

## **Abstract The Shandean Volume 27 (2016)**

### **Jakub Lipski, 'Poland's Finest Sternean: Izabela Czartoryska (1746-1835) as Reader and Promoter of Sterne'**

In the last two decades the reception of Laurence Sterne in Poland has been given some critical attention (with several essays published in the English language), though a comprehensive account of the phenomenon, comparable to the achievements of German and French Sterneans, has yet to be written. As a result, the scholarly output devoted to 'Sterne in Poland' reveals surprising gaps and omissions. One of these is the figure of Princess Izabela Czartoryska, the hostess of the celebrated Puławy circle and arguably the finest of Poland's early Sterneans. Despite the fact that Czartoryska does appear in the studies of Sterne's reception in Poland, her contribution is largely underrated. This paper aims at a proper evaluation of Princess Izabela's role in orientating Sterne readings in late eighteenth-century Poland, focusing on several unpublished manuscripts collected in the Czartoryski Library in Cracow: Extracts from Literature (Extraits), containing excerpts from Tristram Shandy; Catalogue of Souvenirs from the Gothic House in Puławy, including a Sternean quotation in a rather surprising context; as well as selected correspondence revolving around Sterne's work.

### **Siv Gøril Brandtzaeg, M-C. Newbould, Helen Williams, 'Advertising Sterne's Novels in Eighteenth-Century Newspapers'**

This article draws on the expanding terrain of digital newspaper archives to explore early advertisements for Sterne's work. It situates its findings in relation to previous bibliographical studies to present a more contextual approach to how Tristram Shandy and A Sentimental Journey were advertised during the 1760s. Comparing these small promotional texts with others produced for contemporaneous publications, and placing them within the broader context of publishing conventions in this period, this article shows that typical accounts of Sterne's 'originality' as found in his first reviews and in subsequent critical works was not always reflected in the often conventional nature of the advertisements of his novels. However, the authors conclude, perhaps these pared-back advertisements demonstrate all the more effectively the notorious celebrity both Sterne and his books had attained in the period of their first appearance.

### **Paul Goring, 'Sterne's Subscribers and the Society of Dilettanti'**

This article brings to light a previously overlooked part of Sterne's social network by demonstrating that, in the 1760s, Sterne became involved with the Society of Dilettanti, an élite club of connoisseurs which at the time was becoming increasingly influential within the visual arts. The findings are based upon an analysis of Sterne's subscribers, more than fifty of whom, it is shown, were Dilettanti members. Sterne's connection to the Dilettanti, it is argued, became particularly close around the middle of the decade when his travels to Italy fostered friendships with particular members as well as interests shared by the society members more generally. Sterne was never a member of the Dilettanti, but the society, it is suggested, had a significant role in his

social life in his last years, and it was a network he was able to make use of when gathering subscriptions.

### **Darrell Jones, 'Locke and Sterne: The History of a Critical Hobby-Horse (I)'**

In the middle of the twentieth century, the influence on Laurence Sterne of the seventeenth-century English empiricist philosopher John Locke (1632-1704) was generally accepted as a literary-historical fact. It was inscribed in the introduction and annotations to the standard edition of Sterne's major fictional work; it was the subject, in one way or another, of numerous critical essays on aspects of his narrative technique; it was the premise of a major monograph on the nature and significance of his 'philosophical rhetoric'.<sup>1</sup> Ubiquitous though it was among scholars and critics for a period of about fifty or sixty years, this general consensus about the influence of Locke on Sterne in fact disguised some closely related problems about the veracity of sources, the limits of interpretation, and the constitution of valid disciplinary knowledge. Nor, for all their frequent appeals to the intellectual assumptions of the literary culture in which Sterne made his name, could the critics who formed and encouraged that consensus produce any evidence that the author's original audiences considered his work in similarly 'Lockean' terms. The first part of this essay begins with an account of Sterne's early reception in which comments on Locke have a role, though a minor one, to play; it then examines the critical and conceptual distance that opened up between Locke and Sterne in the century or so that followed the later author's death, before explaining the emergence in the early twentieth century of the critically transformative idea that Sterne was a disciple of Locke. The second part, which will appear in next year's issue of the *Shandean*, will follow up on the first by tracing the development of a theme that quickly became a literary-critical obsession, before analysing the reasons behind its subsequent decline in later twentieth-century scholarship and for its eventual re-emergence in progressive fields of research at the beginning of the twenty-first.

### **Sterneana**

Tristram and Yorick on the stage; the Slate Academy; noses, twice; a Paris Asses' Club; Sterne on screen and radio; a 1764 ballad on Tristram Shandy; sundry names; a dog called Trim, and a country dance; Maria in the States; The Second International Laurence Sterne Foundation Conference in Bydgoszcz, Poland, 26-28 October 2017.

**Kalina Maleska, 'Translating *Tristram Shandy* into Macedonian'** *Tristram Shandy* was published in Macedonian in 2012-2013. Translating it was understandably difficult, and complicated by specific linguistic features of the Macedonian language. The translator here gives an account of the process.

### **Martha F. Bowden, Elizabeth Kraft, 'Tristrapedia or Tangled Web? Laurence Sterne and *Tristram Shandy* Online'**

The various platforms and sites on which Sterne and in particular his masterpiece, *Tristram Shandy*, are available form an interesting case study in the

evaluative questions that the web itself raises. This essay considers multiple sites in the light of the major areas of concern, including the value of subscription-based and open-access choices, sustainability, the effects of remediation, and the debate on the degree to which reading a digital text is as efficacious in promoting comprehension and retention as a print text. From the tangle of the sometimes confusing and chaotic online environment emerges a veneration not only for Laurence Sterne and Tristram Shandy but for the printed book itself. And importantly, that veneration is shown to be a living engagement with both text and material object. Paradoxically, surveying the online presence of Tristram Shandy reveals that the digital environment makes it possible for more readers than ever to experience eighteenth-century print culture and the books of Laurence Sterne.

## Reviews

- Anne Bandry-Scubbi, Peter de Voogd, eds. *Hilarion's Asse: Laurence Sterne and Humour* by Melanie Holm
- M-C. Newbould, *Adaptations of Laurence Sterne's Fiction: Sterneana, 1760-1840* by David A. Brewer
- Pierre Dubois, *Music in the Georgian Novel* by Amit Yahaf
- Paul Kelleher, *Making Love: Sentiment and Sexuality in Eighteenth-Century British Literature* by Carrie D. Shanafelt
- Henry Power, *Epic into Novel: Henry Fielding, Scriblerian Satire, and the Consumption of Classical Literature* by Jakub Lipski
- Lorri G. Nandrea, *Misfit Forms: Paths Not Taken by the British Novel* by Katharine Mannheimer
- Melvyn New, Peter de Voogd, Judith Hawley, eds., *Sterne, Tristram, Yorick: Tercentenary Essays on Laurence Sterne* by Christopher Fanning
- Tobias Menely, *The Animal Claim: Sensibility and the Creaturely Voice* by Heather Keenleyside

## Briefly Noted

- David Noy, *Dr Johnson's Friend and Robert Adam's Client: Topham Beauclerk*
- J.A. Downie, ed. *The Oxford Handbook of the Eighteenth-Century Novel*
- Flavio Gregori, ed., *La vita e le opinioni di Tristram Shandy, gentiluomo*