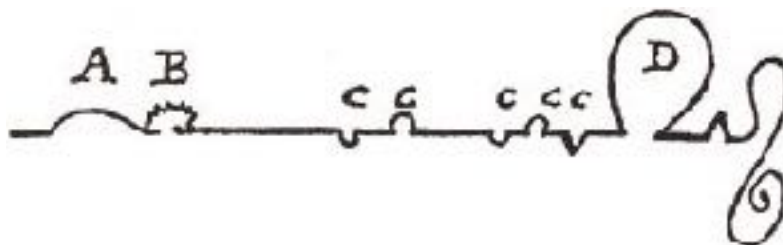




A Festschrift

in Honour of

Peter de Voogd



Contents and Abstracts

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The marbling on the cover of *The Shandean* Volume 33 (2022) will be a surprise for Peter de Voogd and therefore not visible here.

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www.shandean.org - theshandean@xs4all.nl

Introduction:

- Peter de Voogd, *A History of The Shandean*

Articles:

- Lucy Powell, *Sterne's Captive and the Prison: Double Vision*

This essay contextualises Sterne's captive from *A Sentimental Journey* in the debates about the form and function of the prison as a penal instrument, which raged in Parliament in 1778. In the same months, and the same city, the captive was returned to public attention through a Royal Academy exhibition in Piccadilly, which featured a much-commented upon painting, *Sterne's Captive*, by Joseph Wright of Derby. This essay asks what light the contemporary prison debate can shed on Sterne's text, and conversely, how painterly renderings of 'The Captive' in the 1770s, by Wright of Derby, and by John Hamilton Mortimer, can elaborate the disconcerting bifocalism of Sterne's prison scene. These artistic stagings of the captive's imprisoned state insist on the involvement of the viewer in the suffering on display, in distinctly Christian modalities which challenge a contemporary critical framing of this scene as a mechanics of sentimentalist avoidance. It returns to Sterne's original a host of penological allusions which would have been evident to its earliest readers but which have become opaque, and offers close readings of three of the most innovative and influential paintings of *A Sentimental Journey*, and the relationship of compassion to inaction.

- Flavio Gregori, *Facta Sunt Servanda: Facts, their Fetishes, and their Recollection in Tristram Shandy*

This article considers the peculiar way in which facts and truth are understood and represented in *The Life and Opinions of Tristram Shandy, Gentleman*. A Scriblerian treatment of documents and sources, such as the footnote on the Renaissance scholar Fortunio Liceti who is presented almost as a freak, makes the reader doubt the veracity of the references presented in the text. On the other hand, *Tristram Shandy* is a book that is based on a complex and multi-layered system of referential materials, as witnessed, for instance, by its use of Paul de Rapin de Thoyras and Nicolas Tindal's *History of England*, or Ephraim Chambers's *Cyclopaedia*, among many others. Using the French sociologist Bruno Latour's distinction between facts, fetishes, and 'factishes', this essay interprets Walter Shandy's treatment of facts as their transformation into the fetishes of his own speculative desire, and Uncle Toby's model scale replica of the War of the Spanish Succession as his personal fetishisation of military and historical events.

Tristram's interpretation of the facts of his own life, which derive from his father's and his uncle's experiences, as well as those of all the other protagonists belonging to his memories, tries to consider both the factual and the fetishistic sides of the facts and events he inherits and recollects, and to understand them as 'factishes' that are made of *data*, the given aspects of one's story that one receives, and *facta*, the constructed versions of those facts. Tristram thus takes upon himself the duty of considering the facts he inherits as a knot of both negative data — as, for instance, his father's and his uncle's incapacibilities — and positive truths: the humanity his ancestors contain deep down on their more hobby-horsical sides. Therefore Tristram, as the narrator of his memoirs, conceives truth as a task, rather than an object of his search.

- **Brigitte Friant-Kessler, *Adaptinking Tristram, or a Wunderkammer in the Flesh***
The recent trend of literary tattoos, particularly popular in the English-speaking world, represents a new way of disseminating writers' portraits, emblematic motifs, and textual fragments, on the body and online. Laurence Sterne's already highly visual, highly quotable work is no exception. Based on a surprising encounter, this essay takes its cue from *Tristram Shandy* as an aesthetic object and explores how human skin can read like a blank page on which to reinscribe Sternean ink and its endless mobility.
- **Amelia Dale, *Black Page: Tristram Shandy after Conceptualism***
Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman* (1759–1767) speaks to times outside its moment of creation, looking forward as well as back. It raises the broader issue of 'experimental' or vanguardist literature's relationship to temporality: the way it offers both a mysterious break from its present while simultaneously being embedded in specific traditions. This essay approaches *Tristram Shandy* transhistorically, focusing on one of the most widely remarked upon instances of *Tristram Shandy*'s experimentation: the black pages mourning Yorick's death. This essay re-reads the black page alongside a specific vanguardist trajectory: Kazimir Malevich's *Black Square*, and conceptually-oriented art and writing by Craig Dworkin, Holly Melgard, Abra Ancliffe, Mishkah Henner, Claudia Rankine, Glenn Ligon and others. These works encourage an identification of *Tristram Shandy* with conceptualism's fluid movement between artistic and literary categories, between visually striking, 'unreadable' literary texts and textually-oriented artworks.
- **Jakub Lipski, *Two Satyrs Against Travelling: The Arts and the Grand Tour in Peregrine Pickle, Vol. 2, and Tristram Shandy, Vol. 7***
Comparisons between Smollett and Sterne have typically been based on *Travels through France and Italy* and *A Sentimental Journey*. Here, the travel sections of *Peregrine Pickle* and *Tristram Shandy* inform a comparative discussion of both authors' differing pursuit of continental travel as aesthetic experience and their satirical reworking of contemporary Grand Tour narratives.
- **Daniel Reed, *Patronage, Performance, and Reputation in Sterne's Early Clerical Career, 1737–1742***
Whereas current research into the biographical aspects of Sterne's life chiefly seeks to explore the connective sinews of the author's social networks at the height of his literary fame, this essay argues that new pathways for investigating Sterne's formative years can be discovered through the re-examination of his early clerical career. Whilst Sterne is usually treated as the focal subject when looking at the Church in York, the completion of an extensive historical investigation into Lancelot Blackburne's archiepiscopate (1724–1743) has made it possible to reinsert him into a refreshed historical context and thereby test old assumptions about the formation of his clerical identity. This provides a foundation for the reassessment of patronage connections between Sterne and his uncle Jaques. Attention is also drawn to the case of Lewis

Stephens (1689–1747), prebendary of York, and satirical writer – hitherto unknown to Sterne studies – whose experience of breaking patronage ties with Blackburne in the 1730s provides an instructive comparison for Sterne’s later rejection of the same in 1742. This essay utilises the guiding themes of patronage, performance, and reputation, and its findings are supported by new discoveries from the York diocesan archives and elsewhere.

- **M-C. Newbould, *Encore MacNally?: A Dramatic *Tristram Shandy* in Manuscript and in Print***

Leonard MacNally’s two-act dramatic adaptation of *Tristram Shandy*, first performed at Covent Garden in 1783, has attracted considerable critical attention in studies of Sterneana. However, those discussions are largely based on the printed version of the text, bolstered by reviews found in contemporary newspapers, leading to many conclusions about the content, performance contexts, and adaptive qualities of MacNally’s work. Consulting the manuscript version of this short play provides us with a much clearer view of the *Tristram Shandy* that was actually performed on stage compared with the printed version consumed by readers. Comparing these two versions reveals the play’s excised scenes and its numerous internal changes – hitherto only glimpsed through newspaper reviews. This comparison substantiates conclusions about the nature of MacNally’s investment in Sterne, supported by some comment on his *Sentimental Excursions to Windsor and Other Places* (1781). It also informs our knowledge of the multi-authored, collaborative theatrical culture of his day; the stage as arena for political satire; the differences between performance and reading play-texts; and the audience’s appetite for different forms of comedy.

- **Allan Ingram, *A Northern Blast: Sir John Pringle – Medicine, Mentoring ... And Manslaughter?***

The Scottish physician Sir John Pringle (1707–1782) was known as the father of modern military medicine. This is due to his 1752 book, *Observations on the Diseases of the Army in Camp and Garrison*, which arose out of his experience as physician-general to the forces in Flanders during the 1740s, where he made significant advances to medical practice. After moving to London, he had also published, in 1750, an influential work on fevers in hospitals and in prisons. Pringle was friends with several significant people beyond the medical world, including Benjamin Franklin and the Scottish Law Lord James Burnett, Lord Monboddo. Above all, Pringle was regarded as a mentor and father figure by James Boswell, who looked to him for advice on matters of health and on personal issues like his career, relations with his father, and even the choice of a wife. In April 1752, Pringle married Charlotte, daughter of Bath physician William Oliver. She died in December 1753. In 1754, Oliver wrote a poem, *Myra: A Pastoral Dialogue*, in which a shepherd, ‘Philemon’, is grieving for the loss of his daughter. He tells of the marriage he promoted for her to ‘a cruel spoiler’ whose ‘native fierceness’ caused her death in the face of the ‘Northern Blast’. Charlotte and Pringle had indeed separated in May 1753, with Charlotte writing her husband out of her will. Quite clearly, Oliver regarded his fellow physician as effectively murdering his daughter. This essay develops these issues: medicine, mentoring and (suspected) manslaughter.

- **Helen Williams, *Autopathography and the Bramine’s Journal***

The Continuation of the Bramine’s Journal is addressed to Eliza Draper, comprising daily entries between 13 April to 4 August 1767. Sterne captures in the journal a regular account of his suffering from consumption, or what we would now recognise as tuberculosis, recording in painstaking detail a range of encounters with medical professionals, his treatments, and his thoughts on patient experience. The regularity of such material, usually considered as the background to the content concerning Eliza or *A Sentimental Journey*, invites us to consider the journal’s literary form in a medical light, through the lens of ‘autopathography’, or subjective

illness narrative, following Stella Bolaki's suggestion that illness narratives combine (auto)biographical prose writing about living with a disease with reflections upon patient experience. In turning to recent theorisations of illness narrative, this essay thinks through Sterne's journal in ways which complement and enlighten its multifariousness while underlining the centrality to the text of his representation of chronic illness.

- **Melvyn New, 'The life of a Wit is a warfare upon earth': Sterne, Joyce, and their Portraits of the Artist**

Acknowledging Peter de Voogd's dual dedication to Sterne and Joyce and my own interest in Sterne and Modernism, this essay explores the portraits of Stephen Dedalus and Tristram Shandy as each develops the aesthetic values that will shape their artistic careers. While Stephen emerges from a Dublin in conflict over politics and religion, Tristram's childhood is shaped by Walter's opinions and arguments supporting them — and the result of human quarrelsomeness, enacted on Toby's bowling green. Relevant to their artistic development are the sermons each author provides. Yorick's 'Abuses of Conscience' sermon introduces to the reader the Christian worldview wherein Judgment and Truth matter, but the death of Yorick in the early pages frees Tristram into a world of directionless indeterminacy and the relativity of all values, the Shandy world. Father Arnall's sermon, on the other hand, is so intent on colouring all human desire with the taint of hellfire (compare Ernulphus's curse in *Tristram*) that it frees Stephen from the vocation, although, as will become apparent in *Ulysses*, his life as an artist is permanently marked, as is Modernism more generally, by his inability to free himself from the aesthetic values of Judgment and Truth, which continue to exert their domination as the qualities that distinguish meaningful artistic endeavour.

Notes:

- **Tim Parnell, 'An Impromptu', Thomas Stretser and Sterne's Bawdry**

Sterne's *Miscellaneous Works* present some under-explored opportunities for new discoveries. 'An Impromptu' provides the focus of this piece, which re-examines Sterne's bawdry in the context of the sexual humour demonstrated by contemporary publications, including Thomas Stretser's *A New Description of Merryland* (1740) and *Merryland Displayed* (1741).

- **Paul Goring, Notes on a (Currently) Lost Pamphlet by Samuel Paterson**

This piece discusses a currently lost pamphlet from 1769 by Samuel Paterson, the author of *Another Traveller!* who is of interest within studies of Sterne since he has been seen as an imitator of *A Sentimental Journey* yet was himself anxious to deny that influence. It establishes what we can know about the lost pamphlet from the evidence of reviews. The piece supplements a forthcoming article (cited in the notes) which offers fuller discussion of Paterson within a consideration of criticism concerning the influence of canonical authors.

- **Peter Budrin, The Soviet Beauties of Sterne?: Censoring Sterne in Soviet Russia**

This essay discusses a rather odd Soviet edition of *A Sentimental Journey*. In 1935, *Ogonek's Library* (*Biblioteka Ogon'ka*), a weekly literary supplement to the massively popular magazine *Ogonek*, issued a small-format brochure containing an abridged edition of Sterne's *Sentimental Journey*. This publication, with a print run of 50,000 copies, recycled pre-revolutionary translations by the playwright Dmitry Averkiev (1836–1905) and was supposed to provide the Soviet Russophone readers with an accessible introduction to the British author's writings and personality. Published with the purpose of introducing Sterne's work to a mass audience of Soviet readers, this abridged edition is a peculiar product of Soviet censorship that changes the meaning of the important episodes of *A Sentimental Journey* to something different and unexpected.

Sterneana:

This year's 'marbling'; A Conversation in Marbling; To Be Taken with a Pinch of Snuff; Stars in their Eyes; Top of the Pops; Desert Island Books; Toby's Minecraft; Interfering Editors; Hand in Glove; How Marvellous!'; Marías; More Marias

Peter de Voogd: A Bibliography