. We discovered a mutual interest in Burney and collecting early women writers.

But it was in 1993, at the JASNA conference on *Persuasion* in Lake Louise in Canada that the general lack of knowledge about Burney and other writers of her age became alarmingly noticeable.

I expressed my frustration to Lucy and Jacqueline-Reid Walsh, – who had worked as Joyce Hemlow's assistant while earning her doctorate at McGill. We all agreed that Burney needed a society.

Lucy, Jacqui and I decided to have a formal dinner launching a Burney Society the following year before the JASNA AGM in New Orleans.

And on Nov. 3, 1994, 22 faithful friends gathered in a restaurant in the French Quarter to form the society by acclamation! Conrad Harper, Juliet McMaster, Margaret Anne Doody, Elaine Bander, and Jean Bowden, who would go on to become the British Secretary Treasurer and be instrumental in building the society in the UK, were among the people in the room that night.

That evening, we set two extraordinary goals beyond setting up the society and beginning its publications. They were, first, to install a memorial in Poet's Corner to Frances Burney, and, second, to reunite the d'Arblay family graves at St. Swithin's Church in Bath.

At the time, those two goals seemed too ambitious, but thanks to so many volunteers and contributors over the years, we achieved the first goal 20 years ago - something we celebrate today! And while we haven't yet accomplished our full goal at Walcot Church, we did restore the d'Arblay family monument.

The Window

As members from both sides of the Atlantic assembled patrons, editors, members and meeting venues and dates, I began working on the memorial, hoping for a dedication and installation on June 13, 2002 - Burney's 250th birthday.

In the days before email, the correspondence with the Dean of Westminster Abbey took place entirely by snail mail. The bulging files I have in my home office show I began to correspond with the Dean of Westminster Abbey in mid-1996.

The first response came from The Very Rev. Michael Mayne, who was about to retire. He said his successor would likely be handling our quest in the future, but he outlined in a letter dated July 21, 1996, some of the requirements for a memorial. They included answering a series of questions about any writer's suitability for the honour, including:

"Is his/her work likely to be remembered in a hundred years' time? Did his/her writings make a major contribution to the literature of the world? Are there any reasons why the placing of a memorial in a Christian church would offend the integrity of the person in question? "In this case," he went on to write, "one would need to focus on the second question." (!)

In a letter dated Feb. 24, 1997, the new Dean, the Very Rev. Dr Wesley Carr, wrote to say he would move forward with the application when all the material required was received. He went on to write: "As my predecessor will have told you, you should not be too hopeful of a speedy decision. These things do take a long time."

Over several meetings and in letters, the Dean let us know of additional requirements - including presenting a list of supporters and referees he would contact who could testify to Burney's suitability for this honour.

He also let us know that we needed to raise at least 5,000 pounds! This sum would include the creation of the memorial itself, as well as an endowment to repair or replace it if it were ever damaged. There also had to be two copies - one for the Abbey in the case of damage, and one for the society.

In a letter to Lucy dated May 6, 1997, I wrote, "Once I thought it would take longer to get permission than to raise the money, but now perhaps the reverse will be true!

The Dean said he had noted our goal of installing the window on June 13, 2002 but made no promises.

At this point I was starting to wonder if I would live to see the day!

I immediately started to organize letters of recommendation from more than 16 prominent individuals testifying to Burney's suitability. Remarkably, we had to prove not only

Burney's literary credentials, but also her moral credentials as the Abbey didn't want any unpleasant episodes from her past to mar her reputation as news of the dedication spread. (!)

I began writing to prospective supporters, including Joyce Hemlow, who said she would be proud to be on the Dean's list and said that she also supported efforts to do something about the d'Arblay graves in Bath.

In the days before email, I wrote individually to solicit these referees and supporters - some who are here - whom I thank today for their early support of this effort:

Referees:

Margaret Anne Doody

Peter Sabor

Janet Todd

Joyce Hemlow

Lars Troide

Judy Simons

Betty Rizzo

Juliet McMaster

Marilyn Butler

Supporters;

Nigel Nicolson

Brian Southam

Roy Hattersley, MP

Susan McCartan

Jean Bowden

Paul Johnson

Zandra O'Donnell, secretary of The Johnson Society

These were joined by the Patrons and officers of the Burney Society, including Rachel Brownstein, Charles Burney, John Comyn, Jan Fergus, Conrad Harper, Maggie Lane, Ruth Perry, Janice Thaddeus, Lucy Magruder, Jacqui Reid-Walsh and myself.

I also had to submit a brief biography and a list of works.

I sent this list of referees and supporters to the Dean, and he separately wrote to each person asking for a confidential recommendation.

I heard back from several people, including Judy Simons and Betty Rizzo, that the Dean indicated that there were many applications for Abbey memorials and that it was by no means certain we would be successful.

Finally in early November of 1997, we got word that Burney had been approved. The Dean said June 13, 2002, could be our target date - her 250th birthday, but he warned that any Abbey events planned for specific days could be co-opted by "royal events."

The health and marriage prospects of members of the Royal family now became of more than usual interest.

Although we were initially told we might be able to choose between a plaque and a window - involving some discussion about plaque wording - we were some months later that Poet's Corner would only have windows due to space limitations.

Additionally, we were initially told we could have a choice between Poet's Corner and a place next to that of Dr Burney on the other side of the Abbey. **Much** more correspondence ensued on these two topics. In a letter dated May 12, 1999, the Dean said moving monuments around the Charles Burney plaque would be difficult and that Burney should be among poets and authors on her own.

"She will find herself in the presence of George Eliot, Jane Austen, the Brontës - not bad company to be in!" he wrote.

Design and Wording on Window

Of course, a window meant we could have fewer words.

By June of 1999, we still had not settled on the wording for the window. That was still up in the air by December of 2000, with the Dean getting much mail about which of Burney's names would be on the window.

There were LOTS of opinions on this topic, a debate which even made it into the newspapers. There was a group that wanted Fanny, her family nickname, and a group that wanted Frances, her more formal name. Some were thinking it should be Frances Burney d'Arblay.

Complicating the matter was the fact that her career fell into two distinct periods - that of a novelist early in life, when she was known as Burney, and that of an editor, diarist, and journal writer, when she was known as Madame d'Arblay.

In addition, the full texts of her diaries and letters, as well her plays weren't published until the late 20th and early 21st centuries, so most people had no idea of her talent in those areas. The same decades also brought a reassessment of her talents as a pioneering novelist of

manners and social satire, as well as a key influence on Jane Austen, who was herself going through a Renaissance.

In addition to the name, we also debated adding the words “writer” or “author” to the window. On another visit to the Abbey in March of 1999, I learned that there wasn’t room for that word, either.

The Dean weighed in in a letter dated Sept. 5 2000, when he said that he thought the name should be Frances Burney, her baptismal name, which would also provide a link with Dr Burney’s plaque.

Our meeting to finalize the window was on March 28, 2001, at the Abbey. The Dean was not there but the Clerk of the Works was. I also left a copy of the Stewart Cooke’s edition of *Evelina* for the Dean to read, which he promised to do.

In the end, we settled on Frances Burney, which is the first name she herself chose for her tombstone. In a formal memorial like the Abbey, this was considered the best alternative.

As we worked to raise the money and organize the conference, we were keeping an eye on our June 13, 2002, date. The Dean had told us that if there were to be a “royal event,” our conference and dedication would have to be postponed, something that he reminded us of periodically. It was also the Golden Jubilee year, although those events had already been scheduled and didn’t involve the Abbey on June 13.

Since you all know how difficult making changes to a long-planned conference can be, we were hoping for the best as 2002 opened. As it happened, Princess Margaret died on Feb. 9, and the Queen Mother died on March 30 - with both services held at the Abbey.

There was another passing of note. Alas, Joyce Hemlow passed away on Sept. 3, 2001, at age 95, nine months before the dedication that her life’s work had done so much to enable.

In the end, we were able to have our conference and dedication on June 13, 2002 - a memorable day that many of you here attended.

The dedication was a memorable day organized by Jean Bowden, Lucy Magruder, Susan McCartan, Elizabeth Burney-Parker and others – and the accompanying conference brought together a growing group of young Burney scholars from around the world. There was even a West-End production of *A Busy Day* that ran before the conference opened. Four actors from that production favoured us with some scenes at the second day of our conference at the National Portrait Gallery.

Walcot Memorial

Now, I just want to mention a bit of unfinished business.

Our second major goal when the society was founded was to do something about the state of the Burney d'Arblay graves at Walcot Church in Bath.

Some of you know this story, but for those who don't, the original stones over the graves of Burney, her husband and her son had deteriorated by 1905, when the Burney family erected a tabletop monument over the graves in their original position across the street and down the hill from the main church.

Joyce Hemlow photographed the stone in its original position in 1950, and indeed, when I have visited, you can still see an outline of the tabletop monument in the ground.

But then, amid some talk of redeveloping the graveyard land, the Church Council moved the stone to an enclosure next to the church in 1955 without consulting the Burney family and without taking the d'Arblays with it. And 68 years later, the mystery remains about what happened to the d'Arblay graves.

Again, a raft of correspondence took place, and the stone, at least, was restored in 2005, and a plaque we installed tells citizens of Bath and the world that Frances Burney d'Arblay is **not** forgotten.

I haven't given up on trying to solve the mystery of what happened in that churchyard so long ago. And new forensic and DNA technologies might be less expensive and more accessible in the future for anyone who would like to help us pursue this quest.

Conclusion

As for Burney herself: This character summary by her niece Frances, daughter of her beloved sister Susannah, helps explain why Burney has a presence in Poet's Corner and why we are all here:

"A passion for writing . . . innate conscientiousness, strength of mind, self denial, rectitude of principles, precision of judgment, keenness of apprehension, depth of feeling and warmth of heart formed the basis of her character; to which was added generous appreciation of the merit and character of others; discriminate selection, humorous clear-sightedness, every power of heart and intellect."

Finally, as I look back on the past 28 years, we have achieved much as a society.

None of this could have been accomplished without the hard work and support of so many volunteers on both sides of the Atlantic. So thanks to all who organized this conference and thanks to all of you!

Westminster Abbey
Poets' Corner



Wreath-laying



Frances Burney
13th June 1752–6th January 1840

Novelist, Playwright, and Diarist

Monday 13th June 2022
6.00 pm

FRANCES BURNEY

1752–1840

In a life that spanned five reigns, Frances Burney d'Arbly fashioned a new genre in the novel, chronicled events ranging from George III's mad crisis to the aftermath of Waterloo, and wrote comedies that rivalled Sheridan's for their wit.

With the publication of *Evelina* in 1778, a new school of English fiction was born, one in which women were portrayed in realistic, contemporary circumstances. Burney went on to write three more novels, two of them best-sellers, as well as a monumental series of diaries and journal letters that is emerging as the most remarkable record of a life ever written in the English language. Her comedies, suppressed during her lifetime, show a talent for dialogue and wit that could have made her as celebrated in the theatre as she was in libraries and drawing rooms. Her work influenced and inspired a generation of writers, including Jane Austen, who borrowed plot elements and the title of *Pride and Prejudice* from Burney's second novel, *Cecilia*. She also influenced Maria Edgeworth, George Eliot, William Thackeray, Charles Dickens and Virginia Woolf, who called her 'The Mother of English Fiction'. Critical appreciation of Frances Burney's novels, plays and diaries continues to grow into the 21st century, sparked by new interest in 18th century women writers and enhanced by critical editions of their works. Burney gave women writers a voice, a place at the literary table. Through her acute observations about her family, friends and Georgian society, she reminds us how much, and how little, life and literature have changed over the intervening centuries.

Paula LaBeck Stepankowsky

'... if to PRIDE and PREJUDICE you owe your miseries, so wonderfully is good and evil balanced, that to PRIDE and PREJUDICE you will also owe their termination . . .'

Cecilia, 1782

'This year was ushered in by a grand & most important Event, – for, at the latter end of January, the literary World was favoured with the first publication of the ingenious, learned, & most profound Fanny Burney! – I doubt not but this memorable affair will, in future Times, mark the period whence chronologers will date the Zenith of the polite arts in this Island!'

Early Journals and Letters, 1778, upon the publication of Evelina

'Wonder, they say, is the attribute of Fools. ('Wonder is the effect of ignorance', Samuel Johnson, *The Rambler*, No. 137) I cannot think it. Is it possible to live without it? Does a Day pass that we meet not with something strange, unexpected, unaccountable? The guilty only, or those who have very severely suffered by Others' guilt, – such alone can Live in the World without Wonder.'

Early Journals and Letters, 1771

'I would not have missed such a day for never so much!'

A Busy Day, 1801

The Venerable Tricia Hillas, Canon in Residence, gives the Welcome

ON behalf of the Dean and Chapter, and all at Westminster Abbey, welcome as we come to lay a wreath near the memorial to Frances Burney and to give thanks for her lasting contribution and to the life of this nation and the world. We gather in what is first and foremost a sacred place, where worship, prayer, community, work, and hospitality are woven together. It is also a place where the foremost in their fields, presidents, prime ministers, scientists, artists, composers, actors and writers are honoured and many are buried. In this place words are crafted, called forth, spoken and sung aloud; here also in the privacy of silence, prayers and sighs beyond words are held. Here we recall the poetic language of the opening of the Hebrew Bible in which God is said to have spoken the world, the whole cosmos, into being and keeps it in its orbit. In this place we gather around the divine and Living Word, Jesus Christ, who dwelt among us, showing us life and life to the full. So, it is fitting that Frances Burney is memorialised here where we rejoice in the ability of writers, of novelists, diarists and playwrights to observe life and to reflect it back to us; giving thanks for their curiosity and imagination, which invites us to expand our own.

From Psalm 45:

My heart is stirred by a noble theme

as I recite my verses for the king;

My tongue is the pen of a skilful writer.

Professor Peter Sabor, President of the Burney Society UK, reads

BUT how I long to visit Westminster Abbey!' wrote Frances Burney from Ilfracombe in September 1817. She was eager to see the newly erected monument to her father, the music historian Dr Charles Burney, which had been placed in the north quire aisle, with an inscription written by Frances herself. Two years later, in 1819, her brother, the classical scholar Charles Burney Jr, was likewise honoured with an elaborate memorial tablet in the south quire aisle, written in Latin by his friend Samuel Parr and sculpted by Sebastian Gahagan. It would take almost two centuries for Frances Burney, whose fame has long since eclipsed that of both her father and her brother, to receive a memorial of her own at the Abbey. Today, we celebrate the 20th anniversary of its unveiling in the Poets' Corner Window of the Abbey on the 13th June 2002. Happily, the driving force behind its installation, Paula Stepankowsky, founding President of the Burney Society, is here today, having travelled from Washington State for the occasion. So too are several others who were present, including members of the Burney Society from Canada, the United States, and England. Dr Johnson, whose grave is here in the Abbey at the foot of the memorial to Shakespeare, sent a letter, shortly before his death, to 'dear Dr Burney; and to all the dear Burneys, little and great'. Over the last three days we have heard a rich variety of papers on several members of this extraordinary family, but with the lion's share devoted to Frances.

It is surely appropriate that this extraordinary writer, whose novels and journals now form part of the

canon of English literature, should be memorialized in the royal church among her novel writing peers, including Aphra Behn, Oliver Goldsmith, Jane Austen, Elizabeth Gaskell, the Brontë sisters, Thomas Hardy, and D.H. Lawrence: fit company for her, though few.

The Canon in Residence leads the Prayers

LET us give thanks to God for the varied gifts he gives to his people, and for the literary heritage we enjoy, remembering especially the work of Frances Burney; and let us pray for all who are gifted as writers and dramatists, or who chronicle the events of our times:

O God, who by thy spirit in our hearts dost lead us to desire thy perfection, to seek for truth, and to rejoice in beauty: illuminate and inspire, we beseech thee, all thinkers, writers and artists: that in whatsoever is true and pure and lovely, thy name may be hallowed and thy kingdom come on earth; through Jesus Christ our Lord. Amen. Mindful of the many skills and insights God has entrusted to each one of us, let us rededicate our lives in his service, that we may be instruments of his will and grace: Almighty and Eternal God, so draw our hearts to thee, so guide our minds, so fill our imaginations, so control our wills, that we may be wholly thine, utterly open and dedicated unto thee; and then use us, we pray thee, as thou wilt, but always to thy glory and for the good of thy people; through our Lord and Saviour Jesus Christ. **Amen.**

The wreath is laid by Paula LaBeck Stepankowsky and Professor Peter Sabor

Almighty God, when you give your servants to endeavour any great matter, grant us also to know that it is not the beginning but the continuing of the same, until it be thoroughly finished, which yields the true glory; through him that for the finishing of your work laid down his life, our Redeemer, Jesus Christ.

Amen.

The Lord's Prayer

OUR Father, who art in heaven, hallowed be thy name; thy kingdom come; thy will be done; on earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, the power and the glory, for ever and ever. Amen.

The Canon in Residence pronounces the Blessing

GOD grant to the living, grace; to the departed, rest; to the Church, The Queen, the Commonwealth, and all people, peace and concord; and to us sinners, life everlasting. And the blessing of God almighty, the Father, the Son, and the Holy Spirit, be among you and remain with you always. **Amen.**

Portrait miniature of Fanny Burney, 1783. John Bogle (1746 - 1804) as appears on the front of this order of service is courtesy anonymous collection, New York, NY