



Contents & Abstracts

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Articles:

- **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of Princess Izabela's role in orientating Sterne readings in late eighteenth-century Poland, focusing on several unpublished manuscripts collected in the Czartoryski Library in Cracow: Extracts from Literature (Extraits), containing excerpts from Tristram Shandy; Catalogue of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'**

This essay provides a comprehensive account of the establishment, development, decline, and recent re-emergence of an interpretatively powerful idea: that Laurence Sterne was profoundly influenced by the philosophical empiricism of John Locke. Although his name is occasionally mentioned in Sternean imitations and parodies of the 1760s, Locke's influence on Sterne remained largely unobserved until the discovery at the beginning of the twentieth century of a remarkable piece of biographical evidence. In the decades that followed, critical solutions to the problem of Locke and Sterne frequently raised significant questions about the status of sources, the nature of authority, and the possible relationships between literature and philosophy. In recent years, progressive approaches to scholarly methodology have again made it possible to think critically and productively about Locke and Sterne. This essay offers a practical contribution to the historical contextualization of the debate.

Sterneana:

- Tristram (and Yorick) Live! in Cambridge; Tabula Rasa? Slate Academy; Who Nose this Man?; Who Nose this Story?; A Promontory of Asses; A Shandean Screenplay; Riding the Waves; All That Glitters, a 1764 ballad on *Tristram Shandy*; What's in a name; To my Dog Corporal Trim, Maria in the Great Plains; A Country Dance; The Second International Laurence Sterne Foundation Conference in Bydgoszcz, Poland, 26-28 October 2017

Notes:

- **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.

Book Reviews:

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