

THE OCCASIONAL VERSES OF DR. CHARLES BURNET

A SELECTION: EDITED WITH AN

INTRODUCTION AND APPENDICES

By

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Abstract

Charles Burney (1726-1814), author of A General History of Music, father of novelist Fanny Burney, and friend of many eighteenth century notables such as Garrick, Burke, Smart and Dr. Johnson, was a prolific writer of occasional verse, most of which has never been edited. The present thesis is an edition of 43 of Burney's occasional verses selected from the 93 verses by him known to be extant to give a representative sample of the kinds of occasional verse he wrote. The annotation attempts to place these verses in the context of Burney's life and career, and supply additional information for their better understanding. Textual notes give sources of these verses and textual variants where available. One appendix gives a list of all Burney's verses known to be extant, the other, Burney's Index to a "Poetical Notebook". The Introduction places these verses in the context of this minor but well-known eighteenth century genre.

Résumé

Charles Burney (1726-1814), le célèbre auteur de l'Histoire générale de la musique, ami de plusieurs hommes éminents du dix-huitième siècle (tel que Garrick, Burke, Smart, Johnson), et le père de la romancière Fanny Burney, était aussi l'auteur assez prolifique des vers de circonstance qui restent pour la plupart inédits. Des quelques 93 poèmes qui nous sont parvenus en manuscrit, cette thèse présente une sélection représentative de 43. Cette petite édition présente le musicologue comme poète en déshabillé, qui s'amusa toute sa vie à composer des vers de ce genre. L'annotation vise à situer ces poèmes dans le contexte de sa vie et de sa carrière, et à fournir des explications supplémentaires à mesure qu'elles en aident la lecture. L'appareil textuel donne les sources de ces poèmes et, selon leur disponibilité, les variantes. Il y a deux appendices: une donne le répertoire complet des vers de Burney, l'autre la table des matières de son 'cahier poétique', qui se trouve en manuscrit dans la collection Osborn. L'introduction situe ces vers dans le contexte de ce genre mineur et bien connu du dix-huitième siècle.

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A CHRONOLOGY OF SIGNIFICANT EVENTS IN

THE LIFE OF CHARLES BURNEY

- 1726 Born in Shrewsbury, 7 April (Old Style).
- 1739-1742 Attends Chester Free School as a King's Scholar.
- 1744 Bound in apprenticeship to the composer, Thomas Arne. Goes to London, where he soon becomes part of the musical, theatrical and literary world.
- 1746 Meets Fulke Greville, is introduced to "high society" by him.
- 1748 Greville buys up Burney's apprenticeship.
- 1749 Marries Esther Sleeppe (with whom he has nine children, seven survive). Fashionable teacher of music for the next 50 years.
- 1751 Goes to King's Lynn, Norfolk, for health reasons.
- 1752 Birth of daughter (author of Evelina). Begins correspondence with Dr. Johnson.
- 1760 Returns to London.
- 1762 Death of Esther Burney. Friendship with Garrick.
- 1767 Marries Mrs. Elizabeth Allen
- 1769 Received degrees of Mus.B. and Mus.D. on 23 June.
- 1770 Tours France, Italy for musical research: makes the acquaintance of Diderot, Rousseau, Baron d'Holbach, in France, and eminent composers and musicians of his day in Italy.

- 1771 Publishes The Present State of Music in France and Italy.
- 1772 Tour of Germany
- 1773 Publishes The Present State of Music in Germany, the Netherlands, and the United Provinces. Elected Fellow of the Royal Society.
- 1774 Moves into Newton's house in St. Martin's Street.
- 1776 Publishes first vol. of A General History of Music (vol. ii, 1782; vols. iii and iv, 1789). Rivalry with Sir John Hawkins. Introduced into Mrs. Thrale's "Streatham Circle" which includes Johnson, Reynolds, Boswell and Garrick.
- 1783 Appointed organist at Chelsea College.
- 1784 Elected to "The Club", whose members include Johnson, Boswell, Windham, Burke, and Reynolds.
- 1785 Publishes An Account of the Commemoration of Handel.
- 1787 Moves into Chelsea College, where he spends the rest of his life.
- 1791 Meets Haydn during his two visits to London.
- 1796 Death of Elizabeth Burney
- 1801-1804 Writes articles on music for Rees's Cyclopaedia.
- 1810 Elected Correspondent of the Institut de France.
- 1814 Dies at age of 88 years (12 April).

For full biographies, see P. Scholes, The Great Doctor Burney (1948), and R. Lonsdale, Dr. Charles Burney (1965).

INTRODUCTION

I.

See here happy Contrast! in Burney combine
Every Power to please, every Talent to shine;
In professional Science a second to none,
In social -- if second -- thro' Shyness alone;

This Character form'd free, confiding & kind,
Grown cautious by Habit, by Station confin'd,
Tho' born to improve and enlighten our days,
In a supple Facility fixes its Praise:
And contented to sooth, unambitious to strike,¹
Is the favrite of all Men, -- of all Men Alike.

This verse portrait, by Mrs. Thrale, is one of the fifteen she wrote to characterise her circle of friends at Streatham, who included Dr. Johnson, Garrick, Windham, and Sir Joshua Reynolds. It gives the reader two chief impressions of Charles Burney: that he was an excellent historian of music, and an amiable companion. These impressions, shared by many of her contemporaries, have been examined in our day by two of his biographers, R. Scholes, who in The Great Doctor Burney (1948) places Burney in the context of the musical life of eighteenth century London, and Roger Lonsdale, whose Dr. Charles Burney (1965) brings out Burney's life-long interest in literature. This interest is evinced by Burney's friendship with writers such as Samuel Johnson, Christopher Smart, and William Mason, his reviews of

¹Thraliana, i. 475.

books in the Monthly Magazine (which include an historically important review of Wordsworth's Lyrical Ballads), and the satirical poem, "The Trial of Midas the Second," edited in 1962 as a doctoral dissertation at Fordham University by Sister M. I. Griffin. Two of Burney's children, to whom he passed on his love for literature, became well known: Fanny as a major English novelist, and Charles Burney D. D. as a classical scholar. Among the others, James Burney who accompanied Captain Cook on his voyages, is the subject of G. E. Manwaring's biography, My Friend the Admiral (1931); Esther, who inherited her father's musical disposition, was rated by Haydn during his visit to London among the best harpsichord players he met; and Sarah Harriet gained some reputation as a minor novelist. All of them, especially Fanny, Susan, and Dr. Burney himself, were prolific and accomplished letter writers.

Burney is best known as author of A General History of Music (1776-1789), and is even today respected as an authority by recent musicologists. Although the teaching of music and writing about it occupied much of his time, literature was his favourite amusement. This he shared with many distinguished contemporaries: Sir Joshua Reynolds, the painter; D'Alembert, the scientist; Burke, Sheridan, Windham, statesmen -- each of whom was a successful professional in his particular field, yet each a man of letters in his own right.

The present thesis is an edition of some of Burney's occasional verses, which he had scribbled from early youth to the last years of his long-life. After the death of his second wife in 1796, he destroyed many of these verses, yet he collected a good number into two "poetical notebooks", one of which is extant in the Osborn Collection. The index to this notebook (see Appendix A) reveals that many verses are missing, no doubt removed by Fanny as she went through her father's papers after his death in 1814. She later published some of her father's verses in her Memoirs of Doctor Burney; still others were transcribed by Mrs. Thrale, another inveterate scribbler of occasional verse and a close friend of Burney's, into Thraliana. However, the majority of Burney's occasional verses remained unpublished, and some of these are presented here for the first time.

A complete edition of Burney's occasional verse would be a work more suitable for a doctoral dissertation than for an M. A. thesis. Therefore, I have selected forty-three out of the ninety-three of Burney's poems which span Burney's career, and may be considered representative of the kinds of occasional verse he wrote. Appendix "B" gives a complete list of his verses known to be extant.

II.

Although occasional verse is recognized as a genre in its own right by students of the eighteenth century, for literally hundreds of them were composed during the period, it has never been seriously

studied as a "kind" by any critic analyzing the poetry of the age. For example, Geoffrey Tillotson, writing of eighteenth century poets' obedience to certain rules governing the "kinds" of poetry, mentions occasional verse as a distinct "kind" without specifying what sort of verse it is.¹ Generally, occasional poems were verses written on a specific occasion -- a wife's birthday, the death of a friend, the receipt of a letter, a visit, a political event, or as a compliment sent with a gift by a gentleman to a lady, or by a lady to her admirer. The author could choose from the accepted "kinds": the pastoral, ode, epistle, elegy, imitation, epigram or translation, suiting the style to the particular occasion.

It is not surprising that in a highly social age, which prized social graces above introspective lyrical explorations of the private self, occasional verse should fall broadly into two groups: one designed for public consumption, the other for private social enjoyment. The first comprises published verses -- those sent to periodicals such as the Gentleman's Magazine, and daily newspapers. The passion for occasional verse was such that virtually all newspapers at the time carried a column or corner of a page expressly set aside for such ephemeral verse. The second group consists of verses which were written, like letters, for private enjoyment.

¹ Geoffrey Tillotson, Augustan Poetic Diction, (London: The Athlone Press, 1964) p. 25.

Thus when Fanny Burney annotates the manuscript of one of her father's verses "For Friends, not for Printing Certes", she is observing this distinction, and also commenting on her father's verse compositions. Most of Burney's occasional verses fall into the second group.

Much verse of the eighteenth century started as occasional verse, and a number of poems have found their way into the literary canon, their ephemeral origins transmuted by art into something more permanent. Dryden, Pope, Smart, Prior, all wrote occasional verses, as did Donne in the seventeenth century. Swift hardly wrote any other kind of verse (something Burney is conscious of as he addresses several of his own verses to his wife "To Stella on her birthday", echoing Swift's verses to Stella). Burney is certainly not a "poet" in our sense of the word, and his verses do not lay claim to being classed with those of these greater poets. Rather, they may be classed and compared with those of his Streatham friend, Mrs. Thrale, whose fondness for the "kind" is revealed by the frequency with which they appear in her journals, interspersed among anecdotes.

In the eighteenth century it was clearly not necessary to be a poet to write occasional verse. Such verses did not have to come from the deeper wellsprings of genius, but from such qualities Lord Shaftesbury had stressed: common-sense, good-humour, raillery, and the free play of the mind.¹ To be able to write occasional verse

¹Basil Willey The Eighteenth Century Background, (Boston: The Beacon Press, 1964, p. 58.

was part of savoir faire, or good manners; and was, like polite conversation, a social skill to be cultivated, because it revealed the author to be a person of "Taste", akin to the prized ability today to select the right wine for a special occasion. Almost any literate man or woman could dash off a verse or two on demand, from a statesman like James Fox, to the landscape gardener Humphrey Repton, who contributed verses describing the grounds of Crewe Hall and the improvements he was effecting there on request to Mrs. Crewe's family album.

Burney was always happy to obey such a request. The fact that he wrote poetry was a sign to the polite fashionable world whose daughters he instructed (giving sometimes 50 to 60 lessons a week) that he was not just another low musician, but a "man of letters". This recognition was possibly of more value to him than his Doctorate of Music among the aristocratic and wealthy London families. The ability not only to write but also to appreciate poetry was another sign of the "man of taste", and was something Burney genuinely possessed. In his youth, he much admired Prior, whose verses he had laboriously transcribed, as he had the sonatas of Scarlatti, because he could not afford to buy them.¹ Pope was the "darling poet" of the family.² In later life Burney spent half his income on his

¹ Lonsdale, p. 43. See also Burney to Hannah More [6] April 1799 (William Roberts, *Memoirs of Hannah More*, iii. 69-74), where he talks about the greatness of Italian poetry.

² ED, i. 144.

Library, which was well stocked not only with musical scores but with works of the most well-known poets and writers of the eighteenth century. These were not merely decorative embellishments, as they were in some households. The fact that he read them is evident in his letters and verses, where echoes of Pindar, Ovid, Butler, Prior, Pope, Swift, Gray and Collins, not to speak of Shakespeare and Milton, are frequently to be found. Along with works of literature and music, his library contained scholarly studies of literary and aesthetic theory in many languages. Burney's fondness for Italian vocal music, somewhat ahead of the fashion, led to a similar liking for the Italian poets. These he read while riding the Norfolk countryside on his way to give music lessons to students outside King's Lynn.¹ After his first wife's death he translated Petrarch and Dante for solace, and still later wrote the memoirs of the Italian librettist Metastasio (1796).

This enthusiasm for poetry, coupled with a desire to better please his readers, led him to include in his History of Music pages of quotations from Shakespeare in which the Elizabethan playwright pays tribute to music. The readers who had found Burney's earlier works The Present State of Music in France and Italy (1771), and The present State of Music in Germany (1772) intelligent, informative and eminently readable, having "had no experience of such a phenomenon as a professor of Music, & an artist, that was a man of letters, & a good writer -- it is contrary to the uniform course of nature

¹ Mem., 1. 108

&c &c"¹ were once again pleasantly surprised to see that the historian of music was indeed a "man of taste".

As has been noted, the occasional versifier could choose at will from a variety of poetic "kinds". Perhaps the most formal among these were the elegy and the epitaph, written on the death of close friends. Great poets had written such poems: Dryden on the death of Mrs. Anne Killigrew, Johnson "On the Death of Mr. Robert Levet", etc. Burney, though no great poet himself, was an habitual composer of elegies and epitaphs, designed to commemorate those he loved: the "vast mass of elegaic laments" written after his first wife's death;² elegies on the death of his second wife, his daughter Susan, and his numerous friends as they dropped off one by one, show this. The elegy "in an age when culture still meant the appreciation, if not the actual composition, of poetry ... was short and not too exalted; its subject matter was universal and appropriate".³ Although formalized by a convention of poetic diction which sought to make private feeling accessible to general understanding, Burney's elegies were obviously engendered by true feelings. They are not among his best poems, however. Any reader

¹Twining to Burney, 7 Mar. 1776 (BL. Add. MSS. 39939, ff. 76-79), quoted by Lonsdale, p. 132-3.

²Mm, i. 47.

³John W. Draper, The Funeral Elegy and the Rise of English Romanticism (New York: New York University Press, 1929), p. 302.

of his verse will readily see this; Burney is much more at home in the good-humoured verses which he called "chiefly badinage," (light trifling raillery).¹

Some of his "badinage" goes back to the seventeenth century tradition of cavalier compliment, when handbooks such as Academy of Compliments were published for the use of wits and gallants, who studied and often memorized the models in order to shine at an assembly if native wit was lacking (as often was the case).² Where today mass produced birthday cards containing prefabricated sentimental or humorous verses usually accompany the well-wisher's signature, in Burney's time it was a mark of good taste that the well-wisher himself or herself should pen verses for the occasion. A series of light poems written by Burney to Mrs. Thrale in 1777 and 1778 illustrate this type of verse. Acknowledging the presents from Mrs. Thrale of a gold pen in December 1777, and a gold headed cane in 1778, Burney overdoes the compliments a bit. Mrs. Thrale, replying in verse, criticizes him for it, Burney counters her reproof in verse, and she duly records all of them in her journal.³

¹ Burney to FBA, 2 Dec. 1796 (Berg).

² Moliere laughs at this practice in *Le Misanthrope*, Act II, scene iv.

³ Thraliana, i. 216-7.

III.

Contemporary evaluations of Burney's occasional verse are fairly generous. In a family chronicle he is described as having had from his young days "an excellent poetical genius".¹ Twining found the "Noels" and New Year's Odes Burney sent to him in 1775 and 1777 "delightful" and read them to his family and friends. Mrs. Thrale enjoyed his verses enough to record them in her journals, Dr. Johnson called the last two stanzas of Burney's "On a Natural Propensity to Evil in Children" 'sublime', praising unwittingly perhaps his own moral sentiment in The Rambler on which the verses were modelled.² When Mrs. Thrale showed him Burney's verses "On Receiving from her a Gold Pen", Dr. Johnson said: "These are some of the few Verses which have as much Truth as Wit, and as much Wit as Truth", a laconic, possible double-edged judgement.³ A great number of Burney's verses were addressed to members of his large family, and "en famille" were much appreciated, and often transmitted in letters from London to Westhamble or elsewhere.

One of the best known examples of Burney's verse was written in 1777. This was his satire of approximately 982 lines modelled on the Dunciad, entitled "The Trial of Midas the Second". It was directed.

¹"Memoranda of the Burney Family, 1603-1845", once in the possession of Dr. Percy Scholes. A copy exists in the Burney Papers at McGill, and another in the Public Records Office, Worcester, England, p. 5.

²Thraliana, i. 341.

against rival music historian Sir John Hawkins. Its editor, Sister M. I. Griffin, considers it a successful imitation of Pope's poem, readable, intelligent, and interesting. She says that it gives evidence of Burney's "musical ear":

His meter is tight and sprightly, never monotonous. His metrical cadences are, in fact, surprisingly varied and show him to have been possessed of a subtle sense of rhythm ...¹

The 'Trial of Midas' was never published, Burney was content that the poem received approbation from friends, and elicited a few laughs at the expense of Sir John. He desired no public recognition of his versifying talents.

However, on March 12, 1782, some verses of Burney's appeared anonymously in The Morning Herald praising a coterie of Blue-Stockings (they are included in this selection). As with "The Trial of Midas", Burney desired no public recognition, and never acknowledged his authorship. He did, however, carry the verses "constantly in his pocket" and read them "to everybody", ostensibly because Fanny was praised in some lines among other celebrities of the fashionable world.²

¹Sister M. I. Griffin 'The Trial of Midas the Second or Congress of Musicians', Diss. (New York:1962), pp. xxvii-xxviii.

²DL, ii. 76-7, n.

However, there is good reason to believe that at other times Burney was concerned about public recognition of his versifying talents. In 1779 Mrs. Thrale asked her friends who they would like to be if they were not themselves:

Johnson said he would change with nobody but Hugo Grotius. Burney rather wished to be Metastasio, -- Boswell indeed desired to be Shakespear ... here now are various & peculiar Modifications of Pride! every Man is so much the Standard of Excellence to himself, that he chuses that Character which is only his own amplified & exalted -- thus Johnson wished to be still more a Wit a Critick & Philosopher. Burney desired to be still more a poet & Musician; Boswell wanted still more Wildness, fire of Imagination ...¹

The fact that Burney would have liked to be Metastasio is significant. Metastasio was the great librettist of the day, still remembered for his librettos to Mozart's La Clemenza di Tito and Il Re Pastore, and as such combined the sister arts, music and poetry, both of which were dear to Burney. The relation between poetry (words) and music is one of the great themes of Burney's writings on music, as might be expected of a historian concerned with vocal music and enamoured of the opera. He says that:

There is a jealousy between the two sisters, Music and Poetry, which prevents them from not only being kind relations, but good neighbours.²

¹Thraliana, i. 337.

²Burney in "Opera", Rees, xxv.

However, to elucidate the nature of this "jealousy", and Burney's exploration of the relationship between the sister arts would require a separate essay.

Here it is enough to mention that in the late 1750's, Burney translated into English the French libretto of Rousseau's much acclaimed Le Devin du village, which was staged in London as The Cunning Man. Later in life, Burney wrote a long biographical account of his favourite Metastasio, whom he had met during his German tour in Vienna. The account was based largely on Metastasio's published letters, but Burney included samples of some of Metastasio's more favourite arias, giving the Italian text first, and then his own translations into ^EEnglish.¹ He sent copies of some of the translations to his friend, the poet Mason, whose criticisms were negative,² yet this did not prevent Burney from including these translations in his published work. However, neither Rousseau's

¹ Burney included half a dozen translations of complete poems in the published Memoirs of the Abate Metastasio (1796): "La Partenza, or the Separation" (i. 350-3); "Licenza", translated as "Apollo Speaks" (ii. 61-2); two sonnets to Farinelli (ii. 143-4), and "To the Empress Queen" (ii. 221-22); and "Versetti" (iii 352). In addition to these, he translated many fragments from Metastasio's verse (i. 32, 95, 149, 232, 273, 304, 322-7, single lines, 328; ii. 175, 411; iii. 289, 305, 339-10). Numerous translations from Greek, Provencal, French, and Italian poets are to be found in vols. I and II of Hist. Mus.

² "But I actually hold Metastasios airs incapable of Translation from their extreme forceable conciseness, w^{ch} makes them so proper for impassioned air. & therefore if I might advise, I would rather give literal prose Versions of th[em]..." (Mason to Burney, 28 June 1795, Osborn).

nor Metastasio's librettos can be properly considered "occasional verse" which is the subject of this thesis; they are verses composed to be set to music, which is an altogether different problem.¹

What interests us here is Burney's occasional verses on music and musicians. One of these was almost ostentatiously designed for public consumption. In January 1791, Haydn arrived in London for the first of his two famous visits. His arrival raised great expectations in the musical world which were more than amply satisfied, for during his stay he composed some of his best known symphonies. Burney, who had admired Haydn as one of the great modern musicians, wished to contribute to the success of his visit, and composed "Verses on the Arrival of Haydn in England" which were published by Payne as being good public relations and sold at one shilling. Burney enclosed them with a copy of a specially bound History of Music, a present to the newly arrived Haydn.² These verses Burney had first sent to his friend Christian Latrobe for translation into Haydn's native tongue, entreating Latrobe to keep the secret of his authorship

or I shall have all the envious brethren on my back, who in the true esprit du Metric, imagine all praise bestowed on others, a robbery committed on their own little estate

¹ The same can be said of Burney's long didactic poem on Astronomy, which he commenced in 1796 as a distraction from his unhappiness at the death of his second wife. For a full account of Burney's labours on this poem, see Lonsdale, pp. 381-406.

² For a full discussion of this event, see H. C. Robbins Landon, Haydn in England (1976), where Burney's verses are reprinted, pp. 32-3; and GDB, II. 111-12.

(if they have any) in Parnassus.¹

Unfortunately, Burney's attempt to eulogize the great musician exceeded his poetical abilities. Twining, who also saw the poem before its publication by Burney, criticized it, properly, as being "dry, prosaic and cataloguish."²

This shows that when Burney attempts the public sphere in verse, or consciously affects "Correctness, Elegance and much else"³ (in elegies, epitaphs, and more polished verses), he fails; it is when he tosses words and ideals lightly about that he most pleases. Fortunately, his other extant verses on music and musicians are written in the lighter vein. These, addressed to friends such as Fulke Greville, Thomas Twining, Mrs. Thrale, and his son-in-law Alexander D'Arblay, give amusing accounts in verse of his musical preferences and taste. His verses "On Minor 17th. Century English Composers" cheerfully flatten composers whom Hawkins, in his rival history of music, had devoted so much space to. The "Epistle to Fulke Greville Esq.^r" is a poetical list of young Burney's favourite composers and their accomplishments, while ["Canons I fired"] gives a later informal retrospective of his own career as a composer. Written in the same light vein of badinage, they serve to remind

¹ Burney to Latrobe, 3 Mar. 1791 (Osborn), quoted by Lonsdale, p. 354.

² Twining to Burney, 4 May 1791, quoted by Lonsdale, p. 354.

³ James Sutherland, speaking of the characteristics of eighteenth century poetry, in A Preface to Eighteenth Century Poetry (Oxford: Oxford University Press, 1966), p. 147.

the reader that Burney's area of professional competence was music, and verse, despite any wishes to the contrary, remained the amusement of a dilettante.

IV.

In 1936, C. D. Yost made a comparative study of 5,200 minor poems published in the Gentleman's Magazine between 1730 and 1780,¹ and found that there were three popular stanzaic forms during the sixty year period of his study: the four-line eight-and six-syllable stanza (8/6/8/6) with an abab rhyme scheme; the four-line octosyllabic stanza with an aabb rhyme scheme; and the four-line decasyllabic stanza with a abab rhyme scheme. Consistently popular, although less frequent, was the "romance six" -- the ode form -- consisting of six lines, with an 886886 syllabic form, and an aabccb rhyme scheme. Anapestic metres were also fairly popular, in the eleven and seven syllable couplet.¹

Burney himself has written very few verses which use a rhyme scheme other than aabb (rhymed couplet). These are invariably abab. His elegies, epitaphs, and vers de société are written either in the octosyllabic rhyming couplet, the "hudibrastic couplet",

¹ C. D. Yost, Jr. "The Poetry of the Gentleman's Magazine," diss. (Philadelphia: 1936).

¹ Yost, pp. 7-23.

named after Samuel Butler's use of it in Hudibras (1663), or in heroic couplet. These were the two most popular rhyme schemes of the period, as Yost has demonstrated.

These more polished verses, of which a large number are presented in this edition, comprised less of Burney's verse output than irregular ones, which almost defy scansion, for unless dealing with a fixed form, Burney seems forgetful of poetic metre. Often a poem begins with one or two nine syllable (rough dactylic trimeter) lines to be followed by "hudibrastic" couplets ("Extract of a Letter to Mrs. Thrale", "Anniversary for Oct^r 2^d 1796"). More often there is less "rhyme or reason" to his verses: songs, epigrams, verses in letters, biographical doggerel, a good number of these are poorly written and for this reason I have omitted them in my selection.

Some of Burney's more sprightly poetic compositions are written in six, seven, or eleven syllable couplets, "Noel to the Rev.^d Tho.^s Twining", "Playful Epistle to Miss Eliz. Allen", "A Miniature Picture", and "On a Diminutive Female" being some examples. The six syllable line verses are written in anapestic dimeter, little better than doggerel. The anapest was:

...brought into good literary society by Prior, and it was always popular in many forms, but many of the poems in the Gentleman's Magazine seem to hark back to the humble position the metre once held. It is constantly found in political ballads and songs of a popular nature...¹

Burney found this rhyme scheme congenial to his own use. "We polish one another", Shaftesbury had noted in 1709, "and rub off our corners by a sort of amicable collision."² Here Burney, who presented such a correct image to the world, is revealed with rough edges, and it is these edges which interest.

¹ Yost, p. 29. As has been noted, Prior was Burney's favourite poet.

EDITORIAL PROCEDURE

The first step in preparing this thesis was a systematic collection of all of Burney's verses a) from manuscript originals housed in various collections, available as photo-copies in the Burney Papers at McGill University, and b) from printed sources. The second was the transcription of the poems that exist in manuscript. I decided to keep as closely as possible to the text of the autograph manuscripts, making no attempt to correct or modernize punctuation or spelling. Once the transcription was finished, it became obvious that the material (93 poems) was too large for an M. A. thesis, and a selection had to be made. The guiding principle here was to incorporate in the thesis representative samples of the best of Burney's occasional verse, and include at least one of each "kind" of verse he wrote. For this reason, I have included some poems that had previously appeared in print, as their exclusion would have made my selection less representative.

Having selected 43 out of the 93 poems, I started annotating them. Here the first problem was dating, for a good number were undated, scattered as loose leaves among the various Burney Papers. In my annotations, I attempted to place each poem in the context of Burney's life, where they assume significance both as interesting biographical documents, and as examples of a minor eighteenth century art. All reference sources I have drawn upon are acknowledged in the annotations, with the exception

of the Dictionary of National Biography and standard English language encyclopedias. Original sources of the manuscript material are given in each case, the major exception being some of Twining's letters to Burney, for the Burney Room has photo-copies of the originals from Add. MSS. in BL, but their number and pagination is not always available.

The textual notes indicate the original source for each poem, and the existence of other manuscript or printed versions, or fragments. Significant variants between these versions and the text presented in this thesis are given.

I have included two appendixes. Appendix "A" is a transcript of Burney's Index to the "Poetical Notebook" which he collected in 1796, and which is preserved in the Osborn Collection at Yale. It is of value for two reasons: the arrangement of the verses is chronological, and therefore helps to place or sometimes even date undated manuscript verses; it also shows the verses which Madame D'Arblay later ripped out of the "Poetical Notebook" when she went through her father's papers with a critical eye after his death. Occasionally, poems crossed out have been preserved; either another manuscript copy existed, or Madame D'Arblay copied out the verses for her own use in writing the memoirs of her father. This information can be gained from Appendix "B", which is a complete chronological list of all Burney's poems known to be extant, and gives a date or approximate date for each, and all sources which are known. This appendix gives the first line of each poem, and poems included in my thesis are marked with an *.

ABBREVIATIONS

Barrett The Barrett Collection of Burney Papers, The British Museum, London, England.

BL The British Museum, London, England.

Berg The Henry W. & Albert A. Berg Collection of English and American Literature, The New York Public Library, New York, U. S. A.

Clifford James L. Clifford, Hester Lynch Piozzi (Mrs. Thrale), Oxford, 1941, 1952, 1969.

Coke The Gerald Coke Collection, Bentley, England.

Comyn The John Comyn Collection of Burney Papers, Turnastone, England.

Cummings William Hayman Cummings, Dr. Arne and Ryle Britannia (1912).

DL Diary and Letters of Madame D'Arblay, ed. Austin Dobson, 6 vols, 1904-5.

ED The Early Diary of Frances Burney 1768-1778, ed. Annie Raine Ellis, 2 vols, 1913.

FBA Fanny Burney D'Arblay

Fragm. Mem. Fragmentary Memoirs by Dr. Burney found in Osborn and Berg.

- GDB Percy A. Scholes, The Great Doctor Burney, 2 vols., 1948.
- HFB Joyce Hemlow, The History of Fanny Burney, Oxford, 1958.
- Hist. Mus. Charles Burney, A General History of Music, From the Earliest Ages to the Present Period..., 4 vols, 1776-89.
- JL The Journals and Letters of Fanny Burney (Madame D'Arblay), 1791-1840, ed. Joyce Hemlow, Clarendon Press, 12 vols. 1972 ---.
- Lonsdale Roger Lonsdale, Dr. Charles Burney, Clarendon Press, 1962.
- Mam. Memoirs of Doctor Burney, Arranged From His Own Manuscripts, From Family Papers, and From Personal Recollections, by his daughter, Madame D'Arblay, 3 vols. 1832.
- Osborn The James Marshall and Marie-Louise Osborn Collection, Yale University Library, New Haven, U. S. A.
- Rees Abraham Rees, ed., The Cyclopaedia or Universal Dictionary of Arts, Sciences, and Literature, 39 vols. London, 1819.
- Rylands The John Rylands Library, Manchester, England
- Thraliana Katherine C. Balderston, Thraliana: The Diary of Mrs. Hester Lynch Thrale (later Mrs. Piozzi) 1776-1809, 2 vols. 1957. .
- Walker Frank Walker: Introduction to a forthcoming edition of the letters of Thomas Twining.
- Watt Robert Watt, Bibliotheca Britannica, 2 vols. 1824.

19 Dec. 1751

"To Mrs. Burney.¹

"Come, my darling! -- quit the town;
Come! -- and me with rapture crown.²

* * * *

If'tis meet to fee or bribe
A leech of th'Æsculapius tribe,
We Hepburn³ have, who's wise as Socrates,
And deep in physic as Hippocrates.

5

Or, if'tis meet to take the air,
You borne shall be on horse or mare;
And, 'gainst all chances to provide,
I'll be your faithful 'squire and guide.

10

If unadulterate wine be good
To glad the heart, and mend the blood,
We that in plenty boast at Lynn,
Would make with pleasure Bacchus grin.

Should nerves auricular demand
A head profound, and cunning hand,
The charms of music to display,
Pray, --cannot I compose and play?
And strains to your each humour suit
On organ, violin, or flute?

20

If these delights you deem too transient,
 We modern authors have, or antient;
 Which, while I've lungs from phthisicks⁴ freed,
 To thee with rapture, sweet, I'll read.

If Homer's bold, inventive fire, 25
 Or Virgil's art, you most admire;
 If Pliny's eloquence and ease,
 Or Ovid's flowery fancy please;
 In fair array they marshall'd stand,
 Most humbly waiting your command. 30

To humanize and mend the heart,
 Our serious hours we'll set apart.

* * * *

We'll learn to separate right from wrong,
 Through Pope's mellifluous moral song.

If wit and humour be our drift, 35
 We'll laugh at knaves and fools with Swift.

To know the world, its follies see,
 Ourselves from ridicule to free,
 To whom for lessons shall we run,
 But to the pleasing Addison? 40

Great Bacon's learning; Congreve's wit,
 By turns thy humour well may hit.

How sweet, original, and strong,
 How high the flights of Dryden's song!
 He, though so often careless found, 45
 Lifts us so high above the ground
 That we disdain terrestrial things,
 And scale Olympus while he sings.

Among the bards who mount the skies
 Whoe'er to such a height could rise 50
 As Milton? he, to whom 'twas given
 To plunge to Hell, and mount to Heaven.
 How few like thee--my soul's delight!
 Can follow him in every flight?

La Mancha's knight,⁶ on gloomy day, 55
 Shall teach our muscles how to play,
 And at the black fanatic class,
 We'll sometimes laugh with Hudibras.⁷

When human passions all subside,
 Where shall we find so sure a guide 60
 Through metaphysics' mazy ground
 As Locke -- scrutator most profound?

One bard there still remains in store,
 And who has him need little more:
 A bard above my feeble lay; 65

Above what wiser scribes can say.
 He would the secret thoughts reveal
 Of all the human mind can feel:
 None e'er like him in every feature
 So fair a likeness drew of Nature.
 No passion swells the mortal breast
 But what his pencil has exprest:
 Nor need I tell my heart's sole queen
 That Shakespeare is the bard I mean.⁸

70

May heaven, all bounteous in its care,
 These blessings, and our offspring spare!
 And while our lives are thus employ'd,
 No earthly bliss left unenjoy'd,
 May we -- without a sigh or tear --
 Together finish our career!
 Together gain another station
 Without the pangs of separation!

75

80

And when our souls have travelled far
 Beyond this little dirty star,⁹
 Beyond the reach of strife, or noise,
 To taste celestial, stable joys --
 O may we still together keep --
 Or may our death be endless sleep!

85

"Lynn Regis, 19th Dec. 1731."

1 Esther Burney, née Sleeps (1723-62), whom Burney had married on 25 June 1749. She was highly intelligent woman, and her charm and learning were so pleasing, and the beauty of her person so great, that she was much in demand socially, and provided a perfect companion for the gregarious Burney. See Mem., i. 63-81 and Fragm. Mem., Berg c. 1751.

2 In the spring of 1751 Burney became ill, and was advised by his physician, Dr. Armstrong, to retreat to the country. Informed of an opening for organist in King's Lynn, Norfolk, he travelled there in September 1751 (GDB, i. 63-68). Esther stayed in London with the children. Burney wrote to her shortly after his arrival that he missed her company sorely, wishing "the only one I feel I shall ever Continue to have a True Sense of" to be by his side, to make up for the "Total Ignorance of ... Musical Merits" which the townspeople of Lynn displayed (Burney to Esther Burney c. 30 Sept. 1751, Osborn). This poem was written three months later, and was meant to reach Esther before Christmas.

3 George Hepburn (1669-1759), learned physician in King's Lynn.

4 Severe cough, or asthma, aggravated by London's air pollution. See GDB, i. 64-5.

5 Burney's promise was carried out when his wife finally joined him in King's Lynn, for he notes in Fragm. Mem., when talking about activities in Lynn: "when we c^d spend an evening at home, we had a course of reading: history, voyages, poetry, and science, as far as Chamber's Dict^y, the French Encyclopédie, to the 1st Edit. of w.^{ch} I was so extravagant to subscribe, & the Philosophical transactions ..." (Osborn).

6 Don Quixote.

7 Hudibras, a satirical poem against the Puritans by Samuel Butler, published in 1663-78.

8 These verses show Burney's life-long interest in literature as well as in music, and his reading program shows what in 1751 were considered the modern classics in literature. For his preferred taste in modern composers, see "Epistle to Fulke Greville Esq^r", p. 34.

9 Both Esther and Charles Burney were interested in astronomy. She translated Maupertuis' "A Letter Upon Comets" which Burney published after her death.

July 1753

EPISTLE to Fulk Grevile Esq:¹

Once more, for Love of Ryme & Grevile,
 I court the Nine in Speeches civil;
 & much the Ears of them & Sun drum
 For pun, for Quibble, & Conundrum.
 'No more Old Handel's ample Page,
 Or sweet Scarlatti's happy Rage,
 (w.^{ch} well can draw or dry up Tears)
 My Hands employ, or fill my Ears:
 Neglecting Things within my ken,
 The Bow I quit to Wield the Pen.
 Nor solemn Semibrave I swell,
 Nor on the tardy Minim dwell,
 The sable-Headed Crotchet Curse,
 & fly them all for Jingling Verse.

But wafted by a darting Ray,
 Methinks I hear Apollo say ---
 "Pray Younker² mind your fidling Trade,
 Nor e'er in Ryme Expect our Aid:
 Altho' the healing Art be Mine,
 To Which I Verse & Music Join,³

5

10

15

20

Yet vainly think not Friend that you
 Can have our Help in any Two
 There's more to be attain'd in one
 Than e'er our brightest earthly Son
 Has yet been able to surmount
 The Homer 'mongst those Sons you count
 Of all the Scrapers at our Shrine
 Whose Music Mortals call divine
 There's none, how far soe'er he launches
 E'er shone alike in all its Branches
 One charms with TASTE perhaps a Nation
 Yet wants the Rules of SOLMIZATION⁴
 & Odds 'tis, if profound his Vein
 He's Gifted with a Costive⁵ Brain.

25

30

CORELLI⁶ mov'd with even Gale
 While I, & Nature Swell'd his Sail
 With Modesty his Course he steer'd
 Nor Rocks or Quicksands ever fear'd
 For well alike to him were known
 Both Musick's Compass & his own
 Thus free from cankring Critick's Blame
 He safe arriv'd at endless Fame.

35

40

He, dying, from his Laurel Wreath,
 His great Disciple^{*7} did bequeath

*Geminiani

A Sprig, w.^{ch} planted on his Brow
 Did all his Master's Bays outgrow.
 The sprightly Violin he taught
 T'express each Passion Word & Thought
 Nor from his Pen shall Envy see
 Ought that's unworthy him or me
 As Sister Pallas,⁸ not in vain
 Witholds the Bard from Lyric Strain

45

50

For him each tuneful Briton's Heart
 The Warmest Wishes still impart
 For plain he points each trackless Road
 I' th' Way to Fame he ever trod
 & with Desert like this shall be
 The Idol of Posterity.⁹

55

PURCEL,¹⁰ the Orpheus of your Climes
 Ador'd by's own & after Times
 Whose Mind so richly was endow'd
 Whose Melodies so sweetly flow'd
 Uniting with Poetic Fire
 Such Sounds as I alone inspire
 Had been (by me & Fancy nurs'd)
 In age the most enlighten'd, First.

60

65

SCARLATTI,¹¹ blest with brightest Ray
 That e'er illumin'd human Clay

Happy Enthusiast! whose Strains

(Offspring of Genius not of Pains)

70

Can raise the Soul to heav'nly Bliss

Or drive her down Grief's fell Abyss

By him such Sounds are oft combin'd

As other Mortal ne'er c^d find

Such as in th'^{Idalian} Grove¹²

75

Or playing at the Throne of Jove

Surrounded by the heav'nly Host

I alone 'mongst Gods can boast.

Great HANDEL,¹³ whose Extensive Soul

Essay'd to comprehend the Whole

80

Who ne'er to this or that confin'd

His Genius try'd in ev'ry kind,

Which was, (his works prove in Rehearsal)

Of all Mankind's most universal

But if there's ought his Fame can blast

85

'Tis want of Elegance & Taste

& that, the Rabble's Ear to touch

He study'd & he writ too much

Yet sure these wants are well supply'd

By Beauties Time can never hide

90

As he of all the Wights before us

Supremely best can swell the Chorus

& when his Fugues the Organ fill
Both Men & Gods revere his Skill.

To PEPUSCH,¹⁴ Musick's Catechism

95

We gave to drive & keep out Scism
A BENTLEY¹⁵ in his Art was he
Whose Eye cou'd faults not Beauties See.

To ARNE¹⁶ with Genius great endow'd

We Ballads gave to please the Croud.

100

BOYCE¹⁷ has the Art, with holy Rapture

To lull asleep the Dean & Chapter ---

But wou'dst thou know them ev'ry One

Go read with Care Friend AVISON¹⁸

His flow'ry Eloquence displays

105

Their Gifts from Orpheus down to Hayes¹⁹

In Words w.^{ch} well the Subject Suit

As breath'd thro' sweet Euterpe's²⁰ flute

And now our Mandate quick attend

Henceforth thy Thoughts on Music bend

110

Nor more in Jingling Nonsense piddle

But quickly reassume thy Fiddle

& if shou'dst not be disinherited

By Us w.^{ch} richly thou hast merited

Go & thy Gamut well explore

115

In search of Sounds untuned before

(If ought thro' Music's wide Domain
Uncultur'd & unknown remain)

Go, nor Thy fleeting Hours misspend
In quest of Ryme will tire thy Friend.

120

If not to these Commands Obedient
To punish we've a quick expedient
Thy Finger shall forget to move
(Thy Eye no more its Index prove)²¹

Nor shall Obedient to thy Will
The Honey of each page distil."

125

--- Thus ended the celestial Hector²²

His sharp --- & worse than Curtain - Lecture;²³

& with his Racket, coil²⁴ & press²⁵

I tumbled off my Pegasus.

130

¹ Fulke Greville (1717 - c.1805), Burney's early patron, who had introduced him to high society life. He was a descendant of Sir Philip Sidney's friend Fulke Greville, passionately fond of music, which he had acquired a liking for during his travels in Italy, and something of a gambler, who at one game of hazard lost £15,000. In 1757, Greville published Maxims, Characters and Reflections (Watts, i. 441).

Burney had met Greville in the summer of 1746, when he was an apprentice to Thomas Arne. Charmed by Burney at their first meeting, Greville began to invite him to his recently acquired splendid Wilbury House, and, in 1748, purchased Burney's indenture from Thomas Arne for £300 (Lonsdale, p.21, and Mem, i.33). Burney then became a member of the Greville household "as a desired inmate, a talented, and a chosen and confidential companion" (ibid., p. 35). He left his position after nine months to marry Esther Sleepe in 1749, but remained on close personal terms with Greville. He wrote these verses to him from King's Lynn (Lonsdale, p. 23).

² Young man (with the connotation of "dashing fellow", cp. German "Junker").

³ Apollo known as a healer, was the first performer on the lyre, who, writes Burney, "By singing to it, made it the constant companion of poetry" (Hist. Mus., i. 273-5).

4 "Solmisation, or naming the notes in the scale according to the hexachord of Guido " (Rees, xxxiii).

5 Slow or reluctant in action. Burney made a slip in the manuscript, and wrote "coslive."

6 Arcangelo Corelli (1653-1713), Italian composer and violinist, of whom Burney writes: "if we may judge of his equanimity and natural disposition by the mildness, sweetness, and even tenor of his musical ideas, his temper must have endeared him to all his acquaintance, as much as his talents" (Rees, ix). Burney in his youth much admired him, along with Handel and Geminiani (Lonsdale, p. 19).

7 Francesco Geminiani (1666-1762), Italian musician, composer and teacher of the violin, once a student of Scarlatti's and disciple of Corelli's. He came to England in 1714 and, with the exception of six years spent in Paris, lived there until 1761.

8 Athena, goddess of wisdom, sister to Apollo.

9 In later life, Burney's admiration for Geminiani diminished; "As a musician he was certainly a great master of harmony; and very

useful to our country in his day; but though he had more variety of modulation, and more skill in diversifying his parts than Corelli, his melody was even inferior, and there is frequently an irregularity in his measures and phraseology" (Hist. Mus., iv. 641 f).

10 Henry Purcell (c. 1658-1695), English secular and religious composer, who was, according to Burney, "an English musician of more extensive genius than perhaps our country can boast at any other period of time ...". Burney also says: "the vocal music of Purcell is ... as superior to Handel's as an original poem to a translation" (Rees, xxix).

11 Alessandro Scarlatti (1666-1725), Italian secular and religious composer, "the founder and supporter of the Neapolitan school of counterpoint ...," and an "elegant, profound and original" artist (Burney in Rees, xxx).

12 Idalia was a town in Crete where Athena was worshipped.

13 George Friedrich Handel (1684-1759), settled permanently in England after 1712. Although almost unequivocally praising Handel in the Account of Handel Commemoration (1785), and his article on Handel in Rees, Burney was privately opposed to the exclusive cult

of Handel in England. See Kerry Grant "Dr. Charles Burney as Critic and Historian of Music" (Diss. University of California, 1977 pp. 399-400, 669-672).

14 John Christopher Pepusch (1667-1752), scholar of music, was one of the founders of the Academy of Ancient Music. In his last years he concerned himself with "everything concerning ancient harmonics that was dark unintelligible, and foreign to common and useful practice". Burney, among the admirers of modern Italian compositions, seemed to have regarded him "as a pedant, totally devoid of genius", although he acknowledged his devotion to ancient music (Rees, xxvi).

15 Richard Bentley (1662-1742), ancient classical scholar and critic, Master of Trinity College (1699-1738). He was satirized by Pope and Swift as a ruthless pedant ("Slashing Bentley") because of his passion for emending classical texts.

16 Thomas Arne (1710-1778), English composer, author of "Rule Britannia". Burney knew Arne intimately, having been apprenticed to him from the age of 18 to 22 (Lonsdale, pp. 9-21). In public, he praised him, but here, addressing the patron who had released him from apprenticeship, he places Arne with the

crowd-pleasers, not the Corelli's, who entertained the more educated and refined upper-class.

17 William Boyce (1710-1779), church composer of popular appeal. Burney's suggestion here that Boyce's compositions induced slumber in his listeners, was not his considered opinion. In his article on Boyce, written later in life, he says: "There is an original and sterling merit in his productions -- that gives to his works a peculiar stamp and character of his own, for strength, clearness, and facility ..." (Rees, v).

18 Charles Avison (c. 1710-1770), musician, a pupil of Geminiani, who published in 1752 an Essay on Musical Expression, in which he freely admitted a preference for the Italian and French composers and depreciated the German composers, including Handel.

19 William Hayes (1706-1777), professor of Music at Oxford, composer of popular glee and canons, one of which Burney considered to be best of its type he had heard. Hayes published a reply to Avison's Essay on Musical Expression, entitled Remarks on Mr. Avison's Essay on Musical Expression, in which he defended Handel.

- 20 Euterpe: the muse of music.
- 21 The eye will no longer direct the hand in writing.
- 22 Apollo, the speaker of this "bullying" passage.
- 23 Figuratively: "A reproof given by a wife to her husband in bed" (Dr. Johnson's Dictionary).
- 24 Noisy disturbance.
- 25 Entreaty.

[June 1763]

Woodhay, Berkshire,¹FOR FANNY.²

My Fanny shall find
 That I have in mind
 Her humble request and petition,
 Which said, if I'd write her
 A Line, 'twould delight her
 And quite happy make her condition.

5

I'm not such a churl
 To deny my dear girl
 So small and so trifling a Favour;
 For I always shall try
 With her wish to comply,
 Though of nonsense it happen to savour.

10

Tho' little I say,
 I beg and I pray
 That careful you'll put these Lines rare by;
 For well they'll succeed,
 If my love they should plead ---³
 So now you've a Letter to Swear by.

15

G.B.

1 In his Fragmentary Memoirs, Burney speaks of a "holiday" with "M^{rs} Cibber & M^r & Miss Sloper" at "West Woodhay near Newbury," where he "spent 8 or 10 days ... very pleasantly" (9 June 1763, Berg, folder 6). West Woodhay was the property of William Sloper, M. P. (c. 1707-1789), the devoted admirer and companion of the great actress Susannah Cibber (1714-1766), who had a daughter by him. Burney had met Susannah Cibber during his apprenticeship with her brother Thomas Arne (see pA3n.16). She introduced Burney to "a constellation of wits, poets, actors, authors, and men of letters" (Mem, 1.14). For an account of Mrs. Cibber's circle of friends, see Mary Nash, The Provoked Wife, (1977).

2 Frances Burney (1752-1840) was ten years old when she received this poem. A quiet, serious child, she became a well-known novelist. Her history has been well documented by Professor Joyce Hemlow in both HFB and JL. See also p133,n5. Fanny has numbered the verses 1, suggesting that this was the first letter she received from her father (ED, 1. xlvii).

3 Burney was at this time supplying the place of mother to his six children, for his first wife Esther had died in September 1762. That he loved and cared for his progeny is clear from all accounts; this verse letter gives evidence to his love for one of them.

[c.1765]

To two Ladies, who had done the author the honour to
 permit him to escort them to several public places, and who
 insisted on reimbursing him for the expence incurred.¹

The humble Petition of the
 Squire of Dames
 Sheweth.

That he of two Ladies right courteous & fair
 Did enter the service & fealty swear:
 Engaging himself, to the best of his pow'r,
 Between them & danger to stand ev'ry hour,
 To protect from all insult or wicked intent,
 Or, at least, to avenge, what he c^d not prevent.
 With w^{ch} high commission, when once he was chargd,
 His head was elated, his heart was enlargd --
 As well they might be: for so pleasing a care
 So accomplish'd; engaging, & charming a Pair,
 Since the days of King Arthur, sure never was seen
 With a Knight or a 'Squire, to trip o'er the green.

Of such bliss, though so rare, oh how short's the duration
 And how tedious, alas! is the reign of vexation!

1 The Ladies cannot be identified; they may have been his pupils from a wealthy family. The poem is a fairly early one, given its early position in Burney's Index to the 'Poetical Notebook' -- c. 1765. Respectable women did not venture unescorted to public places in Burney's time. Fanny Burney paints an amusing picture of the dangers to be met with by an unescorted woman in a public pleasure ground (in this instance Vauxhall) in Evelina, 3 vols. (1784), ii. 121-39.

[c.1773]

Doggerel letter, giving an acc^t of a journey
on horseback from Lynn to London.

To the same¹

By pun beguil'd, and tendre double^(a)

Without or hindrance, let, or trouble;

At Six we made a Bull^(b) at Brandon²

And Steeds to Ostler strait abandon.

Our tea through pot & thorax pourd,

Our Supper order'd and devour'd;

Our wine all drank in toasting Joans,³

To bed we hie to rest our bones.

I'th morn ere sleep with hand benign

Had rack'd oft fumes of food & wine,

Ere steeds of Sol had left the Stable,

Or night withdrawn, her curtains sable;

Ere the bat had ceas'd to strole

And squeek in concert with the owl;

Ea'r puss Screams out, instead of cooing

To tell the co^d > what <soer> was doing,

Ere his matins shrill the cock ----

In short before 'twas Six O'Clock

(a) The Author's fellow travelers, as far as Bury, were M^r Alderman Nixon, an inveterate punster, & Captain Clark, accustomed to lard his speech with indelicate allusions.

(b) The Sign, at the Inn where we put up.

We mount our Steeds, & forth we sally
 Through mud & dirt, o'er hill and valley.
 In "darkness visible"⁴ we ride,
 Good luck our leader, guard, & guide.

20

At length the blushing dawn appears,

And drowsy Phoebus shakes his ears;
 Who having lighted up his fire

25

And farthing candles bad retire,
 He mounts his chariot, dons his bays
 Uncurls his locks, I mean his rays;
 His dew-drop breakfast hastes to drink,
 While we avail us of his link.

30

At ten, we all alive and merry
 Enter the ancient town of Bury;
 And to the Sign of him repair
 Who fleeter is than fleatest hare. (c)

Bury, renown'd for Saints and shrines,
 For handsome nuns, & sound divines,
 Is now, alas! at their expence
 Become the nurse of common-sense. (d)

35

Each stately pile in ruin lies
 Whose turrets once assail'd the skies.⁵

40

(c) The Grayhounds

(d) alluding to its famous grammar School.

To Rumford now, celestial maid!

The tuneful tribute must be paid:

Rumford, where all the world retreats

Or to renew, or mend their seats;⁶

With grief I quit the friendly town

Unfurnish'd with a new Sit-down.

45

But now to Bow⁷ we must repair

Where maidens mend their broken wares:

For there, ye China-lacking brides

The Delfick oracle resides.

50

From Bow, our way through mud we plough ---

"Oh London sweet! I smell thee now:" (8)

* * * *⁸

See too the Mercer spruce, whose trade is

To draw in poor unwary ladies;

See (lacking prey) his nails he chews,

55

Or brushes nothing from his Shoes.

See, on the beau, Lamp-lighter pours

The oil sh.^d gild nocturnal hours.⁹

See friendly fiends^(h) of hellish hue

The honours of the foot renew;¹⁰

60

And see them view with longing eyes

The sav'ry sausage as it fries!

Now Day, with all his gay attire

Leaves this new Babel in the mire!

(h) Shoe bl.

1 This fragment is no doubt the "Doggerel Letter to E.B." (Elizabeth Burney) listed on p. 40 of the Index to the Poetical Notebook, called by FBA "a chronological series of events which he committed to paper ... for the amusement of Mrs. Burney" about 1773 (Mem, 1.263).

Burney had left King's Lynn in 1760, but returned regularly to visit his second wife Elizabeth, who owned a house there, and her relations (ED, 1.3; Lonsdale, 487; GDB, 1. 66). This poem provides evidence as to the route Burney travelled so often: Lynn, Brandon, Bury St. Edmund's, Sudbury, Colchester, Chelmsford, Rumford, Bow, London. It is clear that he did not take the more direct route via Ely and Cambridge recommended by the Gentleman's Magazine (xxxiv, plate 57) and Daniel Paterson, Direct and Principal Cross Roads in England and Wales (1794) pp. 190-94. Yet another route mentioned by Paterson "led through Fens and was dangerous for its bogs and agues" (GDB, 1. 66), which indicates why Burney chose another.

2 Brandon, a market town in Suffolk, 24 m. from King's Lynn, which took Burney and his companions many hours to travel on horseback.

3 A generic name for female rustics.

4 Referring to Milton's hell in *Paradise Lost*, i. 62.

5 Bury St. Edmund's, Suffolk, approx. 20 miles from Brandon, a journey of about seven hours on horseback. "At the time of the Reformation, Bury had over forty well-supported churches and chapels. By 1818, only two churches remained worthy of note" (John Aiken, England Described, 1818, p. 240). The town's grammar school, a "Free-school", enjoyed a good reputation (*ibid.*, 241).

6 Rumford, or Romford, Essex, approx. 82 miles from Bury St. Edmund's was much frequented and grew populous by its situation: "The vicinity of Essex to the metropolis has rendered its country seats so numerous ..." (*ibid.*, 252).

7 Bow, or Stratford La Bow, Middlesex, a village 2 miles east of London.

8 Some lines are missing here, as is Burney's note "g".

9 Instead of simply lighting the beau's way, the lamp-lighter spilled oil on him also; one of the hazards of walking the streets of London at night in the 18th century. Burney is echoing Gay's Trivia or the Art of Walking the Streets in these last lines.

10 Cp. Trivia, i, lines 23-4: "When the Black Youth at chosen Stands rejoice,/And clean your shoes resounds from ev'ry voice."

[pre 1774]

On a diminutive Female.¹

Repine not, dear Girl, that the Gods in their ire
Have denied you the stature at w.^{ch} you aspire;
For so far from defective, you seem in my eyes
Like Venus in charms, like the Graces in size;
Nor one fault in your figure can scrutiny find
Except that your form is too small for your mind.

1 This epigram was probably written to one of Burney's
music students.

[early] 1774

To Fulk Graville Esq^r upon the termination
of a long contested difference.¹

On wretched man, what ill's unnumber'd wait,
When favour'd most, by fortune & by Fate!
But if these goddesses his hopes repel
The world becomes a sublunary hell.
Then grief & pain are all the pow'rs bestow,
And reason's light but shines on distant woe!
Yet, lest the evils w.^{ch} misfortune finds
Of all his views sh.^d not defeat the ends;
Against their insults sh.^d he stand at bay
And feeble nature fortitude display,
Still folly, leagu'd with passion, mischief's frame,
And fancied wrongs his tortur'd soul inflame.
If Friendship tender her celestial balm
To mitigate his pains and sorrows calm,
Untoward chance defeats the kind intent
And profer'd good, becomes a punishment --

How few on earth are ere allow'd to know
The blessings pure w.^{ch} Friendship can bestow!
Benignant Goddess! who can joys dispense
Freed from the medium of each grosser sense;

Joys intellectual, felt by those alone
Whose souls are tun'd in perfect unison!

Long had our hearts, O Greville! felt his pow'r
Till discord seiz'd their strings, in evil hour,
Destroy'd their tone, proclaiming mental war
Nor ere w^d let them vibrate, but to jar! --²

25

---- From Reminiscence let me blot those times
Nor keep the painful records in my rhymes --

How many years, alas! I strove in vain
Once more our past coincidence to gain!

30

But to the soul pulsation falsely beat
Nor c^d the pow'rs our harmony complete;

(Or such a plenitude of joy reveal
As that I now through all existence feel)

Unless returning kindness ways had shown

35

How best to fortify each feeble tone

To give to mental fibres tension due

& render consonance both clear & true.

Long may this harmony of soul remain

40

To soothe us in affliction, age, & pain!

Long may vibrations of our hearts unite,

And, by reciprocations of delight,

Extract the poison from misfortune's strings,

Till Fate asunder cut the trembling strings!³

45

1 In financial difficulties in 1773, Greville (see p40,n.1) claimed that the £300 used to buy Burney's release from Arne, had been a loan, & that he expected Burney to repay it. In reply Burney "...told him what I then and always thought of it -- of the full use he had of my Time as an equivalent for his Money -- of the sacrifices I made of all kinds -- without ways or even cloaths, except now & then one of his old Coats -- of my present Circumstances, far from affluent -- with 8 children for whom eternal Drudgery was ever in all likelihood to be my lot ..." (Burney to Crisp, 21 Jan. 1774, Berg). Burney's argument worked, for the friendship was patched up.

2 Johnson, in Rambler 64, writes:

" When such occasions of dispute happen, ... what can be expected, but acrimony and vehemence, the insolence of triumph, the vexation of defeat, and, in time, a weariness of contest, and an extinction of benevolence? Exchange of endearments may continue, indeed as boughs may for a while be verdant, when the root is wounded; but the poison of discord is infused, and though the countenance may preserve its smile, the heart is hardening and contracting."

3 This poem was no doubt written to firmly cement the patched-up friendship between Burney and Greville.

[24 Dec.] 1775

Noel, to the Rev.^d T. Twining¹

May each Hare and each Pheasant
 Arrive sweet and Pleasant
 May turkies from Norfolk
 In plenty come for Folk
 And may the Minc'd Pies
 5 On your Stomach ne'er rise
 May Mirth & <Fat> & ale
 Your neighbours regale
 May Gambols abound
 & Puns fly around
 10 But when dulness retards
 Then call in the Cards
 Not to make your purse bleed
 Or y^r av'rice to feed
 But to keep the House quiet
 15 From Noise & from riot.

May the Friends whom you see
 To love Music agree²
 And when tired of Laugh
 May they call for a Bach
 20 And to heighten the Treat

May Pohlman³ be Sweet

As the pine-apple's Juice

May its Temper and Tone

25

Correspond with your own

Then let Fingers take flight

& fill with delight

Each vibrating Ear

Till the exquisite Tear

30

Impetuous shall rush

With a rapturous Gush.

Less Languor 'twill leave

Than the apple of Eve ---

Sole Joy of the Senses

35

Which pleasure dispenses

Tho' Voluptuous, yet pure

As our State can endure.

Benignant and kind

As the Bliss of the Mind!⁴

40

1 A transcript of this poem, dated 24 Dec. 1773, is included in Twining's Letterbook no. 2, pp. 28-9 (Osborn). The title "Noel" appears as an entry in the Index to the "Poetical Notebook" but the poem itself has been removed from the notebook. On the top of the Osborn draft, which has been transcribed here, Fanny commented: "For Friends But Not for Printing certem." For a brief history of Thomas Twining, see p. 78, n. 1.

2 Burney's wishes proved true, for Twining later writes "I was from home all this last week, fiddling, eating, drinking, & Laughing, at the Palazzo Braneston near Chelmsford. --- with a very comfortable Musical party " (Twining to Burney, 8 Jan. 1776, BL.).

3 Pohlman was a maker of small harpsichords favoured by Burney at the time this poem was written. Twining evidently owned a Pohlman harpsichord. (See "Harpsichord" in Rees, xvii, and Burney to Twining, 21 Jan. 1774, Osborn Files, and Twining to Burney, 8 Jan. 1779, BL.).

4 In his answer, written before 3 Jan. 1776, Twining says: "your Noel was delightful", and encloses a poem of his own, called "Reply", 33 lines. The title is again mentioned in Burney's Index. Though "Reply" has also been removed from the notebook, it has

been preserved in Richard Twining's hand. (Twining to CB, pre 3 Jan. 1776, Osborn). It can be dated pre. 3 Jan. 1776. Here is a sample which refers to an exchange of learned notes on the music of the Greeks, as Twining was correcting the draft of the first volume of Burney's History of Music:

Let us pray

That no more Antient Music

May make me or your sick,

That Master Meibom

May henceforth stay at home;

That dry old Euclid

Where he is may abide

.

If I go on to Ptolemy,

I wonder who'll follow me!

Good night D^r Burney,

- - Many thanks I return ye.

[pre 1776]

Epigram, from the French.¹

Said Bassompiero² one day to Louis
It very strange, but no less true is,
So scarce are Horses at Madrid,
In cavalcade, a Mule I rid.

A Mule? the sneering monarch says --

Amazement that must surely raise!

'Tis so repugnant to all rule

To set an Ass upon a Mule --

Soft, cries the Marshal, discontented --

Your Majesty I represented.³

5

10

1 I have not been able to find the original French epigram.
Burney probably found it in a collection of anecdotes such as the
Menagiana.

2 François de Bassompierre (1579-1646), Marshal of France, 1622-1631.
In 1620 Bassompierre was appointed ambassador to Spain by Louis XIII
and spent six months in Madrid. Describing the entrance of the new
King of Spain to Madrid in May, 1621, Bassompierre mentions no mules
in the King's train (François de Bassompierre, Journal de sa vie,
Paris, 1870, ii. 280).

3 Though this is evidently not a true anecdote, there was certainly
some animosity between Louis XIII and Bassompierre, which led in part
to Bassompierre's arrest for treasonous behaviour in 1631 (Dictionnaire
de Biographie Française, v, 762-764).

1776

Playful Epistle, To Miss Eliz. Allen.¹

at a boarding-school in Paris, 1776. Aetat. suae 14.

"Ma - de - moi - selle,

I love you well."

John Bull.

And believe me, dear Bess

I wish happiness

May attend you through life,

Whether Spinster or wife.

If your hand you ne'er give;

But single sh.^d live,

May no care or restraint

Your pleasures e'er taint;

But may whim & vagary

Your joys ever vary,

While o'er bed & o'er board

You're both lady & lord.

Yet if you sh.^d chuse

To be tied in a noose,

May the cordage ne'er gall

5

10

15

But of silk soft & small,
May your neck or your heel
The knot never feel.
Be your partner ne'er dull
But his head as brimful
Of wisdom & knowledge
As the head of a College.
Be with kindness his heart
As full as a tart.²

1 Elizabeth Allen (b. 13 Nov. 1761), youngest daughter of Burney's second wife by her first marriage (HFB, 25). She had been sent abroad, probably in 1775, to complete her education.

2 Two years later, in the summer of 1777, Elizabeth eloped with one Mr. Macke, whose head must have been "brimful" indeed (*ibid.* p. 70).

[June or July, 1776]

On Long Shanks -- to the same
On Sir Thomas Robinson making reparation for
a breach of Promise.¹

My furrow'd brow, & shrivell'd hide
Are now made smooth & slick with pride
To think what Joy my Twi's in
At finding that the recreant knight
Has done, at length, the thing that's right
By honest, humble, Fisn.²

No more a chetif miserable,
L'Amande he makes, is honorable
His conscience seem to prick him;
He's white-wash'd by regeneration,
And now I gulp my indignation
Nor longer wish to kick him.

He's not quite devoid of grace,
Less frightful than the head of base,
Less lank than Calascione;³
He's now unlike a long-legg'd Harry,⁴
Nor w^d he make a maid miscarry
Who saw his carcase bony.

I do believe no child in Fife
 W^d instant fall, or lose its wits,

Who saw a thing so frightful;
 No gentle dog w^d howl and bark
 Who spied him stalking through the part --

No, no, he's grown delightful!

20

No more, dear Twi,

Cry on him fie!

25

His legs seem somewhat shorter;
 His stature dwindles,
 And his Spindlee,

W^d serve an Irish porter.

His figure lean
 Creates no spleen
 Robust he seems as Carman,^s

30

Nay more, seems plump

On rib & rump, ----

Son embonpoint est charmant!

35

1 Written to Thomas Twining in the summer of 1776. Sir Thomas Robinson (c.1700-1777), Governor of Barbados (1742-7), amateur architect and an acquaintance of Samuel Johnson. He was nicknamed 'long Sir Thomas' for his unusual height and thinness.

Sir Thomas had a share in Ranelagh and indicated that the pleasure garden needed an organist, a fact Burney communicated to Twining. On March 28, 1776 Twining recommended Fislin (see n.2) to Burney as a possible candidate for the job: "He is a very decent well-behaved, modest young man ... His only doubt is whether he can do S^r T. Rob.'s organ business" (BL). By April 9, Fislin's hopes of gaining Sir Thomas Robinson's patronage were dashed, for Twining wrote to Burney: "Poor Fislin! - Well you have been, & are, very kind about him, ... it helps to confirm me in my prejudice against very tall persons ..." (BL). In a letter of 18-20 May, 1776, (BL), Twining reflects: "S^r Thomas Long Shanks was a shabby fellow - ..." which no doubt suggested the title of Burney's verses. Sometime in June or July 1776, Sir Thomas actually hired Fislin, only to dismiss him suddenly in September 1776. His decision to hire Fislin occasioned this poem, which must have been written in July 1776.

2 James Fislin (c. 1755 -- 8 Sept. 1847). An English musician and composer who was taught by Reinhold and Burney. He later became a music teacher at Chester (Grove, 111.147).

3 "Calascione, a musical instrument much in use by strolling and street musicians throughout the kingdom of Naples. It is a species of guitar, with only two strings, tuned 5th to each other. It has a very long neck, which is fretted" ("Calascione", in Ross, v). See also Grove, vii, p. 19.

4 Same as daddy long-legs, i.e. a spider.

5 A cart or carrier.

[autumn 1776]

On the propensity to evil in some promising
young persons.¹

Why does cruel nature sow
Seeds of vice in human hearts?
Why does reason let them grow
Spite of all her weeding arts?

Still, like cankers in the bud,
These destroy both flow'rs & fruit,
Blighting all that tends to good
Till they've poison'd branch & root!

Morbid principles, we read, *
Grow with ev'ry constitution;
Which upon the vitals feed
Till our Final dissolution.

Nature thus on minds entails
Ill from which no art can save;
Thus the ruling vice³ prevails
From the cradle to the grave!

*See Rambler, N^o [17]²

1 In a letter to Edward Miller dated 17 Sept. 1799 (Comyn), Burney reflects on the modification of his own savage tendencies as a child:

"... in adolescence, I was made a friend to insects & animals, by my father assuring me that they were not machines: but had feeling, & suffered pain, like human creature[s] if maimed or wounded. After this I never spun a cock chafer, or pulled the wings & legs off flies -- impaled Butterflies --, or with pleasure worms, & maggots, nor c^d see bull or <badger> baiting -- or Cocks thrown at, or even armed wth spurs for fight. These early moralities are necessary for children of the best natural disposition, who never think of right & wrong till 'told 'to do as they w^d be done by.'"

2 Burney did not supply the number, but no doubt meant to refer to the Rambler #17, Tues, May 15, 1750, which deals with "contemplation of Death".

3 Of Alexander Pope Essay on Man, ll. 133-8:

As man, perhaps, the moment of his breath,
 Receives the lurking principle of death;
 The young disease, that must subdue at length,
 Grows with his growth and strengthens with his strength:
 So, cast and mingled with his very frame,
 The Mind's disease, its ruling Passion came.

Pope's theory that a "ruling passion" influenced the personality from birth to death, counteracted only by Reason, is discussed by Maynard Mack in his Introduction to An Essay on Man, (London, 1950), section III, pp. xxxii-xl.

See also Thomas Gray "Ode on a Distant Prospect of Eton College", lines 61-90, and n. in R. Lonsdale, ed. The Poems of Gray, Collins, and Goldsmith (1872) pp. 60-3.

[pre-17] Sept. 1776

To the Rev.^d Tho.^s Twining¹

Friend of my heart! whose pen, like magic wand
Has ev'ry mental treasure at command:
Wit, humour, learning, sense, all wait its motion,
And dance, like Merlin's Sprites, at its devotion.²

What envy w.^d thy partial love excite
Thy Cheese bestowing on a single Mite!
A gift, w.^{ch} freely didst thou but concede,
W.^d foster worlds, & hungry myriads feed.
Did all mankind, like me, thy powers know,
And what delight thy talents can bestow
What wonder w.^d thy partial love create
Among the learned, witty, wise, and great!

Thy genius gleams a pure & lambent flame
Free from the gross concupiscence of fame:³
Though sedulous the public eye to shun,
Peeping through narrow apertures, its sun
Prismatic tints emits with niggard hand
Would lighten worlds, if suffer'd to expand.⁴

Blest with thy friendship, let its vivid rays
On me and mine continue still to blaze;
For where they penetrate, no sullen gloom
Can long subsist, were Erebus the room.

¹ Thomas Twining (1735-1804), translator of Aristotle's Poetica, a classical scholar, an excellent linguist, and an enthusiastic and accomplished musician. His only publications were the translation of the Poetica and three sermons. Twining was the rector of the church at Fordham, but spent winters nearby in Colchester, a life he led with contentment for twenty-five years, until, in 1788, he became Rector of St. Mary's-at-the-Wall Church in Colchester (R.S. Walker, from a manuscript introduction to a forthcoming edition of Twining's letters, pp. 4-5). Some of Twining's letters have been published in Recreations and Studies of a Country Clergyman, ed. R. Twining, 1882, and Professor Walker is preparing an edition of his correspondence.

Learning of Burney's plan to publish a history of music, Twining had written to him on April 7, 1773 (BL, Add. MSS. 3993, ff. 69-70), offering his services. Long a passionate music lover, Twining had amassed much historical information about music, which he wished to turn over to Burney. An idea of the invaluable help Twining gave Burney can be gained from their correspondence. Since May, 1776, Burney had been assiduously sending manuscript drafts of his work to Twining for comment, who returned them with ample revisions (Lonsdale, p.135). Burney wrote this poem to acknowledge his great debt to Twining for having not only aided with the first volume of his History, but also with the preparation of a second.

2. Dr. Samuel Parr, a classical scholar and a friend of Twining's thought that Twining was "certainly not surpassed as a letter writer by any of his contemporaries", and that in his letters "wit, sagacity, learning, languages ancient and modern, the best principles of criticism, and the most exquisite feelings of taste, all united their various force and various beauty. Whether he wielded an argument, or tossed about an opinion, all was natural, original and most delightful" (Recreations and Studies of a Country Clergyman, p.p. 11-12). See also Lonsdale, p.136.

3. Twining desired little recognition for help he had extended to Burney. Replying on 3 Dec. 1775 to a letter in which Burney indicated an intention to credit Twining in the preface, Twining wrote: "It makes me laugh -- & I shall be frighten'd out of my wits to see my name in print" and later in the letter, after allowing Burney to have his way: "Be decent, -- is all I beg. One may thank, without praising --" (BL, Add. MSS. 39933, ff. 170-2).

4. Erebus in Greek mythology was the dark underground region which the dead had to pass through before reaching Hades.

5 Twining responded to these verses in a letter to Burney, dated 17 Sept. 1776: "And pray are not you Satyrical, with your fine verses? -- Well, I thank you for 'em: they were of great service. I had a little sickness at my stomach just when I read your letter. -- I filled three large ba-sons &c as charmingly after it. I own you make your emetics of well-tasted materials. I can see good lines and ingenious thoughts, when I forget whom they are applied to. As for truth -- I declare I shou'd have thought you just as near the mark, if your verses had been intituled an address to my worthy friend T.T. upon his discovery of the longitude, and quadrature of the circle. I know myself, my goods, and may bads, pretty well. No man wou'd like fame, and the eyes of the world, better. But I am timid, and indolent, and moreover, have all possible reason to doubt very much whether I cou'd acquire any fame, worth having, if I were to try. As for vanity every man living, I hold, is vain, all <the> difference is, that some are vain with decency, and some without. If my vanity <was> as indecent as y^r panegyric! -- why, it w^d not all have come up" (BL, Add. MSS 39928, ff. 105-7).

New - year's Ode for 1777.

To the Rev.^d Tho.^s Twining.

"I'll have one every year, mind!"¹

Tw.

Prologue.

An Ode, in true form,

Sh.^d ferment to a storm;

Sh.^d grow, & sh.^d grumble,

Sh.^d roar, rant, & rumble,

And the elements jumble,

As if nature w.^d tumble

To pieces & crumble ----²

But my music is too humble,

Too placid & quiet,

To kick up a riot.

Each line & each strophe

Sh.^d swell like a Sophy;

As a Duke of Braganza.³

The antistrophe too

Sh.^d have its full due;

And the breath of the god

Sh.^d inspire the Epode.

In trimetric, dimetric

Iambics symmetric.

Then the verses alternate

20

No critic will spurn at.

Ode.

Strophe. ^{4a}

Chief of Winter's comforts, Fire

Claims each shiv'ring mortals praise;

Wood & Sea-coal can inspire

Though depriv'd of Phoebus' rays.

25

Social chat and solace sweet ^{4b}

During night's cimberian ⁵ gloom

Kindred souls incline to meet ———

Festive mirth then fills the room.

Take the poker, stir the fire,

30

Let the Broom its office fill;

Draw your chair a little nigher

Wintry breezes make one chill

Antistrophe.

Let some trusty, sober fellow

In the nether regions chuse

35

Wine that's genuine, old & mellow

Fit for Bacchus' self to use.

Let the spiral engine quick

Free the liquor from its cork,

Gently, lest you make it thick --

40

Lay each guest a knife and fork.

Range your friends around the board

Plac'd contiguous to the fire;

Give whate'er the house afford,

Cram them to their hearts desire.

45

Epode.

But lest some morsel in its way sh^d stick

With gen'rous wine to lubricate the parts

Let ev'ry glass be well-nigh fill'd, & quick,

To help digestion, & to cheer their hearts.

All pleas'd, and ended the repast

50

Let vocal harmony resound,

And many a Catch & Glee go round ----

Then "bless our Landlord, Heav'n"! will be the last.⁶

But I have no time

To make rhyme nod at rhyme,⁷

55

Nor genius to dash

Like the light'ning's fleet flash

Through earth, air & Sea,

Yet make all agree,

And assign in the pothor

60

To each strophe its brother.⁸

When out of breath, with awkward grace,

To ease my Nag, I change my pace.

Sometimes I amble, sometimes gallop,

Or croud my sail in little shallop.⁹

65

Sometimes I tamely take a walk

In verse as mean as comoner talk;

Thus trot through rough roads, full of ruts & rude stones

Which threat dislocation, & fracture of bones.

Losing leather,

70

Here my tether

Seems to make a final close;

Tamely escaping,

Soundly sleeping

Till recruited¹⁰ by repose.

75 2

When I think o'er all your kindness,
 Friendly zeal, good-nature'd blindness,
 All your virtues winning ways,
 All your claims to honest praise;
 Then on Pegasus' back with fresh vigour I scramble
 And fancy again round Parnassus I amble;
 On tiptoe exalted, I stand in each stirrup
 Supported by thoughts that are sweeter than myrror
 Which vanity flatter, & whisper to pride
 That we oft times together the same hobby ride.

80

85

You conundrums love, & joking,¹¹

I in Books am ever poking.

You the Muses seek, & court,
 Not in earnest, but in sport.
 You, my friend, I'm proud to tell ye,
 Possess with me the *idem velle*
 And still alike in ev'ry folly,
 We seem to have the *idem nolle*,¹²

90

You music of all kinds detest
 But what's refin'd, and well express'd.
 The Masters of your youth respect,
 Yet all their errors can detect.
 Regard for those you've always nur'd
 Who of their age & place were first;

95

Yet think it no atrocious crime
To travel with the present time.

100

If genius is immortal, why
Suppose he did with Handel die?¹³
Does he not his gifts diffuse
In concert with the heav'nly Muse,
And all his glowing colours spread,
Wherever Science lifts her head? ----
Here the parallel must end.

105

Love and friendship both depend
On whim, caprice, & things amusing,
Which influence ev'ry heart in chusing:
Gifts & acquirements great & solid,
Art oft possess'd by Beings squalid;
Which none can love, though all pretend
Uncommon talents to befriend.

110

To genius, learning, wisdom, sense,
As great as yours, I've no pretence;
But yours, though great, w^d ne'er alone
Have made my heart & soul your own:

115

Sans le penchant, sans la rage.

120

Pour l'aimable Radinage.

Which, in spite of all repulse,
 Oft your inward man convulse,
 Join to these your upright mind
 Your certain tact, and taste refin'd

125

Nor sh^d your ~~squareness~~ be derided,
 Though once, on badinant, I chided;
 For though on Method - I am it border,
 The principle, is love of order.¹⁴

Deep in the commerce of the world,
 To w^{ch}, by Fate, I've long been hurl'd;
 True Friendship's source I find so various
 And its duration so precarious,

130

That many a wight who entertains
 For half an hour, oft wants the brains
 To instruct or please a minute more,
 Though with him years you live threescore.
 Others can for a day, endear,

135

And some a week, a month, a year;
 But then, alas! their pow'r is spent.
 Disgust ensues, & discontent. ----

140

To you, dear friend, as to my wife,
 I neck & heels am tied for life.¹⁵
 Did not your heart to Friendship's call
 Beat like the Clock-work of St. Paul

145

Constant & true, your parts are sure
 To make the union long endure;
 For more than twice ten thousand ways
 You bind with skrews, with cramps, & stays,
 Of genius, learning, taste, & wit,
 From w.^{ch} no mortal can get quit:
 Take these away, your fun & humour
 To fix affection sure w.^d do more
 And make it bear all wind & weather,
 Than all the lib'ral Arts together.

150

155

Epilogue.

Under our signet & sign manual
 Kindly receive this Tribute annual:
 And as you chose me for your Colley¹⁶
 With Cristian patience bear my folly;
 The sack in w.^{ch} he us'd to paddle
 Made with its fumes his head quite addle;
 And whate'er from him, came so sweet
 And mawkish, all condemn'd the treat.
 So farew it with each scribe Empiric,
 Who deals out drugs of panegyric;
 Who does to Dulness altars raise,

160

165

Or slavish Kings with pseudo praise.

As patron, you I may command,

Who are not my King, or Lord, but Friend:

An alter idem, letter'd guide,

170

Whom more I've lov'd, the more I've tried!

For such your heart, that nice dissection

Augments your claims to my affection!

Receive it then, without controul,

Warm from the bottom of my Soul.

175

1 Praising a New Year's ode which Burney had addressed to him the previous year, Twining wrote on Jan. 27, 1776 (BL Add. MSS. 39929 ff.71-2): "You are my Laureate; -- I'll have a New Year's ode every year, mind." Twining's response to this ode in a letter dated 22 Jan. 1777 (BL Add. MSS. 39929 f.120) is typically laudatory: "Last night ... I was forced to lay aside all modesty, & read your ode myself. It was encored, & I never saw people more pleased or wondered less at it; <for> upon my life you are <really indiscreet>." On the 24th. of January, Twining referred to the ode again: "... you hit off better of more piquant lines & thoughts with ease, & en badinant, than many a famous poet can show, with all his effort, & appret."

2 The Pindaric ode was thought in the 18th century to be wild and irregular, allowing its imitator more latitude than any other style. Cowley, helping to establish this attitude, said: "If a man should undertake to translate Pindar word for word, it would be thought that one madman had translated another" (cf. James Sutherland, A Preface to 18 Century Poetry 1966, p. 146).

3 First performed on 17 Feb. 1775 at the Drury Lane Theatre, Braganza, by Robert Jephson, enjoyed nineteen performances until it finally was retired on 19 Mar. 1775. The Duke's part was taken by the well-known Samuel Reddish (1735-1785). (The London Stage 1660 - 1800, 1962, ed. George Winchester Stone, Jr.).

4a The atropa is a very loose imitation of Pindar's Olympian I:

"For Hieron of Syracuse, winner in the horse-race"

Water is the best thing of all, and gold

Shines like flaming fire at night,

More than all a great man's wealth

But if, my heart, you would speak

Of prizes won in the Games

Look no more for another bright star

By day in the empty sky

More warming than the sun,

Nor shall we name any gathering

Greater than the Olympian.

C. M. Bowra, trans. The Odes of Pindar, 1969.

4b "Imitations Ἀποδύου μὲν Ὀλύμπου Pind. Olym I." (Burney's note).

5 The Cimmerii were a people fabled by the ancients to live in perpetual darkness.

6 "Imitation. O bless my country, Heav'n! &c Pope." (Burney's note). A. Pope, "Epistle I, to Lord Cobham", ll. 262-265. Lord Cobham's patriotic ruling passion appears in his dying words: " 'Oh, save my country, Heav'n!' shall be your last" (Epistles to Several Persons, ed. F. W. Bateson, 1951, p. 36).

7 In Timon's Villa "Grove nods at grove, each Alley has a brother",
A. Pope, "Epistle IV, to Burlington, ll. 113-17 (ibid., p. 144).

8 See n. 7.

9 A dinghy.

10 Recovered.

11 Commenting on this ode in a letter of Jan. 24, 1777 to Burney, Thomas Twining clearly proves this: "Really, Sir, some of your lines are perfectly indecent: -- they amount to a kind of bawdry, -- ay, & I see, just this moment, how I can prove it, for they talk of my parts, & if ever any man's parts were private parts, I do think mine are, & believe always will be; my mind I fear, will never shed its' branches!" (BL).

12 "Nam idem velle atque idem nolle, ea demum firma amicitia est"
"The firmest friendship is based on identity of like and dislike"
(Sallustius, Catiline, 20.5).

13 Handel died in 1759. For Burney's "official" estimate of the composer, see An Account of the Handel Commemoration, 1784.

- 14 Twining, as Burney's chief critic and proof-reader for the first volume of the History of Music, published in 1776, often strained Burney's patience due to his extreme meticulousness. See Twining to Burney, 24 July 1775 (BL) and 16 Oct. 1775 (BL).
- 15 Their friendship ended with Twining's death in 1804, although their correspondence greatly diminished after 1782 when Burney's history of music was completely finished (Walker, p. 13).
- 16 Colley Cibber (1671-1757), dramatist and actor, here mentioned in his capacity of Poet Laureate (1730); satirized by Pope as chief dunce in The Dunciad iv. (1741).

[Nov] 1777

Extract of a letter to M.^{rs} Thrale¹, who had complained of the
fading honours of Brighthelmstone;² where the whole company was
reduced, one by one, to a lame Lord.³

So have I seen, but not at Streatham,⁴
When fruits are bad, that folks have eat'em:
On Goosb'ries amber, green, & red
The humble guests have eager fed.⁵
At first, they seek with curious pry
What's bright & blooming to the eye:
Selecting with a greedy gripe
The sweet, the clean, the plump, the ripe ----
L'Esprit de comparaison still
Excites desire, and guides the will;
Till wither'd, flaccid, stale & crude
Alike, by turns, are suck'd & chew'd.
And, ere the poor desert is done,
'Tis Hobson's choice -- the main'd or none.⁶

5

10

1 Mrs. Hester Lynch Thrale (1741-1821), later Mrs. Piozzi, wife of Henry Thrale, a wealthy brewer and M.P., was a close friend of Johnson's, who was regularly welcomed at her summer residence of Streatham. Burney was introduced into the Streatham "circle", which also included William Windham, Sir Joshua Reynolds, Edmund Burke Boswell, Mrs. Montague, and David Garrick in December, 1776, when he was engaged by Mrs. Thrale to instruct her eldest daughter in music (*Thraliana*, i. 136-7). Mrs. Thrale described Burney's introduction into her home, and her reaction to him as follows:

"...such was the fertility of his Mind, and the extent of his knowledge; such the goodness of his Heart and Suavity of his Manners that we began in good earnest to sollicit his Company and gain his Friendship. Few people possess such Talents for general Conversation, and fewer still for select Society, where no Restraint is laid upon one's Expressions & where Humour and good humour charm more than Wit and Philosophy - tho' Burney is never found deficient in either; and would be called a deep scholar was he not without Pedantry, as he would be reckon'd a Wit was he not without Malice..." (ibid).

Burney's reaction to Streatham is recorded in his autobiographical doggerel poem, only fragments of which survive, chiefly in Madame D'Arblay's Memoirs of Dr. Burney:

This year I acquaintance began with the Thrales
Where I met with great talents' mongst females and males;
But the best thing that happen'd from that time to this,

Was the freedom it gave me to sound the abyss,
 At my ease and my leisure, of Johnson's great mind,
 Where new treasures unnumber'd I constantly find. ---

(Mem, 1, 100-1).

2 Brighton in Sussex, formerly the fishing village of
 Brighthelmstone.

3 Mrs. Thrale, with Burney, went to Brighton in late September
 1777 (Clifford, p. 155). Mrs. Thrale stayed there until the end of
 the season, and wrote despairingly to Burney who had returned to
 London:

"The Balls are over, and the Rooms expire tonight, but M^r. Thrale
 does not mean to stir till next Monday or Tuesday sevensnight - we
 have a Lame Lord left, a deaf Gentleman, and M^r. Palmer who Squints;
 my Master therefore compels them to come in & we play at Cards in
 the best Parlour" (6 Nov. 1777, Osborn). Burney's poem was
 obviously written in direct reply to this letter.

4 Mrs. Thrale's country estate, known as Streatham Place or
 Streatham Park, at Streatham, a small village about six miles from
 London Bridge, to which Burney was often invited after being hired
 as Music master of Mrs. Thrale's daughter (1776). For a description
 of the estate, see Clifford, pp. 50 & 69 .

5 The Streatham table was always well covered, for Henry Thrale was a lover of good food. Mrs. Thrale remarks, in 1777 in Thraliana i, 145: "Gluttony is so much the favourite Vice of this Age that I heard today of a Wastecoat marked thus in the manner of a Barometer Full very full, Bursting. - Apoplexy, sudden Death." Having been warned not to over-indulge, Henry Thrale literally committed suicide by defiantly enjoying two huge meals and died of apoplexy (April 4, 1781). See Clifford, pp 198-9.

6 Thomas Hobson, (1544? - 1631), wealthy carrier of Cambridge, owned very well stocked stables but would allow no horse to be taken out except in its proper turn. The popular saying "Hobson's choice", i.e. "this or none", arose as a result.

Dec. 1777

To M.^{rs} Thrale

On receiving from her a Gold Pen.¹

If bounteous Thrale c.^d thus transfer
Her learning, sense, & wit,
Who w.^d not wish a gift from her?
Who not to beg submit?

Paupers from Grub-street at her gate
w.^d croud, both young & old,
Who day & night w.^d supplicate
For thoughts not Pens of Gold.

But not alone the gift of tongues.
And Muses' grace & favour,
Enrich her prose & to her songs
Afford the attic flavour;²

The virtues all around her wait
T'infuse their influence mild,
And ev'ry joy communicate,
Of Parent, wife & child.³

Within her breast fair friendship glows
With unexampled zeal;
While piety its balm bestows,
Each mental wound to heal.

20

Her judgment can direct each storm,
Each hurricane can weather ----
A mind so pure, a heart so warm,
Are seldom found together!

Renvoi.

Such Implements, though fine & splendid
Report says, ne'er write well,
And that with fame some truth is blended
Let this example tell.

25

C.B.⁴

1 Mrs. Thrale acknowledged sending the present and receiving the poem in her journal entry for Dec. 1779, and copied out this poem (see textual note).

2 Mrs. Thrale had been introduced to Spanish and Italian by her aunt, Lady Salusbury, knew French, and was tutored in Latin by Dr. Arthur Collier for several years (Clifford, pp. 20-36). Many examples of Mrs. Thrale's verse can be found in Thraliana.

3 Her attitude to her husband, whom she had been induced to marry for money, was cool but correct. For the care she had bestowed on bringing up ten children, see Mary Hyde, The Thrales of Streatham Park, Harvard Univ. Press, 1977, based on the "Family Book", which Johnson encouraged her to keep.

4 Dr. Johnson, upon being shown this poem by Mrs. Thrale, commented "These ... are some of the few Verses which have as much Truth as Wit, and as much Wit as Truth " (Thraliana, 1,215).

[Jan.] 1778

To Mrs. Thrale,

On her accusing me of flattery in some verses
of thanks for a Gold Pen.¹

Honest praise you may parry as much as you will
And aver 'tis forbidden to taste it,
Brimful, for your use I'll the insense pot fill
Yet never shall lavish or waste it.

Your head I c^d ne'er think so empty & light
That such vapours c^d injure or turn it;
What I said of your worth, you must hear day & night
From such wits as can better discern it.

5

More justly decide of yourself & of me
Nor the Sycophant's trade think I follow
E'er such a vile slave to the vain I w^d be
I'd like Marsyas be flay'd by Apollo.²

10

4 Probably thinking of this poem, Mrs. Thrale wrote to Burney on 27 Feb. 1778: "... if you loved flattery half as well as I should love & flatter you, I could add for the sake of the World in general; but I hope you would rather I should say for the sake of your Friends at Streatham, whether I mean very soon to retire" (original in the possession of Mr. H.L. Platnauer, #62 Birmingham, England). She quotes this poem in Thraliana, saying: "I have just recollected some Verses of D.^r Burney's on my saying I was ashamed to think how much he praised me" (i. 373).

2 "Marsyas", writes Burney, "was of Celaenae, a town in Phrygia ... he manifested great genius in the invention of a flute". Challenging Apollo "who had acquired great reputation by his manner of playing the lyre ... who was the first that played upon it with method and by singing to it, made it the constant companion of poetry." Marsyas and Apollo "duelled" musically, Marsyas lost "and Apollo, inflamed by the violence of the dispute, flead him alive for his presumption" (Hist. Mus. i. 273).

[Feb.] 1778

To the Same

On receiving from her a Gold-headed Cane, immediately
after a severe fit of sickness.¹

Why tries the gen'rous Thrale to make
Her friend & Servant vain?
His usual gait & speed forsake
To strut w.th clouded Cane?

But she, who shuns as much a fop
As Perch or Trout an Otter,
Has found, perhaps, he wants a prop;
Perhaps has seen him totter.

If that was sensed when Sussex air²
Had brac'd his nerves so much,
That he forgot both time & Care ----
She'd now present a Crutch.

How ev'ry friend will joy to see
His feeble steps sustain'd!
And ev'ry foe delighted be
That he's, at length, well can'd!

But, Being bountiful & kind!

Oh learn to practice thrift!

For you your friends can faster bind

By Virtues, than by Gifts.³

1 In his "Poetical Notebook" Burney places this poem after "To Mrs. Thrale, on her accusing me of flattery ...", but before another acknowledging a gift, which is dated March 8, 1778. This indicates that the present poem was probably written in February 1778. On the 22 of February, Burney had written to Mrs. Thrale complaining of a cold (Rylands); whether it was to this illness that Mrs. Thrale responded so generously, or to another, is not certain.

2 Referring to Brighton, in Sussex. Burney, in the company of Mrs. Thrale, had visited Brighton in late September, 1777 (Clifford, p. 155).

3 On March 8, 1778, Burney wrote to Mrs. Thrale acknowledging a gift: "Why, what a lady Bountiful you are! most People content themselves & others by giving Boxes & Turkies at X.^{mas}; but you are an endless Giver. - - never waiting for Times, Seasons, or occasions, but making them at your pleasure" (Rylands). Enclosed in the letter was one of Burney's less successful poetic compositions on the same theme, which I did not include in the present anthology.

[post 19 Dec.] 1778

On Sir John Hawkins giving his collection
of old musical books to the British Museum.¹

In ancient days of superstition
When Death approach'd the sinner's door,
He robb'd his kin, to shew contrition,
And gave the Church his useless store.

Ee'n thus the Knight, in proud oblation,
Bestows the sweepings of each stall;
And with them, to escape damnation,
The dust, the cobwebs, worms & all.²

But pious protestants determine
That safety lies not in such querks;
For whether clad in rags or Ermine,
None 'scape the Flames -- but by good works.

5

10

¹ Sir John Hawkins (1714-1789), magistrate, author, amateur musician, friend of Samuel Johnson and Horace Walpole. At Walpole's instigation he wrote The General History of the Science and Practice of Music, published in 1776. On Johnson's death he edited his works and wrote his biography, which appeared in 1787-9 in eleven volumes. Burney considered Hawkins's work on music an unfair rival to his own history of music, and displayed his enmity towards Hawkins most openly in a 982 line poem he wrote in 1777 called "The Trial of Midas the Second, or Congress of Musicians. A Poem in 3 Cantos", which has been edited as a Ph.d. dissertation by Sister M. I. Griffin.

In 1778, Sir John donated a collection of old musical books, gathered principally by Dr. Pepusch, to the British Museum. Commenting on this event, Twining on 19 December 1778 wrote to Burney "... 'tis a stale trick; he thinks to save his fame, as sinners save their souls, by an act of charity at last" (quoted in Lonsdale, p. 220). Burney probably wrote these verses in reply to Twining's comment.

² This image might have been suggested to Burney by Samuel Crisp, who, writing to Burney (Dec. 1776) after having read extracts from Hawkins's forthcoming history of music, said: "like him [Pliny] he crams into his Book all the Trash, all the Sweepings, that have been thrown into the Kennel a hundred years ago" (Berg, quoted by Lonsdale, p. 202).

[c.1779]

Fulk Greville, Esqr --¹

extracted from a chronicle

addressed to Mrs. Burney.²... to Wilbury³ steer --

Where its high minded squire had so long tried to tempt us,

Nor without acceptation or wrath would exempt us.

Here, by pride & by Vanity constantly teiz'd,

Though delightful the place, we felt both to be pleased. 5

To admire each plantation, each clump, & each walk,

But, above all, his highness's maxims & talk;⁴

His taste & improvements, his potions refined,

Which set down as vulgar the rest of Mankind.⁵

All this we'd have swallow'd, both flesh & the bone, 10

Had our great German Baron but let us alone;⁶

But whatever we eat, or whatever they drank,

Whatever we looked at, though naked & blank,

Whatever he said, or whatever he did

If not highly prais'd, we were sure to be chid. 15

So correct all must be, and so greatly admir'd

That we'd rather with hunger & thirst have expir'd

Or have look'd at dead walls in a street or a prison
Than to hills, bournes, or clumps, & fine prospects risen
Where each word, & each look, & opinion are guided
And a tyrant o'er each thought & action presided.⁷

20

For though in themselves nought was hideous nor hateful
By encomiums exacted we all grew ungrateful
Men are temper'd & made of such stiff & hard clay
They will never be pleas'd -- if 'tis not their own way.⁸

25

¹ See p.40, n. 1 , and p. 59 , n. 1.

² This is one of a number of verse sketches Burney wrote for the amusement of Elizabeth Burney about the year 1779. For two more samples of these sketches, see p.113(on Reynolds), and p.95, n.1. (on Johnson).

³ Wilbury House, Wiltshire, built in 1710 by William Benson (1682-1754), Surveyor General, (1718-19), was remodelled and extended by Fulke Greville about ten years after he purchased it in the 1740's. Considered an example of the Inigo Jones Revival , this house, surrounded by about seven miles of carefully landscaped grounds, was a precursor of the English country villa. See Christopher Hussey, "Wilbury Park, Wiltshire" Parts 1 and 2, Country Life, Dec. 3 and 10, 1959, pp. 1014-18, and 1148-51.

⁴ In 1756 Greville had published Maxims, Characters and Reflexions, some of which he was fond of quoting in his letters, and evidently in his "talk" as well.

⁵ The young Burney had admired Greville's aristocratic dismissal as fogrum "whatever speech, action, or mode of conduct, he disdainfully believed to be beneath the high ton to which he considered

himself to be born and bred" (Mem., i. 46), and the word became a favourite with Burney. In 1779, more used to the intellectual achievement of friends such as Johnson and Reynolds, he can dismiss Greville's tonish airs.

6 Fulke Greville, with his family, spent about a year (1766-7) as British envoy to the Court in Munich. A great believer in appearing in style, he kept during his stay "a Cook with his assistants, a man out of livery and ... Eleven in livery. Two of them Running Footmen." He also spent a fortune on "galla gowns", lace, and other finery "necessary" for social events, of which he gave a long account in his letter to Burney, 16 Dec. 1776 (Osborn).

7 FBA elaborates: "... to draw forth admiration to the beauties of his grounds, was far less the object than to stir up wonder at the recesses of his purse; that the wearied and wary visitor, who had once been entrapped to follow his footsteps, in echoing his exclamations of delight at his growing embellishments, was, ever after, sedulous ... to elude them" (Mem., i. 48).

8 It is not known which visit to Wilbury Burney refers to in these verses. The portrait given here of Fulke Greville is certainly not a flattering one; the reconciliation effected between

Greville and Burney in 1774 was obviously more a "public" than a "private" one on Burney's part. The distance between the former friends gradually widened, until by 1791 Burney never saw Greville "save by accident" for "so querulous was that gentleman grown, from ill-luck in his perilous pursuits; so irascible within, so supercilious without; assuming to all a sort of dignified distance, that bordered, at least, upon universal disdain ... To all without he had a nearly microscopic vision; to all within he was blind" (Mem., iii. 134-5).

[1779]

Sir Joshua Reynolds¹

It is well worth recording I this year began
With the great English Raphael, that excellent man,
A true friendly connexion, which Time keeps improving,
For who such an Artist, or Man, can help loving?
'Tis vain through-out Europe to look for his peer
Who by converse & Pencil alike can endear.
At his Table, where true Hospitality reigns
He assembles together, with skill & with pains.
All men most distinguish'd for Science & arts,²
For genius, for learning, acuteness, & parts
Whose productions or talents have gain'd a high station
And favour procur'd of the whole British nation.

5

10

1 Sir Joshua Reynolds (1723-1792), renowned portrait-painter, member of Johnson's Club, friend of Garrick, Burney, and frequent visitor at Streatham. Burney had met Reynolds sometime after the publication of his first book, The Present State of Music in France and Italy (1771). Reynolds's famous portrait of Burney, completed in 1781, two years after these verses were written, is one of eleven painted by him which decorated Mrs. Thrale's library at Streatham (Thraliana, 1:470).

2 The secret of Sir Joshua's hospitality seems to have been informality: "Guests were encouraged to 'drop in', invitations were issued on the spur of the moment." The visitors, who included Sir Joseph Banks, president of the Royal Society, Edmund Burke the philosopher, and Oliver Goldsmith, "largely had to fend for themselves, calling for knives and forks, as well as for bread, wine or beer ... the atmosphere was convivial and unrestrained" (Derek Hudson, Sir Joshua Reynolds, 1958, p.82). Burney was often numbered among Reynolds's guests, "frequently breakfasting with him and his wife and invited to almost all his dinner parties for near 20 years" (Fragm. Mem., 23 Feb. 1792, Berg, folder 5).

[pre Sept. 1781]

S^t Peter and the Minstrel,

A Tale.¹

The Bard who writes to amuse
A strange conceit sh^d ne'er refuse,
But nurse the Foetus in his brain
Till well it can the Light sustain.

At Sens² there liv'd in anc^t Days
A Minstrel well deserving praise,
And not alone for Feats of Art
But for the goodness of his heart:
For sure in all her works dame nature
Ne'er form'd so mild & kind a creature;
Yet of the Morrow never thinking
His life was spent in Dice & Drinking;
In Tavern, Gaming-house, or worse,
With dire vacuity of purse. ---
--- Did fortune e'er reward his pains?
He thither flew with all his gains;
Or, if she fail'd a smile to dawn,
At Night he left his Crowd in pawn.

5

10

15

Thus beggard, bare foot, & unfriended,

By none but plagues & want attended,

20

Those Body-Guards, that constant follow

The Thoughtless Sons of great apollo,

Who trusting to their lofty birth

Slight all the common things on Earth!

--- By this neglect of vulgar Matters

25

Our minstrel, oft in rags & tatters,

Was seen to scow'r both street & plain

Through all the rage of winds & rain.

Yet though to wretchedness consign'd

He never lost his peace of mind:

30

If cold & wet, without a Sigh,

He danc'd & sung till warm & dry;

Contented, merry, mild & meek,

He wish'd for Sunday all the Week,

Nor once forgot his head to sheathe

35

With Chaplet³ green, or Laurel wreathe.

At length his vagrant life he ends,

Less pitied by himself than Friends;

When a young Devil passing by,

Just at his last expiring Sigh,

40

Who though a curl-tail'd nimble blade,

Was but a novice at his Trade,

Which was about the Earth to prowl
 And seize on each departing Soul;
 Yet, for a month he vainly sought,
 Nor in his net one Mortal caught:
 Till lighting on our poor Musician,
 Who then was changing his condition,
 Eager on Shoulder flings the load
 And hastens to the dire Abode.

45

50

'Twas now the time in that dread place
 When Demons all return'd from chace,
 And Lucifer ascends his Throne
 To hear what ev'ry Fiend had done.
 With eager zeal from Earth they came
 And at his Feet present their Game:
 One brings a Priest, & one a Thief,
 A Hero this, or cruel Chief;
 Another pulls from out his Pouch
 A prelate, snatch'd from downy couch.

55

60

The Grisly monarch paus'd a while
 With Joy malignant on his Spoil,
 Then, deaf to ev'ry dismal Groan,
 They all are in the Cauldron thrown.

His Audience o'er, the King demands

65

If from their rambles all his bands
Are home return'd? --- when one replies

"About the world no spirit flies

Except an Idiot, new & young,

Who never yet has fixt his prong

70

In Carcase damn'd, or forfeit Soul,

Though full a month he has ta'en to stroll,

He dreads returning empty-handed;

Lest he for Blockhead sh^d branded;

We therefore Sire! without debates

75

To night may shut th'Infernal Gates."

This Railler scarce had done his Sneers,

When, lo! the Urchin Fiend appears,

And bore, surprising all Beholders,

The Ragged Minstrel on his shoulders.

80

"Approach & tell me whence com'st Thou?" ---

Says Lucifer, with rugged brow,

"Art thou a Thief, a Ribald, Spy?

Quick, quick, declare, nor dare to lie."

"No Sire! in sooth I'm none of these

85

But one who harmlessly could please;

A MINSTREL, & dread Sire! in me

An humble, honest man, you see,

Who all the Science once possess'd 90
 With which a mortal can be blest. (a)
 Yet Spite of this, toss'd to & fro
 Above I spent a Life of Woe;
 But since by means of this young Elf
 You are pleas'd to take me to yourself
 To you I'll play, at leisure hours, 95
 Or exercise my vocal pow'rs" ----
 --- "Infernal darkness! stupid hound!
 Is this the place for tuneful sound?
 Behold yon Cauldron, whence that yell
 Proceeds, w.^{ch} vibrates through all Hell: 100
 To make it glow be thine the Care,
 Feed well the Flame, nor Fuel spare."
 "With all my heart," the Minstrel cries,
 Such warmth to me is Paradise;
 No more, with starveling Bards enroll'd 105
 I now shall suffer from the cold."
 Our Songster instant took his post,
 And well, at first, he ruled the roast.
 Now LUCIFER, in hopes of sport,
 To Earth determin'd to resort 110
 With peers & Vassals in a cluster,

(a) The Minstrels of the middle Ages were also Gesters, or narrators of heroic Tales & Romances; they likewise knew all the favourite Songs & Fables of the Times: & this nearly comprised the whole Literature & Science of men of the world. So that Musician of the present Tale had a right to boast that he was in possession of all that was possible for man to know.

Of whom he made a gen'ral Muster;
 Announcing a Terrestrial Chace,
 To each assign'd his proper place.
 Yet e'er he exercis'd his pinions,
 Or issu'd from his dire dominions,
 The Minstrel's summon'd to appear
 His Sov'reign's Solemn charge to hear.

115

"Far from these realms we soon shall be
 And trust our prisoners all to Thee;
 Take heed to guard them well, I say,
 Or, for Neglect, thy Eyes shall pay.
 If one at my return I miss" ---

120

"Sire!" quoth the Minstrel "quit the Abyss
 With confidence --- leave all to me
 And count on my fidelity." ---
 Yet still the monarch to enlarge
 And amplify his awful charge,
 Cried: "if one Soul escape the Hive
 Thou shalt be eaten all alive".

125

130

These cautions giv'n the king of night
 And all his host strait take their flight.
 S. PETER, who from heav'n had heard
 Of this discourse each single word,
 And long upon the watch had been

135

To over-reach these Lords of Sin,
 The DEMONS when on Earth he spies,
 Disguis'd like Fiend, to Hell he flies,
 And there the Bard who night & Day
 Attends the Fire, he tempts to play.

140

"I've Dice & Gold, if you're inclin'd ---
 See here!" then shews a purse well lin'd.

"Ah Fiend! the other cries, refrain,

On me you use these Arts in vain;
 For, sh^d you chance to be the winner,

145

I swear, as I'm wicked Sinner,
 Your wish of gain hope vainly flatters,
 I've nought to lose, but Shroud in Tatters."

"Well," cried the Saint, "let's ne'er bewail
 Though Money for the present fail;

150

But, rather than the Sport forego,

Suppose you stake a Soul or two.

They ne'er can fail, there is such plenty,
 Come, come, here goes! I set you twenty." ---

"Ah! no, the stagger'd minstrel said,

155

Too much my Sovereigns threats I dread:

To gamble, if you wish so hearty.

Name something else --- we'll have a party." ---

"Thou'rt surely mad, the Saint replies

To think there are in nature Eyes

160

That in such numbers e'er c^d guess

There was a Soul or two the less.

See here! each piece, how bright & new!

With Luck, they'll soon become thy due;

To seize the present moment, learn ---

165

If once I go, I'll ne'er return."

Without concupiscence the Bard

Ne'er yet could Gold or Dice regard ---

The Box takes up --- then lays it down ---

Then wish'd for something of his own

170

With w.^{ch} to stake ---- at length subdu'd,

He c^d no longer play the prude.

Yet, lest Temptation sh^d come on,

Declar'd he'd only play for one ---

"Allons! for one," the Apostle cries,

175

"If fair or brown, or Fool, or wise,

If Male or Female, blind or Lame,

Fetch, fetch your stake, 'tis all the same ---

Then out a forfeit Soul he singles;

His Gold the other loudly gingles; ---

180

And now by Fire & passion heated

They're both beside the Furnace seated.

A certain Game S^t Peter plays,

The Sinner loses all he lays,

At w.^{ch} he rages, storms, & frets

185

And doubles, Triples, all his bets:

Unable to conceive the cause

Of losing 'gainst the chance's Laws,

Suspicious strait he grows, & wary,

Imagining his adversary

190

Must be a cheat --- then roundly swore

With such henceforth he'd play no more;

Nor w.^d he pay a single Bet

Of all the Souls w.^{ch} he had set. ---

Firmly the Saint defends his cause;

195

By Rules of play and anc.^t Laws

Citing Awards, Decrees, Reports

Of Cases judg'd in Gaming Courts.

But all in vain he made his Claims,

reason Agressors but inflames ---

200

The Minstrel, though by Nature meek,

W.^d now like losing Gamester speak,

And all the abuse at once ejected

Which during Life he had collected

Among the profligate & idle,

Whose mouths no shame can curb or bridle;

And not alone lets loose his tongue

But, by his evil Fortune stung,

As nought by Passion is rever'd,

He pulls S.^t Peter by the Beard.

210

Now now of both the rage o'erflows,
 From Insults they proceed to blows;
 But luckily the Saint's the stronger,
 And when the Bard c.^d fight no longer,
 He pockets all his wounds & bruises,
 Nor more opprobrious language uses.

215

The Tables turn'd, in manner huarty
He now entreats another party,
 With civil words S.^t Peter soothing
 That all the past might go for nothing.
 On w.^{ch} condition, sh.^d he lose

220

To pay his debts he'd ne'er refuse,
 But let him from the Cauldron take
 Whom e'er he pleased to pay the stake:

Allowing him from off the Coals

225

His choice of all the Broiling Souls
 Of Rogues & Theives, of Knights & Squires,
 Of Traitors, Hypocrites, & Lyars,
 Of Pimps, Bawds, Ravishers & Panders,
 Of Bishops, Spiritual commanders,
 & all the Mob of meaner Clerks

230

Whom more than human frailty marks. ---

"From these, he cries, when'er the Winner
 Select, & take, your fav'rite Sinner." ---

The Apostle, who but ill c.^d brook

235

Th'injurious names of Knave & Rook,
Thinking his honour had been stain'd,
In sullen mood a while remain'd. ---
At length the Ribald in contrition
Makes such excuses & submission
That now, no longer holding out,
He let him have another bout.

240

But Fortune's still the minstrel's Foe,
Nor lets him win a single throw, ---
For how, alas! sh.^d mortal sinner
With Saint contending, be the winner? ---
Yet eager still, the Dice he rolls
And lays at once a hundred Souls;
These lost, the Bet he instant doubles ---
Another throw augments his troubles.
A Thousand next --- gone in a trice!
Then changes place, & then the Dice ---
Unable still to turn his luck
He stares like one that's planet struck ---⁵
Now gnaws the luckless Box, & now
He wrings his hand, & beats his brow.
Then finding that misfortune fell
Had follow'd him from Earth to Hell,
Bellowing like a baited Bear

245

250

He Quits the Party in Despair.

260

And now the Cauldron Peter views
With Triumph, & prepares to chuse
The forfeit Souls he just had won ---
When such a Chorus was begun
By tortur'd Ghosts, to be preferr'd
As might from Hell to Heav'n be heard.

265

The furious Minstrel now w^d fain
Risk all the Souls that still remain,
And Peter wishing nothing better
No sooner's challeng'd, but cries "done! ---
With all my heart, here's ALL OR NONE."---

270

The Anxious Ghosts devoutly pray'd
While this important stake was play'd;
That by one more propitious Throw
The Saint might terminate their woe;
And when he won, oh strange to tell!
A Shout of Joy was heard in Hell! ---

275

Now Peter quits the Box & Dice
And leads them all to Paradise.

Soon after, LUCIFER & Train
Returning from his late campaign,
Beheld with wonder, rage & grief
The Havoc made by pious Thief.

280

Unusual Darkness all around

Pervades the whole Abyss profound;

285

His Fires extinct, his Cauldron void,

The Works of Ages all destroy'd:

For not a Single Soul remain'd

Of all the millions he had gain'd

By Art & labour from the Earth

290

Since Adam's fall, & Children's birth.

"Ye subtle pow'rs! ah where, he cries,

Are all the Fruits of fraud & Lies?

Of watching, Toil, & meditation,

With w.^{ch} ye help'd to Stock my Nation?

295

Where now each scream & tuneful yell

That used to undulate through Hell

And more, far more, delight my Ears

Than all the Music of the Spheres,

Or that of Heav'n's insipid Choir

300

W.^{ch} though Angellic, us'd to tire:

So soft & tame a Lullaby

May drowsy Tyrants gratify,

But Groans from my Abyss profound

With the last Trumpet's piercing sound,

305

When Pain & Death their tones prolong

Delight me more than Seraphes Song."

Now by his own reflected Light
 Again he views the dreary Sight
 Of Regions infinite & vast
 Unpeopled, desolate, & waste ---
 Then calls the Minstrel. --- "Rascal, say!
 Where do my num'rous Subjects stray?" ---
 "Ah, Sire! he cries, then prostrate falls
 So much the Demon's voice appals,
 "O grant your pity & I'll tell
 How ev'ry Soul escap'd from Hell" ---
 Then faithfully the whole relates
 Complaining that the Evil Fates
 Good luck ne'er suffer'd Him to know
 Either above ground; or below.

310

315

320

Then quick the angry Prince demands
 What Booby 'mongst his prowling Bands
 On Earth this fiddling Scoundrel caught? ---
 Let him before us strait be brought.

325

The little Devil soon was found,
 Tied up, & Scourg'd by all around,
 Till screaming to the dingy Legions
 He promis'd from Terrestrial Regions,
 Another Minstrel ne'er to bring ---
 "Hence with Ribald!" says the King,
 This Scraper, though so fond of Dice,
 Will be of use in Paradise.

330

Where Music is so much caress'd:
 For me I hate it more than Pest,
 Nor one of all the Sons of Glee
 Again will ever hear or see."

335

The minstrel wish'd no better Sport
 Than thus to quit th'Infernal Court;
 Fearing new tortures they'd contrive
 Or eat him, bit by bit, alive;
 So waiting for no further orders
 He instant flies the dismal Borders.
 Nor ever did his Speed abate
 Till he arriv'd at Heaven's Gate,
 Where meeting with the good Saint Peter,
 The Friend of ev'ry Christian Creature,
 Conducting all the Souls he'd won
 In bright array to Mercy's Throne;
 After Embraces Sev'n times seven,
 He scrambled in the crowd to Heaven.

340

345

350

Henceforth ye Minstrels laugh & Sing
You need not fear th'Infernal King,
 Who had sworn, so much your Tribe he hates,
 Against ye all to shut his Gates.
 Yet bear in mind the honest blade
 Who whilom with S.^t Peter play'd,
 Nor fail to give, in manner civil,
 to HIM his due, & not the Devil.

355

1 Mrs. Thrale, who records this poem in Sept. 1781 says: "Doctor Burney has permitted me to write out this Imitation of an old French Tale written in the year 1548. He has always had an astonishing power of doing such Things" (Thraliana, i. 506).

The original of the poem, entitled "Saint Pierre et le Jongleur" (Anon.) was possibly seen by Burney at La Bibliothèque de L'Arsenal, Paris, or may have been taken from a book in his possession entitled Manestrier de la Chevalerie Ancienne et Moderne, which I have been unable to check at McGill. It has been published by Anatole de Courde de Montaiglon in Recueil général des fabliaux, ii. cxvii (Paris, 1855-78).

2 Sens, a town in north-central France, 71m. S.E. of Paris. The cathedral of St. Etienne contains one of the richest treasures of antiquities in France. There is no record of Burney having visited the town.

3 A garland of flowers or leaves worn about the head.

4 Burney was predisposed to praise Minstrels, writing in Hist. Mus.: "This author ventures to pronounce the Jongleurs, or Troubadours and Minstrels, notwithstanding the contempt with which they are named at present, to have been the fathers of literature in France" (Hist. Mus. ii. 268).

5 Adversely affected by the influence of an inauspicious planet.

[pre 12 March] 1782

To the Morning Herald, 1782¹

Herald! wherefore thus proclaim

Nought of Woman but the shame

Quit, oh quit, at least a while

Perdita's too luscious smile

Better sure record in story

5

Such as shine their Sex's glory:²

--- Hanah More's³ pathetic pen

Painting high the impassioned scene;

Carter's⁴ piety & learning,

Little Burney's⁵ quick discerning;

10

Cowley's⁶ neatly pointed wit

Healing those her Satire hit

Let Chapone⁷ retain a place

The mother of all Grace

Each art of conversation knowing

15

High-bred, elegant Boscawen.⁸

Smiling Streatfield's⁹ ivory neck

Nose & notions à la Grec

See Thrale;¹⁰ in whose expressive eyes

Site a soul without disguise

20

Blest with sense & wit to impart

Feelings of a gen'rous heart

Lucan,¹¹ Leveson,¹² Graville,¹³ Crews,¹⁴

Fertile minded Montague¹⁵

Who makes each rising art her care

25

& brings her knowledge from afar;

While her tuneful tongue defends

Author's dead, & absent friends,

Bright in Genius, bright in Fame

Herald haste & these proclaim!

30

1 This poem appeared in the Morning Herald for 12 March 1782. Its authorship was unknown, and remained so until after Burney's death, when a MS copy of the verses was found among his papers "with so many erasures, interlineations, and changes, as to give the most direct internal evidence that they were the doctor's own composition" (DL, ii. 78n).

2 Burney's verses were no doubt written in answer to earlier verses criticizing one "Perdita" in the Morning Herald, which I have been unable to check at McGill.

3 Hannah More (1745-1833), writer of plays, poems and religious tracts, friend of Dr. Johnson, prominent member of the "Blue-Stocking" circle, which she described in a poem entitled "Bas Bleu; or, Conversation" published in 1786 (DL, ii.229).

4 Elizabeth Carter (1717-1806), poet and miscellaneous writer, celebrated for her learning, a friend of Johnson and member of the Blue-Stocking society.

5 Fanny Burney was already well-known as the author of Evelina (1778), and the first volume of Cecilia was in the press when this poem appeared (HFB, 149). Entirely fooled by her father, as she had fooled him over the mysterious authorship of Evelina, she wrote to her sister Mrs. Phillips:

"Do you know they have put me again into the newspapers, in a copy of verses made upon literary ladies, -- In such honorable company, to repine at being placed, would perhaps, be impertinent; so I take it quietly enough; but I would to Heaven I could keep clear of the whole! However, my dear father is so delighted, that, though he was half afraid of speaking to me at all about them at first, he carries them constantly in his pocket and reads them to everybody! I have a great suspicion that they were written by Mr. Pepys ---." (DL, ii. 76-9).

Though included in the Blue-Stocking Circle by her father, Fanny was a relatively new member, meeting some of the notables in the poem for the first time at a party given the day the poem was published in the newspaper (DL, ii. 73-4). Bringing Fanny Burney's name to public attention on the eve of the publication of Cecilia was a clever public-relations job by Charles Burney.

6 Hannah Cowley (1734-1809), popular dramatist and poet.

7 Heaster Chapone (1727-1801), well-known moral essayist and friend of Mrs. Montague. See n. 13.

8 Frances Boncawen (1719-1805), noted conversationalist, originator of the Blue-Stocking Assemblies with Mrs. Montague. (Cecil Aspinall - Oglander, Admiral's Widow, 1963, p. 13).

- 9 Sophia Streatfield (1754-1835), a beauty, scholar, and friend of the Thrales. See JL, i. 164, and Thraliana, i. 323, 331 and 357. Mrs. Thrale's journal records her jealousy towards this young woman, of whom her husband was very fond.
- 10 Hester Lynch Thrale (1741-1821), later Mrs. Piozzi. See p.95, n. 1.
- 11 Margaret Bingham, Countess of Lucan (d. 1814), amateur painter, friend of Horace Walpole.
- 12 Frances Leveson-Gower (b. c.1750), daughter of Frances Boscawen (above, n.2) and the famous Admiral Boscawen, married to John Leveson-Gower in 1773.
- 13 Frances Greville (d. 1789), wife of Burney's former patron and friend Fulke Greville. See p.40, n. 1. She was in the 1740's a celebrated beauty (the "Flora" of Horace Walpole's poem "The Beauties"), and her Ode to Indifference achieved a certain fame in her day. Some of her verses are preserved in the transcript of the White Album, the original of which perished when Crewe Hall burnt down in 1866. See p.203n. 1.
- 14 Frances Anne Crewe (1748-1818), Mrs. Greville's daughter, celebrated beauty and a life-long friend of Burney's. See p.203n. 1.

15 Elizabeth Montague (1720-1800), called "Queen of the Blues" for her evening assemblies or conversation parties which all of the above attended, as did most prominent writers and artists of the time. Fanny describes a typical "bas-bleu" evening at Mrs. Montague's in Mem, ii. 270. See also Reginald Blunt, ed., Mrs. Montague "Queen of the Blues", 2 vols., 1923.

[post 24] April 1783

Elegy on the death of an old &
dear Friend.¹

The guide & tutor of my early youth,
Whose word was wisdom, & whose wisdom truth:
Whose cordial kindness, & whose active zeal
Full forty years I never ceas'd to feel;²
The friend to whose abode I eager stole
To pour each inward secret of my soul;³
This dear companion of my leisure hours,
Whose chearful looks & intellectual pow'rs
Drove care, anxiety, & doubt away
And all the friends that on reflexion prey,
Is now no more! ---- The features of that face⁴
Where glow'd intelligence & manly grace;
Those Eyes w.^{ch} flash'd with intellectual fire
Kindled by all that genius c.^d inspire --
These, these, and all his pleasing pow'rs are fled
To the cold squalid mansions of the dead!
This highly polish'd gem w.^{ch} shone so bright,
Is now a clod, involv'd in darkest night,

5

10

15

Till the Last Trump shall call forth ceaseless Light.

And of the niggard few, how small a part 20

E'er reach the soul, or cling about the heart!

Love is a gen'ral & a vulgar flame,

Which burns in ev'ry animal the same

A universal principle, that stirs

The greatest heroes, & the vilest curs; 25

And all of more Seraphic w.^{ch} we find

To mortals of a higher class consign'd,

Whose hearts with kindness & affection glow,

From FRIENDSHIP'S uncorrupted source must flow.

But FRIENDSHIP, w.^{ch} pervades the human soul, 30

Free from each sensual appetite's controul,

Arising from a latent source & pure,

From Time & chance, & all but death, secures

Which charms, without design, in ev'ry place,

Is giv'n to few of all the human race! 35

The hearts of friends, like things accordant, move

In unison exact of hate & love;

Alike they vibrate, & alike they cease

Impell'd by pow'r of sympathetic laws;

For Friendship's but a vain unmeaning sound 40

Unless coincidence of hearts be found:

Unless they beat alike at mean & great,

At all that love excites, or gen'rates hate.

By such exact identity of mind

Our hearts & souls so firmly were entwin'd,

45

That, far from him, no pleasure was entire

W.^{ch} works of art or genius could inspire,

In raptures rare & evanescent hours,

By pen, by thing, or painting's plastic pow'rs.

After long absence, by regard inflam'd

50

How eager He minute narration claim'd,

Of all that pass'd in each eventless day,

While onward toiling through life's thorny way!

Nor idly curious ---- with paternal care

He eager wish'd each good & ill to share.

55

Did doubts distract the mind, or will divide,

His voice oracular, c.^d quick decide.

Nor was his love on me alone bestow'd

For all my race, his heart w.th kindness glow'd. --

What blessings can a loss like this repair! --

60

But all are doom'd, in age such ills to share;

To mental amputations we must yield,

Though worse than those of hospital or field.⁵

And, robb'd by Time, he only can impart
A senseless torpor to the suff'ring heart.
Nor have we hope, before the world we quit
But for some new misfortune to refit!

65

O may these feeble lines o'er time prevail
And to my late descendants tell the tale;
And they instruct their children how to lisp
From age to age, the honour'd name of Crisp!⁶

70

¹ Samuel Crisp (c.1707-1783), minor dramatist, music lover, man of letters, after 1764 lived a retired life in consequence of a disappointing attempt at play writing (Virginia, A Tragedy, 1756) in Chessington Hall, Surrey. He was an old friend of Burney's, who had met him through Greville at Wilbury house in 1747, and later he became the favourite correspondent of Fanny Burney. Dr. Burney and Fanny often travelled to Chessington to visit Crisp; Fanny stayed with him there when he was dying. For her account of his last days see Mem, ii. 317-324.

² Burney first met Crisp in 1747, when he was 21, indicating a thirty-six, not forty year friendship. Fanny in her memoirs erroneously reports that Crisp met Burney when he "was but seventeen years of age" (Mem, i., 51). Burney tells in his memoirs of his first meeting with & impression of Crisp:

"In the autumn of 1747, I went again with Mr. G[reville to] Wilbury; where I met with M^r. Crisp, a man of infinite taste in all the fine Arts, an excellent Scholar, & who, having resided many years in Italy, & being possessed of a fine tenor voice, sung in as good taste as any professed opera singer with the same kind of voice, that I have ever heard" (Fragm. Mem. Berg. Autumn, 1747, folder 9).

3 In his biographical doggerel, see p.110, n. 1, Burney writes:

"To Crisp I repair'd -- that best guide of youth,
Whose decisions all flow from the Fountain of truth;
Whose oracular counsels all seem excited
By genius, experience, and wisdom united
Then his taste in the arts -- happy he who can Follow!
'Tis the breath of the muses when led by Apollo,
This knowledge instructs, and his converse beguiles."

Fanny adds: "To this inestimable Mentor, and to Chesington, that sanctuary of literature and of friendship, Dr. Burney, even in his highest health, would uncompelled have resorted, had Fortune, as kind to him in her free gifts as Nature, left his residence to his choice" (Mem. 1. 287-8).

4 Fanny says that "his face had the embellishment of a strikingly fine outline; bright, hazel, penetrating, yet arch eyes; an open front; a noble Roman nose; and a smile of a thousand varied expressions" (Mem. 1.49).

5 Johnson, in Rambler #17, writes:

"With regard to the sharpest & most melting sorrow, that which arises from the loss of those whom we have loved with tenderness, it may be observed that friendship between mortals can be contracted on not other terms than that one must some time mourn for the other's death..."

6 Burney also wrote a 16 ll. epitaph on Crisp, to be found in the parish church at Chessington, as well as Fanny's Memoirs, ii. 323, and Burney's "Poetical Notebook".

10-12 Nov. 1783

[On Minor 17th. Century English Composers]¹

The Base of Laniera²

Is too frequently queer,

And the Treble he gives

Too like Recitatives.

Of the dull Doctor Wilson³

Our ears get their fill soon;

His Passages old

Stuff'em up like a cold.

The renown'd Harry Laves⁴

You will find has his flaws,

For his Treble's Psalmodic

& Base immethodic.

While William's⁵ too rude

To be patiently chew'd;

But since knock'd on the head

There's no more to be said.[†]

Billy Webb⁶ is a Bumkin

Insidid as Pumkin.⁷

[†] W. Laves was killed at the Siege of Chester in 1645.

I own I am loth
 To call Colman⁸ a Goth; 20
 But you'll see by his paces
 He knew not the Graces.
 And yet master Nod⁹
 In his heels has more lead. (a)
 With Jeremy Savill¹⁰ 25
 E'er far I w.^d travel,
 I'd freely submit
 To have my Nose slit.¹¹
 Then for Child,¹² & for Rogers (b) 13
 Two fumble-fist Codgers, 30
 They're only prolific
 In Strains soporific,
 Which, Sleep to procure.
 Are than opiates more sure.
 As to Jenkins,¹⁴ he seems 35
 But a dreamer of dreams;
 And the Scrapers¹⁵ sh.^d fly all
 From Kit Simpson's Viol,¹⁶
 And ev'ry Division¹⁷ 40
 Regard with derision.

(a) Edward Colman, the Son of D^r Cha^s Colman.

(b) Both brother Doctors

Coperario's¹⁸ a fop

Whose Ears I c^d crop,

For forging a name

And bringing to shame

Two Countries at once,

43

Yet still be a Dunc^e,^(c)

The bold blade Captain Cook,¹⁹

Who his King near forsook,

And when all was despair

Kept his dread Nom de Guerre,^(d)

50

Only fit seems through Life

For a Drum or a Fife;

The Canons he fir'd

'Twas Mars that inspir'd;

A god who Apollo

55

Could always beat hollow. --

Yet, when Charles²⁰ was restor'd,

Cook as Sovereign Lord

Was anointed the King

Of the Pipe and the String: -- --

60

(c) His name was Cooper, but having been in Italy, changed it to Coperario.

(d) Cook was originally a Musician, but having nothing to do in that capacity during the Rebellion, he obtained a Captain's Commission in the King's Army; and never parted with the Military title.

1- These verses, included in Burney's letter to Twining (10-12 Nov. 1783, BL Add. MSS. 39929, ff. 324-6), are part of his ongoing polemic against Sir John Hawkins (p. 107n. 1), whose General History Of Music had come out in 1776, while Burney had just published the first volume of his History of Music (for an account of the publication and review "war" between Burney and Hawkins, see Lonadale, pp. 189-255). The basis for Burney's criticism of Hawkins's work rests primarily on Hawkins's admiration of polyphonic music, chiefly that written in 16th Century England. Burney was an admirer of modern music, believing that music had improved since the Renaissance, when it was full of "gothic" barbarities, fugues, counterfugues, and divisions tending to confuse harmony and promote dissonance (H. M. Schueller, "The Quarrel of the Ancients and the Moderns." Music and Letters xli pp. 313-330). Much more of a musician than Hawkins, whose General History is filled with biographical detail and little musical insight, Burney gives in these verses his professional and personal estimation of the musicians' talents. He introduces the verses to Twining as follows: "The Knight has been very pompous & minute in his Hist^y of men who have done nothing -- now I sh^d like to speak of them & their works published by Playford in the following Summary way." He refers to Select Musical Ayres and Dialogues in 3 Divisions ..., published by John Playford in 1633, which included

compositions of Wilson, Charles Colman, William and Henry Lawes, Laniera, Webb, Smegeril, Edward Colman and Savile, "the principal English musicians then living: and yet the whole collection does not contain one ayre which now seems worth engraving, either as a specimen of individual genius, or national taste" (Hist. Mus. iii. 417).

2 Nicholas Laniera (1588-1666), singer and painter, and composer of masques and songs (Hist. Mus. iii. 346 and Sir John Hawkins, A General History of the Science and Practice of Music, New York: 1963, ii. 507-8). He is credited with having been the first to introduce the Italian recitative style into England (Hawkins, ibid.), which makes Burney's remark about the "trebles" tongue in chack.

3 John Wilson (1593-1674), lutenist, violist, and singer who composed Psalterium Carolinum, Cheerful Aires or Ballads and Divine Services and Anthems (Hawkins, ii. 582, and Hist. Mus. iii. 389 f. and "Wilson" in Rees xxxvii). Burney tells us that the fact that he was admired "proves more the low state of the art at this time, before the ears of the public were rendered discriminative..." (Rees).

4 Henry Lawes (1596-1662), composer, member of the King's private band, author of masques such as Comus, and The Triumphs of Peace, and other works such as Chief Psalms put into Musick for three Voices (Hawkins, ii. 578, and Hist. Mus. iii. 391). Burney's verse comment is explained more fully in Hist. Mus., and is echoed by a noted 20th century critic: "They [songs in Comus] are quasi-recitatives characterized by incisive marking of the rhyme, frequent and sudden cadences, discontinuous rhythm, and an erratically moving bass. The melody is carried forward mainly by the prosody of the verse fragments" (Manfred Bukofzer, Music in the Baroque Era, 1947, p. 185).

5 William Lawes (1602-1645), brother of the above, musician and composer, best known for the song "Gather ye Rosebuds While Ye May"; he also composed music to Shirley's The Triumph of Peace, and various songs and catches.

6 William Webb (n. d.), a minor composer, some of whose works may be found in Playford, and Hiton's Catch that Catch Can (1658).

7 Pumpkin - head, or brainless.

8 Charles Coleman (d. c.1664), violinist and chamber musician, made Doctor of Music at Oxford in 1651. He helped to compose the music to an entertainment written by Sir William D'Avenant (Hawkins, ii. 584). Burney's comment here refers to Coleman's adherence to the rhythm of speech, which led composers such as himself to emphasize "the rhythmic factor in the recitative at the expense of melodic contour and harmonic interest" (Bukofzer, p. 184).

9 Edward Coleman (d. 1669), brother (not son) of the above, singer, lutenist, and violinist, composer of the music in Shirley's Contention of Ajax and Achilles, and contributor of music to the first part of D'Avenant's The Siege of Rhodes (Grove, ii).

10 Jeremy Savile (n.d.), 17th Century English composer of songs such as "Here's a health unto his Majesty" and "The Waits" (Grove, vii).

11 Meaning that before he would travel anywhere with Saville, he would allow his nose to be cut off so he could not "follow it", or Saville. From a catch by Dr. Burney: "Peter White who never goes right, w^d you know the reason why? He follows his Nose where-ever he goes and that is all awry, awry" (in Apollonian Harmony ... the words Consistent with female delicacy. London, S.A. & P. Thompson).

- 15 Derisive term for violinists or fiddlers.
- 16 Christopher Simpson (d. 1669), English musical theorist, player on the viola, and composer of numerous works including The Division Violist ..., and author of The Principles of Practicle Musick... (Hawkins, ii. 707-12).
- 17 "Division in Melody, a rapid passage of execution in a song" ("Melody", Rees, xii). Burney is referring to Simpson's The Division Violist
- 18 Giovanni Coperario (d. 1629), Italianized name of an Englishman, John Cooper. He was the author of a number of compositions, such as "Funeral Tears for the Death of the Right Hon. the Earl of Devonshire" and "Songs of Mourning" (Rees, ix).
- 19 Henry Cook (d. 1672), choir-master in the Royal Chapel, called "Captain" Cook after fighting for the King during the Rebellion, composer of coronation music, some thirty anthems, songs and part songs (Rees, ix, and Grove, ix).
- 20 Charles II (1630-1685), "restored" in 1660.

11 Feb. 1786

To my Daughter Charlotte,
on her Marriage with Clement Francis Esq.^r

Feb^y 11.th 1786¹

No King whose Minister resigns
More hopeless feels, or more repines,
At the confusion in his state,
When all is left to take its fate,
Without a Pilot or a Guide
To teach the Vassel how to ride,
Than I, dear Girl! at loss of Thee,
My zealous, active, busy Bee.²

In vain are Puns or Quibbles made
Without thy sure --- approving aid;
In vain I Books or Papers ask:
For finding's now a hopeless task
To all my Household, who but stare,
And look aghast, in wild despair.
But in Research, what Farret ever
Was half so dextrous & so clever?
For Thou, O Charlotte, long hast been
Of Chaos' dingy Empire Queen,
And canst specific attoms find
Of ev'ry form & ev'ry kind.
The Longitude hadst thou but sought,

5

10

15

20

Or on the North-west passage thought,

Thy perseverance & good-will,

Thy perspicacity & skill,

W^{ch} latent objects never miss,

25

Had drawn the secrets from the abyss.

In which, remote from human ken,

Resides whatever puzzles Men.

The Opus magnum too, I see

Had ne'er escaped thy Alchymy,

30

If, luckily, thy occupation

Had been metallic transmutation.

Ah where shall I a Bowman find

To ev'ry joke alive & kind!

And not alone when fun is flowing

35

A laugh, mimicry, still bestowing

On each Conundrum, pun & quibble,

By others risqu'd, though forced & feeble;

But striking out of stock & stone

Both wit & humour of thy own.

40

E'en single syllables contain

Employment for thy pregnant brain,

Which by collision wit acquire

As Flint & steel elicit fire.

Blest in thy mind devoid of Art, 45
 Blest in thy probity of heart,
 Blest in thy Temper, cool & steady,
 To acts of kindness every ready!

Though niggard Fortune, ever blind,
 To those she should behave most kind, 50
 Deny thee wealth, yet nature wise
 By prudence, this defect supplies.
 No Dupa to Fashion or to knave,
 What's ready got thou'll help to save.
 Brought up with economic rules 55
 Ne'er taught in Convents or in Schools,
 And fitted for a poor man's wife,
 Thou'll keep from ruin higher life.

O'er early breakfast who'll preside
 Or be my counsellor & guide, 60
 My zealous monitor & friend ---
 Whose lessons all to prudence lend!
 My mind with cares ten thousand goaded,
 Bewilder'd, bother'd, over loaded,
 With all my heavy toil & pain, 65
 My loss would far exceed my gain,
 But for thy diligence & order,
 Thou faithful & exact recorder
 Of all events, from quitting bow'r,
 At early morn, to midnight hour! 70

With Books & wits in equal litter,
 Thy loss will ev'ry day embitter:
 For now, what toils can turn to good
 With wants & Jokes ill-understood? ----
 'Tis time, bereav'd of such a prop, 75
 To leave off trade, & shut up shop:
 For having fairly serv'd thy time,
 To check thy flight would be a crime ----
 The cage is open, use thy wing,
 To ancient perch no longer cling; 80
 Thy Liberty I freely give,
 And may'st thou ever happy live!³
 A comfort to thyself and all
 Thy friends & kindred, great & small!
 But chief to him with whom you venture 85
 For life, in partnership to enter:
 A measure which my heart approves,
 Well-knowing how sincere he loves,
 And how her probity & worth
 From West to East, from South to North, 90
 Through life, have gain'd him friends & fame ----
 Nor has the blind & fickle Dame
 Denied her aid to gild his days
 With better gifts than empty praise.

Receive, lov'd Pair, my benediction

95

With this, and only this, restriction,

That far or near, while all shall live,

To me you'll never fail to give;

My loss to lighten & my care,

All the affection you can spare;

100

In cordial kindness let it flow,

And may your hearts like mine still glow

With all the love sincere & true

To kindred & to friendship due!

I'll then submit with resignation

105

To this domestic amputation;

This loss of limb, by w.^{ch} I feel

In crippled state, from head to heel.

May Health your cheeks with roses tinge,

Nor pain nor woe her reign infringe!

110

May peace & comfort fix their Tent

Close to your tranquil tenement!⁴

Of pleasure may you have your share,

To sweeten life, and not impair!

And, if within the whirl-pool, London,

115

Where thoughtless myriads have been undone,

You should unwarily, be drawn,

May you nor goods, nor Chattels pawn!

But safe escaping, eager fly,
From smoke & filth, to purity!

120

And, after so much noise & riot,
Enjoy the Sweets of peace & quiet;
View nature's works with admiration,
Exhaustless source of meditation!

Yet still alive to social duties,

125

Let not her wonders or her beauties,
With charms & spells however fraught,
Too much absorb your time or thought.

Let friends & neighbours have a share
In all the leisure you can spare ----

130

Bless & be blest by mutual kindness,
To small defects encourage blindness;
Enjoy the good where'er it dwells,

In men, or books, or weeds, or shells.

So may Life's lamp serene & clear

Unruffled 'scape each blast severe,

And with unfading brightness burn,

Till nature call you to your Urn!⁵

Chas. Burney.

1 Charlotte Ann Burney (1761-1838), third daughter of Charles Burney by Esther Sleeps Burney, was apparently high-spirited, fun-loving, and flirtatious (ED, 11, 272). On 11 Feb. 1786, she married Clement Francis (c.1744-92) of Aylsham, Norfolk, who was a surgeon, and had been a medical officer in the East India Company, and a private secretary to Warren Hastings in India (JL, 1, lxxii, and ED, 11, 273). Possessed of the desire to marry the authoress of Evelina while reading the book in India, Francis returned to England and arranged an introduction to Burney & his family, which resulted in his marriage with the authoress' younger sister, Charlotte (ED, ibid.).

2 Charlotte helped Burney as librarian and amanuensis. An idea of her "value to him", as well as her services, can be gained from her letter to Susan in 1783:

"I have had the pleasing & recreative task of finding new places (& places at Court are not more difficult to be met with) for every Book & paper the ponderous weight of which, altogether, has well nigh worn the wooden legs of the old table to the stumps -- so that I have been in an abyss of Literature & at the most grievous non plus for new plans for these Books & papers, than for time to do anything for myself! -- I have been in a situation only to be envied by some of the fogrumcodgers of the royal society; surrounded by learned papers & fusty Books, Folios, Quartos, & Duodecimos up to my chin, & not

knowing which way to turn for the depth of my Father's literary property that I have had to dig into, & investigate " (Charlotte Burney to Susan Phillips, 25-6 Oct. 1783, Barrett, quoted by Lonsdale, p. 318).

3 Clement Francis died 1792. Charlotte, mother of 3 children, married Mr. Ralph Broome in 1792, against her family's wishes. Broome died in 1805 (HFN, 279-281). In later life Charlotte travelled on the continent.

4 Charlotte & Clement went to live in Aylsham, Norfolk, where Clement Francis practised as a surgeon. Burney had wanted the couple to "take a house at the bottom of our elegant & fashionable street! When it w^d have been so much sweeter -- so much more airy -- salubrious, & pleasant!" He went on in the same letter to tease Charlotte in verse about the primitiveness of the countryside:

May you range through the Groves & Meads at your ease
Nor a sharp-sighted Lynx "see the wood for the Trees!"
May nor Fortune nor Friends e'er be sulky or grumpy,
And the Dumplings & Turnips be solid & lumpy!
May the Rabbits be fat, though far they must Pass,
E'er they find, or they fight, for their one blade of Grass.
And increasing each day in their fame & their favour,
May the Bacon & bear still improve in their flavour --

(Burney to Charlotte Burney Francis, 25 Feb. 1786, Barrett).

5 Charlotte did not receive these verses well, apparently, for in reply to a letter acknowledging them, Burney promises he will no longer "make serious complaints of missing you in the Spidery & elsewhere -- I meant not to be serious a^{bt} it in my verses -- w.^{ch} were made in Hudibrastic Dogrel measure, & punical, and if air of regret & sorrow at losing you now & then appears, it came so without my intending it. As I told you before, "you have fairly served your apprenticeship, & are entitled to your freedom ..."
(ibid.).

To Sally Burney,
on her birth-day, Aug: 29th 1786¹

The bud first peeping at the world,
As if unwilling to be seen
Till all its foliage is unfurl'd
The emblem seems of gay FOURTEEN.

And still remembrance further goes:
For all that's Sweet, & fresh, & clean
Which charms us in the tender Rose,
Is found in fragrant, gay, 14.

The Vernal Season of the Fair,
While ev'ry day improves the scene
And each coy blandishment is rare
By all is fixt at gay 14.

That just proportion which is free
From each excess of fat or lean,
Which none with eyes impartial see,
Is only found at gay 14.

What'er the features or the shape,
 The gen'ral countenance or mien,
 They ne'er so well from blame escape
 As at the age of gay 14.

20

And wisdom, science, who expects?
 Or penetration, shrewd, & keen,
 Which blunders, ere they're born, corrects
 At giddy, thoughtless, wild 14?

If ever, free from selfish views
 And all that's sordid, base & mean,
 Frail mortal can a bribe refuse,
 It is at gen'rous gay 14.

25

Ingenuous, artless, void of guile,
 Suspicion, envy, hatred, spleen:
 The age exempted most from bile,
 Is sure good-natur'd gay 14.

30

May Time benign, in riper age
 While ev'ry day's like this, serene,
 Unite the prudent & the sage²
 With all the pleasures of FOURTEEN!

35

1 Sarah Harriet Burney (1742-1844), nicknamed "Sally", was the second child of Burney's second marriage, and was fourteen when her father wrote these verses to her. She was described by Fanny at the age of three as being "... one of the most innocent, artless, queer little things you ever saw ..." (ED, 11 874). She wrote Clarentine (1796), Geraldine Fauconberg (1808), Traits of Nature (1812), Tales of Fancy (1815), and Romance of Private Life (1839), and some of her novels were well received.

2 Unfortunately "prudence" and "sagasse" did not become Sarah Harriet's strong points, and in 1798 she caused her father and family much distress by eloping with her half brother James Burney (HFB, 281-5).

[c.1788]

A Miniature picture

drawn 1788.¹

Dapper, neat, compact, & strong,
 Limbs for Dance, & voice for song;
 Hand symmetric, white of skin,
 Arm as rounded as rolling-pin;
 Feet diminutive, & nice
 Peeping here & there, like mice.
 Nimble as a frisking faun
 Bounding o'er a park or lawn.
 Full of arch & sly vagaries
 Fit for comic scenes of Fairies.
 Roguish, frolicsome & wild,
 Titt'ring like a tickled child;
 Visage lively, features playing,
 Sense & sport at once conveying.

5

10

But attack'd by fool or wise,
 Quick as light'ning flash replies.
 Witlings therefore well beware
 How you urge la petite guerre;
 Ever sure, in conflict trying

15

To come off with colours flying.

20

What has she to dread or fear

From the sharp sarcastic jeer,

Who can silence whom she will,

And the room with laughter fill?

Witchcraft, not to be defin'd,²

Darts not more from face than mind;

Piquant looks & conversation

Gen'rate pleasing perturbation.

Anger seems inclin'd to rise

At her quick & tart replies,

30

Did not Mirth, his native foe

Drive him to the shades below.

Of a Portrait thus design'd,

Try th'original to find.

Traits uncommon, instant strike

35

Each beholder, when they're like:

Therefore, reader, if to view

Line & tints exact & true

Bring not quick the little Elf,

Blame the Painter, not Thyself.

40

1 This poem may well have been written to Sarah Harriet Burney, sixteen at this time, and possessed of a witty and saucy tongue. (see: "To Sally Burney on her birthday", p163nn.1 and 2). The poem belongs to the genre of verses known as "Painter" or "Portrait" poems that had flourished since the 17th Century, in which the members of a small coterie of friends would be asked to identify one of their number from a verse description. Commenting on the tradition, René Bray writes:

"Le portrait est éminemment psychologique. L'écrivain procède à une analyse nuancée des qualités du corps et de l'esprit qui caractérisent une personne et la distinguent des autres; s'il exprime généralement ses remarques sous une forme galante et ingénieuse, du moins son propos premier n'en est-il pas modifié ? Certes il a besoin de politesse et d'esprit, mais davantage encore de discernement et même de sincérité (René Bray La Préciosité et les précieux, Paris, 1948, p. 189).

The best known example of the genre occurs in Act II, iv of Molière's Le Misanthrope, in which Célimène draws a series of satirical portraits of her acquaintances. However, the portrait poems were not always satirical; the French romanières of the 17th century, such as Mlle. de Scudéry, are well known for their "portraits" (ibid., p. 190). In England during the Restoration, "Painter Poems", satirical both of men and events, became popular (See George de F. Lord, ed. Poems on Affairs of State I, 1963).

2 Burney is echoing an earlier poem "The Witch" (not included in this selection), and probably addressed to Mrs. Stephen Allen (later Mrs. Burney) during his courtship of her:

Nor alone from her eyes & her tongue

Do her charms & enchantments proceed;

For with magic & spells she is hung

From the sole of her feet to her heel. ("Poetical Notebook",

p. 53, lines 29-32, Osborn).

30 Sept. 1790

Double Epistle to Daddy Hayes¹ on
Peter Pindar² & D'Urly³

Tom D'Urly was a leech
With far more useful knowledge
Than Doctors ever preach
In either School or College.

Their med'cines often kill
As dead as stone in quarry
But Doctor D'Urly's Pill
Makes none a sick or sorry.⁴

Tom's wit is now too rude
For folks whose mouths are mealy;
He never favour'd prude
But spoke his mind right freely.

But when, as Rousseau pleads,
Things squeamishly are painted,
(More nice in words than deeds)
The heart is deepest tainted.⁵

5

10

15

Now Tom, who plainly spoke
Of ev'ry kind of matter
W^d never spoil a joke
A Prude or Saint to flatter.

20

Tom: one so well agrees
(Tom: two I hope will follow)
Till all his Pills I swallow.⁶

Sept^r 30.th 1790.

1 John Hayes (c1708-1792), reputed to have been a natural son of the first Earl of Orford (Sir Robert Walpole), was a book collector, antiquarian and a numismatist. He was a long-time friend of Burney's, having been introduced to him at Houghton by the third Earl of Orford in 1751. When he died, he bequeathed his book and coin collection to Burney, and his house in James Street to James Burney (GBD, i. 71; ED, i. 67, n.1; and JL, i. 82, n.10). Seven months after this poem was written, Burney in a concerned letter to Lord Orford, informed him that Hayes, the "...old & very worthy friend of near forty year's standing", had suffered a paralytic stroke. However, he wrote, "His intellects are ... still as good & sound as his heart has always been" (Burney to Lord Orford, 17 April, 1791, Berg). Hayes often lent Burney books from his large library, and had sent him lately two books, a recent satire by Peter Pindar, perhaps "A Complimentary Epistle to James Bruce, Esq., The Abyssinian Traveller" (1790), whom Burney knew, and one volume of Thomas D'Urfey's Wit and Mirth, or Pills to Purge Melancholy, 6 vols. (1711-20). Instead of sending a thank you note, Burney replied with a "Double Epistle". The first part, which deals with Pindar as a poetical doctor, is unfortunately missing.

2 Peter Pindar was the pseudonym under which John Wolcot (1738-1819) wrote satire and poetry. Trained as a doctor, Wolcot spent some time

as a cleric before returning to the practice of medicine and then abandoning medicine almost entirely to paint and write. His verses satirizing the Royal Academy, the private life of the King, and other public institutions and figures, brought him considerable fame.

3 Thomas D'Urfey (1653-1723), popular poet, lyricist, and dramatist, admired by Pope, Addison, and Steele.

4 D'Urfey's songs appeared in successive editions of Wit and Mirth; or Pills to Purge Melancholy. J. W. Ebsworth, D'Urfey's biographer in DNB, writes of him: "He was utterly devoid of malice, his satirical spirit was mirthful and never revengeful".

5 Burney is summing up Rousseau's theory that that which is the most artificial, i.e. the most "civilized", is the most decadent. He probably alludes to Peter Pindar, who had satirized Burney's bid for Mastership of the King's Band and failure to attain the post in "Ode upon Ode: or A Peep at St. James's" (Lonsdale, p. 321).

6 Referring to Thomas D'Urfey's Pills to Purge Melancholy. Burney evidently liked Volume I so much that he impatiently awaited a second from Hayes ("Tom: two" punning on the French word for volume: "tome").

[c.1791]

Epitaph, from the French.¹

Stop Traveller. & drop a tear:

St. Pavin's² bones lie buried here!

Perhaps thou wert his friend ---- if so,

For both let sorrow copious flow;

But if that blessing thou hadst not,

Then weep thy inauspicious lot.

1 By Gaspard de Fleubet (1626-1694), magistrate, "homme de plaisir", a friend of Saint-Pavin. He was admired by Voltaire, who called him one of the most polite spirits of the seventeenth century. The original epitaph, c.1670 reads:

Sous ce tombeau git Saint-Pavin;
 Donne des larmes à sa fin
 Tu fus de ses amis peut-être?
 Pleure ton sort, et non le sien!
 Tu n'en fus pas? Pleure le tien,
 Passant, d'avoir manqué d'en être.

(Biographie Générale, xvii. 663)

This epitaph was obviously well known and liked. Voltaire copied it and praised Fleubet in Siècles de Louis XIV et de Louis XV (Paris: 1834), vi. 83, and Mrs. Thrale attempted to imitate it in 1776, recording the original, with some errors, in Thraliana i. 9-10. Burney's version was probably composed about the same time.

2 Denis Banquin de Saint-Pavin (c.1600-1670), poet, priest, libertine, satirized by Boileau. Saint-Pavin describes himself aptly:

Je n'ai l'esprit embarrassé
 De l'avenir ni du passé;
 Ce qu'on dit de moi peu me choque,
 Et, sans contraindre mes desirs,
 Je me donne entier aux plaisirs

(Biographie Générale, xiii - xlii. 79)

[c. 1791]

On the Culinary productions of Norfolk.¹

Each place some wonder can produce
Of various kind, of various use:
Norway abounds with Rats and Crews,
Paris with splendid Belles & Beaus;
But none with Norfolk can compare
For Dumplin, Turkey, Turnip, Hare,
With Partridge plump, & fleshy Pheasants.
And Hearts to feed their friends with Presents.

1 Suffering in 1751 from a consumptive cough, Burney was advised by his physician, Dr. Armstrong, to move to the country. He did so, choosing King's Lynn in Norfolk as his place of residence, living there with his family until 1760 (QDA, 1, 63-99). Burney, characteristically, made many friends in King's Lynn. Though it is impossible to say whether the poem was written during the King's Lynn period or after the return to London, one may tentatively suggest that the recipient was William Bewley (1726-1783), a resident of Great Massingham, near Lynn. Bewley was a physician and scientist, and a regular contributor to the Monthly Review revealing in his reviews a wide knowledge of science, philosophy, and literature. Burney thought highly of him, and they remained friends until Bewley's death in 1783. Burney says of Bewley, in a letter to Twining: "He was born the same year as myself; -- loved everything that you & I love -- Music -- Books -- fun ... and with all this a humanity & goodness of heart, & a simplicity of character, enlivened by natural & original wit & humour, which delighted every body who conversed with him" (Burney to Twining, 6 Sept. 1783, Osborn Files: Twining Letterbook No. 4, pp. 1-5). This poem shows the convivial side of Burney. Other possible recipients of the poem are Mrs. Allen, Burney's second wife, and Burney's third daughter Charlotte, who lived with her husband Clement Francis in Norfolk after their marriage in 1786. See p. 159 n.4.

[post 23] Feb. 1792

Elegy

on the death of Sir Joshua Reynolds. 1792¹

Farewell, farewell! Illustrious friend!

Sent here thy Art & Man to mend.

Thy matchless works thy fame ensure,

As long as Taste and Time endure,

As long as Science bless this land,

And letters teach it to expand.

But not to plastic art confin'd

Thy worth extended to the mind:

Thy friendly zeal, thy reason's pow'rs,

Good-humour'd wit in social hours:

Thy temper, w^{ch} could bear unmov'd

The rude replies of those belov'd,

Nor in the fury of debate,

While petulance engenders hate,

Could captious harshness Thee incense,

Or force to give or take offence.²

Farewell, dear Friend! In vain I try

To think of Thee without a sigh.

If in Life's long & active round
 Thy equal yet I ne'er have found
 Now, in my few remaining days,
 While nature rapidly decays,
 Can hope persuade in flatt'ring Strain,
 The niche will e'er be fill'd again?³

20

The loss is not to art alone
 Which plac'd thee on Apelles' throne,
 Society has lost still more,
 Which both the wise & good deplore:
 Thy friends dispers'd, of joy bereft,⁴
 No stand, no central point have left;
 For when Fate cut thy vital thread
 And number'd Thee among the dead,
 To all who'd seen thee give a glow
 Wherever wit & wisdom flow;
 Who at thy hospitable board
 Had seen Thee lov'd, rever'd, ador'd;
 Who knew thy comprehensive mind
 Thy zeal for worth of ev'ry kind;
 Who in thy Aristippan bowers⁵
 Forgot thy pencil's magic powers ----
 To these, the nation's light & pride,
 Of wit the source, of taste the guide,
 From all the heart most precious deem'd
 Thy loss an amputation seem'd.

25

30

35

40

1 Reynolds, who was virtually blind during his last months, died on 23 Feb. 1792. Burney was invited to his funeral, but was at this time so ill that he could not attend. Instead, he produced these verses on his friend in his sick-room at Chelsea College. See Mem. iii. 144-6, and JL, i. 128.

2 Writing in his memoirs after Reynolds' death, Burney says that Reynolds:

"...never lost his temper in the most vehement debates, w.th D^r Johnson & M^r Burk[s], who were both impatient of <counsel> & sometimes so violent as to treat him harshly & unworthily. This he never resented or seemed to remember ... he never let them know how much they wounded his feelings by their loud voice and unguarded expressions " (Fragm. Mem., 23 Feb. 1792, Berg).

3 In Fragm. Mem., Burney writes: "... for besides being his near neighbour frequently breakfasting with him and his wife and invited to almost all his dinner parties for near 20 years; meeting him at almost all the evening parties to w.^{ch} he was invited; going with

him frequently to M^r Locke's at Norbury Park, & M^{rs} Thrale's at Streatham; we used to read the same books, discuss their subjects openly and without reserve exchange opinions. I never met with a more strait forward understanding..." (Fragm. Mem., ibid.).

4 Burney alludes to the loss of their common friends: Garrick had died in 1779, Dr. Johnson in 1784, and Mrs. Thrale, after her marriage to Piozzi, had left for Italy. Reynolds had painted portraits of her friends, which hung in the dinning-hall at Streatham. Burney's portrait was among them. See Thraliana, i. 470-7. For Reynolds' joyless last moments, when he was about to become almost completely blind, see JL, i. 78, and Derek Hudson, Sir Joshua Reynolds, A Personal Study (1958), pp. 211-227.

5 Aristippus was a luxury loving Greek philosopher; Burney probably uses "Aristippus" as a synonym for luxurious.

2 Oct. 1795

Anniversary, for Oct^r 2^d 1795.
prepared at Quarley in Aug^t of
the same year.¹

Our Orb again has round the Sun revolv'd,
Nor yet has death our partnership dissolv'd ---
And may we hope once more to see this day,²
In our frail mansion of terrestrial clay?
Another winter will the structure's bear
Which long have totter'd, out of all repair?³
Will vital pow'rs the ruin still sustain,
And the poor tenants suffer to remain
In peace, though not unmindful of their danger,
Yet each far more to Fear, than Hope, a stranger?

From ill's corporeal, if benignly spar'd;
By mental ill's, if conscience is not sear'd;
Though ev'ry sense is feeble and obscure,
And hopes no longer flatter & allure;
Though new infirmities each day produce,
And ev'ry nerve has lost its former use;
Yet still, if freed from dire disease & pain;
And reminiscence help us to retain
But half we've in our courses, seen, heard, & read,

Thought, & reflexion, will be duly fed,

20

Not quite bereft of all felicity.

Unfit to range in quest of mental food,

Of former fodder let us chew the cud;

On past events we'll ruminate, & muse,

25

Reject the gloomy, & the chearful choose.

Though hearing grow obtuse; & sight may fail,

Incurious of each new & ancient tale

Of other love or prowess, false or true,

Our own past conduct let us well review;

30

And if, in contemplation, we shall find

No crimes atrocious rankling in the mind;

When e'er our Tragi-comedy is done,

E'er the last grain of vital Sand is run,

If suff'ring nerves sh^d not attention clog,

35

We yet may have a Spritely Epilogue,

Nor when the curtain drops, for this, shall cease

Our hopes for joy eternal in the after-piece!

Postscript

Written the morning of presentation.

Courage, my Love! though Sickness & his breed

At present on thy vitals seem to feed,

40

Though near the gulph, & nearer, ev'ry day,

Death drives his present & his future prey,

Still let us hope our long & pleasant yoke

Will not in this or future worlds be broke.

1 Written at Quarley, the Hampshire seat of Richard Cox (c.1719-1803) an old friend of Burney's, whom Burney periodically visited in the summer (Jl, 1.228-9n). This poem was written to commemorate the twenty-eighth anniversary of Burney's marriage with his second wife Elizabeth (see p.197, n.1 -6), whom he left at Chelsea College in poor health.

The following note by Burney is supplied with this poem and another, "Anniversary, for Oct. 2^d 1796", which was copied at the same time (see p.186):

We used to keep our wedding day,
and, during many of the 30 years we
lived together I used to present my wife
with some rhymes on the occasion, under
the title of anniversary reminiscences. Of these
11 or 12 have been preserved (Osborn)

2 The couple were to see one more anniversary before Mrs. Burney's death on October 20, 1796. She had been ill for several years, coughing, and spitting blood, which indicates that she may have been suffering from consumption. See Fragm. Mem., Berg, for an account of her last days.

3 Burney in his old age dreaded the approach of winter, which invariably brought back his chronic cough.

[c.1796]

To the Rev.^d Dr. Du Val, on an
involuntary breach of promise.¹

O Mem'ry! ever treach'rous to old age.
When neither truth nor zeal thy aid engage ---
Now, for the produce of my worn-out brains,
Nor paste, nor glue, nor peg, nor hook remains,²
Although, in youth, each trivial thought & thing
Was round thee wont tinaciously to cling!

It is alone when Birch³ attention wakes
That mem'ry true & faithful records makes?
And at the nether end Ideas get in,
When out the blood in tides begins to spin? ---
If so, it proves to giddy thoughtless youth
This hopeful & exhilarating truth:
That Second childhood, like the first, sh^d feel
The Rod's inspiring pow'r from head to heel.⁴

5

10

1 Rev. Philip Du Val (fl. 1772-96), installed as Canon of Windsor 1772, appointed Secretary and Treasurer to the Duke of Cumberland and Gloucester March 1781 (Barrett's note, DL, iv.174, Gentleman's Magazine L1.148; and Le Neve and Hardy, eds., Vesti Ecclesiae Anglicanae, 1854, 111.410 where he is erroneously listed as Peter Du Val). The occasion of this poem is unknown, although, given the subject, it is likely that this is the same poem listed in the Index to the "Poetical Notebook" as "On the Treachery of Memory." A possible date, for Burney's Index was chronologically arranged, is 1796.

2 Burney is now probably 70 years old; nothing to "paste together" or classify knowledge remains.

3 A birch rod, for flogging.

4 Writing in a state of depression, Burney exaggerates "the Treachery of Memory". Five years later after he had signed a contract with Abraham Rees to write all the articles on music and musicians for The Cyclopaedia his memory stood him in good stead.

Oct. 1796

Anniversary, for Oct. 2^d 1796. written at
Quarley, Hants, the Seat of Rich^d Cox Esq^r
To M^{rs} Elizabeth Burney¹

The lamp of life, once bright as rocket,
Has now no oil within its socket;
And scarce emits a single ray
To light us on our weary way.
Yet bowing lowly to our fate,
On pleasures past we'll ruminate.
"Of happiness we've had our DAY,"
And 'twere ungrateful, sh^d we say
It has been cloudy, cold, or short,
And pass'd without our share of sport.

But such is our terrestrial doom
That Night infallibly must come.

5

10

1 See ante p.183 nn. 1 and 2. Burney's wife was at this time very ill, and her death was expected. In a note to this poem he says: "Even during the last year of her existence, and in her last illness, being at M^r Cox's in Hampshire on the day of our anniversary, in order to keep up her spirits I wrote the following jocular rhymes ..." (Osborn).

[pre 14] Oct. 1796

On the Transportation of My daughter Susan
(M^{rs} Phillips) to Ireland, 1796.¹

My gentle Susan! who in early state
Each anxious care o^d sooth by infant prate!
A who, in Adolescence o^d impart,
Delight to ev'ry eye & feeling heart!
Whose mind expanding with increase of years,
Precluded all anxiety & fears
Which parents feel for inexperienced youth
Unguided in the ways of moral truth:
(Nor taught by rigour they too much despise
Virtue, urbanity, and social ties.)
On her kind Nature, still her guide & friend,
A heart bestow'd, instruction o^d not mend.
Intuitive the Virtues she possess'd,
And learn'd their loss to shun & to detest.
Nor did her intellectual pow'rs require
The usual aid of labour to inspire
Her Soul with prudence, wisdom, & a taste
The most unerring, sound, & chaste.²

5

10

15

Yet of her merit this the smallest part
 Still more endear'd by virtue of the heart!

20

These constantly excite her to embrace
 Each duty of her state with active grace;
 And all the tender energies & zeal
 Of daughter, sister, mother, wife, to feel.
 Yet eager still to serve each worthy friend,
 A kind benevolence to all extend.

25

Such was the prop & comfort of my age
 Whose filial tenderness might help to assuage
 The sorrows w^{ch} infirmities produce
 Bereav'd of pow'r for pleasure or for use,
 Such is the cruel loss I must sustain,
 Privation big with ev'ry mental pain!³
 And more afflicting still in fate's decree,
 As, in perspective, no felicity
 The dark horizon to herself can show,
 Nor from her flight can good to others flow! ----

30

35

Had her intrinsic worth been duly known,
 To part I less reluctance sh^d have shown;
 My own afflictions w^d be calm & mute ----
 A tender husband's rights bear no dispute;
 But here quite blind to all her pleasing powers

40

No diff'rence knows between vile weeds & flowers,
 By mere caprice & pow'r tyrannic mov'd,
 Tears her from those she loves & is belov'd!⁴

My vital drama's now so near its end,⁵

45

That the last act's unlikely to extend
 Till she return to bless her kindred's eyes,
 To dry their tears, & hush their painful sighs!

Yet the remaining scenes to me allow'd

Shall not on useless murmurs be bestow'd;

50

But, patiently resigned I'll act my part;

Try each expedient to < > the dart,

Which the < grave > no doubt, prepares,

he forbears⁶

And till the curtain drops & ends the play,

55

For my dear Susan's welfare ardent pray!⁷

1 Susanna Elizabeth Burney (1755-1800), daughter of Charles Burney by Esther Burney, m. Molesworth Phillips, Jan. 10, 1782. In August 1796, Major Phillips had returned from a visit to his estate in Ireland, determined to live there, perhaps, as FBA suggests, because he had retired from the Army upon half pay (FBA to Burney, [14] Oct. 1796, Berg; JL, iii. 204-5). To ensure Susan's compliance with his request, he left her much loved son Norbury in Ireland. Fanny shrewdly observed of the Major: "That he loves her I still believe, though with a selfishness so imperious, tyrannical, & absorbing, that not one mark of regard can break out of the adamantine fortifications of his own egotism that could oppose, or restrain, his own smallest will or wish" (JL, iii. 205). Unwell, and despondent at the thought of exile from those she loved, Susanna acquiesced only after much soul searching. By September 15 she had decided: "The terrible struggle is over," she wrote to Fanny, "I think I shall be capable of submitting as you would have me - not from mere despondence - but from something better" (Susanna Burney to FBA, 15 Sept. 1796, quoted by Hemlow HFB, 277). Concerned about his daughter's health and reluctant to see her leave, Burney probably gave her this poem before she left for Ireland on October 14, 1796. See Burney to FBA, [30] Sept. 1796 (Berg), and HFB, 277. The choice of the word "Transportation", used to describe the forced removal of criminals to places such as Botany Bay, might well reflect Burney's feelings as to the nature of Susanna's departure.

2 These lines echo lines Burney wrote for Susanna on her wedding day (not included in the present selection):

"Oft have thy native cheerfulness & Truth,
Engaging childhood, & endearing youth,
Ere riper years thy judgement had impress'd
Or Taste intuitive thy Soul possess'd,
Beguil'd my toils, & made me patient bear
The good of labour, & the tooth of care." (11.2-8)

"From a Father to a Daughter, on her
Wedding Day " (Berg, Barrett).

Charles Burney thought very highly of Susanna who, of all his children, most seemed to resemble him in intelligence and interests (HFB, 147).

3 At this time Burney's second wife, Elizabeth, was critically ill, and the doctors had given up hope of her recovery. She died a week after Susan's departure, which may account for the melancholy tone of the poem. See HFB, 248; GDB, 11.149. Burney hoped that Susan, in the event of his wife's death might supply her place.

4 Molesworth Phillips (1755-1832). Courageous commander of the Marines on Cook's Hawaiian tour, of which James Burney was also a member, Phillips was a theatre lover and a sportsman. Despite financial

instability, Charles Burney accepted him as a suitable husband for Susanna in 1782. The marriage seemed at first a happy one; gradually Phillips' attention strayed elsewhere, most significantly to Jane Brabazon who lived near the Major's Irish estate. Probably this attraction led to Phillip's insistence on settling at his unfinished house at Belcotton (GDB, 11. pp. 142-8). The fact that Burney, usually extremely reluctant to use harsh words about anyone, called the Major "half mad & unfeeling" and said he was "wrong-headed & tyrannical" reveals the extent of his dislike for Phillips, and his concern for Susanna (Burney to FBA [30] Sept. 1796, Berg).

5 Burney was then 70 years old, and draws attention to this fact in a number of his letters, though he was going to live for another 17 years.

6 FBA has obliterated 4 ll. (after 1.50) from the original manuscript, which might well contain an attack on the Major. However, in Mem, 11.222, she quotes 1 1/2 of the lines deleted (11. 51-2) which are included in this transcription, along with any words which I have managed to decipher.

7 Susanna had from her early days, been frail, suffering from T.B. and her health declined on her removal to Ireland. After the death of Elizabeth Burney, Burney, accustomed to female company, felt

isolated. He tried, with Fanny's help, to get Susan back to England to act as his house-keeper (GDB, ii.146). Susan would have been only too willing to return to England, but Major Phillips was very obstinate and would not hear of it until three years later (autumn 1799), when the state of Susan's health became desperate. See p. 212 n.1.

[post 20] Oct. 1796

This true character I afterwards formed into a monumental inscription.

In memory of Elizabeth Burney, wife of Doctor
Charles Burney of Chelsea College, who died Oct. 20th
1796, aged 68.¹

Though monumental marbles often lie,
Let one Inscription Scepticism defie.
The humble tenant of this tomb c^d boast
No ancient lineage or important post;
No splendid talents to extend her fame,
No patriot virtues to embalm her name.
She once had beauty, w^{ch} her circle charm'd!²
Her breast the social virtues always warm'd!
With each religious duty those c^d blend
Of daughter, wife, of mother³ & of friend.

5

10

Without neglecting these domestic ties
She read, & listen'd to the learn'd & wise,
With such attention, memory, & fruit,
As charm'd in converse, with the most acute;⁴
Nor did her studies ere surpass the line

15

Which grace & softness to her son assign;⁵
Still shunning themes w.^{ch} gen'rate fierce debate,
And all affection cordial alienate.

From these endearing virtues who w.^d roam
In search of comforts better found at home?⁶
And who shall paint a husband's deep distress
Bereaved of all his future days c.^d bless?
Whose loss, while life remains, will be deplord,
And his last sigh, her merits to record!⁷

1 Elizabeth Burney (1725-96), formerly Mrs. Stephen Allen, was actually 71 years old, not 68, at the time of her death. Burney was probably unaware that she was a year older than himself. He had met Mrs. Allen in Lynn in 1751, when she became a firm friend of Esther Sleepé Burney. Left with money and property by her first husband, Mrs. Allen came to London in 1766 and asked Burney to give her oldest daughter harpsichord lessons. This finally healed the breach which had arisen in 1764 when Burney sent a poem to Mrs. Allen which:

"discovered my regard to be growing into something more than mere friend^P in consequence of which imitation I laboured under an interdiction for more than a 12 month, neither seeing nor being allowed to write to her." Despite family objections, based on the disparity of income between Burney & Mrs. Allen, the couple married secretly after an unwise investment had lost Mrs. Allen's 5,000 fortune. See GDB, 130-2n.

2 Elizabeth Burney had been "the most elegant as well as beautiful woman ..." of Lynn, writes Madame D'Arblay, Mem, 1.88.

3 Already possessed of three children by Mr. Allen (Maria Allen, 1751-1820, Stephen Allen, 1755-1847, Elizabeth ['Bessy'] Allen, 1761-c. 1826), Elizabeth Burney became step-mother to Burney's six children and had two by Burney (Richard Thomas, 1768-1808, and Sarah Harriett, 1722-1844). She was therefore mother to eleven children. See JL,

i.lxix-lxxiv and GDB, i.132 . Her step-children found her at times tyrannical, spiteful, "gloomy, dark, suspicious, rude, reproachful" stubborn and petulant (HFB, 36). Fanny especially seems to have disliked her step-mother. After her death, she was convinced that her father would be free to love all his children - "to receive and bestow the affections long pent or restrained, rather than manifested & indulged" (FBA to M. D'Arblay, 4 Oct. 1796, JL, iii.212), a restraint apparently caused by Mrs. Burney's jealousy. (see HFB, 37). Fanny, doubtless envious of her father's love for Elizabeth, writes to Susan Phillips on 7 Nov. 1796:

"Had this fatal Scene past a few years sooner, I am convinced he could not thus have borne it -- that poor self tormentor had not an Enemy cleared from the House by my quitting its residence! -- I am satisfied that, from that period, our so long-enduring Father became more clear sighted to her frailties, & indulgently as he continued to bear them, ceased to persuade himself he had nothing to bear" (JL, iii.217).

4 Mrs. Thrale rates Mrs. Burney, on a scale of 20 as follows:
 "Worth of Heart -- 10; Conversation Powers -- 7; Person Mien & Manner -- 0; Good humour -- 17; Useful knowledge -- cannot say; Ornamental knowledge -- 9" (Thraliana, i.331).

5 Probably Stephen Allen.

6 Burney echoes these sentiments in a letter to Ralph Griffiths,
2 Nov. 1796:

"The being bereaved of a bosom friend & rational companion of thirty years, who had virtues, cultivation, & intellectual powers, sufficient to make home not only desirable but preferable to places where amusement is sought & promised..."(Osborn).

7 After his wife's death, Burney went through their correspondence and was "astonished to find in spite of my eternal hurries what a number of conjugal letters & poems I wrote that have been thought worthy of being so long preserved." He tells FBA: "I have burned near 500 long letters to my late, dear partner, w.^{ch} [she] c.^d not find it in her heart to destroy -- many of the rhymes, I have reprieved for a little while, w.^{ch} if fairly transcribed into a book, w.^d I believe, fill a folio Volume!" (CB to FBA, 2 Dec. 1796 Berg).

5 Aug. 1797

On the Requisition for the Readers of this Book
to make some additions to its contents¹

Whoe'er is at Crewe²
Will have enough to do
Without paying his court to the Muses,
E'en son's of Apollo
Such blessings would follow
As Jove to their tribe oft refuses.

5

For the Bards, who want bread,
Would here be well fed; --
Here's amusement for all sorts of Weather; --
On the water, -- the Bark, --
In the house, -- in the Park --³
Social joys set their horses together. --

10

Hospitality reigns,
Ev'ry spot shews the brains
Of the Lord and the Lady, who own it,
You here need no wit
But in quiet may sit
And admire the good folks, who have shown it⁴

15

Taste with sense is still found,
 The whole Mansion around,
 And Benevolence well understood,
 For here genius is felt,
 And the heart taught to melt
 At the sight of pale Want, & her brood

20

The Abess and School,⁵
 On the innocent rule,
 Here instruct them in Primitive Order,
 For work and for pray'r
 They each female prepare,
 Which from evil thro' life may well guide her.

25

30

Here the elegant Farm⁶
 E'en the Cockneys may charm,
 Who know not a Nestle from Thistle; --
 The useful and sweet
 Here so happily meet,
 That for Nonsense in vain they may whistle.

35

Here gay Fancy and Taste,
 The feat⁷ dwelling have Grace'd
 Every Chattel befits the "COSTUME,"
 All things are a-kin
 Both without and within,
 And nothing's too fine, nor too gloomy. --

40

Here good breeding & sense

Equal notice dispense,

Nor the door's against modesty shut; —

Here no man is oppress'd;

Here no Chaplain, or Guest,

Is the fool of his patron, or Butt.

1 Frances Ann Crewe (1748-1818), daughter of Fulke Greville and a life-long friend of Burney's, was considered one of the most beautiful women of her time. At her home, Crewe Hall in Cheshire she entertained celebrities such as Burke, Sir Joshua Reynolds, Fox, Canning, and Sheridan, who dedicated the School of Scandal to her. Her guests were asked to record some verses in her "White Album"; this is the "Book" Burney refers to in the title. The original was destroyed when Crewe Hall burned down in 1866. Fortunately, Burney's grandson, Charles Parr Burney, had made a transcript of substantial portions of the Album, which is now preserved in Osborn. These verses are found on pp. 253-5 of the transcript.

Sociable once again after a winter and spring of mourning his wife's death, Burney accepted Mrs. Crewe's invitation to Crewe Hall, visiting on the way scenes of his birth, boyhood, and education (Shrewsbury, Chester) and was staying at Crewe Hall. See Mem, iii.242-9.

2 "Crewe Hall", Burney tells Fanny, "was built in the reign of James the First, of half Gothic, half Grecian architecture. It is the completest mansion I ever saw of that kind; and has been repaired and kept up in the exact costume of that period. It is a noble house; well fitted, and well applied to hospitality" (Burney to FBA, 2 Aug. 1797, in Mem, iii.245-6). For a more detailed account of Crewe

Hall as it looked at the time, see The Reverend Edward Hinchliffe, Bartholmey: in Letters from a Former Rector to His Eldest Son, (1856), pp. 324-345.

3 "The park, in the midst of which the mansion stands, is well wooded and planted. There is a noble piece of water in sight of my window, nearly of the same effect as that of Blenheim " (Burney to FBA, *ibid.*). Humphrey Repton, the landscape gardener, was responsible for "improving" the grounds of Crewe in 1791. The verses he contributed to the White Album give a partial account of the estate and the alterations he was employed to make.

4 "Mr. Crewe is one of the politest men in his own house, and one of the best landlords that I know " (*ibid.*).

5 "A school established, by M.^{rs} Crewe, for girls to learn Reading, and Needle-work, fitted up like a Convent" (Burney's note). Burney informs Fanny that forty girls were pupils at the school, and that the matron was called the Abbess (*ibid.*).

6 "Mrs Crewe's Ferme ornée" (Burney's note), in the middle of which the school was located (*ibid.*). Wealthy land-owners of 18th. century England often created rustic "farms" on their property, complete with cows and milkmaids. The Leasowes, in Worcester, by Shenstone, was one of the best-known examples of a ferme ornée.

7 Neat, elegant.

[Nov. 1798]

[To Miss Crewe and Miss Hayman]

I shall send to miss Crewe¹

Ev'ry Hullabeloo²

To improve by her voice

<Any> note of my choice

Not to roar like Jn.^o Bull³

5

In a voice course and full

But to please better folk

Who with passion w.^d choke

Sh.^d she stoop to the level

Of riot and revel

10

With a voice and expression

W.^{ch} can <give> full possession

All hearts and all souls

With her tones she controlls

To whom nature and art

15

Can true rapture impart

Not to roar like a bull

Till she splits ev'ry skull.

On Miss Hayman⁴

With the oil of her kindness

(W.^{ch} defects treats with blindness)

20

And a judgment that's placid

Will Mix critical, acid,

Not so pungent and sharp

As at trifles to carp,

But to point out each fault

With a true Attic salt.⁵

Let my songs not displease

If not <turn'd> into Glees⁶

Nor <with scorn> let her smile

If less solid the style

Than great Handel's full Choir

Wh^{ch} the <bosom> can fire

And whose strains prose & Rhyme

Alike render sublime.

But like him sh^d I sing

In defense of the King⁷

Or lead off like Apollo

John Bull c^d not follow

I but wish that my Song

To his Guards may belong

Who the French shall attack

Be they Grey, Blue, or Black.⁸

25

35

40

1 Elizabeth Emma Crewe (c.1778-1850), daughter of Frances Crewe (née Greville), a lifelong friend of Charles Burney, and John, 1st Baron Crewe. Fanny described Emma Crewe as being, at fourteen, "...a very sweet girl ... extremely well bred, sensible, attentive, and intelligent " (JL,1.192).

2 Burney refers here to his "Song on the 5 Naval British heroes of the present War, to an easy popular tune, w.^{ch} any one with a good ear may sing by memory, after 2^d hearing it " (Burney to FBA, 2 Nov. 1798, Osborn). The King and Queen, liking the song, desired that it be performed some night when they were attending a play. Burney writes "The Sailors cannot sing their own praises, & my wish is that other honest John Bulls sh.^d know who are their Benefactors " (ibid.). He evidently enclosed a copy of his song for the benefit of Emma and Miss Hayman, and accompanied it with these verses.

3 The character of John Bull had been developed by Pope's friend Dr. Arbuthnot early in the 18th century; after the French Revolution he was a favourite figure in contemporary political cartoons by Cruickshank and others. Burney means that although he wrote the song to arouse the patriotism of common sailors, the two ladies at Crewe Hall should learn to sing it with savoir faire.

4 Anne Hayman (1753-1847), friend of Mrs. and Miss Crewe, and later confidential companion and keeper of the Privy Purse (1802-20) to Princess Caroline, Princess of Wales (JL, iv. 313-4).

5 Elegant, concise wit.

6 A glee, Burney tells us, is "a song of three or more parts, upon a gay or merry subject, in which all the voices begin and end together, singing the same words" (Rees, xvi). The glees and catches were sung by men, and their subjects were often bawdy. Burney had compiled a Ladies Catchbook in 1764 (Lonsdale, p.63), which included glees fit to be sung by women, published c. 1787-96 (Repertoire international des sources musicales, p.214).

7 Handel wrote many pieces of music "in defense of the king" for George II. Burney might well be referring to "Stand Round my brave Boys, a Song made for the Gentleman Volunteers of the City of London... 1745." The song was republished as a sheet song, with altered wording, at the time of the French Revolution (Gerald Abraham, ed. Handel A Symposium, 1954, p.300).

8 Punning on blackguard: "A shabby, mean fellow; a term said to be derived from a number of dirty, tattered roguish boys, who attended at the Horse Guards and Parade in St. James's Park, to black the boots and shoes of officers or to do any other dirty offices.

These, from their constant attendance about the time of guard mounting, were nick-named the black-guards" Capt. Grose, ed., Lexicon

Balatronicum; A Dictionary of Buckish Slang, University Wit and Pick-Pocket Eloquence (1811).

[Post 6] Jan. 1800

In memory of M^{rs} Susanna Phillips, daughter of D^r Burney,
and wife of Major Phillips of Belcotton in Ireland, who died at
Park-gate in her way to London. Jan^y 6th 1800, aged 44. Written
by her Father, D^r Burney.¹

Learn, pensive readers, who may pass this way,
That underneath this stone remains the clay
Which held a Soul as pure, inform'd, refin'd,
As ere to erring mortal was assign'd.
In youth to Her, kind nature seem'd to give
A knowledge of the Arts, intuitive;
The Filial duties practiced with such ease,
As only born a parent fond to please.
As Wife, how great a blessing to her mate,
Till snatch'd from earth by unrelenting fate!
As Mother, tender, rational, & kind,
Watchful alike of body & of mind.
As Sister, such affection fill'd her heart
As made it torture, when obliged to part.
As Friend, no breast benevolent c^d feel
More kindness, constancy, & active zeal ----

5

10

15

Closed are those eyes whose radiance mild, yet bright,
Beam'd all that gives to feeling souls delight!
Quench'd are those rays of spirit, taste, & sense,
Pure emanations of benevolence,
Which c.^d alike instruct, approve, control,
And speak the genuine dictates of her Soul!

1 Fearing that Susanna would not outlive the winter of 1799, her family redoubled their campaign to have her brought back to England. After much vacillation, the obstinate Major Phillips gave his permission. Susanna reached England on Dec. 30, 1799, and immediately wrote to her father:

"...Once more I tread on English ground, one more I breathe the blessed air you breathe.-- I am greatly fatigued by a long passage which yet I have borne better than I could have expected "

(Susanna Burney to Burney, 30 Dec. [1799], Barrett). Her brother, Charles Burney Jr., who had travelled with great difficulty to meet her at Park Gate, found her "feeble, drooping, wasted away, scarcely to be known, shrunk, nearly withered!" (Mem, iii.291-2). Susanna died on the 6th of January, apparently of consumption, the disease her mother Esther Sleepe, had died of. Burney, who did not suspect how gravely ill Susan was, was full of optimism about her return. She was at long last to stay with him at Chelsea College! The news of her death was a shattering blow to him, and he locked himself up in Chelsea College for three months after Susanna's funeral, refusing to see anyone (HFB,401).

"..What a loss to us, all!" Burney writes, "But to me irreparable! The first wish of my heart was to enjoy during the short time I have a title to expect [to] remain among the living, to enjoy her sweet

temper, tender heart, sound judgement, exquisite taste, integrity, & acquirements! " (Burney to Charles Burney Jr., [Jan. 1800] Osborn).

Major Phillips, "that family blight" (Burney to FBA, 27 -[28] May 1800, Osborn) was ashamed of his role, which probably hastened Susanna's death, and requested Burney to write an epitaph for her. He wrote a 54 line elegy, now in the University of Pennsylvania Library, condensed it to the version given here, and sent it to Madame D'Arblay with the following comment:

"In the elegiac lines w.^{ch} I only (I believe) communicated to you, there was no poetry, if poetry consists in invention: that is to say lies -- for not a word is there said that was not strictly & rigidly true! But all the truths those lines contain must not have a tongue nor an eye, out of our family. I have however selected some of the lines, & given them an inscriptive & monumental form, in w.^{ch} you may change, add or contract what you please" (ibid.).

Fanny produced a ten line epitaph, printed in Mem, iii. 296, which contains three slight word changes, and omits lines 5-16. Of this omission, Burney approves: "... as I c.^d not say what I wished on her conjugal state, it is much better to say nothing " (Burney to FBA, 10 June 1800, Osborn).

[9 Nov. 1801]

[On Own Bust by Nollekens¹]

I keep Thursday snug for Carluch² & Miss Wheatley³ --
 and hope I shall say that she plays very sweetly. --
 On Wed^y, contriving a minute to crib,⁴
 I call'd upon Nolly -- who shew'd me the Bib:⁵
 With w.^{ch}, and the Toga, I now am bedight
 And look like a Hero prepar'd for the fight. --
 This ne'er can be Burney, spectators will halloo,
 He looks more like Mars, than a son of Apollo --
 Before I conclude, tis but fitting and proper
 To tell you how sorry I am for Chin-chopper;
 And yet I am glad -- for the end of your letter⁶
 Gives grief to the Winds -- for it says you are better.

1 Joseph Nollekens (1737-1823), was a well-known eighteenth century sculptor "who shewed ... the possible division of partial from general talent. He was uncultivated and under-bred; his conversation was without mark; his sentiments were common -- yet his works belong to an art of transcendent sublimity, and are beautiful with elegance and taste" (Mem, i. 295).

About 25 Sept. 1801, Charles Burney Jr. had commissioned a bust from Nollekens for the sum of forty Guineas (Receipt, Pierpont Morgan Library). The sculptor first made a plaster of Paris model, which Burney sat for until its completion in December 1801 (Burney to Charles Burney Jr. [18 Dec. 1801], Comyn). The finished marble bust was exhibited at the Royal Academy in 1802, and can now be seen in the British Museum (GDB, i. 144 n.).

2 Charles Parr Burney (1785-1864), the son of Charles Burney Jr.

3 A pupil of Burney's, perhaps Frances Wheatley (d. 1854), daughter of the painter Francis Wheatley, who died on 28 July, 1801.

4 To crib: in the sense of "to set aside", or "to steal".

5 The garb was a matter of concern to Burney, for he disliked the "Roman naked Neck which he [Nollekens] has given to Windham, & w.^{ch} he intends for me ..." (Burney to Charles Burney Jr. [13 Oct. 1801], Osborn). Nollekens finally dressed Burney in an

academic gown, with a "Bib" or "Chin-Chopper" -- a puffed-out neck cloth -- around his neck.

6 This letter is missing.

Oct. 1804

["Canons I Fired"]

Old fashioned now, though Fugues were then

The offspring of each tuneful pen;

And I, like Scrub,¹ ambition nourish

"My knives to whet with newest flourish."

5

But all my sins when you shall know,

I fear they'll make your file² oe'rflow;

Dramatic Music long since old,

Concertos, Trios, many fold;

Lessons, Sonatas; Organ-pieces,

Fugues on dry & barren theses;³

Nay, God forgive me! if a fault,

But I a game to Misses taught,

All fours yclept, but not with cards ---

Their gains tis Time alone awards ---

15

This game adopted is by all

Masters & pupils, great & small.

Sometime I Sternhold, Hopkins' tuned⁵

Not wishing pious ears to wound;

But ne'er c.^d touch P. P. the Clark⁶

20

Of perfect tune to hit the mark.

Canons I fired,⁷ whic[h] ears might stun;
 But from them all might safely run,
 Nor fear to have their brains exploded
 As when with balls terrific loaded:

25

The Demon now of composition
 No longer stimulates ambition;⁸
 For who can hope with almost pains
 To equal such enchanting strains,
 As Haydn & Mozart have found
 Which lift each hearer off the ground,
 Where taste & genius ever flame,
 Whence all their inspirations came?

30

And still the road to fame is stopt
 And ev'ry verdant laurel cropt,
 By the gigantic youth, Beethoven,⁹
 Whose feet, beyond a doubt, are cloven.
 Blasted is ev'ry hope of praise
 To minor talents' feeble blaze;
 My days in labour, study, toil
 Have long been spent, & nightly oil,
 Not to acquire for self a name,
 But loud to sound the trump of fame,
 And with an honest zeal to sing
 Each brother of the pipe & string.

40

45

Oct^r 1804

1 Scrub, servant to Mrs. Sullen in George Farquhar's The Beaux' Stratagem. Burney adapts to verse Scrub's line, which relates to the arrival of a "gentleman" and his "servant" from London: "I understand he came from London, and so I invited him to the cellar, that he might show me the newest flourish in whetting knives" (III, iii. 117-119).

2 The poem is annotated by FBA: "Playful account by Dr. Burney to some investigating Friend of his early labours & deeds, all finishing by recording those of others, in his Hist^y of Music."

3 For a list of Burney's compositions, see GDB, ii. 340-53.

4 In 1771, Burney published "Four Sonatas or Duets for two Performers upon one Piano Forte or Harpsichord", which he claimed was the first music for two players at one keyboard ever to be printed (GDB, i. 348). "All fours" also refers to a low game at cards, played by two (Dr. Johnson's Dictionary).

5 Thomas Sternhold (d. 1549) and John Hopkins (d. 1570) were the principal versifiers of the psalms in English. "These were the fathers of metrical psalmody in our country", Dr. Burney writes, "equally injurious to the divine poetry of the psalmist, and to the composition of sacred music" ("Hopkins" in Rees, xviii). The complete edition of the psalms "in English metre", published in 1562, was supplied "with apt notes to sing them withal." However, "There was no base or other part, but the mere tunes -- chiefly German ..." ("Psalmody, Metrical", *ibid.* xxviii). Burney's musical condemnation of metrical psalmody stems from his observation that: "... by giving to each

syllable, whether long or short, a note of the same length, all prosody, rhythm, and numerical cadence, are destroyed ..." (ibid. "Psalmody, Parochial").

Here Burney refers to his occasional performance of humbler religious tunes as organist at St. Dionis's Backchurch, St. Margaret's in King's Lynn, and at Chelsea College. He preferred improvisations or voluntaries in the Italian style. See GDB, i. 67-8.

6 A clerk appointed by a parish priest to assist in a variety of duties, notably the leading of the choir and congregations in hymn.

7 Punning on the military and musical meanings of "canon". In 1792, suffering excruciating rheumatic pains, Burney composed "canons to solemn words, and with such difficulties of composition as, in better health and spirits, would have rather proved oppressive and perplexing than a relief to his feelings" (DL, v. 75, quoted in GDB, ii. 253). These canons were not published, but bequeathed to his son-in-law, Charles Rousseau Burney, the noted harpsichord player. See GDB, ii. 266.

8 Burney's last effort at musical composition was a Rondo, published between 1803 and 1804 (GDB, ii. 352).

9 In his article "Symphony" in Rees (xxxiv), Dr. Burney writes:

"Beethoven (pronounced Baythoven), a disciple of Mozart, is now (1804) so rapidly advancing into fame, that there would be little risk in predicting, that, if he lives, he will be the great man among musicians of the present century, as Haydn and Mozart were of the latter end of the last. He is said to be a young man; but writes with the freedom and boldness of long experience, and a fertility of invention that provides inexhaustible resources." At his death Burney was found to be in possession of "nearly all the works of Haydn, Mozart, and Beethoven" (GDB, ii. 273).

[Jan.] 1813

New Year's Ode, 1813¹

Now begging that things about old padre Charley,

May soon be less sweet than sugar of barley;²

And 'twas whispered, to females, that poor Mad.^e d'Arblay³

Felt something behind her obdurate and marblay;

And both had, at times, an accèss of coughing,

5

W.^{ch} said that their next bed might, perhaps, be a coffin.

While Sall,⁴ the adorer of sweet Bonaparte,

Lamented his fate in a manner most hearty.

To a Hero, or monster, when Great is applied,

Though a Devil, t'is oft by John Bull, deified.⁵

10

Cacafo, ⁶ alas! has failed me to day,

And left me no Honours t'embellish my lay.

What has happened elsewhere in my Fanny's night cell,

To none 'tis alow'd but the great gods to tell!

So sweet ideal filth, I bid thee farewell.

15

¹ These are Burney's last verses, written a year before his death. He was 87, suffering from chronic bronchitis (JL, v. 58n), confined to his rooms in Chelsea College and saw few visitors: "Solitary reading, and lonely contemplation were all that ... absorbed the current day: except in moments of renovated animation from the presence of some one influence over his feelings; or upon the arrival of national good tidings; or upon the starting of any political theme that was flatteringly soothing to his own political principles and creed " (Mem iii.413).

² Alluding to his approaching death.

³ Fanny D'Arblay had returned from France in August 1812 and taken lodgings near her father's apartment, later sharing a house with Charlotte in Bedford Square. See HFB, 325-329. At this time she was keeping careful watch over her health, refusing invitations for fear of catching cold (JL, v. 74 and 81).

⁴ Sarah Harriet Burney (1772-1844), nicknamed "Sally" was the second child of Burney's second marriage (see ante p. nn. 1 & 2) who served as Burney's companion and amanuensis at Chelsea College from 1807 to his death on April 11, 1814.

5 As his letters show, Burney was a patriotic hater of Napoleon during the Napoleonic wars, and wished for nothing more than to see his defeat. Sarah evidently did not share his views. The news of Napoleon's defeat at Moscow and the retreat of the Grande Armée cheered his last days (Burney to Lady Manvers [Winter 1812/13]), though he was too decrepit to respond with his former animation.

6 A Spanish word originally meaning "to discharge excrement". Burney, as the last Swiftian line indicates, refers to his physical as well as mental constipation.

TEXTUAL NOTES

The name of the collection or printed source from which the verses presented in this text were taken is indicated first. Significant variants to the text are given; line numbers correspond to those I have assigned, rather than those found in the variant source. When possible, titles were taken from Burney's Index to the "Poetical Notebook" (PN.), in other cases, the headings generally serve as official titles.

Page

- 28 "To Mrs. Burney" '19 Dec. 1751
printed: Mem, i. 91-4; GDB, i. 68 (8 11.).
- 34 "Epistle to Fulke Greville Esq^r." July 1753
Osborn Shelves; c. 97.
- 46 "For Fanny" [June 1763]
Berg; printed: ED, i. xlvi.
- 48 "Petition of the Squire of Dames" [c. 1765]
Osborn, PN., p. 56

Page

- 50 "Doggerel Letter, giving an acc.^t of a journey on horseback
from Lynn to London. To the same." [c. 1773]

Berg, folder 10.

lines crossed out:

after l. 15: Ere <cruel> puss <had> condescended

after l. 16: i<n doves> fortress undefended;

- 55 "On a Diminutive Female" [pre 1774]

Osborn, PN., p. 62

- 57 "To Fulk Greville Esq." [early] 1774

Osborn, PN., p. 142:

1. 31 But to] But Ungrateful to

1. 32 the pow'rs out] the wanted pow'rs out

next line crossed out: truly divine sensation round

1. 37 To] And To

1. 41 To soothe] and-help to soothe

1. 42 Long may Vibrations] May-each-pulsation Long
may Vibrations,

- 60 "Noel, to the Rev.^d T. Twining." [24 Dec.] 1775

Osborn, PN., 75; Twining Letterbook 2, pp. 28-9, in
Richard Twining's hand:

Page

- (60) ("Noel, to the Rev.^d T. Twining." cont'd)
1. 19 And when tired of Laugh] And ceasing to laugh
1. 24 And ready] And quite ready
1. 25 May its] May the
- Correspond with] Accord with
1. 33 Less Languor] No languor
1. 34 Than the] Like the
- Two new lines close the Twining transcript:
- But benignant & pure
- Why who can endure -- such stuff as this!

- 64 "Epigram" [Pre 1776]

Osborn, PN., p. 62.

- 66 "Playful Epistle to Miss Eliz. Allen at Paris" 1776

Osborn, PN., p. 96.

- 69 "On Long Shanks -- to the same" [June or July, 1776]

Osborn, PN., p. 106. Another copy of this poem, in Burney's hand, is to be found in the Osborn collection, annotated by FBA: "Only for Friends, not for press.";

1. 14 less frightful] Less ugly

Page

73

"On a natural propensity to Evil in Children" [autumn 1776]

Osborn, PN., p. 108; printed: Thraliana, i. 341 (8 11.).

76

"To the Rev.^d T. Twining" Post Chaise [pre 17] Sept. 1776

Osborn, PN., 105: Annotated by FBA: "Animated Friendship"

1. 20 continue still] continue ~~in-my-mansion-long~~
still

Osborn, rough draft:

1. 2 mental treasure] mental talent pleasure

1. 11 what wonder] what envy

1. 15 and 1. 16 are reversed

1. 17 Would] T'Would

1. 20 On me and mine continue still] continue in
Mansion long

Printed: GDB, i. 359 (3 11.).

81

"New-Year's Ode, 1777: [Jan.] 1777

Osborn, PN., p. 109.

94

"Extract of a letter to M.^{rs} T." [Nov. 1777]

Osborn, PN., p. 123

98

"To M.^{rs} Thrale, on presenting the author w.th a Gold Pen"

Dec. 1777.

Osborn, PN., p. 119; Berg, rough draft:

Page

(98) ("To M^{rs} Thrale, on presenting the author w.th a Gold Pen" cont'd)

does not contain the last quatrain

1. 14 Infuses their] Infusesee-infuses their

printed: Thraliana, i. 216:

last quatrain becomes the first

1. 15 joy communicate] Duty regulate

1. 17 breast] bosom; Fair deleted

1. 21 Her judgment can] Such Judgement to

1. 22 can weather] to weather

1. 24 Are seldom] How seldom

1. 27 And that with fame some] with common Fame

that

A copy of these verses in Mrs. Thrale's hand is in the
Beinecke library at Yale.

101 "To the Same, on her accusing me of flattery ..." [Jan.] 1778

Osborn, PN., 118; printed: Thraliana, i. 373:

1. 3 Brimful, for your use I'll the incense pot
fill] For you I brimfull with the Incense
pot fill

1. 4 never shall] never can

1. 5 I c^d ne'er think think] I have ne'er thought

1. 7 said] say

Page

(101) ("To the Same, on her accusing me of flattery ..." cont'd)

1. 8 From such wits as] From Wits that can

1. 11 To the vain] to the Great

103 "To the Same on her presenting the author w.th a Cane"

[Feb.] 1778

Osborn, PN., p. 119.

106 "On S^t Jn^o Hawkin's benefaction to the Brit. Museum" [Post

19 Dec.] 1778

Osborn, PN., p. 131; printed: Lonsdale, 221.

108 "Fulke Greville Esqr. Extracted from a Chronicle Addressed
to Mrs. Burney" [c. 1779]

Berg, in hand of FBA.

113 "Sir Joshua Reynolds" [c. 1779]

Berg, in hand of FBA.

115 "S^t Peter and the Minstrel, A Tale" [c. Sept. 1781]

Osborn; printed in Thraliana, i. 506-13:

1. 1 writes] wishes

1. 10 so mild] a milder

Page

(115) ("S.^t Peter and the Minstrel, a Tale" cont'd)

- 1. 11 never] little
- 1. 28 Through] In
- 1. 41 tail'd] tail
- 1. 49 on] on's
- 1. 139 who night and Day] who tends the flame
- 1. 140 changed to: Tempts by ten Thousand Tricks
To Game
- 1. 143 refrain] in vain
- 1. 144 in vain] refrain
- 1. 448 Shroud] Shirt
- 1. 151 the sport] our sport
- 1. 156 changed to: My Master's threats be ne'er
defied
- 1. 167 The Bard] our Bard
- 1. 169 The Box takes up] Takes up the Box
- 1. 170 Then wish'd] Wishing
- 11. 186 bets] Debts
- 11. 196-7 omitted
- 1. 200 lays] Sets
- 1. 263 Souls] Wretches
- 1. 278 Now Peter quits] When Peter quitting
- 1. 300 insipid] angelic

Page

(115) ("St. Peter and the Minstrel, A Tale" cont'd)

- 1. 305 With] And
- 1. 306 their] the
- 1. 333 Will be] May be
- 11. 340 - 1, omitted
- 1. 353 You need not fear the Infernal King] You've
nought to fear from gisly King
- 1. 354 had] has

131 "To the Morning Herald" [pre 12 Mar.] 1782

Osborn, rough draft:

- 1. 13 retain a place] retain too-have a place
- 1. 14 of all Grace] of all each Grace

printed: DL, ii. 78-9n:

Lines added:

after 1. 4 Wanton Worsley, stilted Daly,
Heroines of each blackguard alley

after 1. 5 Herald! haste, with me proclaim

Those of literary fame.

11. 17-18 are placed before 1. 13

1. 19 without] above

11. 20-1 omitted

1. 29 bright in Fame] pure in Fame

Page

(131) ("To the Morning Herald" cont'd)

printed: GDB, ii. 92-3: same variants as above.

To a printed copy of these verses found in the Charles Burney D. D. collection in BL are added 4 - 5 additional stanzas, not in Burney's hand. It is possible that whoever added these stanzas had access to a longer version of Burney's poem. Unfortunately, I have no access to the MS. at McGill, relying on the memory of Professor Klima for this information.

137 "Elegy on the death of a Friend" [post 24] April 1783

Osborn, PN., p. 157:

1. 14 by all that Genius could inspire] by all

acquire

1. 64 He only can impart] -----the-suffering-heart

1. 65 original deleted --< > Anodyne alone can
impart

1. 66 before] < >

1. 67 But for] < g>

to refit] to-substitute

printed: Mem, ii. 321-2, first 17 lines:

1. 7 This dear] The dear

1. 15 These, these] Those, those

Page

- (137) ("Elegy on the death of a Friend" cont'd)

FBA adds three lines of her own at the end:

Impervious now, eclips'd in viewless night
From earthly eye, irradiates no more
This nether sphere!

- 144 ["On Minor 17th. Century English Composers"] 10-12 Nov.

1783

BL, Add. MSS. ff. 324-6:

1. 46 a fop] the a fop

- 152 "To my Daughter Charlotte on her Marriage with Clement
Francis Esq. Feb. 11.th 1786" 4 Feb. 1786

Barrett:

1. 28 time or] time used or

- 161 "The Charms of Fourteen, to the same" ("To Sally Burney
on her birth-day...") 29 Aug. 1786

Osborn, PN., p. 183

- 164 "A Miniature Picture" 1788

Osborn, PN., 189.

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- 168 "Double Epistle to Daddy Hayes on <Peter> Pindar &
D'Urffy" 30 Sept. 1790
Osborn, PN., 223.
- 172 "Epitaph on S.^t Pavin" [c. 1791]
Osborn, PN., 228.
- 174 "The Norfolk Lions," ("On the Culinary Productions of
Norfolk") [c. 1791]
Osborn, PN., 228.
- 176 "Elegy on the death of S.^r Jos. Reynolds" [post 23] Feb. 1792
Osborn, PN., 229. The last four lines are missing
from the PN., supplied are those found in BL version.
BL:
1. 10 Good-humor'd wit] Good-natur'd wit
1. 24 The niche] Thy niche
1. 26 Which both] Which all
printed: Mem, iii. 145-6
1. 2 Man] Man
11. 3-16 omitted
1. 20 Thy equal yet I ne'er have found] Thy equal
I so rarely found
1. 24 The niche] Thy niche

Page

176 ("Elegy on the death of S^r Jos. Reynolds" cont'd)

Berg, found in "FBA: characters extracted from various writings of my dearest father". This copy is identical to that found in PN.

180 "Anniversary, for Oct^r 2^d ..." Oct. 1795

Osborn:

1. 40 vitals seem] vitals seem seem

1. 42 Death drives] Death death drives

184 "On the treachery of Memory" ("To the Rev^d D^r Du Val, on an involuntary breach of promise") [1796]

Cumming.

186 "Anniversary, for Oct^r 1796 ..." Oct. 1796

Osborn.

188 "On the Transportation of my daughter Susan (M^{rs} Phillips) to Ireland -- 1796" [pre 14] Oct. 1796

Osborn, PN., 267:

11. 50-54 obliterated by FBA

Page

(188) ("On the Transportation of my daughter Susan (M.^{rs} Phillips)
To Ireland -- 1796" cont'd)

printed: Mem, iii. 22 -2, 33 ll.:

ll. 9-10, 23-26, 30-44, and 52-54 are omitted.

- 1. 2 Each anxious care c^d sooth by infant prate]
Each pain or care could soothe or mitigate
- 1. 11 Still her guide & friend] genially her
friend
- 1. 13 The Virtues] each virtue
- 1. 18 The most unerring] unerring in refinement
- 1. 19 Still more] Far more
- 1. 21 These] Which
- 1. 28 * might help T'assuage] might well assuage
- 1. 49 Yet the remaining] And yet the few remaining

printed: ED, ii. 270, 2011.:

ll. 9-10 and 23 to end are omitted:

Errors are those found above.

printed: GDB, ii. 144, 20 ll, same as ED.

195 "In Memory of Elizabeth Burney, wife of Doctor Charles
Burney of ..." [post 20] Oct. 1796

Osborn; Berg. folder 7, fragment, last two verses.

Page

200 "On the Requisition for the readers of this Book to make
some additions ..." 5 Aug. 1797
Osborn, Crewe White Album, pp. 253-5.

205 ["To Miss Crewe and Miss Hayman"] [Nov. 1798]

Berg, folder 107

This poem is a draft in two fragments one of which is
more complete than the other. I have married the two,
leaving out the rougher draft of "On Miss Hayman",
which reads as follows:

To our <p.^d> dear Miss Hayman
Like a gallant <used gayman>
My-----ditties-~~ill~~-send

I shall send all my ballads
W.^{ch} she'll dress up like sallads
With a judgment that's placid
And critical acid
<with-the-oil-of-sweet-almonds>
Not so pungent and sharp
As at trifles to carp
 lament
Nor let them displease
If not turn'd into Glee
Nor with scorn will she smile

Page

(205) ("To Miss Crewe and Miss Hayman", cont'd.)

If less solid she style
 Than Handel's grave strains
 So sublime he attains
 But like him sh^d I sing
 In defense of the King
 Or lead off like apollo
 Jn^o Bull c^d not follow
 I but wish that my song
 To all guards might belong
~~Of-whatever-colour~~
 Who the French shall attack
 Be they Gray, blue or Black
 Than Handels full Choir
 W^{ch} the bosom can fire
 And to prose and to Rhyme
 Render alike great & sublime

Also, after "sublime he attains" are found the
 following lines, perhaps intened to replace lines
 11-14:

With her voice & expression
 She gives full possession
 Of and all hearts and all souls
 and
 With her taste she controuls

Page

(205) ("To Miss Crewe and Miss Hayman") cont'd)

notes to text presented in this edition:

1. 11 expression] swell^e-soul

after 1. 11 crossed out: <As ea pate to >

1. 12 full possession] <----full> possession

after 1. 12 crossed out: of-^{all}our-hearts-and-our-souls1. 20 defects treats with] to-errors-<tends> defects
treats with

1. 27 Let my songs not] Ner-let-me Let my songs not

1. 28 not turn'd into Gless] my-Sera----around not
turn'd into Gless

1. 33 whose strains] whose notes strains

1. 40 his Guards may] all his Guards might may

210 "In Memory of M.^r Susanna Phillips..." [post 6] Jan. 1800Osborn; GDB, ii. 147; Mem, iii. 296, 10 ll.:

1. 3 Which held] That held

1. 21 Which c.^d alike instruct, approve] That
could alike instruct, appease

1. 22 her Soul] the soul

214 ["On Own Bust by Nollekens"] [9 Nov. 1801]

Berg, in a letter to Charles Burney Jr.

Page

217 ["Canons I Fired"] Oct. 1804

Berg: Annotated by FBA: "Playful account by Dr. Burney to some investigating Friend of his early labours & deeds, all finishing by recording those of others, in his Hist^y of Music"

- 1. 3 ambition nourish] ~~strove-hard-to~~ nourish
- 1. 4 "My knives to whet with] "Of-whetting-knives
the
- 1. 22 Canons I fired] Canons ~~indeed-have-the~~ I fired
printed: Lonsdale, 478-9, 20 ll.

222 "New Year's Ode 1813" [Jan.] 1813

Osborn: Annotated by FBA: "New Years Ode / A Playful Burlesque Ode / from Dr. Burney to his Daughter D'Arblay / at 87 years of age in his own handwriting.

- 1. 5 an accè[s] an excess accè[s]
- 1. 12 no Honours] no ~~abrown-----~~ >Honours

APPENDIX A

Burney's Index to the "Poetical Notebook" collected by him in 1796. One * indicates that FBA has crossed out the title, two ** that she has obliterated it.

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**	-- <to Miss	>	
**	<on the death of	>	
	<kindness	>	
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& omitted - - - on the Transportation of my
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1796. ! ¹

¹ This last entry is in the hand of FEA.

APPENDIX BA List of the Poems of Charles Burney

All known sources for the poems compiled here are given. Included are several poems which Burney is known to have written, but which are missing. When not obvious from the title, the name of the recipient (if known) is given in brackets immediately following the title. Titles given are taken when possible from Burney's Index to the Poetical Notebook (PN.), otherwise the headings found on the poems themselves are used.

- [c. 1749] To Fulke Greville, Esq., At Paris
Printed: Mem, i. 110-2, 70 ll.:
"Hence, 'loathed business',
which so long"
- [c. 1749] To Her Who Was Once Miss Biddy
Belair Greeting (Mrs. Fulke
Greville) Printed: Mem, i.
113-4, 27 ll.: "No boisterous
hackney coachman clown"
- 19 Dec. 1751 *To Mrs. Burney (Esther Burney)
Printed: Mem, i. 91-4, 88 ll.:
GDB, i. 68, 8 ll.: "Come, my
darling! -- quit the town:
1753. To Mrs. Burney (Esther Burney)
Printed: Mem, i. 131-3, 57ll.:
"To thee, henceforth my matchless
mate".
- July 1753 *Epistle to Fulke Greville Esq.^r
Osborn Shelves, c. 97, 130 ll.:
"Once more, for love of Ryme
& Greville".
- [c. 1757] [On Condover]
Missing: mentioned in "Memoranda of the
Burney Family 1603-1845" p. 5.
- 25 Aug. 1759 Elegy On the Death of Charles Beckworth
Printed: Norwich Mercury 25 Aug.
1759; GDB, i. 80, 1211: "Oh! cruel
Death! that would no longer spare".

- [1762] [Character of Mrs. Esther Burney
Addressed to Mrs. S. Allen]
Missing: mentioned by FBA
in "Characters Extracted From
A Biographical Doggerel
addressed to Mrs. Burney", Berg.
- [1762] Elegiac Lament (Esther Burney)
Printed: Mem, i. 147-50, 62 ll.:
"She's gone! -- the all-pervading
soul is fled".
- [June 1763] *For Fanny (Fanny Burney)
Printed: ED. i, xlv, 18 ll.:
"My Fanny shall find"
- [c. 1764] The Witch (Mrs. Stephen Allen)
Osborn, PN., p. 53, 48 ll.:
"Let Sceptics assert if they
will".
- [c. 1765] Another
Osborn, PN., p. 59, 16 ll.:
"But, like a culprit unforgiven".
- [c. 1765] *Petition of the Squire of Dames
Osborn, PN., p. 56, 14 ll.:
"That he of two Ladies right
courteous & fair".
- 1765 Two Elegies to Dorothy Young
Missing: mentioned in Rev.
Stephen Allen to Charles
Burney, 29 Nov. 1832, Osborn.
- 1766 Epithalamium on the marriage of
the Rev. M^r Spelman
Osborn, PN., p. 49, 81 ll.:
"How seldom poor mortals a
blessing obtain".
- 20 Oct. 1767 Ode on a Lady's Birthday (Mrs.
Elisabeth Burney)
Osborn, PN., p. - . 34 ll.:
"Hail offspring of the Circling
Year".

1768

Stella's Birthday (Mrs. Elizabeth Burney)
Missing: mentioned by FBA in
"Characters Extraced from ..."
Berg.

1769

Stella's Birthday
Same as above.

[c. 1773]

*Doggerel Letter, giving an acc.^t
of a journey on horseback from
Lynn to London. To the same.
(Mrs. Elizabeth Burney)
Berg, folder 10, 64 ll.:
"By pun beguil'd, and tendre
double".

[pre 1774]

*On a diminutive Female
Osborn, PN., p. 62, 6 ll.:
"Repine not, dear Girl, that
the Gods in their ire".

[early 1774]

*To Fulk Greville Esq.
Osborn, PN., p. 142, 45
"On wretched man, what illis
unnumbered wait".

[24 Dec.] 1775

*Noel, to the Rev.^d T. Twining
Osborn, PN., p. 75; Twining
Letterbook No. 2, pp. 28-9. 40 ll.:
"May each Hare and each Pheasant".

[pre 1776]

*Epigram
Osborn, PN., p. 62, 10 ll.:
"Said Bassompierre one day to Louis".

1776

*Playful Epistle to Miss Eliz.
Allen at Paris
Osborn, PN., p. 96, 24 ll.:
"And believe me, dear Bass".

3 Jan. 1776

[On a Cold] (Twining)
Osborn; Burney to Twining,
3 Jan. 1776, 20 ll.:
"Still moping, sulky, motionless
& dumb".

[spring 1776]

Spring

Osborn: PN., p. 87, 28 ll.:
"Come genial Spring! resume they
reign".

23 May 1776

To My daughter Susan, on her recovery from
the jaundice

Osborn, PN., p. 95, 20 ll.:
"When the crocus & snowdrop their
white have display'd".

June 1776

Epistle, to Lady Hales

Osborn, PN., p. 89, 130 ll.:
"Whirl'd through this rapid
vortex, I".

[June or July, 1776]

*On Long Shanks -- to the same
(Twining) Osborn, PN.,
p. 106; Osborn, annotated by
FBA, 35 ll.: "My furrow'd
brow, & shrivell'd hide"

[summer 1776]

Song, from the French

Osborn, PN., p. 107, 24 ll.:
"Chloe no more I'll love, I swear".

[autumn 1776]

*On a natural propensity to Evil in
Children
Osborn, PN., p. 108, 16 ll.;
printed: Thraliana, i. 341, 8 ll.:
"Why does cruel nature sow".

[pre 17] Sept. 1776

*To Rev.^d T. Twining
Osborn, PN., p. 105; Osborn
rough draft; 22 ll.; printed:
GDB, i. 259, 3 ll.:
"Friend of my heart! whose
pen, like magic wand".

1777

The trial of Midas the Second or
Congress of Musicians
Osborn; John Rylands Library;
printed: Sister I. M. Griffin,
Diss., (New York, 1962), 982 ll.;
Thraliana, i. 218, 18 ll.:
"Within the magic circle of the
Arts".

[Jan.] 1777

*New-Year's Ode, 1777 (Twining)
Osborn, PN., p. 109, 175 ll.:
"An Ode, in true form".

26 Sept. 1777

To my daughter Esther, on the
birth of her 5th Child
Osborn, PN., p. 127, 69 ll.:
"Pray believe me, my dear
Hetty".

11 Oct. 1777

On the Anniversary of M^r & M^{rs}
Thrale's Wedding-day
Osborn, PN., p. 122, 20 ll.:
"Through flow'ry paths may Time
your footsteps guide".

[Nov. 1777]

*Extract of a letter to M^{rs} T. (Mrs.
Thrale) Osborn, PN., p. 123,
14 ll.: "So have I seen, but
not at Streatham".

Dec. 1777

*To M^{rs} Thrale, on presenting the
author wth a Gold Pen
Osborn, PN., p. 117; Berg, rough
draft; printed, Thraliana, i.
216, 28 ll.: "If bounteous Thrale
c^d thus transfer".

[1778]

Character of the French from La
Fontaine
Osborn, PN., p. 138, 8 ll.:
"To assume importance ev'ry
Frenchman tries".

1778

Eulogium on the Hop plan
Osborn, PN., p. 130, 8 ll.:
"The Hop, whose tendrils cling
from Pole to Pole".

[1778]

Indecision, from Seneca
Osborn, PN., p. 139, 24 ll.:
"Luke deliberating long".

[1778]

To the Same, on her Munificence
(Mrs. Thrale) Osborn, PN.,
p. 120, 46 ll.: "Not more the
hungry pilfering wretch".

[Jan.] 1778

*To the Same, on her accusing me of
flattery . . .
Osborn, PN., p. 118; printed,
Thraliana, i. 373, 12 ll.:
"Honest praise you may parry
as much as you will".

[Feb.] 1778

*To the Same on her presenting the
author with a Cane (Mrs. Thrale)
Osborn, PN., p. 119, 20 ll.:
"Why tries the gen'rous Thrale
to make".

16 Apr. 1778

Life
Osborn, PN., p. 135, 66 ll.:
printed, Thraliana, i. 341, 8 ll.:
"How few and short to human kind".

21 June 1778

June, to the Same (Mrs. Thrale)
Osborn, PN., p. 124, 62 ll.:
"Thee! Month benign, devoid
of ill".

[post 19 Dec.] 1778

*On St Jn? Hawkin's benefaction to
the Brit. Museum
Osborn, PN., p. 131; printed,
Lonsdale, p. 221, 12 ll.:
"In ancient days of superstition".

[c. 1779]

Biographical Doggerel Addressed to
Mrs. Burney:

*Fulk Grerville, Esqr.
Berg, 24 ll.: "...to Wilbury
Steer".

Mr. William Bawley
Berg; printed, Mem, i. 265-6,
8 ll.: "...to Bawley returning
in peace & in quiet".

Samuel Crisp Esqr
Berg; printed, Mem, i. 287-8,
7 ll.: "...Crisp I had still,
the best guide of my youth".
Rev^d Thos. Twining
Berg; printed, Mem, i. 263, 12 ll.:
"To Twining I travel in hope of
relief".

([c. 1779] cont'd.)

David Garrick

Berg; printed Mem, ii. 204,
12 ll.; Berg, folder 10, 10 ll.:
"--This year, Joy & Sorrow
alike put on Sable".

Dr. Samuel Johnson

Berg; printed, Mem, ii. 100-1,
12 ll.: "This year ...
acquaintance began with the
Thrales".

*Sir Joshua Reynolds

Berg, 12 ll.: "It is well
worth recording I this year
began".

Pacchierotti

Berg; printed, Mem, ii. 204,
4 ll.: "This year, Pacchierotti
was order'd by fate".

Sir Isaac Newton

Berg; Mem, i. 289, 4 ll.:
"That House where great
Newton once deign'd to reside".

William Crotch

Berg, folder 10; printed, Mem,
i. 205-6, 10 ll.: "Little
Crotch, a phenomenon, now first
appeared".

Three fragments, Berg, Folder
10, 30 ll.:

"Before I left Waltons ..."

"The American Cause..."

"It was now the mad parson,..."

[c. 1779]

[On the Difference Between Singers
and Musicians]

Printed: Thraliana, i. 372, 14 ll.:
"Wide's the Distance & Condition".

[c. Sept. 1781]

*Peter and the Minstrel, A Tale
Osborn; printed, Thraliana, i.
306-13, 359 ll.:
"The Bard who writes to amuse".

10 Jan. 1782

On the Marriage of M^{rs} Phillips
Osborn, PN., p. 148; Berg, 34 ll.:
"Child of my heart! whose ever
gentle mind".

[pre 12 Mar.] 1782

*To the Morning Herald
Osborn; printed: The Morning Herald, 12 Mar. 1782, DL, 11.
78-9, 30 11.: "Herald! wherefore
thus proclaim".

[24] Apr. 1783

Epitaph on Sam^r Crisp Esq^r
Osborn, PN., p. 160, 16 11.:
"Reader, this rude & humble
spot contains".

[post 24] Apr. 1783

*Elegy on the death of a Friend (Crisp)
Osborn, PN., p. 157, 71 11;
printed: Mem., 11. 321-2, 17 11.:
"The guide & tutor of my early
youth".

10-12 Nov. 1783

*[On Minor-17th. Century English
Composers] (Twining)
BL, Add. MSS. 39939, ff. 324-6:
60 11.: "The Base of Laniers".

11 Feb. 1786

*To my Daughter Charlotte on her
Marriage with Clement Francis
Esq^r ...
Barrett, 134 11.: "No King whose
Minister resigns".

25 Feb. 1786

[Norfolk] (Charlotte Burney Francis)
BL, Burney to Charlotte Francis,
25 Feb. 1786, 8 11.:
"May you range through the Groves
& the Meads at your ease".

29 Aug. 1786

*The charms of Fourteen, to the Same
(Sarah H. Burney)
Osborn, PN., p. 183, 36 11.:
"The bud first peeping at the world".

[1787]

Poem in Honour of the Queen's Birthday
Missing: mentioned in Burney to
FBA, 8 Jan. 1787, Osborn.

1788

*A Miniature Picture
Osborn, PN., p. 189, 40 11.:
"Dapper, neat, compact, &
strong".

4 Feb. 1789

[to Rosette Burney]
Osborn, Burney to Rosette Burney,
4 Feb. 1789, 4 ll.:
"Let her go! Let her go! "

[Mar. 1789]

The World as it goes
Osborn, PN., p. 214, fragment,
24 ll.; Berg, 117 ll."
"The World abounds with ills, no
doubt".

22 Sept. 1789

Two Epistles from Norfolk to the
Same (John Hayes)
Osborn, PN., p. 194, fragment,
11 ll.: "Made me gay as a bird
newly freed from a cage".

28 Sept. 1789

On my Daughter Esther's Recovery
Osborn, PN., p. 210, 82 ll.:
"Dear Offspring of my thoughtless
years".

30 Sept. 1790

*Double Epistle to Daddy Hayes on
Peter Pindar & D'Urfy
Osborn, PN., p. 223, 24 ll.:
"Tom D'Urfy was a leech".

[c. 1791]

*Epitaph on St Pavin
Osborn, PN., p. 228, 6 ll.:
"Stop Traveller. & drop a tear".

[c. 1791]

*The Norfolk Lions
Osborn, PN., p. 228, 8 ll.:
"Each place some wonder can
produce".

[Jan.] 1791

Verses on the Arrival in England
of the Great Musician Haydn
Berg, folder 10; printed: H.C.
Robbins Landon Haydn Chronicle
and Works (1976), ll. 32-3,
127 ll.; Printed: GDB, ll. 111-2,
24 ll. with following note:
"the poem is quoted in part at
the end of C. F. Pohl's Mozart
und Haydn in London (Vienna,
1867) and in full at the end of
Botstiber's third vol. to Pohl's
unfinished Joseph Haydn (Leipzig,
1927)."

[post 28] May 1791

Epitaph on Capt. Jn^d Frodsham
Osborn, PN., p. 226, 34 ll.:
"His oft-tried prowess in his
Country's cause".

[post 23] Feb. 1792

*Elegy on the death of S^r Jos.
Reynolds
Osborn, PN., p. 229; Berg, 44 ll.:
BL, 48 ll.; printed Mem, iii.
145-6, 44 ll.:
"Farewell, farewell! Illustrious
friend!"

17-18 Nov. 1794

Palinode (Alexander D'Arblay)
Berg, Burney to FBA, 17-18 Nov.
1794, 176 ll.:
"My dear Homme de guerre!"

Oct. 1795

*Anniversary, for Oct^r 2^d 1795
(Elizabeth Burney) Osborn, 44 ll.:
"Our orb again has round the sun
revolv'd".

[late 1795]

To the Shade of Metastasio
Printed: Memoirs of the Abate
Metastasio (1796), p. 391, 40 ll.:
"If still allow'd to listen, honour'd
shade!"

[1796-1801]

Astronomy, An Historical and Didactic Poem...
Osborn files, 104 ll.; Coke, Burney to
Charles Burney Jr. 14 [Jan.] 1805, 22 ll.:
printed: Lonsdale, pp. 404-5, 32 ll.:
"Peru so famous for its golden mines".

[1796]

*On the Treachery of Memory (Rev. Du Val)
Cumming, 14 ll.:
"O Mem'ry! ever treachrous to old age".

Oct. 1796

*Anniversary, for Oct^r 1796 (Elizabeth Burney)
Osborn, 12 ll.: "The lamp of life once
bright as rocket".

[pre 14] Oct. 1796

*On the Transportation of my Daughter Susan
(Mrs. Phillips) to Ireland
Osborn, PN., p. 267, 56 ll.; printed:
Mem, iii. 221-2, 33 ll.; ED, ii.
144, 20 ll.: "My gentle Susan! who
in early state".

[post 20] Oct. 1796

*In Memory of Elizabeth Burney ...
Osborn, 24 ll.; Berg, folder 7,
14 ll.:
"Though monumental marbles
often lie".

Jan. 1797

To my daughter Fanny
Osborn, PN., p. 270; Berg, 76
printed: HFB, p. 23, 10 ll.:
"Though long the public on thy
work has smil'd".

5 Aug. 1797

*On the Requisition for the Readers
of this Book to make some additions
to its contents
Osborn, Crewe White Album, pp.
253-5, 46 ll.:
"Whoe'er is at Crewe".

[c. 1798]

Answer
Osborn, Crewe White Album, pp.
257-8, 24
"The fruit and flowers, so sweet
and grateful".

[Nov. 1798]

*[To Miss Crewe and Miss Hayman]
Berg, folder 10, draft, 24
"I shall send to Miss Crewe".

[post 6 Jan.] 1800

*In Memory of M^{rs} Susanna Phillips ...
Osborn; printed: GDB, 11. 147,
22 ll.; Mem, 111. 296, 10 ll.:
"Learn, pensive readers, who
may pass this way".

[9 Nov. 1801]

*[On own bust by Nollekens] (Charles
Burney Jr.) Berg, Burney to
Charles Burney Jr., [9 Nov.
1801], 11 ll.:
"I keep Thursday snug for
Carluch and Miss Wheatley"

Oct. 1804

*["Canons I Fired"]
Berg, 4311.; printed; Lonsdale,
p. 478-9, 20 ll.:
"Old Fashioned now, though
fugues were then".

14 [Jan.] 1805

[To Charles Burney Jr.]

Coke, Burney to Charles Burney
Jr. 14 Jan. 1805, 24

"In distant climes thy vivid
genius gleams".

5 Feb. 1806

[On Mrs. Crewe]

Printed: George Paston, Side-
Lights of the Georgian Period
(1902), pp. 23-36; "Monthly
Review", ix (Oct. 1902), pp.
139-42, 18

"By Beauty lifted high in youth".

[Jan.] 1813

*New Year's Ode 1813

Osborn, 15

"Now begging that things about
old padre Charley".

[n. d.]

[Parting from a loved one]

John Rylands 1/14-16, 21

"The fatal Moment is arrived".

[n. d.]

The Travelling Flea

Cumming, 64

"On a Spaniel quite gentle & kind".

*Indicates those poems which are included in this thesis.

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