

Editor's Note

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CASSANDRA ULPH

The five articles featured in this volume of *The Burney Journal* draw together studies of fiction, translations, manuscript culture and portraiture, by many members of the Burney family, through critical lenses including cultural theory, linguistic analysis, and archival scholarship. In so doing, this volume represents both the richness of contemporary work in Burney studies and the continued significance of the Burneys and their work as paradigmatic of eighteenth-century literary culture and its contemporary imaginaries.

The conscious social and cultural self-positioning of three generations of Burney literary men is illuminated in Elaine Bander's article, which traces the participation of Charles Burney Sr., Jr., and Charles Parr Burney in sociable manuscript culture, in the context of the Burneys' longstanding relationship with the Crewe family. In her study of the "Three Burneys in the Crewe Album", Bander synthesizes archival and published material to uncover an intergenerational poetic sociability calculated to reinforce ties of patronage and friendship, whilst undertaking important work of attribution through careful scholarship.

While Bander uncovers the Burneys' self-fashioning as literary figures through archival traces, Francesca Saggini's experimental and vivid "E-Burney, Green Burney, and Public(an) Burney: The "Quiet Spectator" on a London Wall" interrogates the twenty-first-century afterlives of Frances Burney in popular culture, as well as the transformation of her cousin Edward Francisco's portraits of her. Part artist interview, part critical reflection, Saggini opens up a wider discussion of how new audiences can engage with Burney's cultural legacy, and through her acute interpretative lens, brings richness and meaning to the reimagined 'Mere Scribbler' on the wall of a London pub garden.

Gillian Dow's study of Sarah Harriet Burney's relationship with her publishers, and

particularly with Thomas Tegg, has significant implications for our understanding of her (and women like her) as both a professional author and as a peculiarly transcontinental figure. In “Tres Liez Ensemble” Dow builds a compelling case for Burney’s importance to Tegg’s operation as a reviewer, translator, and mediator, as well as offering a convincing circumstantial attribution to Burney of a rare 1809 translation of Bernardin de St Pierre’s *Paul et Virginie* (1788). Through a deft weaving of Burney’s correspondence and print history, Dow reveals Burney as a professional networker, polymath, and ‘ranger’ in the family mode.

The final two articles in this collection bring fresh perspectives to Frances Burney’s fiction. Beth Malory’s study of Burney’s response to linguistically prescriptive reviews of *Cecilia*, “A Lifetime in Writing”, brings a much-needed quantitative light to well-worn truisms about Burney’s supposed change of style in later life. Instead, Malory’s study, through the computational method of Change Point Analysis, identifies a change much earlier in her published oeuvre than has been recognized by literary critics, and in so doing brings a welcome challenge to the ‘late style’ narrative inherited from Croker.

Philippa Janu’s article examines the figure of the governess in *Camilla* in the context of ideas of women’s education and development as represented in the eighteenth-century novel. In drawing out the rich significance of the character of Miss Margland, the essay offers a new angle from which to read *Camilla*, one which illuminates both particular narrative cruxes and the novel’s impact as a whole. The final analysis of the novel’s ending, in which Camilla’s union with Edgar is compared unfavorably to Miss Margland’s position in relation to Indiana, suggests how the governess figure might carve unconventional narrative paths in parallel to, and potentially against, the marriage plot.