

Contents and Abstracts

The Shandean Volume 33 (2022)

A Festschrift in Honour of Peter de Voogd

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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 incapacities — 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 archbishopate (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.

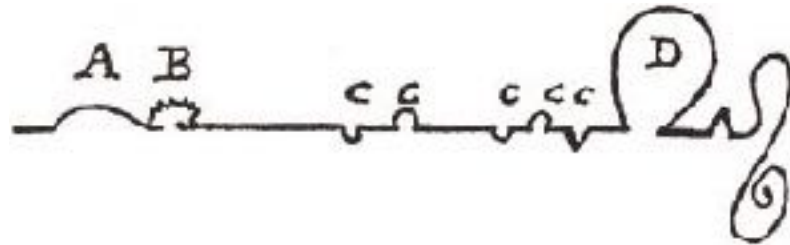
- **Peter Budrin, The Soviet Beauties of Sterne?: Censoring Sterne in Soviet Russia**

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



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The Shandean Volume 32 (2021)

212 pp., 18 ills. mostly colour

The marbling on the cover of *The Shandean* Volume 32 (2021) is from the 1775 'New Edition', volume 3, p. 22 of *Tristram Shandy*.

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Articles:

- **Flavio Gregori, Making and Unmaking Man: Further Reflections on Sterne's Allusions to Charron's *Of Wisdome***

This article reconsiders the role that the allusions to Pierre Charron's treatise *De la sagesse*, in its English translation by Samson Lennard, *Of Wisdome*, have in *Tristram Shandy*. Charron was a disciple of Montaigne and an advocate of philosophical scepticism in early seventeenth-century France. He was influential, especially in the Jansenist circles, but his reception was, and still is, not uniform, as some regarded him as an anti-dogmatic apologist of Christian values, while for others he was simply an impious free thinker. After an overview of Sterne's references to Charron, noticed by François Pellan and Melvyn New, the article concentrates on a further possible allusion to *Of Wisdome* in the last chapter of volume 9 of *Tristram Shandy* that mentions Plato and Diogenes together. The article maintains that the odd coupling of those two ancient philosophers might have derived from a chapter in *Of Wisdome* that Sterne already used in the famous incipit of his *Tristram Shandy*. In this view, beginning and end of *Tristram Shandy* appear to join in calling attention to two of the main themes that run through it, thus providing a sort of ideal dénouement to a story that set the duty of caring and nurturing against men's instinct for 'undoing and killing one another [and] ruining and destroying our own kind', as Montaigne had said and Charron, and then Sterne, restated in their own ways.

- **Melvyn New, Two English Travellers in France in the 1760s: Laurence Sterne and James Ducarel**

Andrew and James Ducarel were Huguenots brought to England as children in 1721; Andrew remained his entire life, working as an ecclesiastical and maritime attorney alongside antiquarian interests. James, less successful, returned to France (probably to avoid debts) in 1761 and during the next decade corresponded with his brother, describing the France that Sterne sojourned in twice during these years. The correspondence undergirds the 'realism' of Tristram's and Yorick's experiences: e.g., on his arrival, James immediately hires 'a very Compleat Valet de Chambre [...] who [...] Combs my wigs, shaves me. Goes 2 leagues & back again to Carry a letter'. Also, James and Sterne meet some of the same travellers abroad, encounters that help further to identify Sterne's subscribers.

- **Madeleine Descargues-Grant, A Translator's Seething brain: Guy Jouvét's Translation of Sterne's Works**

Guy Jouvét has translated Sterne's works in a highly idiosyncratic way, which is here analysed and discussed.

- **David Pascoe, Sterne and 'That Dreary *Double Entendre*'**

This article considers Sterne's habits of *double entendre* as they are conceived and denounced in W.M. Thackeray's lecture on the writer, first published in *English Humourists of the Eighteenth Century* (1853). Thereafter, the argument follows a (coastal) path through Freud's experiences in Northern English seaside resorts, memories of which emerge in some of his most famous writings on dreamwork, and anticipate his theories about double meaning in literature, which he sees exemplified by *Tristram Shandy*. The article proceeds to take in the comic art of Donald McGill, whose *double entendres*, both textual and visual, echo, if only unconsciously, several passages in Sterne's novel. Finally, it is shown that, for all Thackeray's vituperation towards Sterne's dependence on *double entendre*, there was, in fact, a deeply shared sensibility between the two writers, a *double entente* which sustained Thackeray in his late work.

- **Dana Lew, Yorick's Regional Jargon: Sentimentality, Sterne, and the Cumberland Book Trade**

The Sterne-related versifications in Ewan Clark's 1779 *Miscellaneous Poems* are here introduced, transcribed, and annotated for the first time. The introduction features the fullest modern biography of the minor Cumbrian poet, provides a detailed overview of his regional publishers and their reformist politics, and examines the volume's subscription list, which includes several political grandees with radical Whig affiliations. This essay offers critical analysis about Clark's Sternean adaptations, surveys his prominent sentimentalist aesthetic, and considers his political aims in relation to transatlantic news networks established by his publishers and rising tensions in parliament at the height of the American Revolution.

- **Philip Trotter, 'Wearing Presumption's Garb': Isaac Brandon's *Fragments: In the Manner of Sterne***

Three fragments from Isaac Brandon's volume of Shandean imitations are here introduced, transcribed, and annotated. The introduction situates the volume in its publication and reception contexts, and further considers the book in relation to radical Whig politics of the 1790s. *Fragments: In the Manner of Sterne* was erroneously attributed to William Combe in 1935 by L.P. Curtis, though there exists plentiful documentary evidence indicating Isaac Brandon's authorship; this evidence is here collected and analysed for the first time in order to settle the question of attribution.

Sterneana:

- This year's marbling, a receipt of royalties, FDR's copy, a poem by Bert Leston Taylor, an overpriced book, Vito Palumbo's composition, Charles Northend's dialogue, and a fat old uncle.

- **Tony Roberts, Fourteen Sterne Poems**

These poems were written over a six month period during lockdown this year. Actually, the first poem predates the project and resulted from a trip to St. Petersburg in 2018. The idea lay quietly for a while and then, with the pandemic, it occurred to me to wonder how the Sternean spirit might react to the constraints of today and the bungling efforts of the Tory government to deal with the disease.

- **Peter de Voogd, Parian Maria**

Maria of Moulines, as she appears in *Tristram Shandy*, has seldom been depicted. A curious statue of her was produced in statuary porcelain known as Parian in 1880. It is here described.

Notes:

- **Robert Walker, Woodmas, Woodmoss, and Laurence Sterne**

Two further possible and probable identifications of subscribers to Sterne's work are here discussed.

- **Peter de Voogd, Daniel Chodowiecki's Sentimental Dozen**

Daniel Niklaus Chodowiecki is well-known for his twelve illustrations of *Tristram Shandy* first published in the 1776 Hamburg edition of Bode's translation. Far less known is the fact that he also designed twelve fine illustrations of *A Sentimental Journey* in 1783, most of which never found their way in a book. They are here reproduced with commentary.

Reviews:

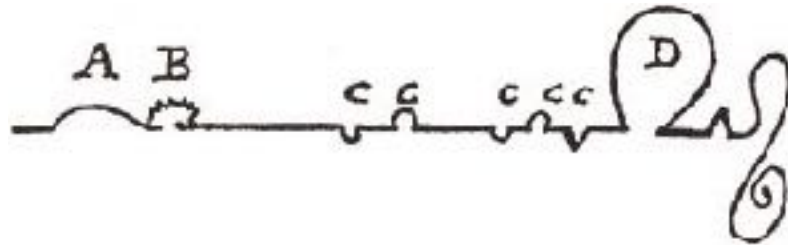
- W. B. Gerard and M-C. Newbould, eds. *Laurence Sterne's A Sentimental Journey: A Legacy to the World*, by Thomas Keymer
- Scott Black, *Without the Novel*, by Donald R. Wehrs
- Laurence Sterne, *Tristram Shandy* (Folio Edition), by Peter de Voogd
- James Robert Wood, *Anecdotes of Enlightenment*, by Roger Maioli
- Helen Williams, *Laurence Sterne and the Eighteenth-Century Book*, by Tina Lupton
- Ryan Stark, *Biblical Sterne: Rhetoric and Religion in the Shandyverse*, by Jack Lynch

Briefly Noted:

- Martin Rowson, *Yorick's Progress*
- Sophy Nys, *Alas ... to The End*

2020 Sterne Scholarship:

- Bibliography compiled by Brian Norton



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The Shandean Volume 31 (2020)

190 pp., 16 ills.

The marbling on the cover of *The Shandean* Volume 31 (2020) is from the 2020 Folio Society Limited Edition of *Tristram Shandy*, with a tipped-in hand-marbled leaf by Jemma Lewis on page 173.

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Articles:

- **Melvyn New, William Blake Gerard 1960-2020**
- **Allan Ingram, Richard Terry 1962-2020**
- **Robert G. Walker, Jonathan Odell and Laurence Sterne: A Transatlantic Connection**
Students of early American literature, especially those who like satire, may be familiar with Jonathan Odell (1737-1818), Anglican priest, physician, and Loyalist poet. Students of Laurence Sterne probably will not be. Yet there are a series of remarkable conjunctions between the two writers, showing Sterne's reach to the colonies, as well as Odell's ability to maintain contact with the London literary world despite living most of his life on another continent. This essay examines the influence Sterne had on Odell, especially on his satiric poetry. There is no claim within that the two men's politics were similar. In fact, that is unlikely. But their taste in literature was indeed coincident - an appreciation of Swift and Pope, for example - and that was reflected in Odell's alluding to various well-known components of Sterne's canon in his poetry, and especially in his repeated selection of Yoric[k] as a pseudonym and persona.
- **Melvyn New, John Baldessari and Laurence Sterne; and a Postscript**
The death of John Baldessari in January 2020, the foremost twentieth-century American artist to illustrate Sterne's writings, prompts a re-examination of his work and that of several other modern visual artists and their encounters with Sterne, notably Martin Rowson and Michael Winterbottom, along with comments on the most recent illustrator, Tom Phillips, for the new Folio Society edition of *Tristram Shandy*.
- **Austin Long, Grubstreet Icarus: Staples Steare, Book-Trade Opportunism, and Sterne**
- **Sentiments on the Death of the Sentimental Yorick. Edited with explanatory notes by Austin Long**
The full text of the second pamphlet response to the death of Laurence Sterne is here introduced, transcribed, and annotated. The introduction features a biography of the obscure but fascinating bookseller behind the pamphlet, Staples Steare, whose career as a publisher

of radical Wilkite materials briefly soared in 1768 before ending in disaster. This essay proposes some connections between Steare's provocative political activities and his opportunistic Sterne publication, and opens up critical avenues for reading the text.

- **Paul Goring, The Evolution of 'A Sentimental Journey, by a Lady' in *The Lady's Magazine***

This article reassesses the long serial publication 'A Sentimental Journey, by a Lady' (1770-1777) and attempts to liberate it from Robert Mayo's damning judgment in the early 1960s, which, together with problems of accessibility, has led to the serial being largely unread. The article serves, in part, as an introduction to the little-known work while its main purpose is to chart the relationship between Sterne's fiction and the narrative produced by the 'Lady' as it developed across seven years of monthly publication. It shows how the early embrace of Sterne as an inspiration was largely jettisoned in the later phases of the serial. Without claiming that 'A Sentimental Journey, by a Lady' is a great work, the article suggests that it deserves better than condemnation and neglect and that acknowledging it as a popular and enduring part of 1770s literary culture can enrich our understanding of both Sterneana and early magazine fiction.

- **Will Ramsay, Sexual Ethics and Stoic First Movements in *A Sentimental Journey***

This essay argues that Laurence Sterne uses the Stoic theory of first movements to defend sexual feeling in *A Sentimental Journey*. In support of this thesis, the essay provides a short overview of Stoicism in eighteenth-century Britain, expounds the Stoic theory of first movements and its reception in later European thought, shows the presence of the theory in some of Sterne's favourite writers, and provides a reading of 'The Conquest', the key chapter in Sterne's defence of sexual desire.

- **Ildiko Csengei, Writing War in the Age of Sterne: The Seven Years' War and *A Sentimental Journey***

This essay proposes to read *A Sentimental Journey* as a piece of war-writing, in the context of first-hand accounts of life during the Seven Years' War written by soldiers, civilians and travellers. While Sterne's account focuses on Yorick's mental and emotional journey, I will read a range of primary sources from the period to uncover what the novel strives to suppress: the immediate experience (physical and emotional) of war on those who participated in it or observed it, as well as the state of Europe (especially England and France) during this time of conflict.

- **Helen Williams, The Good Humour Club or Doctors' Club and Sterne's *Political Romance***

This essay argues that Sterne's satire in *A Political Romance* pokes fun not just at the disagreement between lawyer Francis Topham and Dean of York John Fountayne, as is well known by Sterne scholars, but also at the role of a convivial club in that disagreement. Through analysing an early manuscript minute book of an eighteenth-century gentleman's club previously unknown to scholars, the Good Humour Club of York (c.1724-1800), it will be demonstrated that nine of the club's ninety-nine identified members were known to Sterne and that four of those were central to the pamphlet wars which climaxed with Sterne's *Political Romance* in 1759. Sterne's self-reflexivity in the *Romance*, through which he deconstructs his own satirical project and creates the self-consciousness perceived by scholars as anticipating the humour of *Tristram Shandy*, can be seen as a response to, and a satire of, the Good Humour Club's involvement in local ecclesiastical affairs.

Sterneana:

This year's marbling, Maria in Cornwall, Greg Jenner, eBay, Liam Williams, David Damrosch, John Stedman, Elizabeth Wordsworth, Octavia Gregory, a Shandean Rake, Tom Stoppard, Perry Mason, James Joyce, and the *New Lady's Magazine*.

Notes:

- **Marcus Walsh, The Trade in Knowledge in *Tristram Shandy***

The trend to discussion of literature in the light of historical and material cultures, while enlightening in itself, runs counter to some significant aspects of Sterne's own humanist and literary positions. Sentimental commerce is a central theme of *A Sentimental Journey*, and at some points of *Tristram Shandy*. In the latter, however, Sterne takes a less positive view of material commerce, and is suspicious of the reduction of human experience, learning, and understanding to the quantifiable and fungible objects of trade. Commerce and trade are persistent and developed tropes in Sterne's discussions of the obsessions of Toby and, especially, of Walter Shandy. In this regard, as so often, Yorick is regularly presented as a necessary and humane counterpoise

- **Peter de Voogd, Italian Letters**

The identity of the anonymous first Italian translation of Sterne's *Letters of Yorick to Eliza* has long been a mystery, which is solved in this note.

- **Richard Wallis, Lydia Sterne Meets Marquis de Sade**

Two Sterne letters make one wonder about a meeting about which one would like to know more.

Reviews:

Amelia Dale, *The Printed Reader*, by Melanie Holm

Alex Eric Hernandez, *The Making of British Bourgeois Tragedy*, by Carly Yingst

John Owen Havard, *Disaffected Parties*, by Daniel Reed

Andrew Franta, *Systems Failure*, by Jakub Lipski

Briefly Noted:

Philip Wylie, *Finnley Wren*

Simon Webb, *An Introduction to Tristram Shandy*

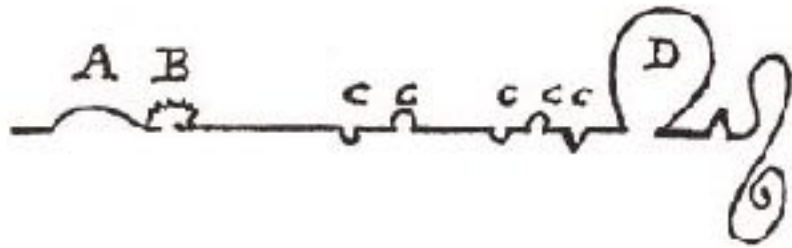
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Articles:

- **Artem Serebrennikov, The Knight and His Groin-Wound: A Shandean Reference in Daniil Kharms novella *Rytsar'***
This article analyses traces of Sterne's influences in the novella *Rytsar'* (A Knight) by Russian avant-garde writer Daniil Kharms (real name Daniil Yuvatchov, 1905-1942). A good friend of Viktor Shklovsky and other Formalists, Kharms was quite probably familiar with Sterne's work.
- **Peter Budrin, The First Russian Illustrator of Sterne: Nikolai Feofilaktov's Unpublished Illustrations to *A Sentimental Journey* (1934)**
This essay discusses seven previously unpublished illustrations for *A Sentimental Journey* recently unearthed in the archives of the Russian State Literary Museum.
- **Melvyn New, Sterne and the Richmond Subscribers**
A recently published Yorkshire diary enables us to identify several of Sterne's subscribers.
- **Alexander Hardie-Forsyth, Textual Commerce and Character: Publishing Protagonists in Laurence Sterne's *Tristram Shandy* and J.M. Coetzee's *Diary of a Bad Year***
This article examines J.M. Coetzee's hitherto under-analysed critical engagements with *Tristram Shandy* so as to suggest how Sterne's treatment of a publishing protagonist holds a particular resonance for Coetzee's later invention of such a figure ('JC') in his 2007 fiction *Diary of a Bad Year*. It argues that reading *Tristram Shandy* and the *Diary* side by side allows us to identify the figure of the publishing protagonist in both texts as a character without a key – i.e. as irreducible either to the sum of its referents or to a straightforward cipher for the author-proper. Understanding the publishing protagonist in this way permits us to re-examine terms of ownership (over opinions as well as texts) alongside the economic models we use to conceptualize how authorial character is formed and functions within textual marketplaces.
- **Melvyn New and James Gow, Manuel Schonhorn, David Illingworth, Thomas Goggans, Geoffrey Vincent Newton, Paul Goring, Robert G. Walker, Scholia to the *Florida Edition of the Works of Sterne from The Scriblerian, 2005-2018***
Volume 15 (November 2004), pp. 135-64, of *The Shandean* reprinted thirty-seven additions and corrections to the Florida edition, fulfilling the several editors' notion that an edition is never

complete, new and better information being a concomitant of time's passage, the asking of new and different questions, and the changing conditions for accessing resources. The pace of new material has slowed since then, but we here tender thirteen additional notes, an inducement, we hope, to Sterneans (and others) not to forget that *The Scriblerian* will most cordially welcome further additions and corrections.

Sterneana:

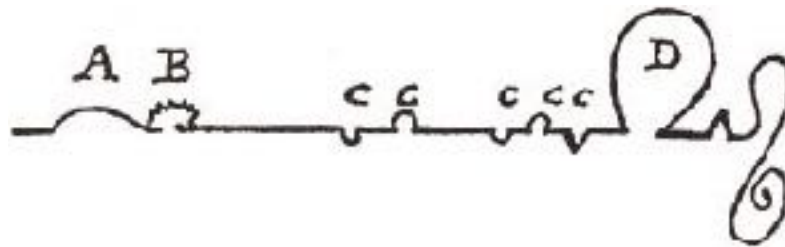
- **M-C. Newbould, Leonard Mac Nally's *Sentimental, Shandean Bagatelle*, an introduction**
The first performance of this afterpiece to Edward Young's *The Revenge* was at Covent Garden on Saturday 26 April 1783. It was received 'with great applause by a numerous auditory' as an unsigned review in the *European Magazine* for May put it, and was played seven times that season, revived in the next, and last performed on 12 April 1794. We print here, with very minor emendations, the second state of the first edition.
- This year's marbling, In Memoriam Robert Folkenflik, Washington's camping orders, T.S. Eliot, George Duggall, Uncle Toby, Trims and Tristrams, portraits of Sterne, Ernst Jünger, the Utrecht Conference, brief notes by Carl Chapple on a painting, and by Daniel Reed on *The York Gazetteer*.
- **Notes:**
 - **Luisa Menzel, *A Fat Longhorn Shandean Bull***
Walter Shandy's fecundity is called into question in several chapters of *Tristram Shandy*, and so is the ability of his bull. This note draws a socio-historical connection between Walter's and the bull's fertility and a common cattle breed likely known by Sterne.
 - **Melvyn New and Peter de Voogd, More on Letter 175. To Mrs. T—**
The manuscript of Letter 175 has turned up again in an auction catalogue, this time photographed. This leads to several emendations to the *Florida Edition* text.
 - **Trevor Speller, A Possible Source for Corporal Trim's Flourish**
Sterne served as vicar of Stillington from 1744 to 1768. Unusual illustrations on the fly-leaf of the Stillington parish register bear similarity to Corporal Trim's flourish in *Tristram Shandy*. Details of Sterne's life and works around the time of the flourish's publication reinforce the image's sexual overtones.

Book Reviews:

- **Ashleigh Blackwood**, Noelle Gallagher, *Itch, Clap, Pox: Venereal Disease in the Eighteenth-Century Imagination*
- **Abbey Coykendall**, Declan Kavanagh, *Effeminate Years: Literature, Politics, and Aesthetics in Mid-Eighteenth-Century Britain*
- **Jakub Lipski**, Chris Ewers, *Mobility in the English Novel from Defoe to Austen*
- **Jesse Molesworth**, Amit S. Yahav, *Feeling Time: Duration, the Novel, and Eighteenth-Century Sensibility*
- **Sean Silver**, Jonathan Kramnick, *Paper Minds: Literature and the Ecology of Consciousness*

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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.

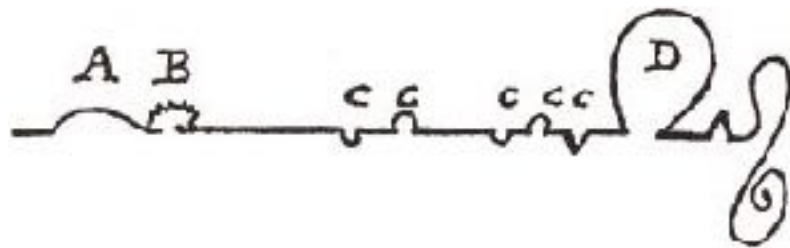
- **Melvyn New, Pots and Kettles: William Dodd on Sterne**
William Dodd published a poem attacking Sterne in 1761; parts have been quoted by recent scholars but the full text is presented here for the first time since publication in Dodd's Poems in 1767. It is preserved here for its archival value only, 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:

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Articles:

- **Melvyn New, 'Arthur H. Cash: A Personal Memorial'**
- **Daniel Reed, 'Ambition and Disappointment? Two New Sterne Letters of 1752'**
This article identifies two previously-unknown Sterne letters of 1752, the first 'new' pieces of Sterne's correspondence to be brought to light in over ten years. First, evidence is forwarded to demonstrate that just two years after delivering the assize sermon 'The Abuses of Conscience' at York Minster, Sterne wrote a letter of application (now lost) to serve Richard of Sykes of Sledmere, High Sheriff of Yorkshire for 1752 – an episode entirely unknown within Sterne studies. The second letter, to John Fountayne, Dean of York, provides a personal insight into Sterne's activities as commissary in the peculiar courts of the diocese of York. A full text of this letter is presented from the original manuscript. These discoveries, it is argued, provide a crucial insight into a period in which Sterne was embroiled in disturbances in York chapter politics, domestic unhappiness, and an ongoing struggle to gain a foothold with both ecclesiastical and lay patrons in order to further his clerical career.
- **Richard Wallis, 'The Slops of York'**
Common wisdom has it that Dr Burton stood model for Tristram Shandy's Dr. Slop. This article argues that besides Sterne's uncle Jaques two medical men in York, Dr. Henry Goddard and Dr. Edward Wallis inspired Sterne's composite caricature.
- **Hilary Newman, 'Southey and Sterne'**
There are many references in Robert Southey's *The Doctor to Tristram Shandy*, revealing a high degree of intertextuality. These vary from comments showing great familiarity with *Tristram Shandy* to recollections of entire passages or episodes. There are also references in Southey's letters, which show that he consciously took *Tristram Shandy* as a model for his *The Doctor*. This article will trace these influences and reveal how imitation led Southey (1774-1843) to treat particular themes. Direct, briefer echoes of *Tristram Shandy* in *The Doctor* will also be highlighted.
- **Tim Parnell, 'Explanatory Remarks, &c.'**
The full text of the first pamphlet response to *Tristram Shandy* is here introduced, transcribed, and annotated.

Sterneana:

- This year's marbling; Bookkeeping; Among Cowboys; And Freemasons; The Railway Poet on Sterne; The Sixth; Alas, Poor Fanny; Widow Wadman in New Zealand; Hungarian Book Art; Specially Bound; Slessor on Sterne.

Conferences and Forthcoming:

- 2017 Conference in Bydgoszcz; Galiani Verlag in 2018; 250 Years Ago; March 2018 Jesus College Conference.

Notes:

- **Gordon Potter, 'An "affair of hinges": The Numerological Structure of *Tristram Shandy*'**
The purpose of this article is to attempt to elucidate the structure of Sterne's *The Life and Opinions of Tristram Shandy* through Sterne's use of numerological structures in terms of the central distribution of key images, key events, entrances and exits, and key points in journeys placed at exact central positions in the novel. These central emphases will be shown to occur not only in individual volumes or in volumes published together, but across the whole novel. This would imply that Sterne knew the outline of volumes and chapters in his novel before he started to write it.
- **Daniel Reed, 'Digital Pitfalls: Laurence Sterne and the "Clergy of the Church of England Database"'**
The ambitious Clergy of the Church of England Database (CCEd) provides an alternative access point for an overview of Laurence Sterne's clerical career. The incomplete state of the database, does, however, hold the potential for the spread of misinformation. This note formally refutes a connection made by the indexers of the CCEd which indicates erroneously that Sterne was presented to the East Riding vicarage of Kilnwick Percy in February 1756.
- **Ian Duhig, 'The Back-to-Front, Inside-Out, Upside-Down Project: A Retrospective Note'**
Working on the Digression project, Philippa Troutman and Ian Duhig went to Shandy Hall for the tercentenary of Sterne's birth. Chance was allowed a significant role in this with the result that controversial social and literary issues flowing directly from Sterne's work were shown to have immediate relevance. These have developed since in ways that are noted here but still within the context of artistic considerations arising from *Tristram Shandy* as perceived by Duhig and Troutman.
- **W.B. Gerard, 'A Colossal Mystery'**
Laurence Sterne's work has been visualized in many different media. One of the most famous is C. R. Leslie's 1829 painting, *Uncle Toby and Widow Wadman*. A life-sized sculptural version by Robert Ball Hughes, publicly displayed in 1835, is unique in its scale and its history.
- **Auburon Wright, 'Two Readers of *A Sentimental Journey*'**
The Correspondents, an anonymous publication in 1775, contains extensive discussions of *A Sentimental Journey*. In this note authorship and contents are commented upon.

Book Reviews:

- Philip Hautmann, *Yorick, ein Mensch in Schwierigkeiten*, by Tomas Buitendijk
- Lothar Müller, *White Magic: The Age of Paper*, by Christina Lupton
- Kate Rumbold, *Shakespeare and the Eighteenth-Century Novel*, by Emily Hodgson Anderson
- Heather Keenleyside, *Animals and Other People*, by Laura Brown
- Roger Maioli, *Empiricism and the Early Theory of the Novel*, by Jakub Lipski

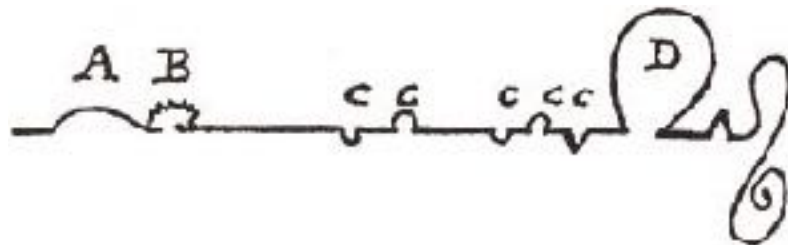
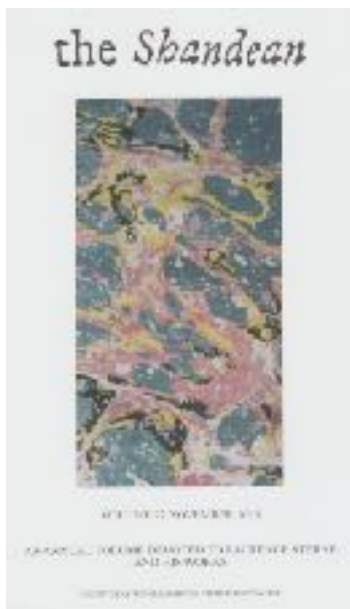
- Sean Silver, *The Mind Is a Collection*. by Ala Alryyes
- Laurence Sterne, ed. Flavio Gregori, *La vita e le opinioni di Tristram Shandy*, by Olivia Santovetti
- Julia H. Fawcett, *Spectacular Disappearances*, by Peter M. Briggs

2016 Sterne Scholarship:

- Bibliography compiled by Brian Norton

Briefly Noted:

- Paola Nascimben, *Pro Certamine* (Turin: rue de-la-Fontaine Edizioni, 2016)



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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

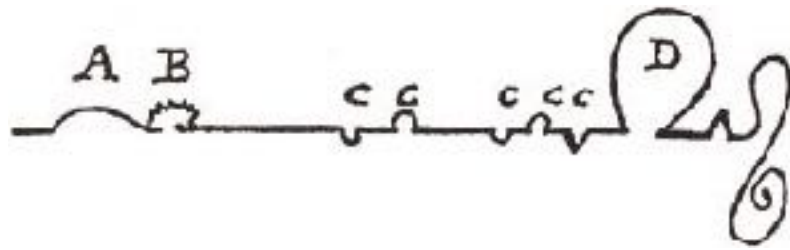
confusing and chaotic online environment emerges a veneration not only for Laurence Sterne and Tristram Shandy but for the printed book itself. And importantly, that veneration is shown to be a living engagement with both text and material object. Paradoxically, surveying the online presence of Tristram 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*



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Articles:

- Melvyn New, A Genius of that Cast: Celebrating Sterne
- Alexander Hardie-Forsyth, Textual Commerce, Public Judgement
- Patrizia Nerozzi Bellman, Sermons: Religious Discourse versus Modern Fiction
- David Noy, Books by Sterne in the library of Topham Beauclerk
- Gene Washington, Proper Function and the Comedy of *Tristram Shandy*

Sterneana:

- W.B. Gerard, When Death himself knocked at my door: Richard Newton's *Sentimental* (and Satirical) *Journey*
- *In memoriam* Julia Monkman, This Year's Marbling, A Sternean Myriorama, Paisley, German Shandy, Nautical Widow Wadman, Musical Widow Wadman, Sterne Down Under, And Trim Down Under, A Controversial Sterne Bridge, Typeface Tristram, Fly Revisited, Tristram Shandy Suite, Tristram on the Turf

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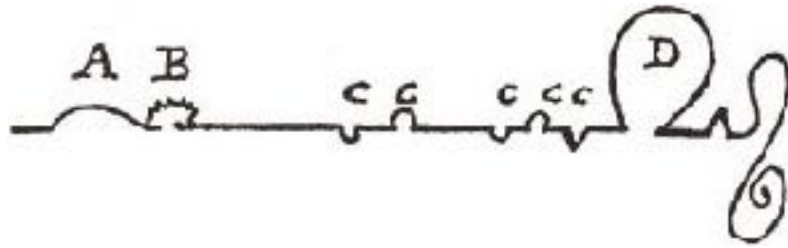
- M.S. Shoemaker, Philantropy, Tigers and Flies
- Peter de Voogd, Note on Walter Shandy and Gentility
- Paul Goring, Musical Catches and the Singing Nuns of Andoüillets
- Christopher Fanning, Measurement and Immeasurability: Burke and Sterne

Book Reviews:

- Laurence Sterne: *Voyage Sentimental*, edition critique par Alain Montandon, reviewed by M-C. Newbould
- Margaux Whiskin, *Narrative Structure and Philosophical Debates in Tristram Shandy and Jacques le fataliste*, reviewed by M-C. Newbould

Briefly Noted:

- Judith Hawley, Melvyn New, Peter de Voogd, eds., *Sterne, Tristram, Yorick: Tercentenary Essays on Laurence Sterne*
- Pierre Dubois, *Music in the Georgian Novel*



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Articles:

- Marcus Walsh, Complete Systems and *Tristram Shandy*
- C. Maria Laudando, Shandean Resonances in William Kentridge's 'Lesson from the Absurd'
- Regina Maria dal Santo, Sterne, Tillotson, and Human Happiness
- Gioiella Bruni Rocchia, Sterne and Shaftesbury Reconsidered: The 'Characteristics' of *Tristram Shandy*
- Allan Ingram, Hamlet, Tristram, Juan: Sterne and the Heroic Tradition
- Roger Maioli, Hume's Opinion of *Tristram Shandy*
- Nathalie Zimpfer, The Stapfer Fragment: Variations on Attribution (II)
- Jordan Kosturkov, Shishmanov, Sterne's First Bulgarian Champion
- Duncan Large, Sterne Reception in the Austro-German Musical Tradition
- Gabriella Hartvig, Rudolph Sammer's Editions of Sterne's Works
- Olivia Sanovetti, Sterne, Calvino, and Digressions

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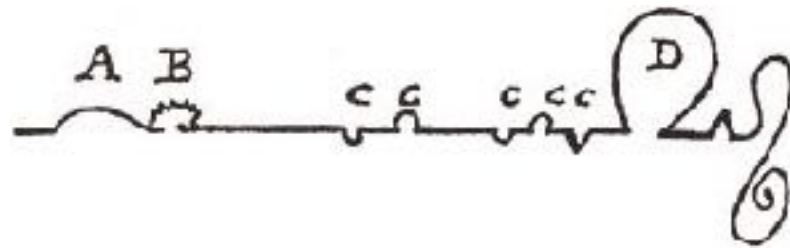
- This Year's Marbling, Jan Starink (1927-2014), Chinese Copies, A Church Cock, An S Misplaced, The International Laurence Sterne Foundation, ISECS 2015, and the 2015 November Laurence Sterne Conference

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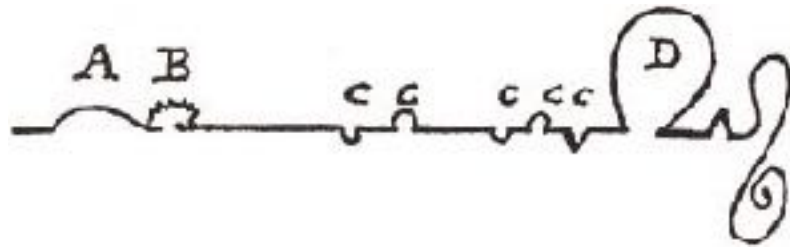
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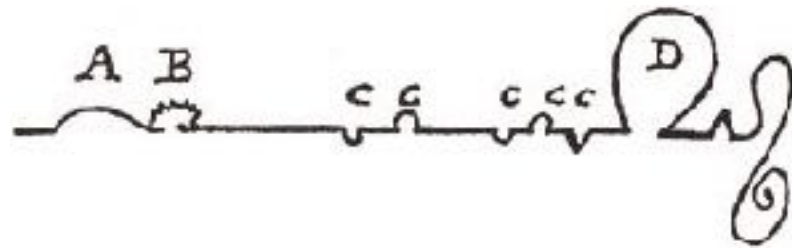
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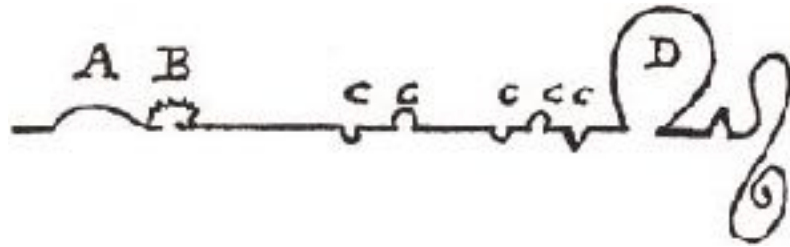
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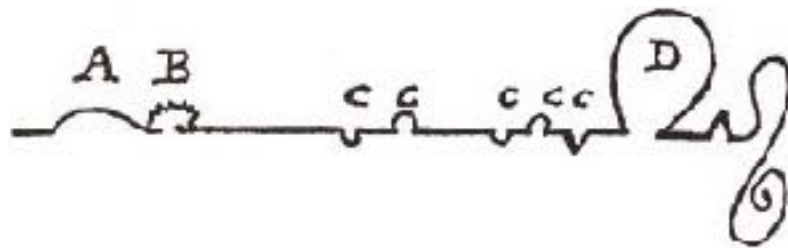
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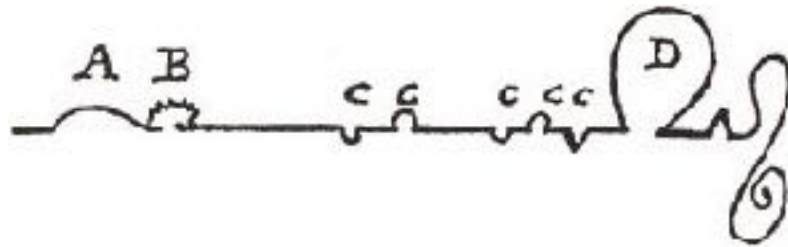
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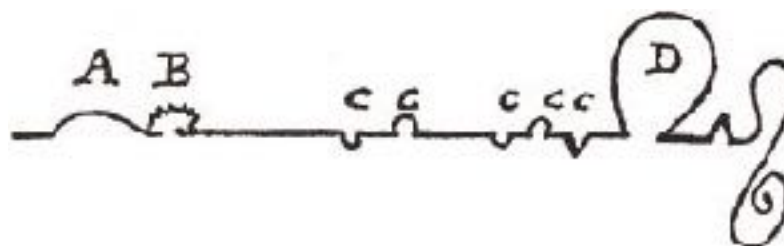
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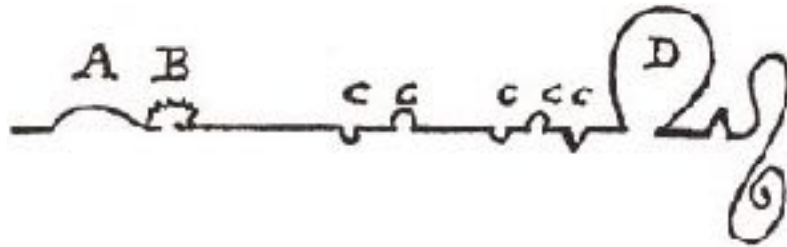
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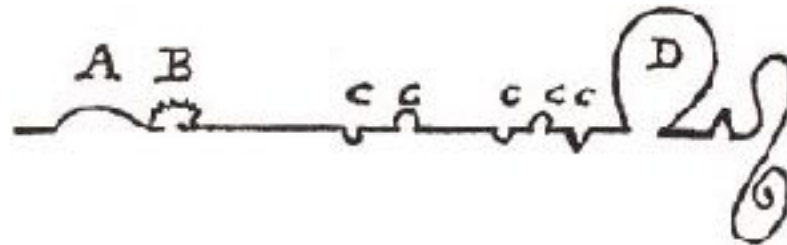
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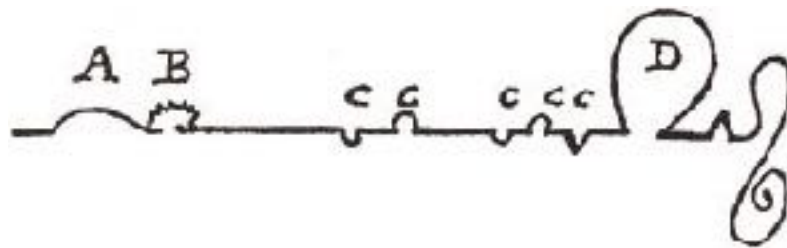
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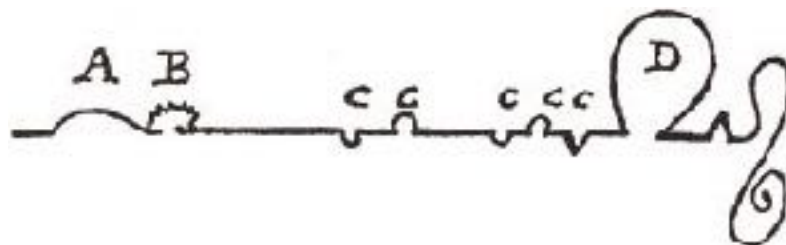
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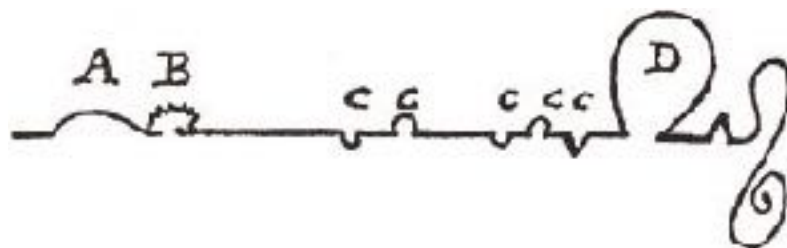
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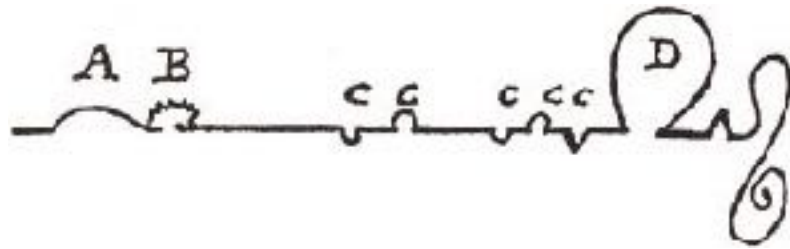
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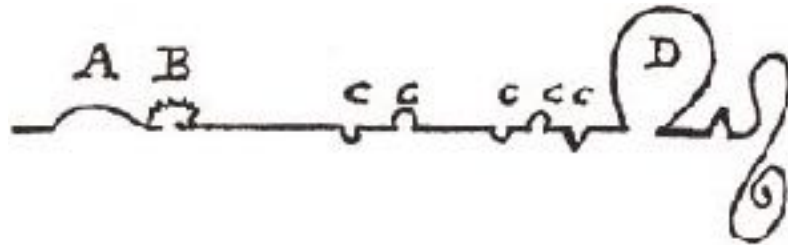
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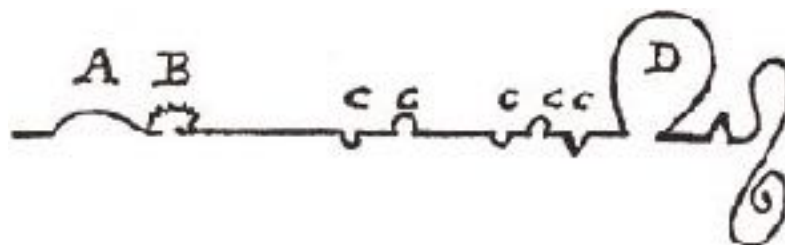
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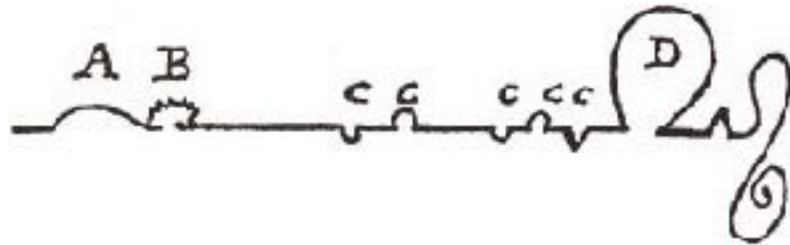
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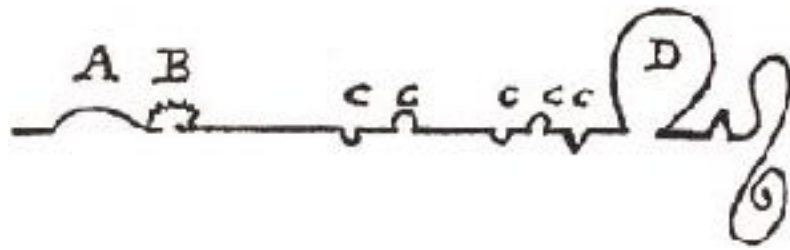
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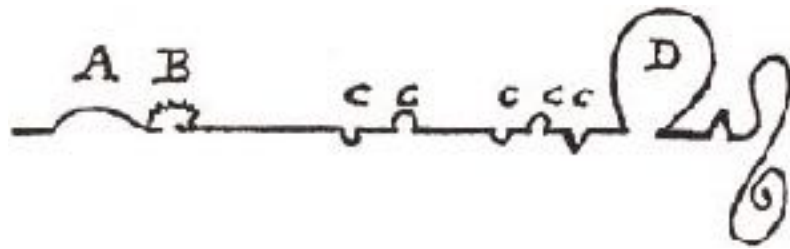
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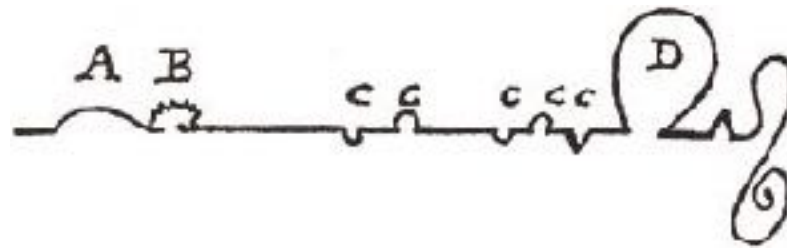
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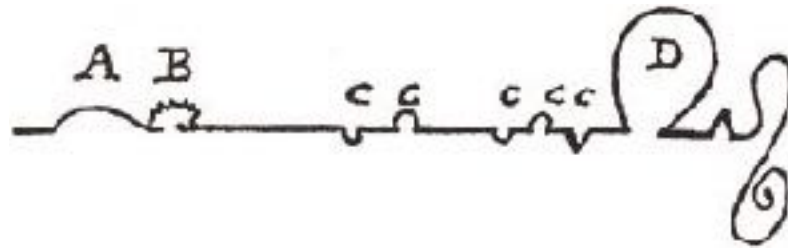
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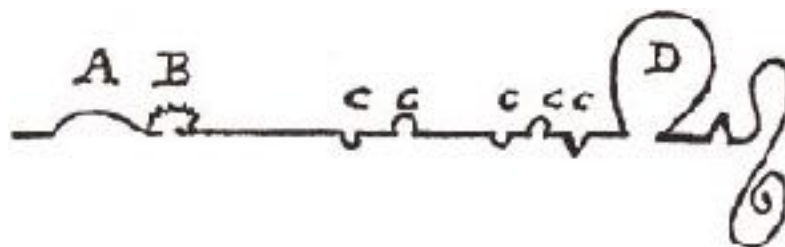
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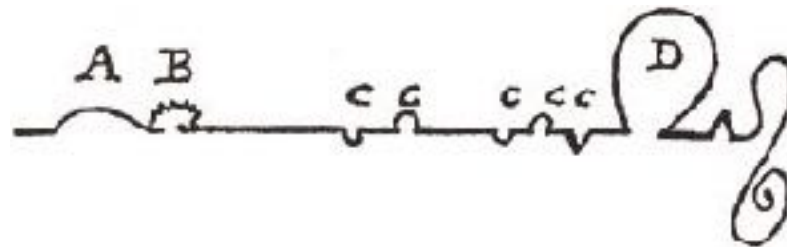
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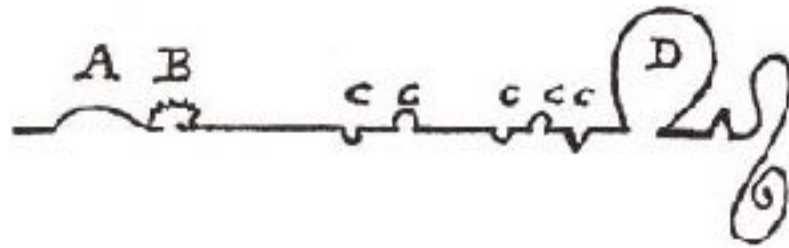
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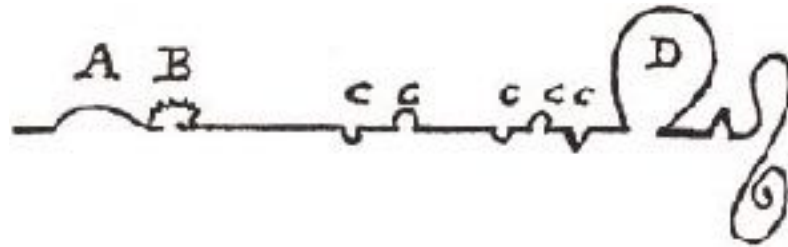
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