

The Burney Society UK Newsletter Autumn 2017



James Barry, *Commerce, or the Triumph of the Thames*, 1777 - 84 & 1801. Oil on canvas, 360cm x 462cm. Reproduced by kind permission of the Royal Society of Arts, London

Dear Burney Member,

Welcome to the second of our newsletters. The picture above illustrates one of a series of murals by James Barry which includes the figure of Charles Burney. We would like to invite you to email us with your ideas on who else is featured here and why Charles Burney should be amongst them. Please send replies to burneysocietyuk@gmail.com by end November 2017 for inclusion in our next newsletter.

Society Events

STOP PRESS: AGM 7th October

All Members are invited to the **Burney Society UK Annual General Meeting** at 2.00 pm on Saturday 7th October 2017.

This is held at Notre Dame University, 1 Suffolk Street, London SW17 4HG, next to the National Gallery, Trafalgar Square. You are invited to join us for tea and cakes after the meeting. Please let the Membership secretary know if you will be able to attend by emailing deborahjark@aol.com

The Draft Agenda has already been circulated to members by the Membership Secretary, Deborah Jones. Please see below for a Revised Agenda and the profiles of teaching academics on the committee.

Following the AGM there will be a talk by member Daniel Waterfield titled **"My brain is on fire!" Religious toleration after The Gordon Riots in Burney's Cecilia.** Dan is approaching his third year of a PhD at Queens' College Cambridge, writing on Frances Burney and Anglican womanhood. His interest in Frances Burney stems from his MA at the University of Liverpool, where he wrote a dissertation on Catholicism in Burney's novels.

AGM AGENDA

1. Apologies for absence
2. Minutes of the last meeting
3. Matters arising
4. Chair's Report 2016 – 2017
5. Treasurer's Report
6. Election of officers and committee

- Honorary President: Peter Sabor
- Chair: Miriam Al Jamil
- Membership Secretary and Treasurer: Deborah Jones
- Newsletter, Communications and Minutes Secretary: Trudie Messent
- Website Editor: Sophie Coulombeau
- Committee members: Francesca Saggini, Gillian Skinner, Cassie Ulph
- Resignations from Committee: Linda Bree, Margaret Tarplee
- Appointment of new committee members.

7. Symposium 2018

8. Conference 2019

9. AOB and date of next AGM

For your information please find below profiles of the teaching academics standing for re-election to the Committee.

Sophie Coulombeau:

<https://www.cardiff.ac.uk/people/view/99149-coulombeau-sophie>

Francesca Saggini:

<https://unitusdistu.academia.edu/FrancescaSaggini>

Gillian Skinner:

<https://www.dur.ac.uk/english.studies/staff/?id=6481>

Cassie Ulph:

http://www.bishopg.ac.uk/team/dr-cassie-ulph/?team_cpt=IMT_PAGE_TEMPLATE

SYMPOSIUM 2 July 2018

Our 2018 one-day Symposium is now confirmed for 2 July at Dr Johnson's House, 17 Gough Square, London EC4A 3DE.

The provisional programme opens with Registration at 10.30 am, followed by a wide range of papers on 'Burney, Thrale and their Circles', including a Keynote talk by Peter Sabor, our Honorary President. The symposium will close with a wine reception and 'round table' discussion from 6 – 7pm.

Tickets will be £25 to include lunch, tea & coffee, soft drinks and the wine reception. A detailed programme will be made available before booking commences in January 2018. This is the Burney Society UK Summer Event for 2018, to which Johnson Society members are also cordially invited.

Please note that there is **no lift** in Dr Johnson's House, the Symposium will be held on the top floor and the only toilets are in the basement, accessed via a fairly steep, winding staircase.

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

Burney Scholarship

Forthcoming

Public lecture series at Durham University. The Department of English Studies at Durham University is running a public lecture series to celebrate the tercentenary of Horace Walpole's birth.

'Horace Walpole and his Legacies: Tercentenary Lectures' is a series of ten lectures which will take place in Elvet Riverside 141 each Tuesday, 6.15-7.15, from 10 October. The series brings together some of Walpole's interests in fiction, theatre, letter-writing, design, gardening, historiography, collecting, and architecture, and considers his importance for later work and thinking in all these areas.

Committee member Gillian Skinner (Durham University) is giving the seventh lecture, on 21 November, entitled **'Walpole, Burney, and the Tragedy of Incest'**. The lecture series is open all.

<https://www.dur.ac.uk/english.studies/events/?eventno=34830>, #WalpoleLegacies

Gillian Skinner has also written a review of Volumes III and IV of *The Court Journals* which has just been published in the *Journal for Eighteenth-Century Studies* (September 2017, Vol 40, Issue 3, pp. 467-9).

"New Perspectives on the Burney Family" edited by Dr Sophie Coulombeau

In April 2018, the journal *Eighteenth-Century Life* (Duke University Press) will publish a special issue entitled "New Perspectives on the Burney Family", edited by Dr. Sophie Coulombeau (Cardiff University).

This volume aspires to place Frances Burney and her writings firmly within the familial and sociable contexts that she saw as intrinsic to the exercise of her own creativity. The essays in the collection reveal important archival discoveries, draw on recently published biographical material, and use digital technologies to re-inscribe the contours of the Burney family's internal dynamics and sociable coterie. Consequently, they view Burney-produced texts as located within a nexus of intellectual, professional and sociable networks. This special issue will therefore be useful not only to scholars or members of the public interested in the Burney family, but more broadly to scholars of the long eighteenth century working within a number of disciplines. It will be of particular interest to those interested in kinship, sociability, celebrity, professionalism, print culture, global approaches, and the continued utility (or otherwise) of biographical approaches to eighteenth-century literature. The contents list will be as follows:

1. "Introduction" (Sophie Coulombeau, Cardiff University)
2. "Esther Sleepe, fan-maker, and her family" (Amy Louise Erickson, University of Cambridge)
3. "'The march of intimacy': Dr. Burney and Dr. Johnson" (Peter Sabor, McGill University)
4. "'Bunny! O! Bunny!': The Burney family in Oceania" (Ruth Scobie, University of Oxford)
5. "'A Philosophical Gossip': Science and sociability in Frances Burney's *Cecilia*" (Sophie Coulombeau, Cardiff University)
6. "Frances Burney and the Cantabs" (Stewart Cooke, Dawson College)
7. "Recovery and revisioning: The literary legacy of Sarah Harriet Burney" (Lorna Clark, Carleton University)
8. "Mrs. Meeke and Minerva: The mystery of the marketplace" (Anthony Mandal, Cardiff University)
9. "Authoring the 'author of my being' in *Memoirs of Dr. Burney*" (Cassandra Ulph, Bishop Grosseteste University)
10. "A Bluestocking friendship: The correspondence between Marianne Francis and Hester Lynch Piozzi" (Mascha Hansen, Universität Greifswald)

The special issue can be viewed online, after publication, at: <https://www.dukeupress.edu/eighteenth-century-life/?viewby=journal>

Recent

'Fictive Histories/ Historical Fictions' Conference at The Huntington Library, San Merino

In May 2017, committee member Sophie Coulombeau (Cardiff University) organised a conference at the Huntington Library (San Marino, USA) called 'Fictive Histories / Historical Fictions'. The aim of the conference was to develop understanding of the relationship between history and fiction from many different angles, with a particular focus on historical fiction. Conference speakers included novelist Jessie Burton, literary critic John Mullan and plenary speaker Hilary Mantel, who gave fascinating oversights into the composition of her Wolf Hall trilogy, and even treated conference attendees to a reading from the trilogy's forthcoming final instalment, *The Mirror and the Light*. The lectures from the conference are all freely available as audio files on the Huntington Library's website (<https://soundcloud.com/thehuntington/sets/conference-fictive-histories>).



Sophie Colombeau with Hilary Mantel Photo: Jamie Pham

'The Brilliant Burneys: stars of the eighteenth century'

Deborah Jones, our Membership Secretary, gave a lunchtime PowerPoint talk at the retreat centre Holland House, near Evesham, entitled 'The Brilliant Burneys: stars of the eighteenth century'. A capacity crowd heard about each family member, including Elizabeth Meeke, beginning with Charles and ending with, of course, Frances. The hour-long presentation was well received, with several listeners vowing to read *Evelina* and dip into the journals. Some knew something of the family, and expressed pleasure at being reacquainted.

Deborah is willing to deliver this presentation to other groups. She can be contacted via her email deborahjark@aol.com



Holland House, near Evesham

Lorna Clark lecture at the Bodleian Libraries, Oxford

On 6 June 2017, Lorna J. Clark (Carleton University, and Royal Bank of Canada Foundation Fellow at the Bodleian Libraries) gave a lecture in the Bodleian Weston Library, Oxford, on *A family culture of creativity: 'Memoranda of the Burney Family'*.



Lorna Clark at the Bodleian Library Photo: Trudie

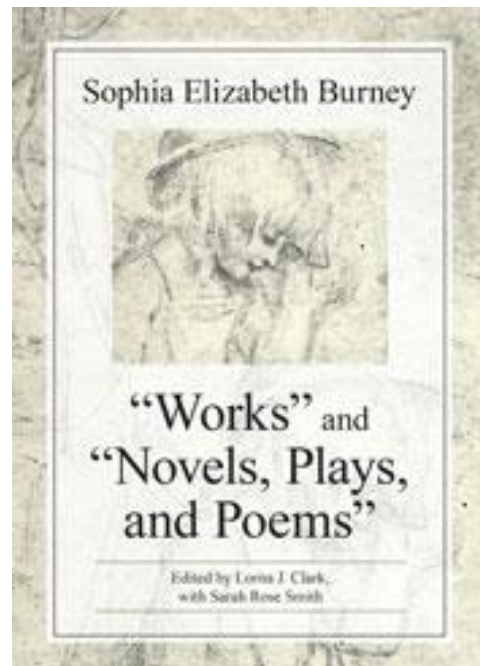
Secondly, Clark presented an anthology of the works of one of the young authors who wrote for the *Juvenile Magazine*, Sophia Burney, who was encouraged by her aunt Frances Burney. Sophia gathered her creative writing into at least three anthologies of works (with some overlap) purportedly written at the age of thirteen, and dedicated them to her aunt. These three anthologies have recently been edited by Lorna Clark with Sarah Rose Smith, as *The "Works" and "Novels, Plays and Poems"* by Sophia Elizabeth Burney, published by Juvenilia Press. (ISBN 978-0-7334-3398-6)

For details and to order online see:

<https://www.arts.unsw.edu.au/juvenilia/catalogue/new-issues>

In this wide-ranging talk Lorna Clark first discussed the work that brought her to the Bodleian, an edition of letters of Charles Burney, and highlighted some of the Burney holdings at the Bodleian. Stressing the influence of his example, and the encouragement of creativity that was part of the family culture, she then focused on a series of juvenilia produced by some of his grandchildren, children of Esther and Charles Rousseau Burney.

In 1792, they produced a *Juvenile Magazine*, the six surviving issues of which included stories, poems, plays, puzzles, essays and news items contributed by family and friends. This collaborative effort was inspired by one of the first periodicals ever published that was directed wholly at children, John Marshall's production of the same name, the *Juvenile Magazine* of 1788. The Burneys' effort represents a very early example of family-authored magazine, predating the more famous examples produced by the Brontë, Alcott, Dodgson and Stephen children in later centuries.



Contributed by Trudie Messent, with thanks to Lorna Clark for her valuable input

Burney Summer Visit to The Regency House, Hove on 17 June 2017

Our guide, Nick Tyson, is the very knowledgeable Honorary Secretary of The Brunswick Town Charitable Trust, responsible for the restoration work on the grade 1 listed Regency Town House, creating a museum and archive.



Nick Tyson & Peter Sabor in Brunswick Square Photo: Trudie

Nick outlined the development of Brighton and Hove between the 1780s and 1840s. Using a series of historic maps, he traced the development of these fishing villages to coastal resorts. In the 1720s and 30s inhabitants of Brighthelmstone, as Brighton was then called, began to let rooms in their houses to the stream of visitors coming to bathe. The aristocracy came to take the salt water cure advocated by the physician Dr Richard Russell creating a demand for high quality housing.

Frances Burney enjoyed sea-bathing in Brighthelmstone, recording in her diary for Wednesday November 20, 1782:

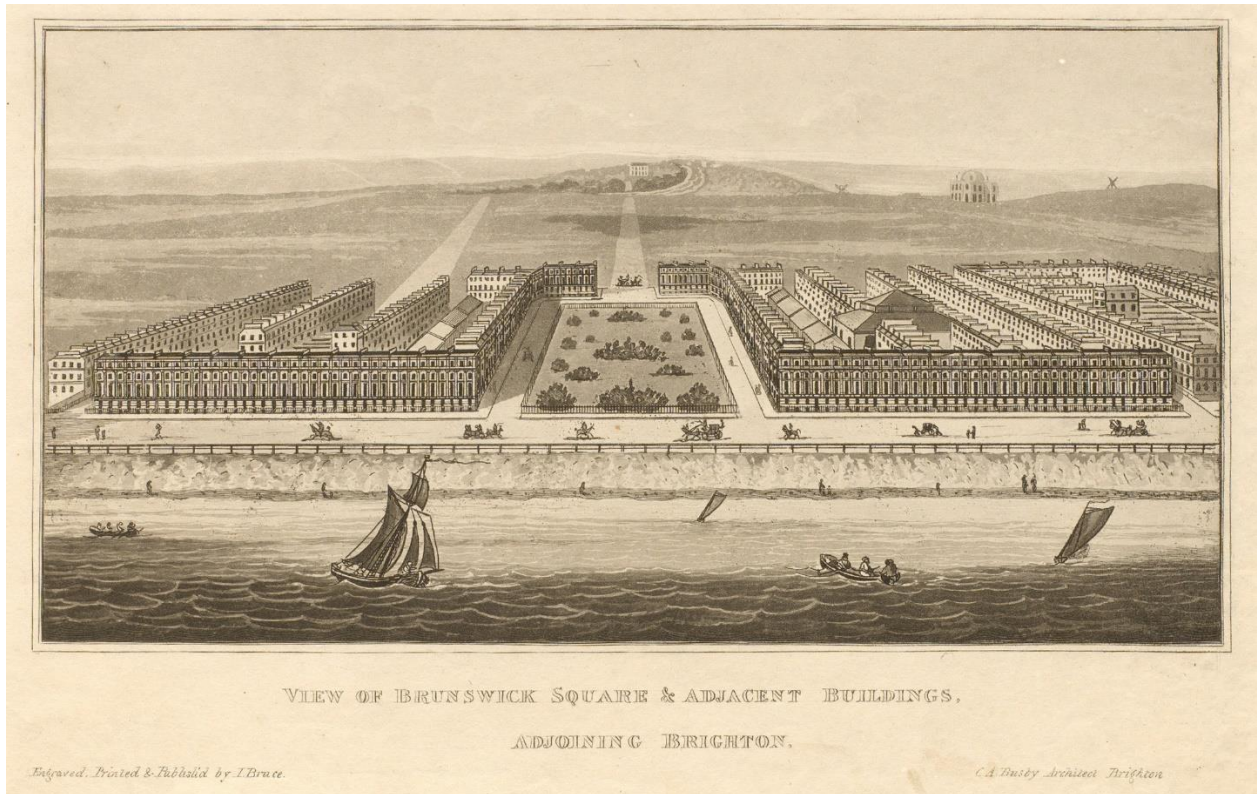
'Mrs. and the three Miss Thrales and myself all arose at six o'clock in the morning, and "by the pale blink of the moon" we went to the sea-side where we had bespoke the bathing-woman to be ready for us, and into the ocean we plunged. It was cold, but pleasant. I have bathed so often as to lose my dread of the operation, which now gives me nothing but animation and vigour.'

Source: Burney, Frances, and Charlotte Barrett, ed. *Diary & Letters of Madame D'arblay (1778-1840) as Edited by Her Niece Charlotte Barrett with Preface and Notes by Austin Dobson. in Six Volumes.* Facsimile ed. London: Macmillan And Co., Limited, New York: The Macmillan Company, 1904-5. Vol. II p. 128.



Bathing Machines, Thomas Rowlandson, 1790 Source: Royal Pavilion & Museums, Brighton & Hove

In the late Regency young architects Charles Barry and Charles Busby arrived in Brighton. Busby, a political radical, was the holder of a Royal Academy gold medal. However, instead of making the traditional Grand Tour he visited the New World and was influenced by the designs of Charles Bullfinch. In association with Rev. Thomas Scutt, Busby planned and developed Brunswick Town on farming land on the outskirts of Hove, a parish of 200 people.



View of Brunswick Square & Adjacent Buildings, Adjoining Brighton. (C.A. Busby Architect Brighton) Aquatint. Engraved, Printed and Published by J Bruce, 1829 Source: Royal Pavilion & Museums, Brighton & Hove

Busby produced brochures to attract speculators to buy the planned houses. These houses did not have their own gardens but shared a central garden enclosed by railings. Stabling behind the houses enabled direct access to the Downs.



Rear view of Brunswick Square showing former stables Photo: Miriam

The houses were to cost around £3,000 to include flooring, wall paper and fitted carpet: this would be protected by a 'druggit', which the servants would remove before the arrival of visitors. The new houses were to have gas installed, but although Brighton was the first place in England to have fully lit streets wary householders often preferred to continue to use oil lamps inside their houses for fear of explosions. Some houses were the owners' main residence while others were retirement homes and others, including No 13, were let for the season.

At no 13 we ascended the stairs through a pink and green hallway and admired the fashionable purple/lilac colour of the walls inspired by Goethe and often described as the colour of peach blossoms.

Photos: Miriam



Paint was used downstairs and paper upstairs. People asked Busby to design for interiors too and his designs were published.



No. 13 First floor cornice

The upstairs rooms were used for entertaining and several hundred people would be invited to the soirees. A huge mirror opposite the windows reflected the sea view and beneath it was a large sideboard with a cellarette for keeping ice. There was a black and grey fireplace and enriched cornices and ceiling centre. Huge chandeliers would have illuminated the room for the guests, who included British and European aristocracy. The furnishing of the room would have been completed with silk curtains, painting with hunting scenes and still life on the walls. Nick pointed out the 'archaeology' within the paint surface, ie the marks where paintings had hung. The next storey would have been far less opulent. Bedrooms were private and not used for receiving and impressing guests so the cornicing had a simple geometric pattern.

Photo: Miriam

The Regency House Trust has acquired the basement of No.10. We descended by the basements steps to enter through the Servants' Quarters, passing the coal cellars with their huge capacity to store coal needed for the twenty fireplaces in the house. There was also a dust cellar for ashes, which could be recycled as fertiliser, and one for beer. Measuring 140 feet from front to back the kitchen quarter was semi-detached from the main house so no cooking smells could annoy the owners.



Left to right: Miriam Al Jamil, Nick Tyson, Peter Sabor, Jill Webster and Helen Cooper Photo: Trudie



Hallway of No. 10

Photo: Miriam

The Servants' Hall is also under restoration and old wallpaper (containing arsenic) was visible. An alcove made sleeping space for additional female servants if needed and there was space for as many as six male servants in bunk beds. Eight to twelve servants was the norm but extra day staff could be taken on when entertaining. The youngest would be 14 or 15 years old and earned around £12 per annum but older servants could earn as much as £65 with the addition of tips. They worked a six and half day week and were not locals but were generally ex-landworkers who had migrated from the county. They came with a character reference. Further insights can be gained from the *Diary of a Footman* by William Taylor in 1837.



Housekeeper's Room Photo: Miriam

In the Housekeeper's Room work is in progress to create a facsimile of how it would have been in the 1830s: it was where this most senior female servant gave daily instructions to the staff. She was also responsible for storing valuable items such as china, linen and feather bedding and had a day bed there. There was a window out to the street so as well as being a pleasantly light room it had the advantage that tradesmen approaching the house could be seen.

With so much information to digest we were in need of refreshment by this stage and returned to the Housekeepers' Room for a lovely lunch provided by the Volunteers: this included delicious pickled peaches made from an 18th century recipe.

The wine cellar was an impressive armoured interior room with an iron-lined brick vault ceiling. It could store 3000 bottles of wine and they came from Germany, Africa and the Cape. Advertisements for wine in Georgian newspapers show that the value of this quantity of wine could exceed the cost of the house.

The Butler's Pantry, also under restoration, contained an ice larder, a fish larder and the privy, emptied by night soil men. Nick pointed out that this was only eight feet away from the well. Good clean water came from the chalk downlands and each house had its own well in contrast with the North Laine area (laine was a Sussex dialect word for an open tract of land at the base of the Downs), which housed labourers and was the site of slaughterhouses and tallow houses. Here the water was contaminated by cholera etc although this was kept hushed up. The meat safe was a whole room in itself and stored sides of ham etc. The fish larder held the local daily catch and there was also a game larder, and a milk and dairy larder. Pickling was important for food preservation. There was a large range for cooking and secondary copper ovens.



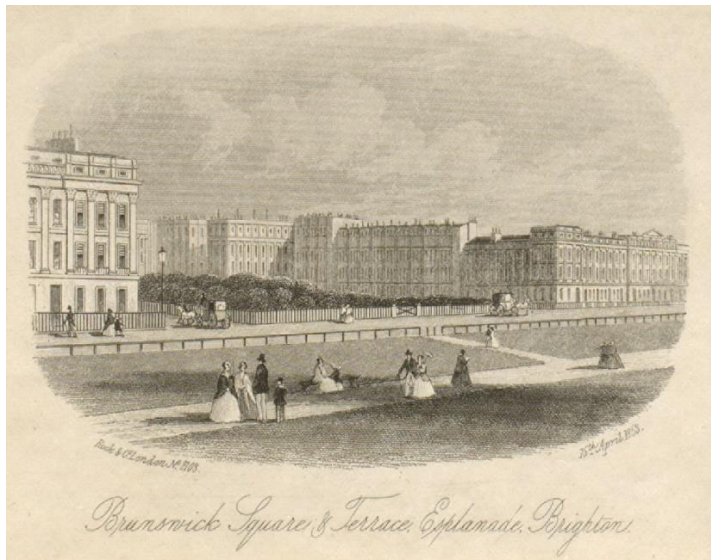
A huge skylight renders the room more pleasant. The kitchen, which is a miniature version of the kitchen at the Pavilion, still needs considerable restoration and is currently used as the workshop for the project. Outside, above the kitchen, we could see the back of the stable block, which had six stables and a dung pit.

After lunch we stood in the street and looked at the buildings from the outside, taking in details about the windows and the storm shutters and also seeing the 'bigger picture' of the shape and symmetry of the square. Scutt had allowed some purchasers to have larger properties, which meant that Busby had to cope with this and he did so by creating four little 'pepperpot' houses to allow for the bigger ones, which included no 10.

Narrower 'pepperpot' house



Monochrome magic lantern slide showing a view of buildings in Brunswick Square. Top of slide reads 'BRIGHTON. C. BUSBY BRUNSWICK SQUARE' Source: Royal Pavilion & Museums, Brighton & Hove

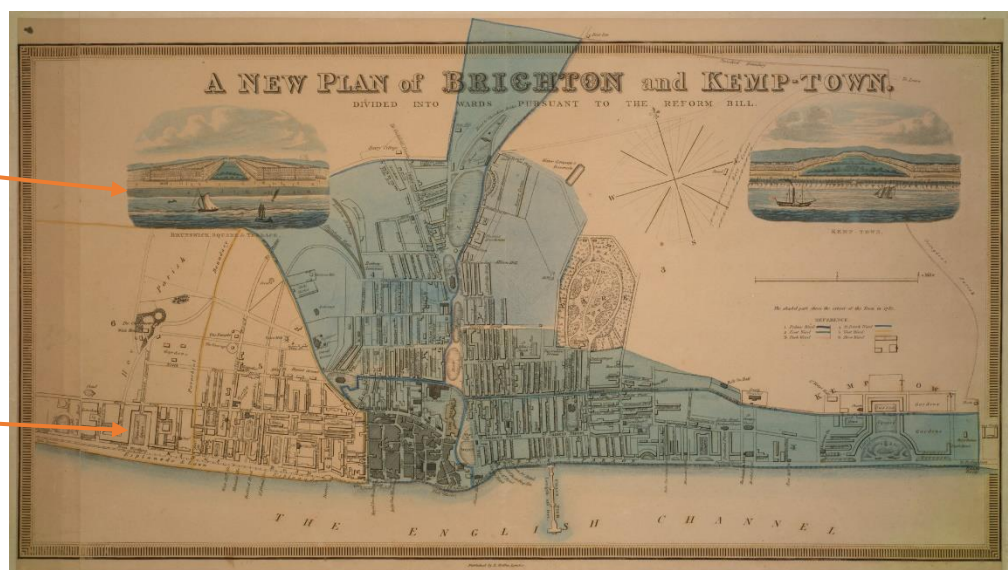


We walked around Brunswick Town and identified bugaroush, the use of flints and small pebbles to create a composite building material for walls, which could then be stuccoed. The London architect John Soane collected rocks from his travels for Busby in addition to the locally available supply. Surplus materials were used to create the promenade. By September 1825 gas lighting in the streets made midnight promenading possible by ladies showing off their clothes.

Brunswick Square & Terrace Esplanade, Brighton, 1853, Rock & Co. London Source: Royal Pavilion & Museums, Brighton & Hove

Illustration of Brunswick Square and Terrace

Brunswick Square located west of Brighton



A New Plan of Brighton and Kemp Town. E. Wallis, c.1832 Source: Royal Pavilion & Museums, Brighton & Hove

We paused at St Andrew's Church in Waterloo Terrace, the site planned for Brunswick Baths. This chapel was originally planned for the top of the street but the land was purchased by Rev Edward Everard, who hated Busby and used Charles Barry to design it instead.



Blue plaque on St. Andrew's Church



St. Andrew's Church, Waterloo Terrace

We walked along Kerrison Mews, which had been a working-class area and into Lower Market Street where no 8 has the Alliance Fire Symbol on its wall. There were five licensed and unlicensed alcohol sellers in this street and from here we had a rear view of Brunswick Terrace. The site of The Old Market, later a Riding School and Livery Stable is now home to Stomp Theatre group. The streets were tiered and the highest levels had the most prestige. The sewers were laid at this time and sewage went straight out to the sea.



Photos: Miriam

Stomp Theatre Group building, formerly site of Old Market, later Riding School and Livery Stable.

It had been a very long, full and very hot day and by the end of it our minds were buzzing with information and we were very tired. The group then broke up and went our separate ways with some of us going on to the Brighton Pavilion to see the Jane Austen exhibition. But that's another story! - Helen Cooper

All in all it was an amazing day and we are grateful for the privilege of having Nick as our guide. His knowledge and enthusiasm were wonderful. Thanks also to Miriam who set it all up and made it happen. Another visit in a few years' time to see the progress is a must.

Contributed by Helen Cooper

Edited & Illustrated by Miriam Al Jamil & Trudie Messent

The link to **The Regency Town House** website is: <http://www.rth.org.uk/>

Society Visit to Chawton House Library – 17 July 2017

Miriam al Jamil, Jill Webster, Christine Bean, Trudie Messent and Tim Ambrose visited Chawton House on the afternoon of Monday 17th July to meet Professor Jodi Wyett, our Hester Davenport/Burney Society Fellow. We spent a most enjoyable (if rather warm) hour in the courtyard of Chawton House talking to Jodi about her work in general and the specific research topic she was undertaking during her time at Chawton House Library.



Left to Right: Jill Webster, Jodi Wyett, Darren Bevin, Miriam Al Jamil, Christine Bean, Tim Ambrose. Photo: Trudie Messent

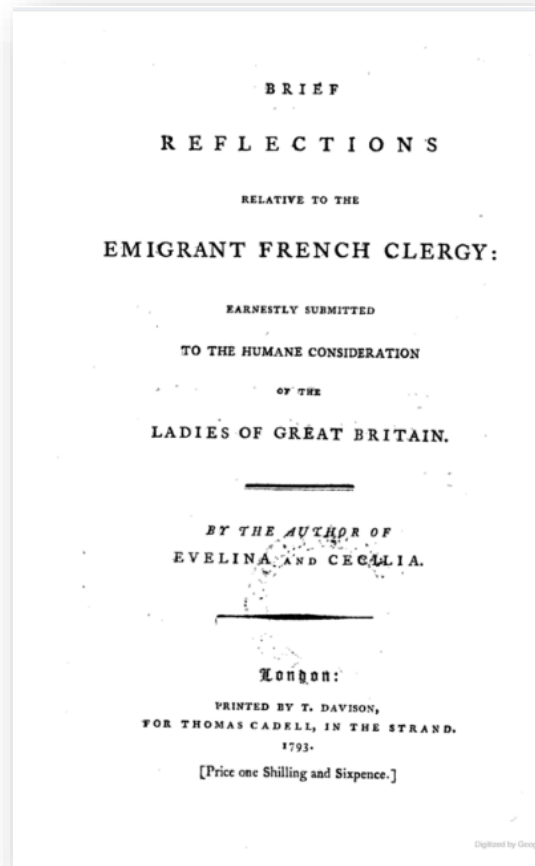
Jodi's areas of expertise lie in eighteenth-century British literature and culture, the eighteenth-century novel, women's literature and feminist theory. She was awarded a BA by De Pauw University in Greencastle, Indiana and a MA and PhD by Wayne State University in Detroit, Michigan. She has taught at Xavier University in Cincinnati, Ohio since 2000. She is currently Professor of English there and will also be teaching at Dayton University in Ohio as a visiting professor in the Spring of next year.

Jodi has published on Jane Austen, Frances Brooke, Charlotte Lennox and animals in the long eighteenth century and is currently working on a book about women novelists' use of the female quixote trope to address anti-novel discourse. This is a subject that she has written on previously in her stimulating essay "Quixotic Legacy: *The Female Quixote* and the Professional Woman Writer," *Authorship* 4.1 (2015): 18pp. Jodi argues cogently that Charlotte Lennox's *The Female Quixote or, The Adventures of Arabella* (1752) served as a fulcrum in eighteenth-century literary history by providing a figuration of the female quixote for subsequent women novelists who were keen to court absorbed readers on the one hand while countering stereotypes about women's critical failings on the other. The full text is available at <http://www.authorship.ugent.be/article/view/1108> and some of her other publications are available on the research pages at <http://www.jodiwyett.com/>

For her Fellowship, Jodi's research topic is '*Are we not all the creatures of one Creator?*: An Intersectional Analysis of Frances Burney, Fiction, and Catholic Tolerance in Romantic-era England.' She is exploring Madame d'Arblay's '*Brief Reflections relative to the Emigrant French Clergy: Earnestly submitted to the human consideration of the Ladies of Great Britain*', which was published in 1793.

Madame d'Arblay wrote this 27-page essay at the suggestion of her father to help the relief effort for the French clergy who had fled from the Terror in France. Dr Burney, who had agreed to act as Secretary to Mrs Crewe's relief enterprise for them, estimated that there *were* '6000 now in England, besides 400 laity here and 800 at Jersey, in utter want.' The pamphlet which was sold for the benefit of the clergy was received by the *Monthly Review* as 'the most energetic, the most pathetic, the most eloquent charity sermon that ever came under our perusal'.

Jodi's interest in '*Brief Reflections...*' lies in the ways in which the work might be considered to illustrate its author's attitudes towards Catholicism and, through the pamphlet's direct appeal to women, her wider 'proto-feminist' concerns. Jodi argues that it has not previously received the critical attention it deserves and could be a vehicle with which to explore Catholicism in Burney's works more widely. She anticipates publishing the results of her work at Chawton on '*Brief Reflections...*' as a journal article in due course.



For Jodi, being a visiting Fellow at Chawton House and staying in the visitors' accommodation in the Stable Block has proved to be a most worthwhile and enjoyable experience. It has given her an opportunity to use the Library's wonderful resources and to meet and confer with other visiting scholars and Library staff. It has provided a period of concentrated study and academic contemplation in an iconic location so closely associated with eighteenth-century literature and life.

Darren Bevin, Chawton House's Librarian, joined us for our meeting with Jodi. He explained that Chawton House is currently revising its business model and therefore will no longer be accommodating visiting Fellows after August 2017, at least for the foreseeable future. The Library however will continue to be accessible for visitors by appointment.

For those Members of the Burney Society who have not previously visited the House or Library, its website and all contact details are at <https://chawtonhouse.org>. It is a marvellous visitor destination for all those interested in the long eighteenth century, and runs a lively programme of events and activities in the house and grounds. This year, Chawton House Library is closely involved in the bi-centennial commemorations of Jane Austen's death and is a partner in Hampshire Cultural Trust's extensive Jane Austen programme. For details, see <http://janeausten200.co.uk/>

Contributed by Tim Ambrose

Call for Papers

Francesca Saggini, Burney Society UK Committee Member, would like to issue the following announcement:

The Call for the Seminar for Early Career Scholars I shall be hosting in Viterbo in 2018 is now officially out. https://oraprdnt.uqtr.quebec.ca/pls/public/docs/GSC304/O0000080684_2018_ISECS_International_Seminar.pdf Peter Sabor is one of my keynote speakers.

Burney Family

The Society has been contacted by Ms Abigail Bernard who is researching a family tree that might be connected with the Sleep(e) family, Frances Burney's maternal line. Abigail would like to hear from anyone who could provide information for her research. Abigail can be contacted via the Burney Society email burneysocietyuk@gmail.com

Membership

For any Burney Society UK membership enquiries please contact our Membership Secretary, Deborah Jones, by email at deborahjark@aol.com

Burney Society UK website

Please see our website for further current and archived Burney items, including the Summer 2017 Newsletter and a downloadable membership form. The website currently features the Fellowship Report from Cassie Ulph (Bishop Grosseteste University, UK) who was the 2016 McGill-ASECS Fellow at the Burney Centre, McGill University, Canada. Our website link is: <https://burneysociety.wordpress.com/>

Next Newsletter

REMEMBER to email us with your suggestions on the figures featured in this painting and why Charles Burney should be amongst them. Please send your answers and any further comments on Charles Burney and this painting, by 30 November 2017, to burneysocietyuk@gmail.com for inclusion in our next newsletter.



Detail. James Barry, *Commerce, or the Triumph of the Thames*, 1777 - 84 & 1801. Oil on canvas, 360cm x 462cm. Reproduced by kind permission of the Royal Society of Arts, London

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