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Revising the "prose Epic": Frances Burney's *Camilla*

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Frances Burney could not stop writing *Camilla* (1796), the third and longest of her four novels. Multiple manuscript drafts of the novel exist: initial notes scattered between the British Library and the Berg Collection of the New York Public Library, two lengthy drafts in the Berg Collection (an early, incomplete version and an almost fair copy transcribed by Burney's husband Alexandre d'Arblay, with a few corrections in Burney's hand), forty-six double-sided sheets of deleted scenes at the British Library, and a manuscript leaf at the Houghton Library. The wealth of extant manuscript material for *Camilla* is unprecedented among Burney's novels and is supplemented by Burney's post-publication revisions. *Camilla* is the only novel that Burney heavily revised for a second edition (1802), and not long after the publication of her final novel, *The Wanderer* (1814), Burney began working on a third.[1] In a letter of 4 November 1835 to publisher Richard Bentley, Burney communicated her intention to amend the 1802 edition: "I have long since employed myself, occasionally, in revising Camilla, as it has been out of print for many years, & has been demanded of me; though, as it is not ready, I have hitherto declined entering into any species of negociation about it."[2] Regrettably, Burney died before she could publish or even write out a manuscript draft incorporating her latest corrections. Burney's recurring and nearly-obsessive revisions to *Camilla* span half a lifetime and form the basis of this paper.

Burney first mentioned her plan for *Camilla* less than a month after the publication of her second novel *Cecilia* on 12 July 1782. In a letter of 5 August to family friend Samuel Crisp, Frances Burney revealed that she had "another [work] already planned & begun." She intimated scant details of the plot: "I entreat you, meantime, not to whisper to any mortal my *ugly scheme*,

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as I mean to go on with it, as soon as my mind, memory & faculties can expel their present possessors [the characters of *Cecilia*], & will find they have again free play."[3] Burney's "ugly scheme" eventually developed into the story of Eugenia, one of the heroines of *Camilla*.[4] An early version of Burney's "ugly scheme" is buried among hundreds of *Camilla* scrap notes housed in the Berg Collection. Entitled "an amiable Laide",[5] this heretofore unpublished leaf contains a brief outline of a novel with notes on plot and characterization:[6]

> [excellence of character] [cultivation of understanding] [sensibility of Heart] [<Deformity>] [abused when elegantly Duped] [contracted unseen] [taken at 1st sight by her Lover for a maid] [plainness of Dress][adventure with <Buck's> disappointment & insolence][her sisters airs][her humanity][deeply in love][her misery][Riches][Poverty][Conversation with a simple Girl concern[g]. her Love, & her blunt naiveté][generosity of temper][great fortune][courted only by misers & spendthrifts][Letters][has a simple good maid her Foster sister][taken for a maid kept by way of foil][affronted at the Play House][insulted in Walking][impertinence of some young Beauties][her good natured allowance][addressed by a gay young man][his careless ease & consciousness][his deliberation][accident at Ranelagh, disregarded & hurt][at an assembly slighted & ridiculed][2[d]. time Courted][admired & followed at a Masquerade][a visitor's distress between the Beauty & the amiable][both reduced to labour – general pity for the Beauty – & neglect of the Laide][adventures in a Stage Coach] Discourse with the Beauty after the Masquerade[7]

Several of these nascent plot points are retained and broadened in the published novel, including Eugenia's fortune, her deformity, her generous temper, and her suitor-cousin Clermont's scornful treatment of her. Eugenia's sisters, mentioned cursorily here, are much more prominent in the

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published version, especially the eponymous Camilla. In the approximately fourteen years that separate this brief outline from the published novel, Burney revised her plan for *Camilla*, expanding and then later contracting it for her work on the second edition.[8]

Burney produced many scraps during the long gestation of *Camilla*,[9] some of which reveal her intention to widen the scope of her third novel beyond that of a single character. One of these early scraps contains a plan of a novel centered upon a family:

> A Family brought up in a plain, œconomical, industrious way, all happy, contented, vigourous & affectionate.
>
> Sudden affluence comes to them –
>
> They are exhilarated
>
> Some exult – some are even – some <break> out – some gallop on to profusion
>
> A sermon on equanimity
>
> Some grow indolent & insolent
>
> Suddenly all is lost
>
> Reduced to Penury
>
> Some humbly sad – some <xxxxx *1 word*> respiring: – some haughtily hardy – some pettishly impatient – one <charmingly> submissive.
>
> A sermon on Disappointments
>
> What of Riffs[10] & cramping before seemed nothing, & of course, now appear hardships & sorrow – (Berg)

This plan is broader in scope and vaguer in content than the outline of Burney's "amiable Laide." The family's sudden twists of fortune prefigure the financial tribulations of the Tyrold family, the central family in *Camilla*. Burney's shift in focus from a single heroine to a large family

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group foreshadows the consciously expansive style of her third novel: "it *is* of the same species as Evelina & Cecilia: new *modified,* in being more multifarious in the Characters it brings into action, — but all *wove* into *one,* with a one *Heroine* shining conspicuous through the Group, & that in what Mr. Twining so flatteringly calls *the prose Epic Style*" (*JL*, 3:128-29).[11] The time frame of *Camilla* has also expanded: it spans several years, covering the early childhoods through the young adulthoods of the youthful members of the Tyrold family, while *Evelina* (1778) and *Cecilia* occupy a couple years at the most. But Burney's "epic" agenda is complicated by her various revisions, which can be seen as *Camilla* is transformed from early manuscript to published novel to second edition. Burney's changes to *Camilla* were often radical in scope and were not always improvements. Throughout her revisions, Burney concentrated more on the heroine and major characters, progressively discarding secondary plot strands, reducing the characterization of minor figures, and distancing herself from the aims of "*the prose Epic style*."

Alternate Names and Rejected Plot Strands

At first glance, the most noticeable features of Burney's early *Camilla* manuscripts are her small, intermittent deletions, which generally indicate changed character names. Naming, for Burney, is very important. Braving the disapproval of her brother Charles, Burney defended her selection of "Camilla" as the name of her heroine: "I must leave it for the present untouched, for the force of the name attached by the idea of the Character, in the author's mind, is such, that I should not know how to sustain it by any other for a long while. In Cecilia & Evelina 'twas the same: the Names of all the personages annexed with me all the ideas I put in motion with them" (*JL*, 3:143). Burney's statement belies the fact that Camilla is variously named Ariella and Clarinda in her manuscript drafts, and many of the other characters have alternate names.

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Eugenia is, at times, Louisa, a name mentioned in Burney's "amiable Laide" outline. Lavinia, elder sister to Camilla and Eugenia, is also named Stella.[12] Their brother Lionel is called Tybalt, a probable allusion to the hot-tempered antagonist of Shakespeare's *Romeo and Juliet*. Their cousin Indiana is also called Cleora, a name that sonically resembles Camilla. The last name of the central family is initially "Ireton," a family name recycled in *The Wanderer* for one of the heroine's choleric patronesses. Burney's most fascinating name-change is her gender-bending transformation of Mrs. Arlbery into Mr. Solmes, a reference to the distasteful suitor in Samuel Richardson's *Clarissa*.

It logically follows, then, from Burney's declaration that "the Names of all the personages annexed with me all the ideas I put in motion with them" that cancelled character names populate many of her deleted manuscript fragments. Two large plot deletions form the bulk of the *Camilla* manuscript housed at the British Library.[13] The first canceled episode involves the characters staging a play, *The Provok'd Husband* (1728), a scene that was later resurrected in Burney's *The Wanderer*.[14] In Burney's manuscript draft, the play scene is used as one of many examples that contrasts Camilla's impulsiveness with Edgar's displeasure and highlights their seeming incompatibility. After Ariella (Camilla) is assigned the role of the saucy Miss Jenny, her suitor Cyrill (Edgar) "felt hurt & indignant; & secretly determined that if Ariella, after his intended remonstrance, persisted to degrade herself by consenting to such a performance, he would think of her no more" (BL, 35^{r}).[15] The play scene also reveals Camilla's natural acting abilities, which foreshadow those of Juliet in *The Wanderer*: "She next took her part, which she read, for the first time, with a desire to render interesting; & she soon found, both in that & in herself, powers of which she had formed no idea. She studied every speech

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attentively, tried various modes both of delivery & of action, & gave effect to every word" (BL, 41[v]).

A second, larger discarded plan from Burney's *Camilla* involves the heroine's potential mercenary marriage to an aged nobleman. In an unpublished scrap entitled "*Dial. After Elopem*[t]*.*," or "Dialogue After Elopement," the female protagonist, here named Budna, has actually gone through with the loathsome marriage:

> For him I feel no remorse – were he not the meanest of men, cd. he have coveted marry[g]. a woman in whose esteem he had no share?
>
> He was no better, no more disinterested than myself – if I accepted him for his fortune, he sought me from an inclination in whch he knew I had no participation – he consulted my Heart, my happiness as little as I consulted his..
>
> ---
>
> O mad that I am, what is it I have done? to avoid poverty & trouble, I consented to marry – & now – married as I am, what else is my portion? (BL, 43[r])

The remorseful Budna places most of the blame for her miserable marriage on her husband. Her language is stilted and didactic, and her fate is much darker than that of Burney's previous heroines. This early marriage is not present in the published version of *Camilla*, but, as with the recycled play scene, the idea of a heroine's initial, undesirable marriage is reused in *The Wanderer*, though, for Juliet, the marriage is neither mercenary nor even sanctioned. The creation of a sympathetic heroine willingly married to an undesirable and unsuitable partner would have been a daring leap for Burney, one she unfortunately never took.

A later, fuller draft of Camilla's initial marriage attempt, fleshed out in the British Library manuscript,[16] has been discussed by a few critics, especially Margaret Anne Doody, who

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summarizes it in her monograph, *Frances Burney: The Life in the Works*.[17] The difference between the longer manuscript draft and the "Dialogue After Elopement" is that, in the former, the marriage is averted at the last minute. Despite the heroine's confessed "rooted, fixed abhorrence" to the groom (BL, 44^{r}), "she wished herself rather at the Altar, than Tête à Tête with her Father" (BL, 47^{r}). Camilla believes the "Tête à Tête" will lead to the revelation of her extensive debts, the reason she had consented to the marriage in the first place.[18] Her sister Lavinia plays a large role in the manuscript as her confidant, and although the married Eugenia and Mrs. Tyrold are not physically present, their cautionary letters cause Camilla to question her decision (BL, 52^{v}-56^{r}). The moment of Camilla's reversal can be pinpointed to the last-minute conference she has with her father, just before she is to take a carriage to the church. Camilla's unwillingness to marry Lord Winstow is revealed through her father's sequence of penetrating questions regarding the marriage state:

> "Can you take this man to your wedded Husband, in chearful confidence you take him, after the holy ordinance of marriage, with no sinister view, no mere lurking egotism, but for the bond of mutual happiness, society, & comfort? --- Answer! Clarinda, answer!"
>
> "O my Father!" she faulteringly articulated, but could not utter another word.
>
> "Will you obey him?"
>
> She bowed her head with readiness.
>
> "Will you serve him?..."
>
> Again, though with less alacrity, her head marked assent.
>
> "Reflect a little first. This is no subject for precipitance. Know you what the services may be he will exact? Are you informed of his moral character? his natural disposition? his private conduct? Answer!"

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"Alas --- no!"

{"}By what criterion, then, do you judge to what this contract may expose you? And, without knowing these circumstances, upon what is your union built?"

Trembling{,} abashed, & wretched, again she hid her face; but he drew from it her hand, with a look that quietly, but decisively, demanded to see it during his interrogatories.

"You make me no reply? – Here, then, you find yourself, in your very first setting out, a Bankrupt. Let us go further. Can you…love him?"

Her Face was now no longer pale; the blood of her whole person seemed to mount into it, while, gasping again from breath, confounded, & looking down, she said "Spare me, my Father!"

"My poor Girl! cried he, sighing, why so little sparest thou thyself? – But let us go on. Know all thy obligation, & proceed by thy power of fulfilling it. Can you Honour him?"

The remembrance of their first interview darted now into her mind, with her first opinion of his ill intentions & immorality, & leaning against her Father's shoulder, "O Heaven! she ejaculated, what will become of me!" (BL, 62^{v}-63^{v})

Mr. Tyrold's series of questions to Camilla perverts the customary vows of an Anglican wedding service into an interrogation. His language and tone regress from happy formality to terse urgency by the end of the conversation. In fact, Mr. Tyrold's uncharacteristic harshness in this part of the draft is a welcome departure from his normally unflappable geniality in the published novel, which is unvarying despite his son's criminal actions and his own sojourn in debtor's prison. As for Camilla, her emotional response – she trembles, sighs, and gasps for breath – is privileged over her direct speech. After this meeting, Mr. Tyrold prevents the marriage and

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himself delivers "so ignominious a confession" of the rationale behind the breach to Lord Winstow since Camilla's "youth & sex pointed impropriety in such a scene" (BL, 65[v]). As for Camilla's betrothed, Lord Winstow is probably an earlier incarnation of Lord Valhurst. In this case, Camilla's "first opinion of his ill intentions & immorality" would be "the dishonourable views of his offered services" to escort her home after she has been mistaken, with Mrs. Mittin, as a shoplifter. Camilla's first impression of Lord Valhurst is clearly one of "horror" (*Camilla*, p. 615). Later in the published novel, Lord Valhurst wants to marry Camilla, though this plan never comes to fruition: "in a very few days, notwithstanding their disproportion in age, his embarrassed though large estates, and the little or no fortune which she had in view, he determined to marry her: for when a man of rank and riches resolves to propose himself to a woman who has neither, he conceives his acceptance not a matter of doubt" (*Camilla*, p. 684).

An early form of Mrs. Arlbery, surprisingly, has a hand in Camilla's mercenary marriage. In the draft manuscript, darker aspects of her personality are brought to light. She is Camilla's go-between in dealings with Lord Winstow, and she urges Camilla towards the marriage, even attempting to prevent Camilla from seeing her father in the last minutes before the marriage is solemnized. In later corrections to the manuscript, her name is changed to "Mr. Solmes," an apt choice for an advocate of a pressured, mercenary marriage.[19] Yet Mrs. Arlbery, ever a mixture of benevolence and mischief, is never entirely evil. Even though she is disappointed at the aborted marriage, she manages to forgive Camilla:

> "Well, if you [Mr. Tyrold], whom all the World pretends to call a Pattern of perfection, can forgive this little Coquet trick, I, to be sure, who, if the whim had struck me, should have performed just such another, must not affect to be too sublime for it. The fact, I believe, is, I am jealous of her caprices. They are precisely my own passion; yet I never

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> had courage – or at least opportunity – to carry them so gloriously high. Everything ready, House, Jewels, Equipage, Friends, Relations, Servants, & Bridegroom, all obsequiously assembled, for no purpose mortal man can find out, save to be told they are not wanted." (BL, 68[r])

Mrs. Arlbery's empathy – "I…should have performed just such another" – is nearly obscured by her sarcastic catalogue of the wasted preparations for Camilla's marriage: "House, Jewels, Equipage, Friends, Relations, Servants, & Bridegroom." This inventory might imply that Mrs. Arlbery harbors bitter feelings, but the language throughout – "gloriously high", "no purpose mortal man can find out" – reveals that her tone is characteristically playful.

As with Mrs. Arlbery, other secondary characters in the draft are given more complexity through their reactions to Camilla's cancelled wedding. Mrs. Berlinton (here Mrs. Lintot), the beautiful sister of Eugenia's beloved Melmond, is now clearly presented as Camilla's foil. In the published novel, Camilla and Mrs. Berlinton become instant and fast friends. They are both impulsive and thoughtless, but Camilla's near-mercenary marriage in the draft creates another connection between them: Mrs. Berlinton "heard with the most pathetic regret, that, for her, no such Parent had interfered. 'My friends, cried she, saw nothing but the first splendour of the alliance…And I, the unhappy victim, was too inexperienced to know the sacrifice they exacted! Alas! within less than a year – how cruelly have I learnt its appreciation!" (BL, 72[r-v]). Had the mercenary match taken place, Camilla would have become a second Mrs. Berlinton. Two other expanded minor characters are Indiana and Miss Margland (Cleora and Miss Austen in the manuscript). Their mean-spirited behavior is emphasized in their reactions to Camilla's aborted marriage: "They joined, however, so little in the sentiments of Mrs. Lintot, that they both secretly doubted the truth of the history, & believed either that Lord {Winstow} had never

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seriously meant the marriage, or that he had himself repented & retreated" (BL, 73[r]). The ill-will of Indiana and Miss Margland is documented throughout the published novel, and this allegation is similar to their earlier claim that Camilla shamelessly pursued Edgar.[20] Both are attempts to tarnish Camilla's reputation. By retaining Camilla's initial acquisitive marriage, or at the very least the marriage attempt, Burney would have created a fundamentally different heroine, and she would have given needed depth to some of her minor characters, especially Mr. Tyrold.[21]

Thematic Reductions and Minor Character Deletions

While Burney's most drastic changes to *Camilla* are her deleted manuscript subplots, she made various abridgments between the manuscript and the first edition and also between the first and second editions. Most of Burney's corrections to the first edition remove wordy or unclear phrasing. In particular, the narrator's dense philosophical musings have been substantially pared down for the second edition. The most significant of these changes is Burney's deletion of the entire first paragraph of the novel (*Camilla*, p. 7). Rife with convoluted phasing, the opening paragraph of *Camilla* was savaged and parodied by Burney's contemporaries.[22] The second edition begins with the first and following chapter; the opening sentence is still philosophical, but the phrasing is much clearer: "Repose is not more welcome to the worn and to the aged, to the sick and to the unhappy, than danger, difficulty, and toil to the young and adventurous."[23] Wordy philosophical diction is also excised from the end of the novel. While both editions end with the musings of Edgar's tutor Dr. Marchmont, the two final sentences of the first edition reveal Dr. Marchmont's regret at his narrow-minded explanations of Camilla's behavior:

> And Dr. Marchmont, as he saw the pure innocence, open frankness, and spotless honour of her heart, found her virtues, her errours, her facility, or her desperation, but A PICTURE OF YOUTH; and regretting the false light given by the spirit of comparison,

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> in the hypothesis which he had formed from individual experience, acknowledged its injustice, its narrowness, and its arrogance. What, at last, so diversified as man? what so little to be judged by his fellow? (*Camilla*, p. 913)

The second edition merely ends with the phrase "A PICTURE OF YOUTH" (*Camilla* 2nd ed., 5:329), leaving out the explicit mention of Dr. Marchmont's remorse, character development that was implied in the previous clause, and also Burney's repetitious and didactic strictures on the necessity of informed judgment.

The major deletions in the second edition go beyond linguistic reductions; a number of them are tied to the themes of debt and money. Much has been made of the importance of money in Burney's novels, especially *Camilla*, in which the heroine is tormented by a trifling debt. [24] From the beginning of the second edition, Burney reduces the specificity of monetary transactions. In the first edition, Sir Hugh's instructions regarding his will are quite detailed: "he would provide handsomely, he said, for Indiana and Clermont, by settling a thousand pounds a year between them; and he would bequeath capital legacies amongst the rest of his nephews and nieces: but as to the bulk of his fortune, it should all go to Camilla" (*Camilla*, p. 16). The second edition gives a much vaguer inheritance scheme: "he would provide handsomely, he said, for Indiana and Clermont, but as to the bulk of his fortune, it should all go to Camilla" (*Camilla* 2nd ed., 1:17). Likewise, in the fifth volume, when Camilla is lamenting the desolation at Cleves, her regrets about Edgar are linked to her debt: "'Ah Edgar!' she cried, 'had I trusted you as I ought, from the moment of your generous declaration – had my confidence been as firm in your kindness as in your honour, what misery had I been saved! – from this connexion – from my debts – from every wide-spreading mischief! – I could then have erred no more, for I should have thought but of your approvance!'" (*Camilla*, pp. 847-48). The mention of debt is gone in

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the second edition, and the statement is abridged: "'Ah Edgar!' she cried, 'had I trusted you as I ought, from the moment of your generous declaration – had my confidence been, as firm in your kindness as in your honour, what misery had I been saved!'" (*Camilla* 2nd ed., 5:201). The focus of Camilla's statement is more squarely upon Edgar than upon her debts.

Burney's second-edition deletions regarding her heroine's debt are often linked to Camilla's interactions with Mrs. Mittin, a vulgar secondary character.[25] One of the largest of these is a page-long passage in the first edition that is completely excised in the second. The passage reveals Mrs. Arlbery's awareness that "Camilla had private debts, to the amount of one hundred and eighteen pounds." Camilla then realizes that she has been betrayed by Mrs. Mittin, and Mrs. Arlbery promises to silence the latter by "represent[ing], that her own ruin would be the consequence of divulging this affair, from the general opinion which would prevail, that she had seduced a young lady under age, to having dealings with a usurer" (*Camilla*, pp. 783-84; cf. *Camilla* 2nd ed., 5:85). Gone, too, from the second edition are the opening paragraphs of Book 6, Chapter 10, "Strictures upon the Ton" (*Camilla*, pp. 462-63), which detail Camilla's extravagant preparations for the master of ceremonies' ball, where she mistakenly thinks she will win Edgar back. The passage relates Camilla's transactions with Mrs. Mittin as she obtains a turban, "made up from a pattern of one prepared for Mrs. Berlinton," and other sundry articles (*Camilla*, p. 463). Camilla's implicit trust in Mrs. Mittin's sartorial expertise, described here, lays the groundwork for the latter's future betrayal. In the second edition, this passage is shortened simply to: "The next day was appointed for the master of the ceremonies' ball; which, proved a general rendezvous of all parties, and almost all classes of company" (*Camilla* 2nd ed., 3:165). Mrs. Mittin's upwardly-mobile male counterpart, Mr. Dubster, also falls victim to Burney's editorial pen. Nearly all dialogue between Mr. Dubster and Mrs. Mittin is excised in

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the second edition. Many of Dubster's long speeches and all of his references to his friend, head-waiter Tom Hicks, are removed. During his first meeting with Camilla, after a missing glove delays his dancing plans, Mr. Dubster seeks the help of his absent friend: "And as to Tom Hicks, where he can be hid, I can't tell, unless he has hanged himself; for I can't find him no more than my glove" (*Camilla*, p. 71). While his misplaced glove is still mentioned in the second edition, his reference to Tom Hicks, which complements his comic idiolect, is gone (*Camilla* 2nd ed., 1:127). Later references to Tom Hicks are eliminated, and Dubster's several short harangues about Tom Hicks in Book 2, Chapter 4, "A Public Breakfast" (*Camilla*, pp. 85, 90), are deleted entirely. Even though Mrs. Mittin and Mr. Dubster are only peripheral characters, they are often cast throughout the novel as Camilla's antagonists in a number of contretemps, which are characteristic features of Burney's novels.

By abridging Mrs. Mittin and Mr. Dubster in the second edition, Burney also reduces the most distinctive examples of her large range of character idiolect. Mrs. Mittin's speech combines poor grammar with grasping servility, which can be seen in her explanation of her new association with Mrs. Berlinton: "'she [Mrs. Berlinton] 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'" (*Camilla*, p. 606). This phrase encapsulates two of Mrs. Mittin's key character traits; the words "I made free" signal her social encroachment, and the words "I could do it so reasonable" confirm her self-styling as a bargain-hunter. In comparison, Mr. Dubster's language is more openly offensive, both grammatically and socially: "So I see, ma'am…you've brought that limping little body with you again? Tom Hicks had like to have took me in finely about her!" (*Camilla*, p. 85). His cruel comments about Eugenia are amplified by his crude

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diction. Idiolect, however, is not restricted to members of lower social standing. Sir Sedley Clarendel, a good-hearted version of *Evelina*'s Sir Clement Willoughby, mimics the latter's extravagant language. After Camilla protests his romantic hand-holding, he declares: "'No…fair torturer! it is now my prisoner, and must be punished for its inhuman sins, in the congealing and unmerciful lines it has portrayed for me'" (*Camilla*, p. 559), hyperbolic language rife with images of imprisonment and punishment.[26] On the opposite end of the linguistic spectrum, the kind and honest Mr. Westwyn has a formal, but direct and simple way of speaking. His response to Camilla's defense of his son's seemingly erratic behavior is charmingly frank: "'she says I may be proud of my son! and I dare say she knows why, for she's a charming girl, as ever I saw; so I will be proud of my son! Poor dear Hal! thou hast got a good friend, I can tell thee, in that young lady! and she's niece to the best man I ever knew; and I value her good opinion more than any body's'" (*Camilla*, p. 50). Sir Sedley's and Mr. Westwyn's idiolects are largely preserved in the second edition, probably because they are much more refined than the off-putting language of Mr. Dubster and Mrs. Mittin.

Before she "pruned" Mrs. Mittin and Mr. Dubster for the second edition, Burney had condensed a number of other minor characters in her manuscript revisions. This is especially striking in the case of Lavinia, Camilla's older sister, who is surprisingly absent throughout the published novel even though she is sister to Camilla and Eugenia and of marriageable age. In the British Library *Camilla* manuscript, Lavinia serves as Camilla's confidante during her aborted marriage attempt. In the fragment of *Camilla* at the Berg, Lavinia is also given a larger role, and Sir Sedley Clarendel, surprisingly, is the object of her affections. Lavinia's romantic preference is revealed in several conversations. When Camilla first discloses the dilemma caused by her coquetting with Sir Sedley, Lavinia defends the facetious suitor as "Tears again rolled down her

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soft Cheeks": "'Could you, indeed, believe him invulnerable? cried Lavinia, with a gentle sigh, could you believe that a mind so generous could be wanting in sensibility? Ah, my Sister! - - - you must <pay> the forfeit of your errour! you must not stain your own rectitude with <getting> a wil{l}ful conquest! Such a Man, however, will soon reconcile you to your fate; do not, then, make him unhappy –'" (Berg, 4:3^{v}). Lavinia's advice is removed from the published version, and it is Eugenia who advises her to marry the baronet, but in much less passionate and pleading words (*Camilla*, p. 522). Shortly thereafter in the Berg manuscript, Lavinia becomes conscious of her own feelings for Sir Sedley: "But Lavinia <xxxxx *1 word*> give her [Camilla] neither [counsel nor succour]. Now first conscious of the too strong sense she entertained of the perfections she attributed to Sir Sedley, she feared her judgment might be partial, & declined to give it, or impelled by the <purity> of her disinterested nature, thought her <xxxxx *3-4 words*> constantly to the acceptance of the Baronet" (Berg, 4:4^{r}). Lavinia's rumination on "the perfections she attributed to Sir Sedley" and her cognizance of her own impartial judgment confirm her affections in this tantalizing deleted scene.

The scene continues as Lionel inadvertently detects Lavinia's liking for Sir Sedley. After Lionel urges Lavinia to "be of great help" in getting Camilla to accept Sir Sedley's proposal, Lavinia's response is revealing:

> All that Lavinia could urge was vain; yet she continued the most pathetic supplications, till he [Lionel] accused her of having a secret design upon the young Baronet herself, & a sneaking kindness for him. She was then silenced: he had made a random shot, without meaning at the <moment>, or reflecting upon it afterwards; but there was a consciousness in Lavinia too delicate for self-evasion, & what she knew <might> be possible, she feared might be true. She blushed, & returned to the Summer House. (Berg, 4:4^{v})

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Even though Lionel's accusation is a mere "random shot," Lavinia's "consciousness" accepts its truth, and she evades him after this self-recognition. Lavinia's reaction is similar to Camilla's first painful detection of her feelings for Edgar and is, again, absent in the published version of the novel (*Camilla*, p. 191). Although Lionel does counsel Lavinia to speak to Camilla about Sir Sedley in the published novel, the dialogue between the sisters is omitted. The published edition eschews the Camilla-Sir Sedley-Lavinia love triangle entirely by transferring Lavinia's mentoring role to Eugenia: "Lavinia, affrighted, ran to the house for Eugenia" to seek guidance "of her superior wisdom" (*Camilla*, pp. 527-28). It is possible that Burney dismantled the love triangle so that the virgin-hearted Lavinia could replace her sister as Hal Westwyn's intended bride: "The visit of the Westwyns to Sir Hugh shewed Lavinia in so favourable a light, that nothing less than the strong prepossession already conceived for Camilla could have guarded the heart of the son" (*Camilla*, p. 784). Lavinia and Hal do marry by the end of the novel, and instead of pining over the gallant, but mercurial baronet, Lavinia becomes the wife of the simple, moral Hal. However, Burney's original plan for Lavinia, hitherto unmentioned in Burney criticism, would have increased the coherence and the balance of the novel; it is puzzling, after all, that the good-hearted Lavinia, who marries by the end of the novel, should lack a fully-developed love story, while the romantic dalliances of her superficial cousin Indiana are given so much prominence.[27]

A few other minor characters, such as Miss Dennell, Mrs. Berlinton, and Ensign Macdersey, are also fleshed out more fully in Burney's various manuscript drafts. Miss Dennell's romantic preferences are revealed in the single sheet of the *Camilla* manuscript that survives at the Houghton Library:

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> "Dear la, I wish I could tell who I should marry! It's very disagreeable not to know. I dare say it will be some new Acquaintance….Because I don't know any body I've seen that I think it will be, except it's Colonel Andover, or Major Cerwood; & it can't be him, because he's in love with you. Or else Sir Sedley Clarendel, or else Mr. Mandlebert, for I've never spoke to any body else, since I left school. Unless it's[28] <should be> your Brother. And he's very agreeable. Only perhaps he's engaged?" [29]

Throughout the novel, Miss Dennell is depicted as a silly school-girl who is too ignorant to understand the ramifications of marriage. Her desire to be a wife is fueled by her longing to be independent of her father's control. Here this desire is given an uncharacteristically romantic hue as Miss Dennell assesses her tender feelings for the men of her acquaintance. Her verbal cataloguing culminates in an alternate romantic pairing: Miss Dennell and Lionel. Even though Miss Dennell is transformed by the end of the novel, perhaps more fittingly, into the wife of the despotic Mr. Lissin and her prospective beau Lionel is entangled in debt and mischief, this pairing would have contributed to a very different *Camilla*. While Miss Dennell's miserable fate might have been similar – she would merely be replacing an old tyrant with a flighty, youthful criminal – Lionel would have been punished doubly, by both his consanguineal and his conjugal families.

Mrs. Berlinton is also portrayed in more depth in Burney's manuscript drafts. In the British Library manuscript, Burney traces Mrs. Berlinton's progress from reclusive innocent to calculated coquette:

> Mrs. <Lintot> now resumed the experiment, … she called forth those smiles by design, which hitherto, more inartificially, had waited occasion…Her conversation was no more upon some subject she wished to investigate for her improvement, or some Book she

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> wished to discuss for her entertainment; these, she had discovered, though the means to gain her an admiring audience, dismissed as many as they invited, & confined her to but a few: her present spirit of emulation hid from her that those few alone were honourable; <& she chatted with no aim but to pass for gay, which she knew to be alluring,> & <to look from object to object, in light talk, till, one by one, every object looked only at her.> (BL, 32[v])

The motivation for Mrs. Berlinton's evolution is her general desire to be admired, which she enacts through the gradual alteration of her physical and mental appearance. Her smiles are now artificial, "called forth…by design," and instead of cultivating her intellect, she talks now "with no aim but to pass for gay." The narrator's wistful tone – "her present spirit of emulation hid from her that those few alone were honourable" – reveals compassion for Mrs. Berlinton that is rarely perceptible in the published novel.[30] As with Mrs. Berlinton, Burney also expands the character of Ensign Macdersey in the British Library manuscript, giving his character some much-needed complexity. In the cancelled play-scene, the ensign initially complains about his assigned role as the adventurer Count Basset. While the ensign is uniformly represented as a hotheaded, unthinking young man in the published novel, in the manuscript, Burney injects him with some self-conscious wit. This appears in his justification of dueling: "a man who has an objection to a little tilting loses half the enjoyment of life.…Because, Sir, people are apt to think there's a particular reason for it; & if once a man is thought shy, nobody scruples to affront him" (BL, 38[v]). Here his pugilistic tendencies are defended logically, though they are still excessive, and his droll speech adds a charming layer to his otherwise unsympathetic character. This humorous dialogue is disappointingly omitted in the published novel.

Softened Character Behavior

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It is thus apparent that Burney's revisions to *Camilla* between the manuscript and the first published edition and, on a smaller scale, between the first and second editions often remove complex characterizations of minor figures, such as Mr. Tyrold, Lavinia, Mrs. Berlinton, and Ensign Macdersey. Burney's systematic eliminations of secondary character development and plot strands are at odds with her purported aim to create a "prose Epic." Some of these corrections not only abridge the range of plot and characterization in *Camilla*, but also the range of character behavior; to be precise, Burney largely diminishes the cruelty displayed by her characters, especially Lionel and Clermont. The latter is a minor figure significant only because of his tremendous debts and his ostentatiously obscure taste. After Mr. Westwyn mocks Clermont's contradictory and gourmet eating habits (*Camilla*, p. 702), Clermont vents his rage in a passage existing only in the Berg manuscript. Clermont's vitriol appears in the shape of a personal attack on Eugenia, his rejected bride-to-be, and is directed towards Melmond, who had "pretensions to Eugenia…which extremely <incensed> him; for he had flattered himself, when he refused her, she would at least die an old maid, & that the fortune of Sir Hugh might ultimately devolve to his heirs" (Berg, 5:16^{r-v}). In order to attract Melmond's attention, Clermont begins to refer to Eugenia in offensive terms, initially as "that little squab," "A newly-hatched, unfledged, or very young bird,"[31] which can be figuratively applied to an underdeveloped person, and then escalating, more contemptuously as "that little queer shrimp there, with the hump" (Berg, 5:16^{v}), alluding to Eugenia's small hunchback. Clermont then boasts to Melmond that he was fortunate to discard Eugenia, in spite of pressure from his family: "'Do you know there's a queer old Dog of an uncle of mine that wants me to marry her! What do you think such a fellow as that deserves to be done to <xxxxx *1 word*> <nothing's> too good for him. What would you take yourself to swallow such a pill? <All> the thousands of Peru

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should not gild it for me, faith!'" (Berg, 5:16[v]-17). Clermont's last reference, to "the thousands of Peru," implies that Eugenia is too revolting even for a mercenary marriage, which is a jab at Melmond's intentions. Continuing, Clermont emphasizes that it is Eugenia's erudition, not her ugliness, that is her worst feature: first, "'She's learned, too! Ha! Ha! that's the best joke of all! Did you ever hear of such an old dotard as my precious uncle must be? What could a man get by <such> a wife? I should look for Cobwebs over my dishes, & see spiders boiled in my soup'" (Berg, 5:17); then, "'Tis impossible she should ever get off! unless her own old Greek & Latin Doctor – I never can think of his Name, 'tis so duced crabbed – will take pity on her himself. No other human being could put up with such <a> Scare-Crow, by the Lord!" (Berg, 5:17). By varying his insults, Clermont elicits the desired response. Throughout the one-sided conversation, Melmond visibly becomes more and more embarrassed: he "coloured" and then "looked utterly confounded" (Berg, 5:16[v], 17), and his initial desertion of Eugenia for her beautiful cousin Indiana is given better justification.

Lionel, like Clermont, behaves slightly better in the published novel: Lionel extorts money from his infirm uncle Mr. Relvil; he coerces Camilla into accepting money for him from different sources to cover up his debts; and he traps Camilla and Eugenia in a loft, exposing the latter to painful ridicule. While these scenes are retained in both published editions of the novel, Burney removed Lionel's malicious treatment of Miss Margland, which appears only in the Berg manuscript. The scene in question occurs towards the beginning of the novel, right before a walking party, mostly composed of members of the Tyrold family, encounters a mad bull. Lionel is assigned the care of Miss Margland, "it being always right for the young to help people a little stricken" (*Camilla*, p. 130). In the novel, the antics of Lionel, who balks at his charge, are limited: "he strided up to Miss Margland with hasty steps, and dropping on one knee, in the dust,

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seized and kissed her hand; but precipitately rising, and shaking himself, called out: 'My dear ma'am, have you never a little cloaths-brush in your pocket? I can't kneel again else!'" (*Camilla*, p. 130). In the manuscript, this scene is longer, and the origin of Miss Margland's disdain for Lionel – she "wrathfully turned from him" (*Camilla*, p. 130) – is clear. After they are paired, "Lionel, with a thousand grimaces, offered his hand to Miss Margland, who with no little fear accepted it; but just as she step{t} one foot forward, he abruptly snatched it away professing to be seized with a sudden fit of the cramp in his stomach; and, in the writ{h}ing of his affected pain, made her tread into the midst of the kennel" (Berg, 1:8^{v}). Lionel's ploy causes Miss Margland to step into a gutter where waste was thrown;[32] in the manuscript, she is "immeasurably, not unjustly incensed," a reaction much more consistent with her desire to avoid Lionel's further assistance (Berg, 1:8^{v}).

One of the most interesting aspects of this scene is that Burney continued to tinker with it even after the publication of the first edition. Lionel's kennel joke was removed from the published novel, and his mock-kneeling and request of the "cloaths-brush" were similarly removed from the second edition. In their place, before "The party proceeded to a small gate," is the single sentence, "Indiana smiled with triumph; but Miss Margland, firing with anger, declared she wanted no help, and would accept none" (*Camilla* 2nd ed., 1:242). This sentence is no longer preceded by any of Lionel's antics, save his obvious desire to "change partners." Miss Margland's reaction, "firing with anger," appears excessive now that Lionel's heartless pranks have been removed. The narrator, like Lionel, is also more charitable towards Miss Margland in the second edition. One of the most prominent examples is the narrator's deleted criticism of Miss Margland's appearance: "Miss Margland, always happy to be of consequence, was hastening to Sir Hugh, to put him upon his guard; when a respectful offer from Bellamy to assist

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her down the steps, induced her to remit her design to a future opportunity. Any attentions from a young man were now so new to her as to seem a call upon her gratitude; nor had her charms ever been so attractive as to render them common" (*Camilla*, p. 126). The caustic second sentence, especially its second clause, euphemistically reveals Miss Margland's ugliness, a piece of humor regrettably deleted from the second edition (*Camilla* 2nd ed., 1:235).

Perhaps fittingly, Miss Margland's behavior, which is consistently unpleasant, is also softened between the first and second editions. Miss Margland's nastiness appears most strongly in her perpetuation of Indiana's relationship with Edgar and in her response to Camilla's perceived encroachment. Shortly after Camilla hears the happy news that Edgar is not engaged to Indiana, Miss Margland interprets the information in a way that moderates Camilla's joy:

> Upon their return to the company, Miss Margland chose to relate the history herself. Mr. Mandlebert, she said, had not only thought proper to acknowledge his utter insensibility to Miss Lynmere, but had declared his indifference for every woman under the sun, and protested he held them all cheap alike. "So I would advise nobody," she continued, "to flatter themselves with making a conquest of him, for they may take my word for it, he won't be caught very easily." (*Camilla*, pp. 271-72)

Mrs. Margland's quip heralds the start of a long dialogue lasting two pages in the first edition. In the dialogue, Miss Margland and Indiana insinuate that Melmond, who is Indiana's preferred suitor, was deterred from proposing to Indiana because of her rumored engagement to Edgar. By praising Melmond, Indiana openly disdains Edgar and insinuates that she is aware of Camilla's affections for the latter: "'any body is welcome to him for me; – my cousin, or any body else'" (*Camilla*, p. 272). Within the conversation, Camilla unsuccessfully tries to glean information from Miss Margland regarding Edgar's feelings for her, enquiring whether "'it is very likely he

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should have mentioned any thing good or bad – with regard to his care for me'" (*Camilla*, p. 273). She is kept in suspense for some time until Miss Margland utters the sentence: "'He said, in so many words, that he thought no more of you than of your cousin, and was going abroad to divert and amuse himself, better than by entering into marriage with either one or other of you; or with any body else'" (*Camilla*, p. 273). This sentence is the only part of the dialogue remaining in the second edition; in fact, it replaces the entire painful conversation (*Camilla* 2nd ed., 2:162). The isolated sentence in the second edition appears cruel and explicit, but within the context of the first edition, the effect is even harsher since the sentence can be read as the culmination of an agonizing and escalating conversation. The reduced range of acceptable character behavior in later versions of *Camilla*, as evidenced by Miss Margland, Lionel, and Clermont's diminished maliciousness, is itself another attenuation of Burney's "epic" aims.

Burney's contraction of secondary characterization, softening of character behavior, and removal of non-essential plot between the various editions can be interpreted as efforts to abridge *Camilla*. During a conversation about the novel with King George III, soon after the publication of the first edition, Burney addressed its massive length: "The work is longer by the whole fifth Volume than I had first planned: — & I am almost ashamed to look at its size! — & afraid my Readers would have been more obliged to me if I had left so much out — than for putting so much in!" (*JL*, 3:177). Burney's preparation of the second edition, which, according to Burney's editors Edward A. Bloom and Lillian D. Bloom, "is over 500 pages shorter than the original," seems to remedy these anxieties (*Camilla*, p. 915). Yet, in a comparison of the actual texts, the large majority of these changes are word substitutions and syntactical inversions; Burney occasionally removed and occasionally added wordy language and, of course, reduced minor characterization. In a brief essay comparing the different editions, George Justice emends the

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Blooms' claim, taking into account the different number of lines on each page to calculate that only 145 pages were cut from the first edition.[33] This would explain why the second edition does not seem shorter than the first: it is only 6.3% smaller. Much of the repetitive plot – including, of course, Camilla and Edgar's troubled courtship – remains unchanged as Burney's cuts between the editions and, for that matter, her cuts between the manuscript and published novel increased the focus on the main characters. Burney's reduction of characterization and her removal of early, promising plot strands are rarely improvements. The small, tantalizing scraps available in manuscript form hint not only at the sprawling, epic potential of *Camilla*, but also show Burney's unrealized new and courageous experiments with plot and character. Although Burney progressively reduced the expansiveness of *Camilla*, her third novel would always remain distinct from her two previous Bildungsromane as her closest approximation of a "prose Epic."

I would like to thank Peter Sabor and the blind reviewer at *The Age of Johnson* for their perceptive and valuable comments on earlier versions of this article. Many thanks are due as well to the helpful librarians at the manuscripts section of the British Library, the Houghton Library, and especially Anne Garner, Becky Filner, and Stephen Crook from the Berg Collection at the New York Public Library.

[1] Scraps containing Burney's corrections to the second edition can be dated from 1819 to 1836.

[2] Frances Burney, *The Journals and Letters of Fanny Burney*, ed. Joyce Hemlow *et al*., 12 vols. (Oxford: Clarendon Press, 1972-84), 12:881 (cited hereafter as *JL*).

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[3] Frances Burney, *The Early Journals and Letters of Fanny Burney*, ed. Lars E. Troide, Stewart J. Cooke, and Betty Rizzo, 5 vols. (Montreal: McGill-Queen's Univ. Press, 1987-2012), 5:92 (cited hereafter as *EJL*).

[4] Burney makes this connection explicitly in a later annotation to her letter: "This ugly plan became, afterwards, a part only, of The Picture of Youth, or Camilla; under the character of Eugenia" (*EJL*, 5:93 n. 8).

[5] i.e. an ugly woman (French). The title is preceded by various female names: "Sophia Marianne Lucy / Heads of a History of Louisa / Henrietta." The name "Louisa" is often used as a substitute for "Eugenia" in the *Camilla* manuscripts.

[6] Manuscript symbols used here correspond with those used in modern editions of Burney's journals and letters. < > indicate uncertain readings. <xxxx *4-6 words*> indicates material that has been crossed-out and not recovered, in this instance, 4-6 words. [ ] indicates editorial insertions, such as dates or names, and { } indicates editorial insertions used to supply inadvertent omissions by Burney.

[7] Frances Burney, undated *Camilla* manuscript, Berg MSS Arblay, 3 boxes [vols. 1, 4-5], New York Public Library (cited hereafter as Berg). The final phrase was written at a later date. The brackets used throughout the passage were later insertions by Burney.

[8] Although Burney continued to work on the third edition up until her death, this edition exists as a series of confused fragments in the Berg Collection. Unlike the surviving Berg and British Library manuscripts and both of the published editions, the third edition, as a novel, is far from cohesive and only comprises the fifth volume. For this reason, my treatment of *Camilla* ends with the publication of the second edition.

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[9] According to Burney, she developed the "skeleton" of *Camilla* during her service as Keeper of the Robes to Queen Charlotte from 1786 to 1791. See *JL*, 3:176.

[10] According to the *Oxford English Dictionary*, riffs are "[a]ny of various diseases (of humans or animals) which make the skin itchy or scaly" (*Oxford English Dictionary Online* [*OED*], s.v. "riff, n.[2]," accessed 14 November 2011, http://oed.com/view/Entry/165750).

[11] Sara K. Austin contextualizes the term "prose epic": "The term was associated at the time primarily with Cervantes and Henry Fielding, and her choice of it may have partly been an attempt to lay claim to their presumed artistic disinterestedness as 'classic' novel-writers in the newly established canon. But Burney seems also to have been quite interested in the formal qualities of the prose epic,…large scope and unity" ("'All Wove into One': *Camilla*, the Prose Epic, and Family Values," *Studies in Eighteenth-Century Culture* 29 (2000): 273-98, on p. 277).

[12] Yet Burney's final choices of "Camilla" and "Lavinia" might confirm her epic aims. Both of these names are allusions to *The Aeneid*. Lavinia is the name of Aeneas's betrothed, and Camilla is the warrior-maiden who fought against Aeneas and the Trojans. See Elizabeth Kraft, "Female Heroic Action in Frances Burney's *Camilla*," in *Approaches to the Anglo and American Female Epic, 1621-1982*, ed. Bernard Schweizer (Burlington, VT: Ashgate, 2006), pp. 37-54, on p. 40.

[13] Frances Burney, undated *Camilla* manuscript, Egerton 3696 ff. 27-73, British Library (cited hereafter as BL).

[14] BL, 33[r]-36[v] contains most of the playacting scenes, but these continue through 42[r]. See "Appendix VI" to *The Wanderer*, by Frances Burney, ed. Margaret Anne Doody, Robert L. Mack, and Peter Sabor (Oxford: Oxford Univ. Press, 1991), pp. 901-5. It was not uncommon for Burney to recycle her discarded ideas. *Camilla*'s "ugly scheme", after all, was formed while Burney was composing *Cecilia*. In her letter of 15 August [1781] to Crisp, Burney gives an

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update on the progress of *Cecilia* and reveals her original "ugly scheme": "You enquire about your favourite Ugly Girl, – O that Ugliness should ever find *you* it's Favourer! – but alack I have never once thought of her since I presented her to you!" (*EJL*, 4:432-33).

[15] Interestingly, neither Camilla nor Juliet is assigned the role of the proper and perfect Lady Grace in their respective stagings. Miss Jenny Wronghead – the pert, immature country girl whose head is turned after a little flattery – magnifies some of Camilla's venial flaws, and Lady Townly – the praise-seeking wife, who follows a schedule of pleasure independent from that of her husband – contains some odd parallels with the unhappily married and internally repressed Juliet. See John Vanbrugh and Colley Cibber, *The Provoked Husband*, ed. Peter Dixon (Lincoln: Univ. of Nebraska Press, 1973).

[16] BL, 44^{r}-73^{r}.

[17] Margaret Anne Doody, *Frances Burney: The Life in the Works* (New Brunswick, NJ: Rutgers Univ. Press, 1988), pp. 209-13.

[18] In the published version of the novel, Camilla's unwillingness to reveal her substantial debts has similarly disastrous results: her father is sent to a debtor's prison, and Cleves is temporarily shut down (Frances Burney, *Camilla*, ed. Edward A. Bloom and Lillian D. Bloom (Oxford: Oxford Univ. Press, 1972), pp. 823-24, 849-55 (cited hereafter as *Camilla*)).

[19] Burney's name and gender change of Mrs. Arlbery was half-hearted at best, since all of the pronouns linked to her character in the draft were left feminine.

[20] Miss Margland had earlier accused Camilla of trying to steal Edgar away from Indiana (*Camilla*, pp. 164-69).

[21] Camilla was able to avoid a mercenary wedding and emerge untainted in the published novel, just as Burney was able to escape her harsh "marriage" to Court life. Doody writes of the

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cancelled marriage scene: "It is easy to see in this sequence Frances Burney's vivid recollection of the ill-fated morning of 17 July 1786 that saw her entry on her father's arm along the walk at Windsor and into the Queen's Lodge" (Doody, *Frances Burney*, p. 212). See also Janice Farrar Thaddeus, *Frances Burney: A Literary Life* (New York: St. Martin's Press, 2000), p. 121. Joyce Hemlow has an alternate interpretation of this scene: "Camilla's rejection of a suitor (to be read at length in discarded pages of the work) is a feverish, highly-wrought, nightmarish version of the attitude of Fanny herself and her family towards Mr. Barlow" (*The History of Fanny Burney* (Oxford: Clarendon, 1958), p. 253). Burney's own language confirms this. In the first journal-letter that she sent her sister Susan from court, she wrote: "I am *married*, my dearest Susan,—I look upon it in that light,—I was averse to forming the union, & I endeavoured to escape it; but my friends interfered,—they prevailed—& the knot is tied. What, then, now remains, but to make the best Wife in my power?" (*The Court Journals and Letters of Frances Burney*, ed. Peter Sabor, vol. 1, *1786* (Oxford: Clarendon, 2011), p. 8).

[22] William Beckford parodies this paragraph in the 'Exordium Extraordinary' to his *Azemia* (1797). See Robert J. Gemmett's introduction to *Azemia*, ed. Robert J. Gemmett (Kansas City: Valancourt, 2010).

[23] Frances Burney, *Camilla*, 2nd ed., 5 vols. (London: Payne and Cadell, 1802), 1:1 (cited hereafter as *Camilla* 2nd ed.).

[24] Katherine Binhammer's claim "that the unity of Camilla's plot comes from her debt" is belied by the nature of many of Burney's cuts to the first edition ("The Economics of Plot in Burney's *Camilla*," *Studies in the Novel* 43.1 (2011): 1-20, on p. 12).

[25] Lillian D. Bloom, author of the only full-length article on the second edition of *Camilla*, posits that "The 1802 edition also reveals an extraordinary pruning of the dialogue of secondary

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characters" ("Fanny Burney's *Camilla*: The Author as Editor," *Bulletin of Research in the Humanities* 82 (1979): 367-93, on p. 378). Bloom also notes that Burney's changes to the second edition include her removal of superfluous and redundant character speeches (pp. 374, 375); her shortening of harsh dialogue about Eugenia's deformity (p. 381); and her correction of blatant grammatical errors (pp. 384-85).

[26] Christina Davidson links character language with morality, in this case Sir Sedley's language with his capricious nature: "Clarendel's speech mirrors his dichotomous nature. His more private and natural idiolect is courteous and correct, but *in public* he uses a rich tapestry of idioms and literary allusions" ("Conversations as Signifiers: Characters on the Margins of Morality in the First Three Novels of Frances Burney," *Partial Answers* 8.2 (2010): 277-304, on p. 294).

[27] Several critics, including Doody, lament the fact that "Poor Lavinia Tyrold is given no love story of her own" (Doody, *Frances Burney*, p. 240).

[28] "'s" is a later addition.

[29] Frances Burney, undated single manuscript sheet from *Camilla*, MS Hyde 14, Houghton Library, Cambridge, MA.

[30] Compare this description with its blunter and less sympathetic counterpart in the published novel (*Camilla*, p. 809-10), which ends with the phrase, "mortified by Bellamy, she resolved to mortify others, and in proportion as her smiles grew softer her heart became harder" (*Camilla*, p. 810).

[31] *OED*, s.v. "squab, n.," accessed 14 November 2011, http://oed.com/view/Entry/188076.

[32] *OED*, s.v. "kennel, n.^{2}," accessed 14 November 2011, http://oed.com/view/Entry/ 102908.

[33] Justice calculates that "the edition of 1802 weighs in at 1720 pages over five volumes as opposed to the 2278 pages in five volumes of the first edition. However, because each page in

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the later edition contained 31 lines of text as opposed to the 25 lines per page of the first edition, the equivalent of only approximately 145 pages of the first edition's total of 2278 were excised in the revision" ("Frances Burney's Revision of *Camilla*," *Notes and Queries* 46.3 (1999): 368-69, on p. 368).