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Editor's Note

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MARILYN FRANCUS

This volume of *The Burney Journal* features studies of Burney as a chronicler of her times, as a participant in court culture and society, and as a social critic. The first three essays examine very different moments in Frances Burney's life, when her personal history is shaped by medical history, political history, and literary craft. John Wiltshire's essay, "Frances Burney: Pioneer of Pathography," locates Frances Burney within the emerging scholarship on pathography, in which illness is documented from the patient's point of view. Doctors have dominated medical history with their explanatory narratives of illness and health, but Burney's narratives of her breast surgery and Alexandre d'Arblay's final illness shift the center of the narrative to the patient. Burney is one of the earliest pathographers in the West, and as Wiltshire demonstrates, she captures the physical and psychological complexities of the patient-doctor relationship—and in the case of d'Arblay, of the patient-doctor-family dynamic as well.

Mascha Gemmeke's "Burney's *Cerbera*: Elizabeth Juliana Schwellenberg (1728-1797)" focuses on a very different aspect of Frances Burney's biography: her years in service to the Queen and her (in)famous colleague. Based on new archival research, Gemmeke develops a more complete biography of Mrs. Schwellenberg and clarifies her history with the Queen and her role at Court. Within this new context, Gemmeke sheds light on the tensions between Burney and her Cerbera and reconfigures the trajectory of Burney's relationship with this devoted, difficult member of the royal household.

With Sara K. Davis's essay, "'The silent observant Miss Fanny'": Narrative Position in Burney's Early Journals," which won the Hemlow Prize in 2005, this volume turns to Burney's young

adulthood. Davis analyzes the power of the gaze, the desire to orchestrate response, and narrative authority in the early journals, to make apparent the ways that the young Frances Burney negotiated the divergent roles of marginalized outsider and empowered insider. For Davis, these mechanisms in the early journals model Burney's fictional strategies, as Burney's narratorial voice achieves distance from, and intimacy with, readers.

Burney's novels take precedence in the next three essays, which emphasize Burney's role as a social critic. In "The Fantastic in the Work of Frances Burney," Margaret Anne Doody challenges the assumption of Burney as a realist by situating Burney's novels in the contemporary popular culture of fantasy (such as the harlequinade and the masquerade) and by arguing that Burney's novels increasingly depend upon the fantastic. While there are few elements of the fantastic in *Evelina*, fantasy is a welcome element of change and play in *Cecilia*. For Doody, even though *Cecilia* suggests that fantasy is unstable and dangerous, the fantasy in the novel also brings to the fore the constructed nature of social relations and of reality itself. Doody proposes that Burney pursues fantasy further in *Camilla*, a novel whose motto is that "all relationships are necessarily built on fantasy." *The Wanderer* completes the trajectory of fantasy, for as social rules and codes break down and people metamorphose, there is no longer a strong distinction between the world of fantasy and the real.

Margaret K. Sloan turns towards female mentorship and questions of female development in "Mentorship and Female Subject Formation in Burney's *Cecilia* and *The Wanderer*." In this essay, Sloan argues that Burney defies the culture of eighteenth-century female mentorship as defined by conduct manual codes. By demonstrating the mentoring practices that such codes require—such as confession—Sloan shows that Burney recognizes the potential for abuse in such relationships, rather than the nurturance they claim to provide. Consequently, young women have added obstacles in their efforts to develop coherent identities and to achieve and maintain social standing.

In "Gambling with Virtue: Female Gaming in the Novels of Frances Burney," the Hemlow Prize winner for 2006, Heather Lusty focuses on gaming in *Evelina*, *Cecilia*, and *Camilla*. While the gaming table provides drama and excitement, the risks for a female gambler far outstripped those of her masculine counterparts. In particular, the sexual stigma of promiscuity that attached to female gamblers lacked any parallel in the cultural images of gambling men. Yet as Lusty shows, Burney takes the cultural discourse of gambling further in her novels—for even if a woman were not a gambler, her associations with those who did gamble were dire, because her reputation and economic security were subject to the whims and compulsions of others.

With this volume of *The Burney Journal*, we have established an annual bibliography of Burney studies. If you know of scholarship that was not listed in the bibliographies for 2005 and 2006, please send it to mfrancus@mix.wvu.edu so that we may include it in the next volume.

Finally, I would like to thank my colleagues on the editorial and advisory boards of *The Burney Journal* for all of their efforts in bringing this volume to publication. One could not wish for a more dedicated, delightful group of people to work with. And I would be remiss if I did not thank Hilary Attfield, Patrick Conner, John Ernest, Laurie Kaplan, John Lamb, Robert Markley, Samia Spencer, and Linda Zionkowski, who shared their expertise as editors, members of editorial boards, and publishers with me. As a new journal editor, I have had some Evelina-like moments, but they were far and few between thanks to my colleagues' wisdom, experience, and support.

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