



of *Doctor Burney*' Cassie Ulph discussed the refashioning of the character and life of Charles Burney by his daughter Frances (by now Mme d'Arblay) in her notoriously unreliable memoir of 1832. My own paper, 'Scandal and Secretiveness in the Burney Family', examined the circumstances of Burney's first marriage, to Esther Sleepé in 1749, and his second, to Elizabeth Allen in 1767, suggesting that the secretiveness involved in both marriages presaged a more general culture of secrecy in the later history of the Burney family. Finally, in 'The Sleepé Family of Fanmakers' Amy Erickson presented important discoveries about Burney's first wife and other female members of her family. Information about the Sleepé family has up to now been scarce, partly because Charles Burney destroyed all correspondence with her after her death, and partly as a result of the later censoring activities of Mme d'Arblay. But we now know that, far from being an artisan or 'in trade' in a fairly humble way, as has often been supposed, Esther, together with her mother and two sisters, had a prosperous and successful career as a retailer of fans, with shops in the most prestigious streets in the City of London. She thus played an important part as a businesswoman in one of eighteenth-century London's luxury trades.

Mention of this conference also provides an opportunity to bring to readers' attention the welcome news that after a long period in abeyance the project to publish the complete letters of Dr Charles Burney has now resumed. The one volume of the edition to have appeared so far was the first, covering the letters from 1751 to 1784; edited by the late Alvaro Ribeiro, SJ, it was published by Oxford University Press as long ago as 1991, and was based on Ribeiro's 1980 Oxford DPhil dissertation. Four further volumes will now be published over the next five years or so, under the general editorship of Peter Sabor, Director of the Burney Centre at McGill University, Montreal. Editors of the individual volumes are Lorna J. Clark ('Volume 2: 1785–1793'), Stewart Cooke ('Volume 3: 1794–1801'), Philip Olleson ('Volume 4: 1802–1807') and Peter Sabor ('Volume 5: 1808–1814').

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JOSEPH BONNO

Elisabeth Le Guin's recent review of an edition of Joseph Bonno's *L'isola disabitata* (*Eighteenth-Century Music* 12/2, 247–249) provides a welcome opportunity to draw attention to two widely held misconceptions about the composer she describes as 'The Neapolitan Giuseppe Bonno'. First, though certainly a member of the Neapolitan school by virtue of his ten years' training in Naples under both Durante and Leo, Bonno was not himself Neapolitan. He was in fact born in Vienna on 30 January 1711, son of the imperial and royal footman Lucrezio Bonno (born Pralboino 1683, died Vienna 7 April 1742) and his first wife Maria Magdalena, née Kauner (born Riegersdorf (now Rückersdorf) 1679, died Vienna 6 March 1715). Secondly, while the title pages of printed sources use the Italian 'Giuseppe', Bonno himself always signed his name as 'Joseph'; he was christened Joseph Johann Baptist Bonno after his godfather, the Emperor Joseph I.

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