The Burney Journal

Volume 12 (2012) Article 1

Editor's Note

Marilyn Francus, West Virginia University

Recommended Citation
Francus, Marilyn. "Editor's Note." *The Burney Journal*, vol. 12, 2012, pp. 4-6.
https://www.mcgill.ca/burneycentre/burney-society/burney-journal/vol12/1.

Editor's Note

MARILYN FRANCUS

Theater, performance, and education are the touchstones of the essays in this volume of *The Burney Journal*.

In Laura Engel's "Close Encounters: Frances Burney, Actresses, and Models for Female Celebrity," we learn of Burney's interactions with three famous actresses: Frances Abington, Sarah Siddons, and Mary Wells. In each instance, Burney confronts issues of celebrity: whether as a youthful fan following Abington on the street, watching her meet Garrick from afar; as an adult criticizing Siddons's behavior onstage and at court; or being accosted by Wells in the Shakespeare Gallery. For Engel, these interactions illuminate female celebrity at the end of the 18th century and Burney's role, both as a recorder of celebrity behavior and as a celebrity herself.

A different aspect of theater is addressed in Mascha Hansen's "*Victorine*: or, The German Evelina," which analyzes the German stage production of *Evelina* first performed in Vienna in 1784. As is common among adaptations across genres, some aspects of the source text are emphasized while others are lost, and Hansen excavates and analyses the similarities and differences between *Evelina* and *Victorine*. Hansen locates this adaptation by Schröder amidst the wave of British texts that were translated into German at the end of the eighteenth century. As such, *Victorine* participates in the Anglophilia craze in Germany—and as part of Schröder's effort to shift German theatre away from French influences.

Personal performance as theater—in terms of self-spectatorship and self-dramatization—is central to Christina Davidson's analysis in "Frances Burney, Elinor Joddrel, and the 'Defiance to All Forms' and 'Antique Prescriptions,'" the Hemlow Prize essay of 2010. In Davidson's reading of *The Wanderer*, Burney uses the theatrical character of Elinor Joddrel to evaluate codes of female behavior and public performance, along with liberal, contemporary models of femininity like those advocated by Mary Wollstonecraft and Mary Hays. Yet *The Wanderer* also reveals Burney's engagement in self-spectatorship at this point in her career: Burney's evaluation of her efforts to write for the stage (particularly the unsuccessful performance of *Edwy and Elgiva*); her relationship to what would later be called the feminist movement; and her performances as a

professional novelist.

Katie Gemmill's essay, "Frances Burney's French Archive: Insights and Avenues" also points towards issues of performance, albeit of a more educational and literary kind. Gemmill analyzes Burney's French notebooks from 1802–1806, which are housed in the Berg Collection of the New York Public Library; to date, only excerpts from these notebooks have been published. The French notebooks, much like the *thèmes* that Burney and D'Arblay exchanged during their courtship, document Burney's efforts to improve her French while shedding light on Burney's relationship with D'Arblay, who was the sole reader of the notebooks. But the French notebooks also reveal Burney's craft as a correspondent—not only in the drafts of her French letters, but in terms of the (often different) English letters and journals she sent to family and friends in Britain. These French notebooks also enable the study of Burney's craft as a novelist, as the *petites histoires* in the notebooks—her renditions of stories she had heard—contextualize Burney's work on *The Wanderer* in this period.

Katherine Gustafson's "The Younger Part of our *Male* as well as *Female* Readers: Frances Burney and Youth Fiction in Late-Eighteenth-Century England" turns towards another aspect of education, as she considers *Evelina*, *Cecilia*, and *Camilla* in light of the market for young adult fiction in the period. While it has been often assumed that the novel was a genre written by and for women, Gustafson establishes that Burney had a devoted male readership as well. Furthermore, while much of the youth fiction in the eighteenth century was justified by its didacticism, Gustafson demonstrates that Burney's position on educational value of literature evolves over time. As Burney's later novels depict youth as increasingly immature, Burney becomes much more critical of the pedagogical import of sentimental fiction.

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This volume of *The Burney Journal* is dedicated to Hester Davenport, who died in September 2013. Hester's books on Frances Burney and Mary Robinson are well known, highly respected, and widely referenced; as a reader for *The Burney Journal*, she was meticulous and devoted to the highest standards of scholarship. Hester was energized by, and gave her talents to, the study of Frances Burney, the Burney Society, Burney conferences, and the upkeep of Burney sites in Britain—and to the

study of Windsor, the Windsor Local History Group, and the Windsor Museum, where she worked. Hester was unfailingly generous as a scholar, a colleague, and a friend, and she will be sorely missed.

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