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AN ANALYSIS OF FANNY BURNEY'S CAMILLA

by

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The English public was eagerly awaiting the appearance of a new novel by Fanny Burney, *Camilla, or A Picture of Youth*, when it was published in London in early July, 1796. Novel readers had waited a long time for another product by Miss Burney. Fourteen years before, *Cecilia, or Memoirs of an Heiress* had made Miss Burney tremendously popular; it sold rapidly, both on its own merits and on the reputation of its predecessor, *Evelina*. When Fanny Burney was a girl of twenty-five, she had secretly been writing, mainly to amuse herself. The story which she had written was finally accepted by a publisher and appeared anonymously with the title *Evelina, or A Young Lady's Entrance into the World*, in 1778. Until it was known that she had written that novel, the title of Fanny's manuscript was unknown even to her father, Dr. Charles Burney. But the secret came out, and Fanny was acclaimed by Dr. Johnson and all his circle. *Evelina* and *Cecilia* were both highly praised in their day. Samuel Johnson said that there were passages in *Evelina* "which might do honour to Richardson" and that "there is nothing so delicately finished in all Henry Fielding's works, as in Evelina!" Sir Joshua Reynolds sat up all night to finish reading it. Edmund Burke wrote a letter to Miss Burney praising *Cecilia* very highly.

Now, in 1796, everyone was glad that the author of *Evelina* and *Cecilia* was presenting the public with another novel. But
time had passed since *Cecilia* had appeared in 1782. Since then its author had wasted her literary talent while spending five years as Second Keeper of the Robes to Queen Charlotte, wife of the reigning monarch George III. More recently she had married an exiled Frenchman, who had lost his property and fortune and been exiled from his homeland during the French Revolution. Miss Burney was now Madame D'Arblay.

Madame D'Arblay's marriage created quite a stir. The knowledge that her husband was a "constitutionalist," a Roman Catholic, and a Frenchman naturally caused raised eyebrows among her English friends. England's preparations for war against France did not help; in fact, it was impossible for Monsieur D'Arblay to find employment in England. One of the problems associated with the marriage involved the question of whether Fanny's pension from the Queen, which she had received since quitting the Royal Service, would be continued or not. Fortunately, the King, Queen, and Princess sent their good wishes to Madame D'Arblay on the occasion of her marriage. As she said later, she had "resigned royal service without resigning royal favour," a delicate maneuver. The pension of £100 per annum continued as long as Madame D'Arblay lived, which was fortunate, since it was the only source of income that she had other than her writing. After the birth of her son, December 18, 1794, Madame D'Arblay worked hard writing *Camilla*, and it was published early in July, 1796.

*Evelina* and *Cecilia* had been praised for their true picture of life of the times, and for presenting such a good moral while being entertaining. The masterly comic scenes were not lost on
the eighteenth century, but some people seemed to have a snobbish feeling that the Branghtons, Madame Duval, Captain Mirvan, and Mr. Biggs were "low" and beneath their dignified consideration. One wishes that the "low" characters had been praised more highly and that the serious lessons, as in the letters of Mr. Villars, had not been praised, so that perhaps Miss Burney would have included more entertainment and less moralizing in the later novels. Clearly she wrote *Camilla* for a serious purpose, however, to show precepts in action while making the advice palatable in the form of a story. She wrote a guide to youth; this view is revealed in a letter to her father.

"I own I do not like calling it a novel; it gives so simply the notion of a mere love story, that I recoil a little from it. I remember the word novel was long in the way of *Cecilia*, as I was told at the Queen's house; and it was not permitted to be read by the princesses till sanctioned by a Bishop's recommendation,—the late Dr. Ross of Exeter."?

Miss Joyce Hemlow stresses this didactic purpose in Miss Burney's novels, especially in *Camilla*, which she calls a courtesy-novel. A courtesy-novel is her term for a mixture of a novel and a courtesy book. The late eighteenth century was the age of courtesy books or conduct books for young women; they gave instructions in morals, which were the foundation, and manners based on them. Modesty and prudence were recommended to young women, and a melting sensibility, real, not feigned, a blushing cheek, and a downcast eye. The fact of virtue is not enough without the reputation of virtue; appearance and what other people think are the ideas stressed in
these instructional books as they are in Camilla. The courtesy books included Dr. James Fordyce's Sermons to Young Women, from which Mr. Collins read in Pride and Prejudice, Mrs. Chapone's Letters on the Improvement of the Mind, Dr. John Gregory's A Father's Legacy to his Daughters, and Edward Moore's Fables for the Female Sex. Camilla, according to Miss Hemlow, was considered as worth while as the serious admonitions read at the time. In 1803 Madame D'Arblay was told in Paris that "parties were continually formed, by the friends of good Morals, for reading [Camilla] and its predecessors." Dr. Burney wrote, "Your book, my dear Fanny, seems the best system of Education I ever saw; particularly for females, apart from all its wit, humour, and entertainment." Camilla combines the courtesy book virtues with the plot and characters of a novel, and moreover the plot is advanced or retarded not by extraneous incident but by the conduct of the heroine. Thus interest was concentrated on conduct: when Camilla was good, Edgar drew near; when she disregarded or seemed to disregard the maxims of the courtesy books, he withdrew and their union was impeded.9

What Miss Hemlow says about Camilla is true, but it is insufficient as sole explanation. Conduct was stressed in this and other novels of the day, which are all nevertheless novels. That explanation also omits much of the book. Even if Camilla's conduct was the source of all the misunderstandings between her and Edgar and of all the misgivings which he had at other times, it still does not apply to all incidents.
Camilla's monetary problems are not caused by lack of modesty and sensibility. In fact, she is shy and reserved, inclined to blush and look down as the courtesy books approved. If instead of being shy she had come out and spoken the truth in clear sentences now and then, she probably could have avoided some of her troubles. A little more frankness might have cleared up many of the confusions in Camilla's experience. Furthermore, Camilla is a charming character because she is not perfect; readers sympathized strongly with her, but did not give attention to her sister Lavinia who was, Miss Hemlow said, a courtesy-book girl, or, as is clear throughout the book, a model of female virtue.

Hal Westwyn, the son of Sir Hugh's old friend, marries Lavinia, but only after he cannot have Camilla. If Lavinia is a model girl, the novel was certainly not written for the express purpose of showing that fact. Another argument against Miss Hemlow's theory is that so many incidents, so many pages, so many problems and pleasures are taken up with things irrelevant to the theme of conduct which, as she defines it, relates to the Camilla-Edgar plot. The plot does not unify the whole novel, but the digressions from the plot are interesting to the reader. The entertaining scenes in which a group of people carry on a conversation would not be found in a mere conduct lesson. Without them the novel would be far less interesting. Camilla's experiences with various people, conversations with the men who propose to her, parties she goes to, trips to the shops, and many other scenes are not related to the Camilla-
Edgar plot. All of those extra scenes make the novel more than a courtesy-book story.

Unaware of just what Madame D'Arblay was planning, people knew only that she was bringing out another book. Expectation ran high. In a letter from her sister Susan, Fanny was told that the public was longing for and the booksellers were depending on another *Evelina* or *Cecilia*. Fanny herself said, "I can never half answer the expectations that seem excited. I must try to forget them, or I shall be in a continual quivering." The novel was to be published by subscription. The D'Arblays could not afford to print it for themselves, and they were gradually convinced that the best method was publication by subscription, as a result of which they hoped to leave the income from the novel to their little boy. The subscription price was one pound one shilling, or one guinea, for a "set"—the novel was published in five duodecimo volumes sewed, not bound. Subscribers paid their guinea before the book was published, and naturally this increased their eagerness for the book to appear.

The subscription list, published in the front of the first volume of the 1796 edition, includes approximately a thousand names. Some of those listed subscribed to more than one copy: for example, "Rt. Hon. Edmund Burke, 5 sets" is one entry. The list reads like a register of the gentry of England, with many untitled names in addition. Names are listed under the letters of the alphabet, first in order of rank, then the rest alphabetically. Many dukes and duchesses,
earls, viscounts, counts and countesses, lords and ladies are included. There are people addressed as "Right Hon." and "Hon." There are Knights of the Garter and Baronets and a number of clergymen, for example "Right Rev. the Bishop of Lincoln" and "The Hon. and Right Reverend Bishop of Winchester." There are those whose positions in royal service or in the national government are given after their names: the Secretary at War, a Master in Chancery (5 sets), the Master of the Horse to the Queen, the Equerry to his Majesty, and the Sub-governess to the Princess. Publishers, libraries, (Mr. Cawthorne, British Library, 12 sets), and reading circles are included. Along with the obscure or forgotten names on the list are "Miss Edgeworth," "Mrs. Radcliffe, Babington," and "Miss J. Austen, Steventon," whose name here first appeared in print.

In the first volume of Camilla, preceding the Subscribers, is a dedication to the Queen. The approval of her marriage by the royal family was important to Madame D'Arblay; so when she wrote Camilla she dedicated it to the Queen. The dedication is signed "F. d'Arblay. Bookham, June 28, 1796." After publication of the novel, Madame D'Arblay personally presented a copy each to the Queen and the King. A day or so later the King and Queen sent her one hundred guineas for their two copies of Camilla.¹³

Financially, Camilla was extremely profitable to its author. The publishers paid her £1,000 for the copyright, affirming that a similar price had never yet been given. The subscriptions were expected to clear another thousand.¹⁴
Walpole said on August 16, 1796, that he had heard that Madame D'Arblay realized about two thousand pounds from *Camilla*.\(^{15}\) The sale was rapid, in fact "one of the most rapid ever known for a Guinea Book: it is \(\frac{3}{4}\) times that of *Evelina*, and nearly double that of *Cecilia*." Less than three months after publication, only 500 copies remained unsold of the 4,000 printed, and in November, four months after publication, nearly all had been sold.\(^{16}\) *Camilla* was reprinted in a new edition, for the same publishers—T. Payne, at the Mews-Gate, and T. Cadell jun. and W. Davies in the Strand—in 1802. Macaulay said that he had heard that Fanny Burney made 3,000 guineas on *Camilla*; although he thinks that fact merely a rumor, he does say that it earned a sum which he believes was the greatest which at that time had ever been received from a novel.\(^{17}\) It is quite possible that *Camilla* was more profitable financially than any other eighteenth-century novel. *Camilla* was, like *Evelina* and *Cecilia*, translated into French; it appeared in Paris as *Camilla, ou la Peinture de la Jeunesse*, in 1797.\(^{18}\) A second edition of the Paris version was published the next year, in 1798.\(^{19}\)

Expectations were so high that when *Camilla*, or a *Picture of Youth* was actually published, some people were naturally disappointed. Favorable and unfavorable criticism were both heard concerning the novel, and opinions were not unanimous in comparing it with its two predecessors. Madame D'Arblay herself has provided posterity with a few comments on the novel. It is, she said, too long, longer by the whole
fifth volume than at first intended. Nowadays everyone agrees that the novel is too long for the amount of material in it. There is too much of the same thing, and the reader becomes bored. Madame D'Arblay told the King, George III, that the characters were not based on real individuals. He said, "If they are not like somebody, how can they play their parts?" "Oh, yes, Sir," she cried, "as far as general nature goes, or as characters belong to classes, I have certainly tried to take them. But no individuals!" Miss Hemlow, however, finds several persons whom Fanny Burney knew, who must have influenced her characters in Camilla.

Madame D'Arblay's family liked her third novel. Her husband thought it the best of the three, as did a newspaper to which she alluded in a letter. Her father, Dr. Charles Burney, who found the novel nearly flawless, was enraged by the unfavorable criticism of the reviews. The reviews were not completely unfriendly, however; they found a great deal to praise. In a fourteen-page write-up in The Critical Review in September, 1796, the novel was found not inferior to Evelina and Cecilia. The three books, it was claimed, "have all their respective excellencies; and, according to the taste and habits of different readers, each will be preferred." The British Critic in November praised the skillful presentation of plot and character in Evelina and Cecilia, and added, "nor do we think them (whatever may have been the effect of an expectation too highly raised) less conspicuous in Camilla."
At least some readers found Camilla disappointingly inferior to its predecessors, among them Horace Walpole. He said that when Dr. Burney, father of the authoress, asked me about deplorable Camilla—alas! I had not recovered of it enough to be loud in its praise." In another letter, he wrote: "I will only reply by a word or two to a question you seem to ask; how I like Camilla? I do not care to say how little. Alas! she has reversed experience, which I have long thought reverses its own utility by coming at the wrong end of our life when we do not want it. This author knew the world and penetrated characters before she had stepped over the threshold; and, now she has seen so much of it, she has little or no insight at all."26

The opinion we value most concerning Camilla is that of Miss Jane Austen. The place of Jane Austen's novels in the development of the English novel is unquestionable. Now everyone agrees that Jane Austen is a great novelist. Her works are admired and enjoyed by scholars and by school girls who read Pride and Prejudice for fun, and have never heard of Fanny Burney. Miss Austen wrote novels of manners, comedies of manners, known for their conversations in the drawing room or around the tea table, in which she poked fun at follies of character and of literature. Much of what is so delightful in Jane Austen is what is found in Fanny Burney. Miss Burney had a definite influence on Miss Austen and would be important for that reason if for no other.
A girl of twenty living in the parsonage in Steventon, Jane Austen subscribed to Madame D'Arblay's *Camilla*. According to tradition in her family, her father, the Rev. George Austen, paid the guinea for Jane's copy. Biographers speak of the eagerness with which Jane Austen received the five volumes and her admiration for the novels and for Fanny Burney herself.

We know that Jane liked *Camilla* from a few references to it in her letters and in her own novels. In a letter to Cassandra, her sister, dated September 15, 1796, she said of a young lady whom she had just met: "There are two traits in her character which are pleasing; namely, she admired *Camilla*, and drinks no cream in her Tea."

In *Sanditon*, otherwise known as *Fragment of a Novel*, written in the first three months of the year in which Jane Austen died, there is a reference to *Camilla*. The heroine was in a circulating library, which besides having books to lend had trinkets for sale. "She took up a Book; it happened to be a vol: of *Camilla*. She had not *Camilla's* Youth, & had no intention of having her Distress,—so, she turned from the Drawers of rings & Broches repressed farther solicitation & paid for what she bought." She probably thought of *Camilla* when she was in a shop and bought a few things which she thought would cost just a trifle, but embarrassed to find that they came to much more, did not have nerve enough not to take them. Miss Austen's heroine does not want to be in that situation; so she buys no more. This reference in an unfinished novel shows that Jane Austen continued to be interested in *Camilla*.
from the time she first received it until she died. It shows also her retention of details. Her references to Richardson's novels are usually to something minor. For example, she remembers this reference in Sir Charles Grandison, when Harriet Byron is describing the costume she will wear to the masquerade:

"A white Paris net sort of a cap, glittering with spangles, and encircled by a chaplet of artificial flowers, with a little white feather perking from the left ear, is to be my headdress." She referred to that passage in a letter. "Miss Hare had some pretty caps, and is to make me one like one of them, only white satin instead of blue. It will be white satin and lace, and a little white flower perking out of the left ear, like Harriet Byron's feather."

Jane Austen did not leave a discussion of her opinions on Camilla for us to read. We gather that she approved of it from these references and from the Burney influence in her own novels. One reference to a Burney character is in Persuasion, when Anne Elliot cannot move to the end of the bench at a concert without comparing herself with "Miss Larolles, the inimitable Miss Larolles." The voluble Miss Larolles talks constantly in Cecilia, using such exaggerated phrases as "fifty times worse," "a monstrous scream," "these hundred years," and "I thought I should have died." She is contrasted with the supercilious Miss Leeson who almost never speaks. Miss Austen is referring to the time when the leader of the Voluble tribe moved to the end of the bench at a concert in order to talk to more people.
Northanger Abbey has a sentence which, although it names no novel, might possibly refer to Camilla. Miss Austen is saying that her heroine appeared more attractive to men because of her lack of knowledge, since men like to be superior and explain things to ignorant young ladies. Miss Austen says in this context: "The advantages of natural folly in a beautiful girl have been already set forth by the capital pen of a sister author." Camilla is certainly a beautiful girl who shows natural folly, but in the novel Camilla is not at an advantage because of her folly, nor does she appear more attractive because of her ignorance. To other characters perhaps she does, but to Edgar she is attractive in so far as she is perfect, and she loses his esteem by her "natural folly." For that reason, the sentence in Northanger Abbey does not seem to refer to Camilla.

In chapter VII of Northanger Abbey, Catherine Morland is telling John Thorpe about The Mysteries of Udolpho, Mrs. Radcliffe's Gothic tale which Jane Austen parodies in her novel. John Thorpe says he has not read it; there has been nothing decent since Tom Jones except The Monk. The book which he refers to is the brutal, violent novel of the supernatural which Lewis wrote about the same time as Camilla. Catherine continues, and reminds John Thorpe that Udolpho is by Mrs. Radcliffe.

"No, sure; was it? Aye, I remember, so it was; I was thinking of that other stupid book, written by that woman they make such a fuss about; she who married the French emigrant."

"I suppose you mean 'Camilla'!"
"Yes, that's the book; such unnatural stuff! An old man playing at see-saw; I took up the first volume once, and looked it over, but I soon found it would not do; indeed, I guessed what sort of stuff it must be before I saw it: as soon as I heard she had married an emigrant, I was sure I should never be able to get through it."

"I have never read it."

"You had no loss, I assure you; it is the horridest nonsense you can imagine; there is nothing in the world in it but an old man's playing at see-saw and learning Latin; upon my soul, there is not."

This critique, the justness of which was unfortunately lost on poor Catherine, brought them to the door of Mrs. Thorpe's lodgings, and the feelings of the discerning and unprejudiced reader of "Camilla" gave way to the feelings of the dutiful and affectionate son...."

John Thorpe tells his mother that her "quiz of a hat" makes her look like an old witch, and tells both his sisters they look very ugly, which is called "fraternal tenderness." If Jane Austen is being satirical about the young man's affections for his mother and sisters, which are not exactly normal for that day, and which "did not please Catherine," she is certainly satirical about his views of Camilla. He is certainly not a "discerning and unprejudiced reader." At least, he had not looked at more than the beginning of the book—he says that he "took up the first volume once, and looked it over."

His references are to the third and fourth chapters of the first volume. Sir Hugh got on a see-saw to protect the little Eugenia but dropped her; from that fall she became lame for life. Unable to continue his field sports, Sir Hugh tries to learn Latin so that he can be pleasantly occupied, but fails.
Praise of Mrs. Radcliffe and condemnation of Fanny Burney is not likely to be what Jane Austen agrees with but rather the opposite of what she thinks, for we know that she did like Camilla.

Elsewhere in *Northanger Abbey* there is a long passage which refers to Camilla in highly favorable terms. Miss Austen is defending the reading of novels and objecting to the common practice of thinking of them as beneath notice. Speaking for herself as one of the novelists, she writes:

Let us not desert one another; we are an injured body. Although our productions have afforded more extensive and unaffected pleasure than those of any literary corporation in the world, no species of composition has been so much decried. From pride, ignorance, or fashion, our foes are almost as many as our readers; and while the abilities of the nine-hundredth abridger of the History of England, or of the man who collects and publishes in a volume some dozen lines of Milton, Pope, and Prior, with a paper from the Spectator, and a chapter from Sterne, are eulogized by a thousand pens, there seems almost a general wish of decrying the capacity and undervaluing the labour of the novelist, and of slighting the performances which have only genius, wit, and taste to recommend them. "I am no novel reader; I seldom look into novels; do not imagine that I often read novels; it is really very well for a novel!"

Such is the common cant. "And what are you reading, Miss ---?" "Oh! it is only a novel!" replies the young lady, while she lays down her book with affected indifference, or momentary shame. "It is only 'Cecilia,' or 'Camilla,' or 'Belinda!';" or, in short, only some work in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour, are conveyed to the world in the best chosen language. Now, had the same young lady been engaged with a volume of the Spectator, instead of such a work, how proudly would she have produced the book, and told its name! though the chances must be against her being occupied by any part of that voluminous publication, of which either the matter or manner would not disgust a young person of taste; the substance of its papers so often consisting
in the statement of improbable circumstances, unnatural characters, and topics of conversation, which no longer concern any one living; and their language, too, frequently so coarse as to give no very favourable idea of the age that could endure it.
The story of Camilla is spun out to five thick little volumes with only a flimsy, conventional plot: a boy and girl fall in love and decide to marry. The reader knows from the first volume to the last that Camilla and Edgar will marry, but one misunderstanding after another comes between them so that the issue is not finally settled until the end of Volume V. The Edgar-Camilla plot is a weak one, and it is the only plot which ties the book together. The adventures of Camilla's sisters and brother and cousins are woven into the novel, and Camilla has many little experiences of her own, but the bare fabric of the plot is simply the story of Edgar and Camilla. Although Miss Burney manages to complicate this plot enough to prolong it for many pages, the reader keeps wishing the whole thing would be settled. Suspense is totally lacking, since it is obvious that neither of the two characters will ever marry anyone else.

What various factors influence the Edgar-Camilla plot? No parents object to the match. On the contrary, Edgar is the ward of Camilla's father, Mr. Tyrold, and both her parents wish for the marriage as much as Camilla herself does. Edgar is an orphan, but when his father left the boy in Mr. Tyrold's care, he told Mr. Tyrold not to prevent his son from
falling in love with one of his own daughters just because of Edgar's superior wealth. Mr. Tyrold had therefore neither encouraged nor discouraged any rising regard between Edgar Mandlebert and his own children.¹

As the children grew up Mr. Tyrold always wished that Edgar would choose for his wife one of his own daughters.² When he fears that Edgar has preferred Indiana, Camilla's more beautiful but less agreeable cousin, because his brother Sir Hugh assures him that he has, Mr. Tyrold is much disappointed in "his favorite hope" and sorry he has not tried harder to realize it.³ Both Mr. and Mrs. Tyrold praise Camilla exceedingly and say what a wonderful wife she would have made Edgar when they fear that she has lost him.⁴ Their praise of Edgar is fully as strong, and he returns their affection and regard in full force. Edgar's love of the Tyrolds and theirs for him is one of the strongest reasons that the two should marry and one of the reasons that the final reunion seems inevitable.

If Camilla's parents want to further the match, who opposes it? Camilla's uncle, Sir Hugh Tyrold, her cousin Indiana, and Indiana's governess, Miss Margland, all three serve as deterrents to the Edgar-Camilla union. They act not through malice but simply through misunderstanding. Here the great weakness of the plot is shown, because if the characters had once been told the truth, the book could have ended any time: the plot is carried on through misunderstanding.
Sir Hugh had the peculiar but human quality of somehow getting an idea into his head and, no matter how false it was, never being able to get it out until someone point blank told him he was wrong. Furthermore, he got his on the slightest evidence and was absolutely blind to the feelings or emotions of others. Sir Hugh had long ago chosen Camilla as the future mistress of Beech Park, Edgar Mandlebert's estate, since she was his own peculiar favorite of all the cousins. But he changed his mind when Edgar and Lionel, Camilla's brother, each thirteen years old, brought the prettiest flowers to the prettiest girl, Indiana, rather than to Camilla. The two girls, by the way, were ten years old! At this time, when the children were that young, Sir Hugh got the idea that Beech Park would belong to Indiana, and the idea stayed with him. Indiana Lynmere followed her uncle's suggestion and harbored the idea that it was all decided; Edgar had no such idea but was not consulted. In fact, Edgar at an early age spoke in bookish fashion about how Camilla's better disposition made her much prettier than the selfish Indiana.

Sir Hugh continues to cling to his idea, on such preposterously slim evidence until his wrong notion prevents Edgar and Camilla from getting together. Sir Hugh can never keep a secret; so of course everyone but Edgar knows of his supposition. Miss Margland, Indiana's cross old governess, takes up the idea, feeling that if Indiana and Edgar marry she will be taken to London with them. It is not clear why they would be in London, at least for long, if they lived at Edgar's estate, Beech Park. But the desire
to go to the city is her motive, and she tries her best to get Edgar to propose to Indiana quickly. She accuses Camilla of "wheedling him away" from Indiana. She and Indiana scold Camilla and order her not to follow Edgar's advice. They are sure that if Camilla discourages Edgar he will propose to Indiana. In fact, Camilla's disregard of Edgar's advice makes him uneasy about her. She thinks herself that he prefers her cousin, which prevents her showing her natural affection for him. The commands of Indiana and Miss Margland force her to open disobedience to Edgar's advice. Camilla is determined to show herself unaffected by the attacks but is unsuccessful. Even Sir Hugh asks her to resist Edgar's advice. Painful as it is to her, Camilla goes to see Mrs. Arlbery, because if she stayed, Miss Margland would accuse her of staying "only to follow the counsel of Edgar." Edgar, of course, is innocent of the true state of affairs.

Miss Margland is a further source of discouragement of the love affair between Edgar and Camilla. She deliberately lies to Edgar, telling him that Indiana is of a better disposition than Camilla. When Edgar hears of gossip about plans for a wedding he thinks only of Camilla, although the others think of Indiana. Finally the servant Jacob goes so far as to say openly that gossip linked Indiana with Edgar. This is the first time that Edgar hears of the great deception.

Camilla, unaware that Edgar plans for her to be his wife, goes home to Etherington to her consoling parents to avoid Sir Hugh's home until after Indiana is married. The Edgar-
Camilla plot gets lost occasionally in the course of other events in the novel. When it reappears we meet the real cause of all the difficulty, the force deterring Edgar's pronouncement of his feelings to Camilla, Dr. Marchmont. Dr. Marchmont was formerly Edgar Mandlebert's tutor; he was the preacher of Cleves Church and a scholar with quite a reputation. Miss Burney apparently intends for Dr. Marchmont to be an admirable character, because she tells at length how much he loved learning but how much interested he was in people also and what a respectable person he was. Edgar goes to this "honorable" man for advice and is told over and over again to wait and to be suspicious and to study Camilla until he is even more sure than he is of her perfect disposition and her affection for him. Edgar argues that he cannot find out whether she cares for him or not without telling her his feelings. This proves to be true because Camilla is, throughout the novel, doing things she would not have done if she had known that Edgar loved her. Because she thinks he does not return her love, she goes out of her way to show her indifference to him; these acts are less and less likely to draw him to her. But Edgar, the prudish hero, follows the advice of Dr. Marchmont. That man, as exemplary as he seems meant to be, in the didactic spirit of this novel, in reality makes life miserable for Camilla and Edgar. He knows as little of human nature and does as much harm as Richard Feverel's father, except, of course, that Camilla ends happily, and Edgar at last realizes that Camilla really is what he always
knew her to be, the paragon of virtue and the perfect wife for him. The same situation occurs in Jane Austen's *Persuasion*, when Lady Russell's advice to Anne Elliot to reject Wentworth turns out to have been the wrong advice. Meanwhile Dr. Marchmont causes the lovers' difficulties to extend almost indefinitely. He is not fit to be a marriage counselor because he thinks all women are evil and deceptive. Later, in the fourth volume, we find out why he has this ill opinion of women which Edgar referred to when he first asked the scholar's advice: he had himself twice been married, each time thinking himself happy and twice been disappointed, deceived, and unhappy. "Moral" as he is, he is a gloomy character. It has been supposed that Jane Austen hated Dr. Marchmont. In a letter written September 5, 1796, Jane Austen told her sister: "Give my Love to Mary Harrison, & tell her I wish whenever she is attached to a young Man, some respectable Dr. Marchmont may keep them apart for five Volumes." The "respectable" is probably meant ironically. R. W. Chapman has a note to this remark, in his edition of Jane Austen's letters, in which he mentions "what is no doubt her copy" of *Camilla*. On the lower margin of the last page of the last volume is a penciled inscription, which he believes to have been put there by its first owner after she finished reading the book. Later the volume was half-bound and the inscription mutilated, especially on the lower margin. The inscription reads: "Since this work went to the Press a Circumstance of some Importance to the happiness of Camilla has taken place, namely that Dr. Marchmont has at last...." Chapman con-
jectures that "in the missing conclusion Jane Austen pleased herself with the intelligence of Dr. Marchmont's death."

Miss Burney's plot depends on the misunderstanding which leads to a lover's jealousy. Feeling as he does about Camilla, Edgar is jealous of every male who gets near her. Camilla thinks only of Edgar and never dreams that the slight attention she pays to other men will lead them to feel sufficiently encouraged to propose to her. Because she lets a man lead her to her carriage or help her into a boat, he feels elated and Edgar feels jealous. She tries to talk indiscriminately with other men in the groups she is with to avoid revealing her love for Edgar. Edgar becomes jealous of Major Cerwood, Sir Sedley Clarendel, Lord Valhurst, Henry Westwyn, and others. Camilla has merely talked to them because she is ignorant of Edgar's feelings and unwilling to hurt them by obvious rudeness; besides, she had to talk to someone. Sir Sedley, encouraged by her teasing brother, Lionel, takes the liberty of writing letters to her and is firmly convinced that she will marry him in spite of all protestations to the contrary. When Edgar and Camilla finally do become engaged, Edgar's suspicion is aroused by Sir Sedley's letters. When he sees her in Mrs. Arlbery's garden where she is finally telling Sir Sedley to think of her no more and surprises them when that man is kissing his fiancee's hand, Edgar is so incensed that even after Camilla lets him read the letters he breaks off the relationship. Jealousy without foundation thus becomes an element in the plot.
At another time Camilla sadly freed Edgar from the engagement because she was lessened in his esteem. Edgar grasped her hand, which he "secretly meant to part with no more, till a final reconciliation once again made it his own," but just because Miss Margland and Indiana appeared on the scene, he let Camilla go, "compelled to yield to circumstances." Edgar as usually is easily dissuaded from his purpose. He goes back to Dr. Marchmont, who again fills him with unwarranted suspicion.

Such circumstances, accidents, and misunderstandings are always coming between Camilla and Edgar. When they approach reconciliation, they do not tell each other in private how they feel. Camilla's mother asks: "If you think of him so well, and are so sure of his good intentions, what—in two words,—what is it that has parted you?" Camilla tells why they were parted and how much she is devoted to Edgar in not two but one hundred words, stopping in the middle when she sees Edgar. By letting the man hear the young lady confess her love when he is not known to be present, Miss Burney reconciles the lovers in a sentimentally joyous family scene. The same device was used by Miss Burney in Cecilia, where the heroine confessed her love for Mortimer Delvile to his dog, Fidel, without any idea that he was within miles of the house in which she was staying. Edgar and Camilla are almost never alone, and when they are, they do not speak naturally and do not really say what they feel. Camilla's answer to her mother is: "Accident, my dearest Mother,—
deluding appearances,—and false internal reasoning on my part,—and on his, continual misconstruction!...I had ever the semblance, by some cruel circumstance, some inexplicable fatality of incident, to neglect his counsel, oppose his judgment, deceive his expectations, and trifle with his regard!\textsuperscript{17}

And such is the stuff of which the Camilla-Edgar plot is made. There are not very clear obstacles set in the way of the lovers, but they drag out the plot through five volumes.
No twentieth-century reader could disagree with the general critical opinion that Fanny Burney was at her best in humorous scenes. In many of these scenes, in Camilla as well as in Evelina and Cecilia, fops, beaux, and wits come together in an assembly or drawing room, each person shows his peculiar attitude or manner, and each is slightly different from the others described. The presentation of a group of characters in entertaining conversation was begun in Richardson's Sir Charles Grandison. Fanny Burney and Jane Austen were both influenced by Richardson in the creation of their own scenes of "drawing room comedy." In such a scene the author is not concerned with the deep personal thoughts of characters but only with the surface thoughts which they express to other people. Camilla does not, like Harriet Byron in Grandison, write letters which tell most of the story. Usually, we see the heroine only when she is with other people. The group scenes in which Fanny Burney merely records the words spoken by her characters are so good that she was encouraged to try writing drama. Her plays, however, were never successful, probably because of a lack of action. But dramatic scenes in her novels are frequently delightful.

In the humorous group scenes many of the manners and customs of Fanny Burney's time are demonstrated for us. We laugh at some of the follies and foibles of human beings. Yet in Burney as in Richardson and Austen the basic structure
of society is not questioned. Money and position are not sneered at; there is no desire to change the class system. Those who accept basic ideas of society are normal. A character is laughed at by the comic muse when he shows extreme family pride, as Mr. and Mrs. Delvile did in *Cecilia*, or when he claims to be higher on the social scale than he is. Poverty is not comic, but when a poor man tries to dress like a rich man he is comic. The poor people helped by Edgar and Camilla are treated sympathetically. On the other hand, we feel free to enjoy, without pity, characters like the Branghtons and Madame Duval, who are unaware of their social inferiority to Evelina. Lord Orville is a gentleman deserving of that title, yet his sister, Lady Louisa Larpent, is a snob who either does not bother to notice Evelina or meets her with frigid unconcern. Extremes of character or dissatisfaction with one's social position can be treated humorously, but the social scale itself is not questioned. The moral basis for society is also accepted in the novels. Standards are conventional and are taken for granted. Subjects for humorous treatment concern conformity to the manners of the time and deviations from expected behavior.

Most of the characters in humorous group scenes are never in Camilla's home and so are entirely unrelated to the family setting among her relatives. These characters she meets away from home, and they have nothing to do with the main plot of the novel. Jane Austen manages to keep her heroines among relatives and main characters yet have very good comic characters in the central group. In *Pride and Prejudice* Mrs.
Bennet and Mr. Collins play their roles without Elizabeth's going out of her house. When she meets a proud man at an assembly, he is not just one of numerous characters who come on and off stage but Darcy, the hero. But in *Camilla*, and also in *Cecilia*, scenes which do not concern the plot are among the best written and most amusing.

If the characters of the novel are divided into groups, however, at least one of Camilla's relatives would be classed with the "humor characters," using the word somewhat in the sense of Ben Jonson. This is Sir Hugh Tyrold, Camilla's uncle. When Sir Hugh got an idea he would not let it go. Just as he never pretended to notice the feelings of Edgar but only repeated his own conviction, so did he act with regard to Camilla's sister Eugenia. He was planning for a marriage of Eugenia to his nephew Clermont Lynmere, Indiana's brother. The only basis for the match was that Sir Hugh had willed all his money and property to Eugenia, and if Clermont married her, he would be provided for. Sir Hugh has Eugenia taught the classics so that she will be a suitable mate for Clermont, who he assumes because he never sees him is studying hard while away at school. When Clermont comes home, he is not only not the least bit interested in classical learning but also amused at the thought of marrying his poor little cousin, a victim of the smallpox and an accident which lamed her for life. Sir Hugh is stupid; he is blind to the obvious unsuitability of the two for each other and embarrasses Eugenia. He sees nothing but continues to talk about his plan. This incident is more pathetic than humorous because
of the pain to the sensitive Eugenia. To Clermont and Indiana, however, the situation is ludicrous, and it illustrates Sir Hugh's extreme simplicity.

Sir Hugh is well characterized: Miss Burney shows him, records his speeches, and tells the reader what he is like. "Sir Hugh, who could never be silent, alone talked." In fact, the traits of Miss Burney's characters are stressed at too great length. Miss Margland is always cross, and what is more we know she is cross without seeing her and hearing her scold. Sir Hugh is always talking, and he delivers many long speeches in the course of the novel, most of them fatuous, like marriage plans made without regard to the feelings of the persons involved. Sir Hugh has such amusing traits that he is "humorous" in the present-day sense, and he is also a "humor character" because his humor, stupidity or simplicity, is carried to an extreme and dominates the picture. He is not a flat character, however, since his "humor" has many facets and is not his only character trait. His blindness to the feelings of others, even when they are clear in facial expressions, which Miss Burney always records, his inability to realize the truth or misconception of an idea, his incessant talking, are aspects of his humor. He is also "stupid" in another way. As a boy Sir Hugh had wasted his time while his brother, Camilla's father, applied himself to studying. When age and infirmity prevent the baronet from indulging in field sports, he is left with nothing to occupy his time, and so he plans to learn the classics. Discouraged, he soon gives up
the plan, which his lack of mental quickness makes him incapable of fulfilling.

Sir Hugh has other qualities as well, which make him an admirable character as well as a humorous one; he always gives to the poor as freely as he can. In this he is a tool with which Miss Burney demonstrates to the reader the proper action of a good man. Besides, Sir Hugh has a pleasant disposition, and although he causes others pain through thoughtlessness, he would never have done so deliberately. A well meaning but not brilliant old man, then, Sir Hugh is not merely a "humor character," but he is interesting enough to be classed with those characters.

Other humor characters are more clear-cut examples and are not in the family. Dr. Orkborne is a humor character; he is a scholar, and that is all we know about him. He is completely funny, partly because he thinks he is so serious, and readers of any generation would laugh at him. In describing his actions Fanny Burney shows her best talent, which is for humor. But even with him she overdoes the characterization by talking about Dr. Orkborne's character after the reader already knows all about it through a much better medium, action and dialogue. Dr. Orkborne is interested only in books; people mean nothing to him. When the maids straighten up his room he excitedly accuses them of losing his most valuable little slip of paper. The cluttered desk is a symbol of his intellectual industry. He rants and storms when the maids pick up his things. Because he is averse to losing a minute from his studies, he takes along a stack of
books when going on a short carriage ride. Sir Hugh, far from a scholar, does not believe that he can read all those books in such a short time and believes him still less when he says he is not going to read them but merely to look into them. He thinks that Dr. Orkborne is hinting that he does not have any place to put them, and so he has the maids put the scholar's books and notes on two new bookcases while he is gone. This throws Dr. Orkborne into a storm; he insults everyone for putting his things in disorder. "A twelvemonth's hard labor" would not replace a certain little piece of paper which had been destroyed. Whenever and wherever he thinks of something, Dr. Orkborne writes it down, oblivious of those around him. Once when he is loudly called to dinner as he is sitting on the stairs engaged in the pursuit of knowledge, he tells everyone to keep still and leave him alone. Hours later he asks if it isn't about time for dinner?

One of the most obvious shortcomings in Fanny Burney's method of characterization in Camilla is that she has too many and too long descriptions of a character, which do not give the reader any new information. After the reader knows about a character, Miss Burney gives him a description. This is shown in the comparison between Dr. Marchmont and Dr. Orkborne, which only confirms what had been shown more interestingly with the two scholars in action. By the time we get to the description we already know the difference between the two men. The same can be said of the description of Mrs. Mittin, which shows what has already been presented
much more effectively by incidents in which she acted and spoke.

Mr. Dubster and Mrs. Mittin, two of the characters called "vulgar" by the reviewers of *Camilla* in 1796, are amusing. Mr. Dubster first forces himself upon Camilla, tricked by her brother Lionel, who told him that his sister would like to dance with him. Miss Margland, to prevent Mr. Dubster's dancing with Camilla, says that he cannot dance without gloves. Since he has lost one of his gloves, Mr. Dubster sends someone to buy him a new pair, which arrives when Camilla and her party leave the assembly. Lionel says that Dubster "stands there with the air of a poker." Another description follows: "So you really intend dancing with him?" cried Camilla's neighbor. "'Twill be a vastly good sight. I have not the most remote conception how he will bear the pulling and jostling about. Bend he cannot; but I am immensely afraid he will break. I would give fifty guineas for his portrait. He is indubitably put together without joints."²³

When Mr. Dubster reappears later in the novel he can call himself a gentleman because he has stopped working for a living. He is directing the carpenters in the building of his summer house, which he insists on showing to Camilla and Eugenia, one day when they are near his home. While the three of them are up in the summer house, Lionel runs off with the ladder and leaves them unable to get down.²⁴

In a letter written on September first, 1796, Jane Austen compared herself to the heroine in this incident. "To-morrow I shall be just like Camilla in Mr. Dubster's summer-house; for my Lionel will have taken away the ladder
by which I came here, or at least by which I intended to
get away, and here I must stay till his return. My situa-
tion, however, is somewhat preferable to hers, for I am very
happy here, though I should be glad to get home by the end
of the month." 25

Another of the amusing characters is Mrs. Mittin. She
passes for a married woman or a widow, though she has never
been married, and for a woman of higher rank than she is.
She gets admitted to certain circles by making herself useful.
She takes over tasks for Camilla, whether Camilla wants her
to do so or not. Camilla had never authorized all the pur-
chases of Mrs. Mittin in her name, and when the latter
finally realizes what Camilla has always told her, 26 that she
has no expectations from her uncle, the dressmaker, milliner,
and other tradespeople make a very embarrassing situation for
Camilla. Mrs. Mittin always pretends to be useful to people
but always manages to get something out of it for herself.
For example, although Camilla cannot afford to replace her
wardrobe, Mrs. Mittin goes through it and every now and then
finds something too out of style or too old for Camilla to
wear ever again but which can easily be freshened up for Mrs.
Mittin to use! One of Mrs. Mittin's expressions is that Mr.
Clykes is "amongst her most useful friends." 27 Ironically,
this expresses her attitude toward people: all her "friends"
are useful to her. Mrs. Mittin also can never keep a secret—
she tells Mrs. Arlbery that Camilla has private debts to the
amount of £118. Camilla is much ashamed when Mrs. Arlbery
describes to her how bad Mrs. Mittin really is. 28 This
character is comic, but as one reviewer said, she comes too often and stays too long. It becomes unbelievable how Camilla can continue to trust Mrs. Mittin with her money, when she continually spends it lavishly.

Mrs. Mittin's ways are best revealed by her own chatter. For example, when Camilla had just arrived at Southampton and was alone in her room, looking out the window hoping to see Edgar,

Mrs. Mittin, with her customary familiarity, came into the room. "Well, my dear miss," she cried, "you're welcome to Southampton, and welcome to Mrs. Berlinton; she's a nice lady as ever I knew; I suppose you're surprised to see us so great together? but I'll tell you how it came about. You must know, just as you was gone, I happened to be in the book shop when she came in, and asked for a book; the Peruvian Letters she called it; and it was not at home, and she looked quite vexed, for she said she had looked the catalogue up and down, and saw nothing else she'd a mind to; so I thought it would be a good opportunity to oblige her, and be a way to make a prodigious genteel acquaintance besides; so I took down the name, and I found out the lady that had got the book, and I made her a visit, and I told her it was particular wanted by a lady that had a reason; so she let me have it, and I took it to my pretty lady, who was so pleased, she did not know how to thank me: So this got me footing in the house; and there I heard, amongst her people, she was coming to Southampton, and was to call for you, my dear miss; so when I found she had not her coach full, I ask'd her to give me a cast; for I told her you'd be particular glad to see me, as we'd some business to settle together, that was a secret between us two; so she said she would do any thing to give you pleasure; so then I made free to ask her to give me a night's lodging, till I could find out some friend to be at; for I'd a vast mind to come to Southampton, as I could do it so reasonable, for I like to go every where. And I dare say, my dear miss, if you'll tell her 'twill oblige you, she'll make me the compliment to let me stay all the time, for I know nobody here; though I don't fear making friends, go where I will. And you know, my dear miss, you can do no less by me, considering what I've done for you; for I've kept all the
good people quiet about your debts; and they say you may pay them when you will, as I told them you was such a rich heiress; which Mr. Dubster let me into the secret of, for he had had it from your brother. 30

For a book with such interesting characters, there is very little physical description. Given the characters' conversations and actions, the reader can imagine their appearance. Not only are the physiognomy, coloring, and figure of characters briefly described; the dress of characters, the interiors of houses and their furnishings, the architecture of country homes and the grounds around them are described even less than in Jane Austen's novels. Characters are known by their conversation, manner, and attitude; they are described by the way others react to them. For example, Indiana is always spoken of as a beauty. All the family admits she is the loveliest person in it as far as mere external appearance goes. When she goes to an assembly all the men look at her when she enters the room. Yet her actual appearance is not described. Her beauty, like Eugenia's ugliness, marks the difference between the three girls. It is also used to show, didactically, the lack of importance of mere external beauty, since it is stressed that Camilla and Eugenia are kinder, more considerate, and more even-tempered. In fact, what makes the reader aware of Indiana's beauty is her own pride in it—after the assembly she runs to admire herself in the mirror. When she is ready to go to that ball, her ravishing beauty impresses Edgar and everyone else—it is their reaction we are told of. The three girls are compared frequently throughout the book:
"Indiana had never yet looked so lovely; Camilla, with all her attractions, was eclipsed; and Eugenia could only have served as a foil, even to those who had no pretensions to beauty."\(^{31}\)

Again Indiana is indirectly described through a description of her brother. "Clermont Lynmere so entirely resembled his sister in person, that now, in his first youth, he might almost have been taken for her, even without change of dress; but the effect produced upon the beholders bore not the same parallel: what in her was beauty in its highest delicacy, in him seemed effeminacy in its lowest degradation. The brilliant fairness of his forehead, the transparent pink of his cheeks, the pouting vermillion of his lips, the liquid lustre of his languishing blue eyes, the minute form of his almost infantine mouth, and the snowy whiteness of his small hands and taper fingers, far from bearing the attraction which, in his sister, rendered them so lovely, made him considered by his own sex as an unmanly fop, and by the women, as too conceited to admire anything but himself."\(^{32}\) Clermont is also described through the effect which he has on Eugenia—"his tall and strikingly elegant figure" gives her "a sensation of shame for her lameness" and for "her diminutive little person."\(^{33}\)

Another description of Indiana and Camilla dwells on the regular features of Indiana, the flawlessness of her face. The paragraph on Camilla admits that she was less perfect or regular, but claims that the beholder could not
"catch" her fault, and goes on to discuss the beauties of her character. 34

The humor characters are described more in terms of manner. Mrs. Arlbery enters the novel with people flocking to her as soon as she is seen. Her vivacity is obvious, along with her wit. She is described in terms of her personality. Her wit, satire, and coquetry are not only discussed but also illustrated in the many scenes in which she appears. She orders Sir Sedley Clarendel to do things for her, and he makes a point of refusing to move from his position. Young men usually run to do her bidding, bringing her a drink of water or a fan, offering her a seat, opening or closing a window at her slightest whim. She talks to amuse herself; she is like a Restoration wit, intentionally. She tells Camilla, who feels insulted because she called Eugenia ugly, that one cannot find a wit's heart in her words. Speaking for wits, she says, "We have often as good hearts, ay, and as much good nature, too, as the careful prosers who utter nothing but what is right, or the heavy thinkers who have too little fancy to say anything that is wrong. But we have a pleasure in our own rattle that cruelly runs away with our discretion." 35

Mrs. Arlbery is a woman of spirit and independence. She refuses to let the world tell her what to do--society will control you if you let it, she warns Camilla. She cannot make a social call on Mrs. Tyrold, because then by social rule she would have to receive a call from her in return,
even if she did not like her. She will not be forced to have for her company anyone she does not choose. Cecilia, in Miss Burney's second novel, is also confused by social rules, which demand the return of a call within so many days even if the two ladies have just seen each other on the day on which the call must be made.

Mrs. Arlbery always has a house full of people, who leave when she orders them away and return when she says they can come back. She seems to spend all her time amusing herself as she prefers. She neglects the many visitors in her house in order to be alone with Camilla, telling her they have nothing better to do than come and go at her whim. She is a witty social commentator. For example, she asks Camilla if only gentlemen were allowed at balls how many would in that case stand up.

Mrs. Arlbery's wit greatly enlivens the book. In fact, the women who are amusing are more so than the men who flock around Camilla and Mrs. Arlbery. By her own attraction toward Mrs. Arlbery, Camilla shows herself more witty and human than Edgar, who holds himself aloof from such time-wasting conversation although he always seems to be around when needed to carry on the plot. Edgar is distrustful of Mrs. Arlbery, however, and wonders at first if she is a safe companion for his precious Camilla. Mrs. Arlbery, Mrs. Berlinton, and Mrs. Mittin make a stronger impression on the reader than do Major Cerwood, Sir Sedley, Macdersey, and Mr. Dubstdr. Camilla has more interesting traits than Edgar.
Perhaps Fanny Burney, like Jane Austen, is a better portrayer of women than of men.
"Humor characters" in comedies are usually criticized and laughed at, or as in Ben Jonson attacked viciously and satirically for their faults. The humor characters in Fanny Burney's novels are, one feels, only lightly criticized, and they are entertaining. Other characters in Camilla are not treated humorously but sentimentally. These characters are too perfect for other characters in the novel to find fault with them, and they are not entertaining to the reader. They are exemplary, showing how one should conduct oneself. These characters include Edgar, Camilla's father and mother, and Camilla's older sister Lavinia. Outside of the family circle and outside of the group of most important characters is another paragon of virtue, Lady Isabella Irby, whom Edgar describes to Camilla as so much finer a person with whom to associate than Mrs. Berlinton.

From this list of characters, Edgar is the most important, and therefore he is the greatest flaw in the novel. If Edgar Mandlebert is given too much importance in the novel, then there should be some other complication in addition to the Camilla-Edgar love story, which is the only plot. Evelina has another plot, the question of the heroine's father, who had denied his marriage to her mother. Although Evelina's father, Sir John Belmont, had been deceived into thinking that another child was his daughter, by the end of the novel he recognizes Evelina, who thus gains a long-lost father.
In *Cecilia* and *Camilla* the only plot is the story of the heroine and the hero, and all three novels end with the promise of unending marital bliss.

The Camilla-Edgar plot is the thread of action tying the novel together; because Edgar is such an important character, the novel would be better if he were more interesting. Edgar, by the moral standards of the novel, is perfect, but because absolute perfection, besides being unnatural since seldom found in life, admits of few variations, it is not interesting to read about. Less idealized characters can have many variations and be very different from each other. Because a perfect character is at times lifeless and dull, his very perfection, by moral standards, is not perfection by literary standards. In terms of the interest which the reader has in characters, Edgar's perfection itself is a flaw.

Edgar's role is complicated by the fact that in addition to being hero and lover he is also a monitor and guide to the heroine. She asks him for advice, and he gives it freely. When Camilla does not follow Edgar's advice, he is puzzled and worried about her. When she asks him to help her, he is overjoyed. All of Miss Burney's heroes serve as guides and advisers to the heroines in some way. Lord Orville protects Evelina. He even forces Sir Clement Willoughby to admit that his attentions to Evelina did not tend toward marriage. Mortimer Delville, in *Cecilia*, is less exemplary than Lord Orville or Edgar: he is impulsive and rash, and even becomes
involved in a duel with Mr. Monckton, which neither of the other heroes would have done. Nevertheless one thinks of Edgar, Lord Orville, and Mr. Delvile as being much more alike than Camilla, Evelina, and Cecilia are. In Jane Austen's novels the heroes are not alike. They are more varied, partly because they are not idealized pictures of masculine perfection.

Edgar Mandlebert, the perfect young man, is a model of conduct just as Sir Charles Grandison is. Richardson, when he planned Sir Charles Grandison, set out to show a good man, in contrast to his own Lovelace and Fielding's Tom Jones. Sir Charles Grandison not only is a perfect gentleman but also tells about his own goodness. His narratives of his bravery, and of his services to friends and strangers, and his account to Harriet Byron of his reputation among the best families of Europe make him sound conceited. Reason governs all his actions. To the companions of a man who has just tried to draw him into a duel, Sir Charles offers this self-analysis: "I am naturally choleric; yet, in this article, I hope I have pretty much subdued myself. In the affair between Sir Hargrave and me, I have the pleasure to reflect that passion, which I hold to be my most dangerous enemy, has not had, in any one moment, an ascendency over me." Sir Charles Grandison's perfections are discussed at length, especially by Harriet Byron and Charlotte Grandison, and we see his effect on the admiring women who surround him at home or go mad for him in Italy. He also discourses
on his own actions, for example his reference in matters of conduct to Dr. Bartlett. Dr. Bartlett might be considered comparable to Edgar's Dr. Marchmont as the hero's adviser, but his influence is good rather than bad. Edgar at least does not praise himself as Sir Charles does; in fact, he rarely speaks of himself. The praise of Edgar is in the words of other characters, or of the author, since Fanny Burney did not, as she did in *Evelina* and as Richardson did in his three novels, use the epistolary method.

*Camilla* deviates from Miss Burney's other two novels in the way in which the hero is first presented. This relates to the general difference between *Camilla* on the one hand and *Evelina* and *Cecilia* on the other. *Evelina* and *Cecilia* are young ladies, more or less on their own in the world, when those two novels open. *Camilla* begins almost with the beginning of the life of the main character. *Camilla*'s family situation is thoroughly portrayed before she, like *Evelina* and *Cecilia*, goes to London, which is where life becomes more complicated for all three young ladies. *Cecilia* and *Evelina* begin at that point, *Camilla* long before. In this respect *Evelina* and *Cecilia* are closer to the formula of *Sir Charles Grandison*, which begins with Lucy Selby's comment on Harriet Byron's "resolution to accompany Mrs. Reeves to London."

When *Evelina* and *Cecilia* go to London they meet Lord Orville and Mortimer Delville respectively, at parties. The men immediately stand out among all the other men at social gatherings in the city, and the heroines soon realize their
excellent qualities. With Camilla and Edgar Mandlebert the situation is different. Edgar is the ward of Camilla's father, Mr. Tyrold, and has known Camilla since they were children. This makes a less romantic story, since there is no dramatic first meeting, no mystery about who the strange young gentleman might be.

Even though Fanny Burney's hero and heroine never are sure of each other's love until the end of the novel, the reader knows that they will eventually marry. One has this feeling because the heroine prefers this one man above all others. In the case of Camilla, she liked Edgar and never even considered the idea or the possibility of marrying anyone else. Other suitors have no chance of winning her affections. Evelina, Cecilia, and Camilla all feel the same indifference toward all other suitors, but they are all popular young ladies who attract the attention and gossip of London circles and the affection of several young men. Harriet Byron, in Grandison, also had numerous suitors, but she knew that she preferred Sir Charles above all the others. It is almost as if the heroines choose the men before the men choose them, but of course their partiality is a result of the interest which the hero shows in them. These young girls do not, in spite of their feelings, allow anyone to know their preference, if they can help it.

Edgar is obviously a personification of all that Miss Burney admired or thought her readers would admire—he has all the attributes which are to be desired at the time and in
the type of novel which Camilla is. In a Restoration "immoral" comedy he would have been witty and less prudish, and in a fourteenth-century romance brave and skillful at fighting. Here he embodies all the virtues of the circle of Camilla and her surroundings. He is rich; on his twenty-first birthday, in the course of the novel, he inherits Beech Park, one of the finest estates in the county. He is brilliant, but without letting his intelligence or learning make him obnoxious. He does not let learning interfere with his human and gentlemanly qualities. Dr. Marchmont at one time says to Edgar: "You are amiable and accomplished; abounding in wealth, high in character; in person and appearance unexceptionable."

Edgar is a friend to all in distress. He takes care of the poor petitioner whose husband has been in jail. Camilla's interest in those people highly recommended her to Edgar. He later sets up the man, wife, and children in a little cottage and takes the Cleves party to see them. The reactions of Camilla and Indiana in the humble cottage show the sharp contrast between the two girls and endear Camilla to Edgar and Dr. Marchmont. Edgar is not only charitable to the poor but also kind and considerate to everyone with whom he comes in contact. Instead of laughing at Melmond as Lionel does, he is kind to him. His kindness reminded Camilla of her father. The comparison pleased Edgar—obviously he strove for perfection! Edgar dances with the lame and scarred Eugenia, and in all ways does what he can for the Tyrolds.
In fact, Edgar is all goodness, as is continually shown by narration of his words and actions, by his impression on other characters and what they say about him, and by description of his character by the author, who, as we have seen, is always careful to make things clear to the reader. Miss Burney, for example, offers this comment on Edgar:

Edgar Mandlebert was a young man who, if possessed neither of fortune nor its expectations, must from his person and his manners have been as attractive to the young, as from his morals and his conduct to those of riper years. His disposition was serious and meditative; but liberal, open, and candid. He was observant of the errors of others, and watched till he nearly eradicated his own. But though with difficulty he bestowed admiration, he diffused, both in words and deeds, such general amity and good will, that if the strictness of his character inspired general respect, its virtues could no less fail engaging the kinder mode of affection. When to merit of a species so rare were added a fine estate and a large independent fortune, it is not easy to decide whether in prosperity or desert he was most distinguished.

Although in the context of the novel Edgar is perfect, he seems to modern readers a prig or a prude. He is sorry Camilla did not stay to listen to Melmond's recitation of Thomson's *Seasons*, wondering "how she could absent herself from hearing what so well was worth her studying." He disapproves of Camilla's buying a chance at a locket. Later she asks Edgar to retrieve her money so that she can give it to the petitioner instead. Edgar gives her the money, but she learns after the drawing that he was unable to withdraw her share from the raffle; she wins the locket. Does not Edgar's perfection, by the moral standards of the novel, make him too perfect to be convincing?

Camilla's parents are perfect, didactic, almost abstractions, since they show no flaw, never become angry, never do
or say anything wrong. Mrs. Tyrold is a good and unselfish mother. She is in Spain and therefore not seen through much of the novel. The Rev. Mr. Tyrold, Camilla's father, becomes an abstraction rather than a character suitable for a role in a novel. Camilla's relations with her parents are sentimental and serious. This part of the novel contains no humor. Mr. and Mrs. Tyrold are treated seriously, sympathetically, even with reverence. Camilla gets extremely emotional in her affection for her parents and her sorrow at her wrongs, namely the debts that she has foolishly accumulated, because they will cause distress to her parents. Her emotion is dwelt upon, prolonged. Both the virtuous feeling of family loyalty and the distressed emotions of a girl who keenly feels her disappointing of such parents are brought out. This emotionalism is sentimental, like the extreme of their goodness. The reader is meant to feel distress and pity for Camilla in her unhappiness.

Mr. and Mrs. Tyrold are so unrealistically perfect that the reader is inclined to agree with Mrs. Arlbery when she tells Camilla that she respects her parents very much but they are so perfect that she is afraid of them. Is your sister Lavinia as perfect? she asks. "It's a delightful thing to think of perfection; but it's vastly more amusing to talk of errors and absurdities." Mrs. Arlbery does not want to speak of faultless characters but of those in whom she can find something to turn into ridicule.
If in *Evelina* Mr. Villars writes small sermons or conduct lessons to his ward, that is even more true of Mr. Tyrold. The Rev. Mr. Villars writes to Evelina advising her not to adopt fashionable manners and comments on her experiences in London. In *Camilla* we have not only the minister-father giving advice in his own words but also the author's comments, which are one of the principal reasons that the second and third novels move less quickly than *Evelina*.

Mr. Tyrold is always giving advice to Camilla on her conduct in regard to Edgar. Once, this advice takes the form of a letter, which Camilla reads after she has temporarily left home. The letter takes up seventeen pages, or all but one page of a chapter entitled "A Sermon." It contains such sentences as, "The love of right is implanted indelibly in your nature, and your own peace is as dependent as mine and as your mother's upon its constant culture." In telling her not to be ruled by her love of Edgar, who, they think, does not return her love, he says: "Let not these cares, to fit you for the world as you may find it, be utterly annihilated from doing you good, by the uncombed sway of an unavailing, however well-placed attachment." Again he writes, "Struggle then against yourself as you would struggle against an enemy. Refuse to listen to a wish, to dwell even upon a possibility, that open to your present idea of happiness.... I can only require from you what depends upon yourself, a steady and courageous warfare against the two dangerous
underminers of your peace and of your fame, imprudence and impatience. You have champions with which to encounter them that cannot fail of success,—good sense and delicacy." And the sermon continues in the same vein.

Mr. Tyrold is always sympathetic and understanding of all his children. For example, he sees the uncomfortable position that Eugenia is in when Clermont comes to Cleves and Sir Hugh tries to match him with Eugenia. Mr. Tyrold understands and feels for his daughter, while Sir Hugh is as usual blind to all human emotions in others. "Eugenia, frightened almost to sickness, caught by her two sisters; and Mr. Tyrold, tenderly compassionating her apprehensions, whispered to Sir Hugh to dispense with a tête-à-tête so early: and, taking her hand, accompanied her himself to her room, composing, and reassuring her by the way."50

In this, and in the desire that Sir Hugh not make known his plan with regard to Edgar and Indiana, Mr. and Mrs. Tyrold are sensible and sane. They show natural care and insight which are foils to the blindness and stupidity of Sir Hugh in human relations. They make Sir Hugh more comically far-fetched by showing the norm next to his deviation but make the plot more realistic and convincing.

Mr. and Mrs. Tyrold furnish the human sympathy and emotion in the novel. To make the novel just comic, not didactic, one would have to omit Camilla's parents. Perhaps this is the reason that Cecilia was without parents, who would have had to be serious and sentimental characters to be in the context of that novel. Certainly her guardians add a
great deal to the humor of that novel, each of the three having such definite and different idiosyncrasies.

Toward the end of Camilla sentimentality in the parental relationships is carried to extremes. Sadness, happiness, distress, pity, and joy are described; all emotions are called forth. When Lionel's extravagance comes to the knowledge of the Rev. Mr. Tyrold, he is reluctant to pay his son's debts from his daughters' inheritance, and he dares not draw on the depleted resources of his brother.

The painful result of this afflicting meditation, was laying before his daughters the whole of his difficulties, and demanding if they would willingly concur in paying their brother's bills from their appropriate little store, by adopting an altered plan of life, and severe self-denial of their present ease and elegance, to aid its speedy replacement.

Their satisfaction in any expedient to serve their brother that seemed to fall upon themselves, was sincere, was even joyful; but they jointly besought that the sum might be freely taken up, and deducted for ever more from the hoard; since no earthly gratification would be so great to them, as contributing their mite to prevent any deprivation of domestic enjoyment to their beloved parents.

His eyes glistened, but not from grief; it was the pleasure of virtuous happiness in their purity of filial affection. 51

Camilla is extremely upset over her debts, which she fears to make known to her father. When the money lender comes to Sir Hugh to ask for payment of Clermont's debts, Camilla is struck by the resemblance to her own debts. When Mr. Tyrold preaches against usury, when they are discussing Sir Hugh's intention to pay even the interest on Clermont's debts, Camilla can hardly stand it. 52 Because of her deep love for her parents, Camilla is afraid of displeasing them, and she suffers a great deal of remorse.
"To see tears trickling incessantly down the pale cheeks so lately blooming; to see her youthful countenance wear the haggard expression of care...drew him from every other consideration, and filled his whole mind with monopolizing apprehension," the author says of Mr. Tyrold's concern for his daughter.\textsuperscript{53}

Camilla leaves home because she is ashamed to face her mother, who is returning. The parting with her father is another scene flowing with tears of remorse and sentimentality.\textsuperscript{54} All this weeping, embracing, and kissing is a highly played up dramatization of the goodness of Camilla's parents and her filial grief at causing them such trouble through her own follies. The same theme is carried out later with Camilla afraid to go home and wishing for death. There is a great deal of misunderstanding, letters are never delivered, or the person has left before receiving them. Finally Camilla is brought back to her family, and the scenes are now joyously sentimental instead of sadly so. "Camilla...was already able to go down to the study upon the arrival of Mr. Tyrold: where she received, with grateful rapture, the tender blessings which welcomed her to the paternal arms -- to her home-- to peace -- to safety -- and primaeval joy."\textsuperscript{55}
Many of the characters in Camilla are humor characters, who are laughed at or criticized in the novel. Others are exemplary characters who are treated sentimentally, seriously, and sympathetically. Three do not really fit either category—Camilla, her younger sister Eugenia, and her cousin Indiana. The three girls should probably be considered together because they form a structural pattern. Since the three girls frequently go places and do things together, Camilla is in the company of Indiana, who is of her age, and Eugenia, who is two years younger, more than of any other characters in the novel.

Other characters speak of the three girls in relation to each other. The author frequently describes them through comparison, or shows their different reactions to events or speeches. Indiana and Eugenia are foils for Camilla. Indiana is beautiful; but instead of caring for others and making others happy, she glories in praise and attention. She is proud of her beauty but does not cultivate other charms. Mr. Tyrold says that Indiana would not make Edgar happy if he married her because Edgar "has too much understanding not to sicken of mere personal allurements, and too much generosity to be flattered, or satisfied, by mere passive intellectual inferiority." Edgar himself at the age of thirteen speaks as follows with the moralizing author coming
through his words: "Lionel, do you know, while Camilla was speaking so kindly to Lavinia, I thought she looked almost as pretty as your cousin [Indiana] "⁵⁷ Indiana stands for beauty without other assets.

Eugenia on the other hand is ugly. When she was small and had not been vaccinated for smallpox, Sir Hugh carelessly took her to a fair where she caught that disease. Before she came down with smallpox she suffered a fall, which was also the result of Sir Hugh's carelessness. As a result, Eugenia was crippled from the fall and scarred from the smallpox for the rest of her life. Feeling responsible for her injuries, Sir Hugh tried to make it up to her by making her his sole heiress, so that although she was ugly, as some characters in the book say, she was wealthy.

Eugenia throughout her life is tortured by her ugliness. As a child among her family no one had told her that she was not just like everyone else. While she is in the summer house with Camilla and Mr. Dubster, after Lionel runs off with the ladder, some people call her ugly, and this greatly wounds her. She wonders why she was not told earlier that she was so much less attractive than most people. When she goes out in society with Camilla and Indiana, Eugenia is secretly laughed at and called ugly, and tolerated only because she is with the two beauties and because of rumors that she is the heiress of Cleves. At one time when pitying herself because of her personal defects, Eugenia is taken by her father past the dwelling of a poor family, who first
revile her and then, when she throws money to them, praise her and thank her. Her father says that this shows how easily the world's opinion can be bought.

Other characters are always comparing the three cousins. The superior beauty of Indiana is less regarded by those whose opinion has most value from the point of view of the author than the better nature and disposition of her cousin, Camilla. Eugenia is the least attractive but the best natured person in the novel. A heroine in that day had to be beautiful, and of course the reader and Edgar are both expected to like the lively Camilla better than anyone else. Eugenia is so good herself that she attributes only goodness to others; she believes everyone as honest and sincere as she is. This trait in the extreme is a fault; she is too gullible. It is inconceivable why she would marry Bellamy and why she would not tell the world that he forced her to marry him and annul the marriage. Eugenia seems incapable of seeing deceit and falsehood for what they are--she believes any story and pities people too much. Although her goodness and sympathy are admirable, they are carried beyond the point which a modern reader can approve.

If Indiana is beautiful but not kind, thoughtful, or considerate, and Eugenia is sweet and sympathetic but too trusting of others, Camilla is the golden mean. She is not so gullible as Eugenia, though she has a hard time asserting herself, as do all three of Miss Burney's heroines, but is as likable a person, as much interested in helping the poor and
everyone else, and as morally good as her sister. And, Camilla is also beautiful, her other qualities making her seem even more so. The three girls are thus balanced against each other to make Camilla stand out.

Although the three girls are neither humor characters nor sentimental ones, Indiana leans toward the one side, her poor character traits setting her low in the moral scale, and Eugenia leans toward the other side. A character with physical defects shown to be innocent and good in spite of them is treated somewhat sentimentally in the novel. The treatment of Eugenia is not, however, repulsive to the reader; one does not get the feeling that she is too good to be true, or that she is a flat, uninteresting character, as one does in the cases of Lavinia, Mr. Tyrold, and Mrs. Tyrold.

In fact, the three girls—Camilla, Eugenia, and Indiana—are more realistic characters than others in the novel. They are normal people, not "characters" who play a part, with one trait extreme. They are shown through many actions and words, and stand out to the reader more than do some of the less well-drawn characters. Although less interesting than the "humor characters," they are better than the merely sentimental characters. There are no characters comparable to the two girls, Indiana and Eugenia, in Evelina or Cecilia. In both of those novels, the main character stands on her own; other characters fade into the background or set the scene for her, except the humor characters who play different roles. One of the main differences between Camilla and the
other two heroines is that Camilla is put in a family setting, and the other two heroines are more on their own in the world.
Fanny Burney's *Camilla* is in part a product of a former age, of the Age of Johnson, and of Richardson and Fielding, distinct from the main stream of novels of its day. Yet it is also similar to other novels of the 1790's and part of the literary scene in that period. Samuel Richardson's *Sir Charles Grandison* (1753) began the novel of manners which Fanny Burney and Jane Austen continued. *Grandison*, like the novels of Burney and Austen, was written from the feminine point of view. Richardson has more minute analysis of certain characters, whereas Fanny Burney concerns herself more with surface traits and relations between characters. The stage of *Camilla* is crowded with characters. The psychology of Edgar Mandlebert is not analyzed, nor does he talk about himself as Sir Charles Grandison does. Novels of manners developed from *Grandison* because there are less weighty problems in it than in *Pamela* or *Clarissa*. "*Grandison* showed the way to the substitution of social embarrassment for tragic conflict, to a light transcription of manners, and to a "delicacy" which was sometimes silly but at its best penetrating and subtle."¹

In the years following the publication of *Grandison*, Richardson was imitated and referred to by other novelists. Although many people tried to produce a good novel in the
Richardson vein, no one else produced a novel as brilliant as Fanny Burney's *Evelina*. Novelists had trouble combining the tragic emotions with the light comment on manners. *Cecilia* and *Camilla* both have many serious scenes in addition to comic scenes like those which are so well known in *Evelina*. Fanny Burney was a friend of Samuel Johnson, Edmund Burke, Sir Joshua Reynolds, David Garrick, and other eighteenth-century celebrities. Her novels are classical in their interest in man to the exclusion of nature and scenery, in contrast with the rising romanticism in the time of *Camilla*. Those who wrote "romances," like Mrs. Radcliffe, Clara Reeve, and the Lee sisters, are praised for finding in the novel a place for fantasy, for things not real, and a purpose in reading for enjoyment, not solely for edification. Mrs. Radcliffe's novels always had a moral also, in the sentimental triumph of good over evil.

From the eighteenth-century novelists Fanny Burney picked up a number of ideas, directly or indirectly: the morality and manners of Richardson, the comedy of Fielding, the sentimentalism of Sterne, and the humor characterization of Smollett. She was not just influenced by earlier novelists but read also the less important late eighteenth-century novelists. Charlotte Smith, Maria Edgeworth, and Mrs. Radcliffe also read Fanny Burney's novels. The reviewers who wrote for the literary journals feared that Miss Burney would be swept up in the current trend toward far-away imaginary settings, descriptions of nature, and unreal plots, and they
commend her for avoiding these things.

There are, however, elements which Camilla shares with other works. Some of the differences between the other works and those of Fanny Burney show how much better she was than her fellow novelists. She is not totally removed from them, however. E. A. Baker says that Fanny Burney alone in the second half of the eighteenth century achieved anything notably creative on the lines laid down for the novel in the mid-century. She is first and no others even deserve the rank of second. She "provides an interlude of natural comedy in the long monotone of solemn and pretentious sentimentalism."² This praise does not include Camilla,³ which most literary historians dislike and many completely ignore. But Cecilia contains much which results from the ideas and literature of its day, for example, the conflict between family loyalty and a happy marriage, or between the family name and the girl of one's choice. If Camilla is inferior to Cecilia, it also contains much which is similar to it. And Camilla, Cecilia, and Evelina are different in degree of excellence but all of the same type.

The greatest quality of Camilla is its humor, and that is what sets it above novels of its day. After Fanny Burney, Maria Edgeworth does well along approximately the same lines in The Absentee. Imitators of Miss Burney were Mrs. Agnes Maria Bennett and Eliza Blower.⁴ Of course her most important follower was Jane Austen, the only one whose novels are really better than hers.
English fiction descended from allegorical struggles between good and evil and romances in which characters were either all good or all bad. The characters in Restoration and eighteenth-century dramas were sometimes abstractions individualized enough to be types. There were stock licentious lovers, stock flirting wives, stock Irishmen, stock sailors. Frequently the names of the characters conveyed their traits in works of eighteenth-century dramatists and essayists. Names were used like Vainlove, Maskwell, Lady Touchwood, Lord Foppington, Truelove, Truewit, Miss Hoyden, Lady Wishfort, Lydia Languish, and Sir Lucius O'Trigger. Fielding finds in such characters the start of his own characterization, according to Wilbur Cross in The Development of the English Novel. Squire Allworthy, Lord Fellamar, and Lady Bellaston are characters with revealing names.

Later eighteenth and early nineteenth-century novelists continued to have characters who were types rather than individuals containing varied traits. Instead of a deep psychological study of one character who by himself reveals much of human nature, there is a conflict between characters who stand for different human traits. Lady Dashfort in The Absentee by Maria Edgeworth is described in her own name. She and Lady Castlenorth in Charlotte Smith's Celestina are villainesses, interested in money and in getting their daughters married off. There is a sharp contrast between the young ladies in these two novels—one sincere, the other pretending, each striving for the hero's hand.

In Camilla there are not such sharp contrasts between
characters. There is no out-and-out villain influencing the hero or heroine. For a time there is a plot to cause the hero, Edgar, to marry someone else, in this case Indiana. Indiana and Miss Margland in their conspiracy are a tame imitation of the mother-daughter plots in other novels, but Indiana is not hateful like Lady Isabel nor in love with someone else like Miss Fitz-Hayman. That plot is soon given up, but Edgar continues to be deceived and worried about his favorite and seems incapable of finding out the truth of her unaltered affections; his plight is, in that way only, similar to that of Willoughby when he fears that Celestina loves another man.

The difference between *Camilla* and the novels of Miss Edgeworth and Mrs. Smith is that characters are more individualized in Miss Burney's novel. Except for Bellamy, who is morally the blackest character, people in the story are not completely good or bad. In *Camilla* characters are usually given a motive or an explanation in their background or upbringing for their actions. No one name could reveal the complete character of a Sir Hugh, a Mrs. Arlbery, or a Lionel Tyrold. Even though characters in *Camilla* may lack complexity, we at least know how each will behave. When a character changes, the change seems real, as in the degeneration of Mrs. Berlinton. In other novels, sometimes one does not know why a person acts as he does. Lady Horatia in *Celestina* seems to be a very good friend of the heroine,
yet she later forces Montague Thorold on her, perhaps in a conventional wish to get the young lady married.

One reason there is no Lady Dashfort or Lady Castle-north in *Camilla* is that Fanny Burney could not create such a deceptive, scheming, heartless woman. She seldom suggests disrepute. If a heroine is seen with women who are not sufficiently respectable to be her chaperones, she has made a grave error. If a man kisses a girl's hand, it is supposed to show that she has encouraged him too much. It is always said that a young lady can never be too careful. The need for propriety to prevent any possibility of talk is stressed.

In other eighteenth-century novels, more serious problems arise. In Mrs. Radcliffe there is a question of horrible crimes, a fear of murder. Mrs. Barbauld, who wrote an introductory essay in the 1820 British Novelists edition of *The Romance of the Forest*, finds the scene "truly tragical, and wrought up with great strength and pathos" when Schedoni is about to murder one who appears to be his own daughter in *The Sicilian*. The birth of the heroine is thought to have been out of wedlock in *The Absentee* because Grace's mother's marriage certificate is lost. In *Celestina* Lady Castlenorth tells Willoughby that Celestina is his mother's child; this makes it impossible for him to marry her until he finds out who her parents were. The plots are contrived and dramatic; at least there is a serious problem and an exciting unraveling of it just before the end. In *Camilla* there is not that excitement, but the whole situation is more normal. A boy
and a girl might misunderstand each other as much as Camilla and Edgar do. That situation would be more likely to happen than that which arises in some of the contrived plots of the works of Fanny Burney's contemporary women novelists. Few young ladies have their birth and parentage kept a mystery, or are carried off to remote Gothic castles.

Camilla is a comedy of manners or a novel of manners because the wrongs of the main character and those close to her are not serious crimes but errors against the code of conduct. There are no fears of murderers, banditti, assassins, or giants, no haunted bed-chambers where people have died, no mysterious pictures behind curtains, as there are in Mrs. Radcliffe's novels. People do not try to conceal someone's birth and parentage or carry her off to far-away Italy. Dangers are from embarrassment in society; little things make the heroine blush or run away, afraid to speak. Social relations and conduct in society make Miss Burney's novels; for this reason they are called novels of manners. Little things are important; an emotional response to trivia is one aspect of sensibility. It was considered wise to have delicacy, to be sensitive, to respond quickly to the slightest stimulus. A conflict between mother and son or disagreement between lovers caused more emotional response in audiences of this time than a tragedy like Addison's Cato, which no longer moved them.

Camilla is not so sentimental a heroine as Celestina, in Mrs. Charlotte Smith's novel, who is separated from her
lover just before their marriage is to take place. In that
detail her story is like that of Cecilia. Camilla is also
separated from the young man whom she loves, but she at least
tries to forget Edgar and keep herself occupied with other
things. She calls out classical fortitude and patience and
tries to follow her father's advice and hide her affections.
Of course, when she first separated from Edgar, she did not
know he loved her and thought he preferred someone else, but
after they had broken their engagement, everyone thought she
was loved though she really was unhappy. She did not in-
dulge in emotional contemplations or give way to sensibility.
Celestina frequently gives herself up to lonely contemplation;
she wanders out of doors alone in the dark and in stormy
weather, for example, just before the storm in which Mr.
Elphinstone is drowned at sea. She seeks solitude and
enjoys melancholy reveries, with an interest in her emo-
tions which makes her a sentimental heroine.

One sign of a romantic nature in a character or in a
novel is an interest in poetry. Mrs. Berlinton is called a
romantic character in the novel itself, as is her brother
Melmond. We first see Melmond reading Thomson's Seasons
in a "musty old shop" in Camilla. While reading, "he
started, acted, smiled, and looked pensive in turn; while
his features were thrown into a thousand different expres-
sions, and his person was almost writhed with perpetually
varying gestures. From time to time his raptures broke forth
into loud exclamations of 'Exquisite! exquisite!' while he
beat the leaves of the book violently with his hands, in
token of applause, or lifting them up to his lips, almost
devoured with kisses the passages that charmed him." Then
he read aloud to the crowd assembled for the raffle, "too much
delighted with the pathos of his own voice in expressing the
sentiments of the poet, to deny himself a regale so soothing
to his ears." Edgar saw in Melmond "an ingenuousness of
nature that counterpoised its romantic enthusiasm."  

Melmond's sister is first seen by Camilla as a "mysterious fair," a beautiful stranger dressed in white, who says,
"I delight in solitary ramble by moonlight." The morning
after their chance meeting, she comes to Camilla's room.

They did not speak of Tunbridge, of public
places, nor diversions; their themes, all chosen
by the stranger, were friendship, confidence, and
sensibility, which she illustrated and enlivened by
quotations from favorite poets, aptly introduced and
feelingly recited; yet always uttered with a sigh,
and an air of tender melancholy.

The mysterious friend of Camilla turns out to be Melmond's
sister, who is unhappily married to Mr. Berlinton. She
finds romance not in her marriage but in a correspondence
with the unscrupulous Bellamy, who is later seen by Camilla
in Mrs. Berlinton's rooms. Camilla eventually realizes the
dangers of associating with a person like Mrs. Berlinton,
who lets her charming sensitivity degenerate into a lack of
firmness of principles and an addiction to playing Faro.

Mrs. Berlinton, like her brother, leads the reader to
associate poetry and romance. She is reading Akenside's
Pleasures of the Imagination and can not tear herself away from it to go to a raffle. When she has the poems of Collins in her hand when Camilla and Eugenia visit her, she reads to them "one of his most plaintive odes." Mrs. Smith's Celestina frequently composes sonnets. Mrs. Radcliffe's novels are "interspersed with some pieces of poetry." Eugenia Tyrold writes an ode which, when found, reveals her secret affection for Melmond. In Sense and Sensibility Marianne Dashwood does not fully approve of her sister's beau because he read Cowper "with so little sensibility."

Mrs. Berlinton's affection for Camilla is expressed in a letter. "It contained four sides of paper, closely yet elegantly written in the language of romantic sentiment." The author quotes the following sentence: "My soul pines to unburden the weight of its sorrows into thy sympathising bosom, my gentlest friend; but oh! there let them not sojourn! receive but to lighten, listen but to commiserate, and then, far, far thence dismiss them, retaining but the remembrance thou hast dismissed them with consolation." Camilla answered the letter "in language nearly as affectionate, though less inflated than her own."

Before Camilla knows very much about this character, the author analyzes her at length for the enlightenment of the reader:

Mrs. Berlinton, indeed, was no common object, either for fear or for hope, for admiration or for censure. She possessed all that was most softly attractive, most bewitchingly beautiful, and most irresistibly captivating, in mind, person, and manners.
But to all that was thus most fascinating to others, she joined unhappily all that was most dangerous for herself; an heart the most susceptible, sentiments the most romantic, and an imagination the most exalted. She had been an orphan from earliest years, and left, with an only brother, to the care of a fanatical maiden aunt, who had taught her nothing but her faith and her prayers, without one single lesson upon good works, or the smallest instruction upon the practical use of her theoretical piety. All that ever varied these studies were some common and ill selected novels and romances, which a young lady in the neighborhood privately lent her to read; till her brother, upon his first vacation from the University, brought her the works of the Poets. These, also, it was only in secret she could enjoy; but, to her juvenile fancy, and irregularly principled mind, that did not render them more tasteless. Whatever was most beautifully picturesque in poetry, she saw verified in the charming landscapes presented to her view in the part of Wales she inhabited; whatever was most noble or tender in romance, she felt promptly in her heart, and conceived to be general; and whatever was enthusiastic in theology, formed the whole of her idea and her belief with respect to religion.

Part of the lack of complication in the plot of Camilla is that there is no "other woman." Edgar never looks at anyone but Camilla except as a friend, helper, and guide to all. He becomes jealous of other men, but these streaks of jealousy seem aimed not at the other man but at Camilla, either because he feels wounded and fears for his own position in her heart, or because he accuses her of coquetry and insincerity. There is never really a love triangle in Camilla. There is no plot to get the hero married to a rich heiress as there is in Cecilia, The Absentee, Celestina, and Sense and Sensibility. In Camilla it is not a question of money; Edgar has plenty and Camilla need not bring him any. Financial problems are important but not in that way. Camilla's family is acceptable, and every relative approves of the match. The
novel differs from others in the absence of a conventional obstacle to the union, like money, family, or parental disapproval. It is the main weakness of the plot but an interesting departure. The emphasis is allowed to fall on the heroine's conduct, which, when not only acceptable but also known by the hero to be so, secures her the prize. The reunion of hero and heroine and the prospect of their marriage and continued happiness end all these novels.

Other novels continue the protagonist's difficulties after marriage—for example, *Memoirs of Sidney Bidulph* by Mrs. Sheridan, which is tragic. Sometimes after suffering, the ennobled main characters are free from their first marriages and able to marry happily.

Charlotte Smith's *Celestina* reminds one of Fanny Burney's *Cecilia*. Celestina, like Cecilia, suffers through a long absence from her lover. Mrs. Radcliffe's young girls are also kept from their lovers but reunited at the end. The scenes in which Celestina is taken to the fashionable London amusements were probably influenced by *Evelina* and *Cecilia*. Celestina, like Evelina and Cecilia, visits the crowded places yet scorns the empty pleasures of people of the ton. The difference between the novels is that *Celestina* does not have the humor which Miss Burney's novels have. The same situation can be comic under the hand of Fanny Burney or Jane Austen but when treated by someone else be more pathetic than funny.

Comedy of situation in *Camilla* comes mainly from mis-
understanding. The same source creates the heroine's problems which form the plot. The situations spring from character, since simplicity causes the misunderstandings. Characters believe what they think is true, for example, a story of a coming marriage. The rumor may be wholly without basis, as when Sir Hugh, Indiana, and Miss Margland think that Edgar will marry Indiana. Other characters are convinced of other coming unions; for example, Lionel pretends to think that his sister will marry Sir Sedley Clarendel. He actually sends him to Camilla, just to annoy her. Similarly, he asked Mr. Dubster to dance with Camilla at an Assembly. He tells men untrue things just to get them to pester his sister; because of Lionel they can act self-righteously yet leave her indignant.

People jumping to conclusions that young people are going to marry come into Jane Austen's novels. Elinor Dashwood explains to her mother and sister that she is not engaged to Edward Ferrars. Elinor's insight on their opinions is stated more briefly than it would be by Fanny Burney: "She knew that what Marianne and her mother conjectured one moment, they believed the next—that with them, to wish was to hope, and to hope was to expect."16 Of course Elinor does eventually marry Edward, but it is not certain how it will turn out until the end of the novel. People are sure he is married already, just as Celestina is sure Willoughby is married, when in each case it is not true. Miss Austen keeps up the suspense more—with Miss Burney and Mrs. Smith the reader knows how it will end. Maria Edgeworth even tells us ahead
of time—she says before it happens that Lady Isabel fails to catch Lord Colambre!

Even men themselves are always thinking that the heroine will marry them. She always keeps loyal to the man whom the authoress and her own heart have chosen, turning down proposals from the other men in the novel. That is the pattern in Cecilia, Camilla, and Celestina. And of course the man will not take no for an answer. Elizabeth Bennet's refusal of Mr. Collins and Fanny Price's of Mr. Crawford continue the convention. Harriet Byron is probably the forerunner of all the other heroines.

In Burney and Austen when a lady rejects a proposal, she is shy and thoughtful and the man indignant, but it is not tragic, and the man is looked at critically and none too sympathetically by the authoress. In Celestina the reader is encouraged to feel sorry for the poor suitor. There is no feeling of amusement at his not realizing that he is not wanted but rather a pathetic response to his sufferings. Celestina and Willoughby, the accepted one, try to help Montague Thorold and pair him off with a girl almost Celestina's double and are sorry that they cannot do the same for Vavasour. The whole novel is full of sympathy and pity. Sentimentally, emotion is called up for its own sake. Celestina lacks humor. Camilla suffers greatly also, but the novel contains many incidents of humor and entertainment and many which if not funny are at least not sad. It is the humor in Camilla which raises it above the other novels of the 1790's.
IV

1

Our reaction to Camilla is inevitably that of the present age, but we must also look at the eighteenth-century reaction. Among the aspects of the novel which we most condemn were some of the ones best liked by a few of its readers in 1796 and several years afterward. Other faults were recognized at the time. Concerning some questions we are not certain how readers reacted or should have reacted.

Some of the aspects of Camilla which we now dislike were among those most praised in 1796. Which passages did the reviewers single out for notice? In The Critical Review five long selections are quoted in full—only one of them is comic. Of the other four, two are concerned solely with the poor petitioner and her husband, freed from prison, to whom Camilla and Edgar show charity. One is a disquisition on the evils of the English "watering places," which the reviewer says is "truly deserving the attention of parents." The last is the chapter entitled 'A Sermon,' containing the long letter of warning and instruction from the Rev. Mr. Tyrold to Camilla; that chapter is quoted in full.¹ The British Critic found that same letter "a very masterly performance."² The Monthly Review ended its seven-page discussion by saying this: "We may principally recommend it to
the world as a warning 'picture of youth';--as a guide for the conduct of young females in the most important circumstances and situations of life. In this view, the truly Reverend Mr. Tyrold's Sermon, addressed to his daughter Camilla, deserved marked commendation: but were it not, as it is, too long for us to copy, we should think it scarcely fair to detach so large and lustrous a brilliant; and to break it into pieces would indeed be diminishing its value. This recommendation at the conclusion of The Monthly Review article Miss Burney said would recompense her for whatever preceded it.

Fault was found with some aspects of the novel in its own day. Even the reviewers in 1796 realized that the probability of the plot was weak. Edgar, says one, is a young man of "strict conduct and principles, but whose penetration degenerates into suspicion, and his love of virtue into austerity. He is therefore led to put the most unfavorable constructions on the juvenile errors of Camilla, and is on the point of sacrificing the happiness of both to the most unfounded jealousy." Another reviewer said; after telling the story: "Merely from these causes, without any criminality on either side, without any interruption of their mutual attachment, and without meeting with one calamity or distress which might not have been avoided, they are continually passing from confidence to suspicion." He says also that it is "not quite natural that a young man like Edgar...should give himself up to the direction of his tutor." The British Critic
quoted the scene on the boat when Camilla turned down the proposal of marriage from Lord Valhurst. Camilla thought it would impress Edgar with the fact that she was not interested in his position but in himself. Edgar, however, unhappily thinks that her happiness stems from the power of conquest and rejection of the peer. After the long quotation, the reviewer comments: "Camilla, it must be owned, falls into these inadvertencies rather too frequently, and the consequences of some of them are disproportionately serious." Even in 1796, then, some readers of Camilla realized that the plot was not sufficient to sustain the five-volume story.

Regarding some aspects, it is not certain just how the reader was meant to respond or how readers at that time did respond. It was granted by some that there was not enough difficulty between the lovers to keep them apart, that it was unnatural for Edgar to continue to follow Dr. Marchmont's advice, and that the character of Dr. Marchmont could have been omitted, leaving Edgar to be suspicious on his own. This would have made the book worse, since Edgar would have had no reason to be so demanding except to meet his own strict requirements. He was particular enough as it was and served as monitor as well as lover. Since one was expected to take the advice of those older and more experienced than oneself, Edgar had good reason to be guided by Dr. Marchmont. But the guiding is carried too far, and the novelist tells the reader in the end that the two young people were the victims of the two extremes of imprudence and suspicion. Dr. Marchmont is
largely responsible for Edgar's suspicion. Jane Austen uses this idea of advice from the old to the young which turns out to be wrong advice in *Persuasion*. Captain Wentworth feels that Anne Elliot was too easily guided by "persuasion," and Anne herself regrets that she followed the advice of Lady Russell in rejecting Wentworth. Eight years later the lovers acknowledge that she was too much guided, and after all that suffering they become engaged again. Thinking it over, Anne decides that in similar circumstances she would never give the same advice.  

In *Pride and Prejudice* Darcy admired Elizabeth Bennet because she was not "persuaded," for example, by Lady Catherine de Bourgh. Jane Austen must certainly have thought that Edgar should not have followed the advice, or that Dr. Marchmont should not have given it. Her opinion was apparently unconventional, however, because she said of *Persuasion* that "the conclusion may be bad morality." Two early reviewers expressed dislike of the novel because they did not like its moral. 

Eugenia creates another problem. One reviewer implied that the story of Eugenia and the scoundrel Bellamy, who forces her to marry him so that he can control her fortune, was equal in importance to the story of Camilla herself. Eugenia shows many qualities which are exemplary, her sweetness of temper, her kindness toward all, her willingness to give her money to the deserving poor. She is very easily duped by Bellamy, however, and one would think that she should have been more wary and should afterward have said that she was forced
into the marriage and had it annulled. In the end Bellamy accidentally shoots himself; this seemed to be the only way for the author to be rid of him. The catastrophic element in *Clarissa* and the manners in *Sir Charles Grandison* are combined here, and the combination is not a happy one. Jane Austen limited herself somewhat more to the manners, yet she sometimes had seductions in her stories. They were always on the fringe of the story, never directly relating to the heroine. Eugenia seems, then, to show another side of the general moral that too much of a good thing is bad. She is too gullible, knows too little of the world to take care of herself. Miss Hemlow would probably support this interpretation. She sees in the portrayal of Eugenia the eighteenth-century distrust of education for women, another example of which is Dr. Burney's stopping Fanny's Latin lessons from Dr. Johnson. She says:

Eugenia's career seems to illustrate the mistakes likely to be made in human or social relationships by the female Latinist, student, pedant, or recluse. The absorption of the little cripple in books robbed her of a practical knowledge of people and of the world, so that she was easily, even tragically, betrayed in affairs of the heart, while the unkind comments of the young rascal Clermont Lynmere, whom Sir Hugh intended for her husband, illustrated the typical reaction of the young man of the age to a scholarly wife.

As to characterization, the readers of that time were more concerned with the serious characters and less with the comic ones than we are now. The *British Critic* reviewer found the upper class characters "drawn with exact propriety and truth; but those either of lower life, or of a ridiculous
cast, are, for the most part, strong caricatures." Now we find the upper class characters too "general" and the more "specific" ones precious. Now, we think that characterization is best in the minor characters, the humor characters, who have little relation to the plot. Although in general the "low" characters were less liked, two "humor" characters were popular. Even Sir Hugh was accused of being somewhat of a caricature though others denied that charge. Both Sir Hugh and Mrs. Arlbery were given much attention in the reviews and appreciated as being among the best drawn characters. Mrs. Arlbery may perhaps have been inspired, unconsciously anyway, by Mrs. Thrale, who shocked Fanny and others when she married her Italian lover Piozzi. In spite of her rather prudish reaction at that time, Fanny later married a Frenchman. Mrs. Arlbery may also have been inspired by Charlotte Grandison, Sir Charles's talkative sister, who argues with her meek husband.

The reviewers admired the consistency of characterization.

It may be difficult to find any novels, except those of Fielding, in which characters are more accurately drawn than in those of this very ingenious lady. We particularly admire the happy facility with which she gives to each person a language of his own, and preserves it uniformly through the work. Every reader must notice and be charmed with the perfect exactness with which Sir Hugh's round-about manner of saying a plain thing, and his good-natured endeavours to correct himself when he supposes he has said too much, are kept up in all his conversations.12

The British Critic says of Sir Hugh: "his speeches are all characteristic; he scarcely ever makes an assertion without qualifying and almost contradicting it, from the want
of fixed ideas; and he reflects upon his own inability to judge, in every attempt to deliver his opinion." A plan was formed for a journal to comment on manners and politics, for which Dr. Burney wanted Fanny to do most of the writing, with Sir Hugh as a successor to Sir Roger de Coverley. "He is quite popular, and traits of his character, and benevolence and simplicity, sayings and 'bothers,' now and then would be delightful," he wrote to his daughter.¹³

The same quality, the consistency of characterization, admired by others, was by Walpole called a fault. He says that Miss Burney in Cecilia "is so afraid of not making all her dramatis personae set in character, that she never lets them say a syllable but what is to mark their character, which is very unnatural, at least in the present state of things, in which people are always aiming to disguise their ruling passions, and rather affect opposite qualities, than hang out their propensities."¹⁴

E. A. Baker says of Cecilia what could also apply to Camilla: "The same situation is so often repeated that she exhausts the possibilities of her creations, and all but exhausts the reader's enjoyment of them. This is what the old criticism implied, that they speak too much in character. After all, Fielding did not keep on giving us Partridge at the play, and Goldsmith's Mr. Burchell was not always saying "Fudge!" Fanny Burney was not a mistress of the art of handling bores."¹⁵

Whatever the virtues and faults of Camilla, it sold,
it was read, and it was very popular. Its weak points did not prevent Madame D'Arblay's fourth novel, *The Wanderer*, from selling readily in 1814, at the enormous price of two guineas, although no one says anything good about that book. Jane Austen's reference to *Camilla* in a novel begun the year she died, *Sanditon*, shows that she continued to be interested in it. Macaulay said in a letter of 1839, "Evelina and Camilla are just as much read as ever." In fact, for a long time Madame D'Arblay was considered a better writer than Jane Austen. Her nephew recalls that if friends had known that relatives classed his Aunt Jane with Madame D'Arblay or Miss Edgeworth, they would have thought it conceit. To the multitude her works were tame and commonplace, poor in coloring, and sadly deficient in incident and interest. Jane Austen had trouble even getting her stories published. In 1797 her father offered to Cadell, who published *Cecilia* and *Camilla*, "a manuscript novel, comprising 3 vols., about the length of Miss Burney's 'Evelina,'" which, if after reading it he decided to accept, he could publish at the author's risk. The work, declined by return of post, was *Pride and Prejudice*, in its first form as *First Impressions*.

Fanny Burney is still important as a novelist. *Evelina*, which is still widely read, she wrote for her own enjoyment. Later she felt that she had an obligation to her public and took herself too seriously. She was also much older when she wrote it, obviously. People had noticed her "romantic" marriage, which was thought unusual and improbable. She herself
said she was surprised to find such a character from that
technation. That was therefore no time for her to flaunt
traditions in her novel. She pleased the strict requirements
of her day and proved once more that she could write a moral
novel. One of the things that Fanny Burney is praised for
in the nineteenth century is making the novel pure and proving
that a woman could write novels and still be a lady. She is
noticed for having written from the woman's point of view,
which Jane Austen continued.

Fanny Burney actually writes from the point of view of
the omniscient author because she records scenes which could
not all have been known by any one character. She also fre¬
quently gives the reader extra information which is not known
to the characters. The most obvious examples of such infor¬
mation are the lengthy descriptions of characters and their
histories. She does not, however, give away the story before
it takes place. For example, the reader knows that Bellamy
was suspected of trying to abduct Eugenia at an earlier time,
but when he actually does so, we are almost as much surprised
and shocked as Camilla is the night her sister does not return.

In scenes involving Edgar and Camilla the reader sym¬
pathizes with Camilla. One is exposed to her reactions more
directly but only told about Edgar's reactions. When the
lovers are separated the story stays with Camilla, and brings
in Edgar only when she sees him. Exceptions occur, of course,
especially in the scenes between Edgar and Dr. Marchmont. After
Camilla-Edgar scenes the feelings of Camilla are usually ex-
pressed, and the author sometimes explains to the reader Edgar's inexplicable (to Camilla) actions. The reader takes Camilla's point of view and like her hopes for the speedy union of the couple.

Richardson also remains more with his heroine; the reader knows Harriet's liking for Sir Charles Grandison without actually knowing his feelings, if he let himself have any. Jane Austen does not describe her characters directly from what can be called for convenience the author's point of view. She gives us the feelings of the women concerning the men, never the unspoken opinions of the men. For example, in Sense and Sensibility, Mr. Palmer is described from Elinor's point of view, and when Willoughby rides to Cleveland because of Marianne's illness we see Elinor's thoughts in print. Concerning Willoughby we are aware of Marianne's love for him and Elinor's doubts, but we know nothing else about him until the characters do and none of his thoughts until he expresses them to the heroines. Such novels are told from the feminine point of view.

There was an increased number of woman readers of novels in the late eighteenth century, and novels began to cater to that public. In the Gothic romances the heroine was always pure and innocent. Young ladies were apparently unduly influenced by the heroines of novels. Their romantic approach to life was burlesqued in The Heroine (1813) by Eaton S. Barrett and in Northanger Abbey by Jane Austen. Maurice J. Quinlan in his Victorian Prelude speaks of the refinement of
manners in the late eighteenth century. No word in a sentimental drama or novel should cause a lady to blush. He says: "No doubt young ladies of the late eighteenth century endeavored to fashion themselves after Pamela and Evelina...." In the early nineteenth century, he says, manners were polished down to a dead level of propriety. Propriety concerns the characters in Jane Austen's novels, which reflect that age. Fanny Burney's novels as well as the customs of the time might have influenced Jane Austen's concern with proper manners. Certainly the main problem of Camilla is that she not only has to be completely pure and good, natural, and free from any coquetry or artifice, but she also has to appear that way. This is a pre-Victorian tendency.
One contemporary of Fanny Burney who was able fully to appreciate the value and enjoyment in her novels was Jane Austen, who in her own novels imitated the virtues and avoided the faults of her model. It is doubtful if Jane Austen could have written quite as she did without Fanny Burney. Miss Austen did not, of course, merely imitate. She read the Burney novels in addition to Richardson's, Charlotte Smith's, Jane West's, and Maria Edgeworth's novels. She read numerous other books from the circulating libraries, including the Gothic novels named in *Northanger Abbey*. She also read Scott's novels when they appeared. Jane Austen's own novels were not in the Horace Walpole, Ann Radcliffe, Sir Walter Scott tradition, but continued the Richardson, Burney tradition. It is the influence of Fanny Burney on Jane Austen which we are concerned with here.

Jane Austen wrote in somewhat the same manner as Fanny Burney, limiting her range more and not including lower class characters like Miss Burney's Mr. Dubster and Mrs. Mittin. Nor does she aim at extremely high class characters; her novels stay generally with one class. She limited herself to her own experience. She did not dwell on serious incidents or tragic emotions, which were once so much admired in *Cecilia* but now cause no response. The sick-bed scene in *Sense and*
Sensibility is in the serious tradition - those scenes were apparently very common. There are two memorable ones in *Camilla*, when Sir Hugh is thought to be dying, and when Camilla is very ill near the close of the novel. Jane Austen’s novels predominately concern manners and marriages.

In the novels of both Fanny Burney and Jane Austen, mundane things like earning a living are not so important in their own right as some other things are. Money and social position, though, are very important. Food is not mentioned, except for some other reason as to show character. Clermont Lynmere keeps asking for something to eat which Sir Hugh's household does not have. That shows Clermont's self-assertion and his disrespect. Natural landscapes, country scenes, and nature are never described in Fanny Burney, nor are houses described. There is not much physical description of any kind, even less than in Jane Austen, though some characters respond to nature. They go for walks or like to be out of doors. But that is all, and these things are not for their own sake but to show character or tell the story. Indiana says she hates flowers; Camilla gratefully takes a couple of sprigs from Edgar's gift of a basket of flowers, supposing the rest to be for Indiana. Indiana tramples under her feet the dropped flowers, which Camilla picks up. Similarly, Fanny Price responds to nature, and Mary Crawford does not, in *Mansfield Park*.

Dresses are described in *Camilla* to show that the heroine is driven into debt by trying to keep up with Mrs. Berlinton,
with the help of Mrs. Mittin. Mrs. Mittin officiously
buys her thirty yards of clear lawn, when ten yards are
enough for a dress. She hopes to get an apron and possibly
one of the extra dresses for herself, but when they unfold
the piece beyond the first few yards, they see that the rest
of the material is ruined, leaving only enough for one dress. 25

Jane Austen read Camilla eagerly and carefully in the
summer of 1796. Her references to it in correspondence and
in her own novels have already been quoted. But Jane Austen
had been writing on her own before Camilla appeared. The
first draft of Sense and Sensibility, Elinor, and Marianne,
was written a year before the publication of Camilla, in 1795.
First Impressions, which became Pride and Prejudice, was
written immediately after Miss Austen read Camilla, between
October, 1796, and August, 1797. Then Sense and Sensibility
was revised, as it was again before publication in 1811.
Northanger Abbey was written between 1797 and 1798. 26

We do not have the early Elinor and Marianne, written
in 1795, and we can only conjecture how the epistolary tech-
nique was used, since in the final form of the novel the
sisters are never apart. The missing first version predates
Camilla, so an influence from that novel would have to have
been incorporated into the revision, which began in November,
1797.

Miss J. M. S. Tompkins conjectures that Jane West's
A Gossip's Story (1796) first inspired Jane Austen to write
Elinor and Marianne, which, she says, may have been written
not in 1795 but early in 1796, after the publication of Mrs. West's novel. A Gossip's Story, like Sense and Sensibility, shows the two traits in the stories of two sisters. Mrs. West carried the effects of extreme sensibility much farther, until her Marianne's marriage was affected. Miss Austen cut out unnecessary adventures and made the story more probable, giving Mrs. West's idea a better treatment. Then, according to Miss Tompkins, when she read Camilla in July, 1796, Jane Austen was tempted to go back to her novel, add amusing characters unlike ones in Mrs. West's book but like Burney characters, and turn it into Sense and Sensibility.

The idea of common sense versus extreme sensibility was in the air and appeared in novels other than those of Fanny Burney and Jane Austen. It is common to set up two traits, like sense and sensibility, or like nature and art. Nature and Art was the title of Mrs. Inchbald's book about the education of youth, dated from the year in which Camilla was published. Camilla's nature was open, artless, and amiable. But she must not use artifice, for example, in trying to make Edgar jealous; it only takes him farther away from her. Anything artificial is not good. A young lady should have natural graces, must not be a coquette. Madame D'Arblay's requirements for a wife for her son recall Edgar's and Dr. Marchmont's tests of Camilla—the young lady whom her husband chose for her son was not, she thought, natural and simple enough. Coelbea in Search of a Wife also stressed the perfection of a desirable woman. Is sensibility something which is acquired, for
example from reading novels? And is sense natural? Then we have the two qualities art and nature. Actually both sense and sensibility are harmful if carried to extremes. Elinor shows too little sensibility in her unconcern when Marianne first becomes ill. Edgar was dominated by too much suspicion, and Camilla too much imprudence, as the reader is told in the conclusion of *Camilla*. "Thus ended the long conflicts, doubts, suspenses, and sufferings of Edgar and Camilla; who, without one inevitable calamity, one unavoidable distress, so nearly fell the sacrifice to the two extremes of Imprudence, and Suspicion, to the natural heedlessness of youth unguided, or to the acquired distrust of experience that had been wounded."30

Edgar's suspicion is too much "sense," and Camilla's youthful heedlessness is too much "sensibility." Marianne, in *Sense and Sensibility*, and Camilla are alike in their attractive charm, but occasionally emotions master their reason. Edgar is like Elinor, prudent beyond his years. "Elinor, this eldest daughter whose advice was so effectual, possessed a strength of understanding, and coolness of judgement, which qualified her, though only nineteen, to be the counsellor of her mother, and enabled her frequently to counteract, to the advantage of them all, that eagerness of mind in Mrs. Dashwood which must generally have led to imprudence."31 Elinor is like Lavinia, Camilla's older sister, but much more colorful and interesting; Lavinia is lifeless next to the lively and spirited Camilla. Lavinia
is, as Miss Hemlow says, a courtesy-book girl, or a model of deportment. Camilla is seventeen when most of the story takes place, and Marianne is seventeen when *Sense and Sensibility* opens. Evelina was that same age, as was Catherine in *Northanger Abbey*. Seventeen was the standard age of the heroine of a late eighteenth-century novel.

Just as sense and sensibility are found in *Camilla*, and persuasion, too, in Dr. Marchmont, so also pride and prejudice are factors in Fanny Burney's *Cecilia*. Even the words are used, three times, in capital letters, in Dr. Lyster's speech explaining why Mortimer Delvile and Cecilia Beverley were kept apart. Jane Austen's treatment of the Burney idea shows how she improved on what she learned, because in *Pride and Prejudice* natural explanations are given for the situation, not an external assumed condition like the clause in Cecilia's uncle's will, requiring that her husband take her last name or that she give up her fortune. Jane Austen makes everything more natural, and works the plot and the moral together. Pride and prejudice are shown in the two main characters, Darcy and Elizabeth, and the interesting scenes involve them, instead of being on the fringe of the plot as the scenes with Mrs. Arlbery and her friends are on the fringes of the Camilla-Edgar plot. Scenes involving Camilla's family only are not the most interesting ones, but the Bennet family in *Pride and Prejudice* furnish much enjoyment.

In general, Jane Austen took from Fanny Burney what she thought good and simply avoided what she thought faults.
Things happen more quickly in Miss Austen's novels. The moral is not ground in. Things are not stated, over and over, when they do not need to be stated. Jane Austen can characterize someone briefly; she has few formal descriptions of characters and leaves analysis to the reader. Unfortunately, this statement does not apply to Fanny Burney. Jane Austen did not take herself so seriously. She wrote what she could, and what she did she perfected. Her novels are better than Fanny Burney's. She has a lighter touch. She quietly satirizes both social and literary idiosyncrasies. Her characters are alike in many ways, but each one is different— they have more subtle differences between them than do Fanny Burney's. Fanny Burney's characterization is like that of Ben Jonson, but Jane Austen's has been compared with Shakespeare's. These differences make Jane Austen a greater novelist, but the similarities between them show the definite influence of Fanny Burney, and particularly of Camilla.
NOTES

1. Dr. Burney’s *History of Music* is well known.


22. Hemlow, *Fanny Burney*, p. 110, 192, and Chap. X.
23. Diary, V, 293.


35. Cecilia (London, 1782), I, 238.


II

1. Camilla (London, 1796), I, 27-8
2. I, 123.
4. I, 286; II, 149, 150.
5. I, 37-8, 64.
6. II, 5.
7. II, 7-12.
9. II, 18, 22.
10. II, 34, 36.
11. II, 49.
12. II, 52.
13. II, 105-8
18. IV, 142.
22. IV, 421-2.
27. V, 231.
32. IV, 121-2.
33. IV, 113.
34. I, 194-5.
35. V, 220-1.
41. Grandison, I, Letter I.
42. Camilla, I, 27.
43. I, 387.
44. I, 245.
45. I, 127.
46. I, 237.
47. I, 216-7, 296.
49. Book V, Chapter V, Vol. III.
50. IV, 117.
51. V, 177-8.
52. V, 197, 197.
54. V, 247-8, 250.
55. V, 507.
56. II, 150.
III


8. I, 244.

9. III, 175, 150, 152.

10. III, 356.

11. IV, 337-8.

12. IV, 386-7.


IV

4. **Diary of Madame D'Arblay**, V, 301.
5. **Critical Review**.
6. **Monthly Review**.
12. **Monthly Review**.
14. Walpole, **Letters**, XII, 339. Cf. another letter to a different person, two years later, XIII, 195.


31. Sense and Sensibility, Novels of Jane Austen, III, 5.


33. Camilla, I, 114.

34. McKillop, Rice Institute Pamphlet, XLIV, 73.

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