



Contents & Abstracts  
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**Articles:**

• **Michael Bell, ‘Laurence Sterne and Intimations of the Aesthetic’**

The late eighteenth-century invention, or discovery, of the aesthetic as a distinct category of experience was preceded by premonitions which have attracted relatively little commentary. These premonitions are often negative, moments when the category of the aesthetic is clearly required but is not yet available to thought. Corneille’s essay on the dramatic unities provides such an instance and the emotional literalism in the later cult of sentiment was particularly blind, or blindly resistant, to aesthetic consciousness as Schiller was to note of Rousseau. The critical reaction against sentiment, and the excesses of sensibility, which set in by the 1770s might have been merely dismissive and sterile but the notion of the aesthetic as propounded by Schiller transformed the debate and gave a more sophisticated moral interpretation of the sentimental impulse. Schiller’s idea of the aesthetic emerged along with his specialised definition of the ‘sentimental’ as modern self-consciousness for which *A Sentimental Journey* was a textbook instance. But it is the embedded ‘Story of Le Fever’ in *Tristram Shandy* which provides a subtly implicit analytic demonstration of the relationship, distinct yet inseparable, between aesthetic appreciation and the moral value of feeling. Yet one would not attribute to Sterne a conscious understanding of Schiller’s model and in that respect this episode provides one of the most substantial, as well as fully positive, premonitions of the aesthetic.

• **Isabelle Selles, “‘Hairy Woman” or “Domestic Mother””? Mrs Shandy and the Ideology of Domesticity in *Tristram Shandy*’**

During the eighteenth century, representations of motherhood were dominated by what Marilyn Francus calls the ‘discourse of domesticity’. This discourse, as prescribed specifically in conduct literature such as *Aristotle’s Masterpiece* (1758) and *An Address to Mothers* (1784), situated mothers in the home as virtuous and caring figures. In *Tristram Shandy*, the narrator’s mother, Mrs Elizabeth Shandy, has been subjected to wide-ranging critical analyses. I contend, however, that Tristram’s portrayal of his mother cannot be understood without situating it within the discourse of domesticity prevalent at that time. Thus, through the lens of conduct literature and eighteenth-century ideologies of domestic motherhood, I argue that Tristram Shandy as narrator both limits and affirms his mother’s presence and authority in the novel. Ultimately, the Shandy household is not hobbled by Mrs Shandy’s influence, but by the men who attempt to impose domesticity on the women around them. As such, an understanding of the discourse of domesticity allows the reader to grasp the full complexity of Mrs Shandy in Sterne’s novel.

- **Monica Latham, 'A *Sentimental Journey*: "the elegance of the style – the liveliness of the wit"'**

This article examines Virginia Woolf's three batches of reading notes on *A Sentimental Journey*, taken in 1909 in preparation for her TLS review 'Sterne', then in 1923-1924 for her collection of essays *The Common Reader*, and finally in 1927-1929 for her 1928 essay 'The "Sentimental Journey"' as well as her 1929 essay 'Phases of Fiction'. These manuscript notes, that were not intended to be seen or published, and that have not yet been explored by scholars, clearly show how Sterne's novel triggers the first extreme, spontaneous reactions from Woolf: either harsh criticism when she is exasperated by Sterne's 'unctuous' sentimentality or genuine lavishing praise on Sterne's incomparable stylistic mastery, which leads her to categorically declare him the 'supreme stylist'. Woolf's reading notes on Sterne also give us insights into her method of reviewing or writing critical essays, which consists of selecting important quotes that help her build her critical arguments and illustrate her essays, jotting down succinct comments that will be further polished and expanded, and placing the author's work in an auto/biographical context. Woolf's meticulous reading of *A Sentimental Journey* ultimately enables her to learn the technical and stylistic ropes from the 'forerunner of the moderns' and put them into practice into her own prose.

- **Richard Wallis, 'Fake News in Eighteenth-Century York'**

The poll-books of the 1741 and 1758 elections in York, in which Jaques Sterne as well as his nephew Laurence were involved, give a unique insight into the rhetorical tricks used by both parties, and yield a background to the composition of Sterne's *Political Romance*.

- **Mariano D'Ambrosio, 'Black Pages and Blank Pages: Shandean Visual Devices in Contemporary Fiction'**

Recent studies about multimodality in the novel and so-called liberature and fiction making use of visual devices all agree in considering *Tristram Shandy* as one of the main precursors of experimental writing. This article focuses on the use of black and blank pages in contemporary fiction. Four novels are discussed in which the authors have resorted to blank and blank pages: B.S. Johnson's *House Mother Normal*, Mark Z. Danielewski's *House of Leaves*, Salvador Plascencia's *The People of Paper*, and Jonathan Safran Foer's *Extremely Loud & Incredibly Close*.

#### Sterneana:

This year's marbling, Bydgoszcz 2017, and Berlin, London, and Cambridge in 2018, a prize poem, a Yorick Club in Australia, Letters in OSEO, Shandean songs, Scottish airs, ocular, wireless, televised, and staged Sterne, Colman's Poor Gentleman, Mouline's Maria, Лоренс Стерн.

#### Notes:

- **Wolfgang Hörner, 'The "Lorenzo Dose": Johann Georg Jacobi's Sentimental Snuffbox'**

It was long believed that the so-called Lorenzo Snuffbox, which German members of a *Sentimental Journey* cult exchanged at communal reading sessions of Sterne's book, was a myth. However, a real Lorenzo Dose has surfaced in Frankfurt, and it, and its history, is here described.

- **Gene Washington, 'An As If *tour d'horizon*: Widening the Curvatures and Circles in *Tristram Shandy*'**

Writers are influenced by what they experience, what they read, and, crucially, what they remember. In order to understand how this works in *Tristram Shandy* we have to, as it were, draw a series of bounding circles around the narrative, isolate the structural circles within the narrative, and then widen them with likely sources and interpretative clues of the text many of

which are unaccounted for. Salient in this essay are ones like the London School Stylistics, the 'As If' metaphor, elements of Greek and Roman philosophy, and the awesome power of the three forms of negation: negation in the realm of language, negation in the realm of things, and privation as identified and defined by Aristotle.

- **Melvyn New, Pots and Kettles: William Dodd on Sterne**

William Dodd published a poem attacking Sterne in 1761; parts have been quoted by recent scholars but the full text is presented here for the first time since publication in Dodd's Poems in 1767. It is preserved here for its archival value only, since as verse it is well forgotten; the note's title alludes, perhaps too obviously, to Dodd's well known fate.

- **Peter Budrin, 'Jiří Šalamoun's *Tristram Shandy*'**

Based on interviews with the Prague-based artist Jiří Šalamoun, this article analyses his brilliant illustrations for the second edition of the Czech translation by Aloys Skoumal of *Tristram Shandy* which came out in 1985.

- **Douglas Dodds, 'A Sentimental Journey through South Kensington: Laurence Sterne and the V&A'**

The Victoria and Albert Museum has a large number of prints, drawings, paintings, and artefacts that are of interest to Sterne scholars. A selection of these are here described, with their often intriguing history.

- **Bertrand Cayzac, Bidding through Heaven's Door: Floozman in Space's Sternean Curio**

An address to the learned company gathered in Jesus College, Cambridge, 18 March 2018.

#### Book Reviews:

- Laurence Sterne, *Werkausgabe*, tr. Michael Walter, by Manfred Pfister
- Hans von Trotha, *A Sentimental Journey: Laurence Sterne in Shandy Hall*, by Duncan Large
- Bryan Mangano, *Fictions of Friendship in the Eighteenth-Century Novel*, by Barbara M. Benedict
- Joseph Drury, *Novel Machines: Technology and Narrative Form in Enlightenment Britain*, by Jakub Lipski
- Natalie M. Phillips, *Distraction. Problems of Attention in Eighteenth-Century Literature*, by Roger Maioli
- Ana Elena González Treviño, ed. *Laurence Sterne: 300 años*, by Artem Serebrennikov
- Ramesh Mallipeddi, *Spectacular Suffering: Witnessing Slavery*, by W.B. Gerard
- Daniel M. Gross, *Uncomfortable Situations: Emotion Between Science and the Humanities*, by Donald R. Wehrs
- Takeshi Sakamoto, ed., *The World of Laurence Sterne*, by Shigemitsu Ishii
- Laurence Sterne, *A Sentimental Journey*, Illustrated by Martin Rowson, by Brigitte Friant-Kessler
- Paola Nascimben, *Pro Certamine*, by Flavio Gregori

#### 2017 Sterne Scholarship:

Bibliography compiled by Brian Norton.