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Editor's Note

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Editor's Note

MARILYN FRANCUS

Volume 13 of *The Burney Journal* features two articles on Burney's court journals—which are part of a new wave of Burney scholarship based on the recent editions by Oxford University Press—and two Hemlow prize-winning essays.

Nancy Johnson's "Burney at Work: The Court Years" excavates Burney's complicated response to court service: as a loyal subject, Burney was honored to serve her monarchs, but as an independent author, she was conflicted about being paid to do so. For Johnson, Burney's court journals reveal her crisis of subjectivity while at court, as well as her strategies to manage her identity during her years of service. The court journals reflect Burney's efforts to maintain class distinctions between herself and other paid servants, and her strategies of silence and expression, presence and absence, civility and narrative control as she managed relationships with her fellow denizens of the court.

In "Fanny, or, The History of a Not-so-young Lady's Retreat from the World," Elaine Bander situates Frances Burney's early years in the court of King George III in light of social withdrawal and retreat. Burney had certainly relished earlier retreats to Samuel Crisp's home in Chessington, which helped her escape the challenges of life with her stepmother, and provided a space for her to write. Bander argues, however, that Burney truly began to retreat from society in the mid-1780s, in the wake of her difficult relationships with Hester Thrale and George Owen Cambridge, and the seemingly endless rounds of London social calls, visits, and dinner parties. In Bander's reading, Burney's move to court was a retreat without the benefits of rest or privacy, as Burney became an "ignorant ingénue, condemned to error, obscurity, and silence in a life of meaningless service as Keeper of the Robes."

Shelby Johnson's "Rehearsing Imoinda: Bleaching Black Bodies in *Oroonoko* and *The Wanderer*"—the Hemlow Prize essay

of 2011—analyzes Juliet's performance of blackface in *The Wanderer*, and the subsequent revelation of her racial identity, in conjunction with whitening of Imoinda in Southerne's theatrical adaptation of Aphra Behn's novella *Oroonoko*. For Johnson, both texts raise questions of authenticity, as they push the limits of disguise and performance, and reflect evolving notions of identity across the long eighteenth century. In light of Southerne's Oroonoko, Johnson contends that *The Wanderer* also functions as a colonial text that grapples with issues of race: not only performing race (and responses to racial performance), but also remembering those who are forgotten and marginalized in national narrative, and expressing the inexpressible about their experience.

Colonialism is also featured in "Sympathetic Exchange, Sexual Attraction, and the Reinscription of National Identity: Burney's *Evelina* as Anglo-Scottish Integration Fantasy," Adam Kozaczka's Hemlow Prize essay of 2012. Kozaczka claims that Burney's *Evelina* emblematically represents national union within Britain—as the union of Scotland and England is depicted through the relationship of Evelina and Macartney. Kozaczka first situates Evelina's interactions with Macartney in light of her relationships with the other (English) men, developing an analysis of Burney's readings of masculinity, femininity, and sentimentalism. Kozaczka then argues that Evelina's relationship with Macartney—particularly the scene in which she prevents his suicide—serves as a metaphor for Anglo-Scottish relations, in which an unruly Scottish masculinity is reformed by, and reconciled with, a proper English femininity. As a result, Burney's *Evelina* can be construed as one of many novelistic unification narratives of the period, including the works of Scott, Edgeworth, and Owenson.

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I would like to welcome Dana Gliserman Kopans to the editorial staff of *The Burney Journal*. As associate editor, Dana brings a keen eye, wit, and energy to her editorial work, and I'm delighted to have her onboard.