

# Tristram Shandy (selected edns.)

Laurence Sterne (1713-68)

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## Life

b. 24 Nov. 1713, Clonmel; son of impoverished English ensign of a family from various barracks in Ireland until the regiment was decommissioned; his father & mother held school as a seamstress in Dublin; ed. Hipperholme, Halifax Grammar School; proceeded to Cambridge on the Archb. Sterne Schol.; befriended Hall-Stevenson (both in *Tristram Shandy* and in *Sentimental Journey*), and read Locke;

contracted tuberculosis [TB]; ord., 1738; living at Sutton-on-the-Forest; given private education by Elizabeth Lumley [cousin of Eliz. Montagu], but unhappy; appt. Justice of the Peace for Sutton-on-the-Forest and Stillington, Yorkshire; indulged his interest in work & journalism; wrote *The History of a Good Warm Watchcoat*, 1759 [formerly entitled *The History of a Good Warm Watchcoat*, published posthumously, being a satire on eccles. courts which was burnt by the parish to care of curate;

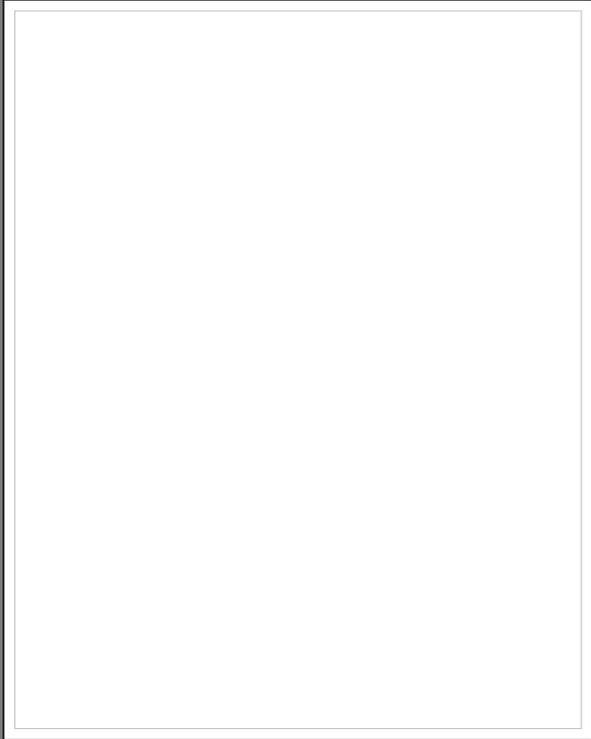
first version of vols. 1&2 of *Tristram Shandy* turned down by Dodsley; rewritten 'at heart' due to mental breakdown of wife and death of parents; wife committed to prison; published *Opinions of Tristram Shandy, Gentleman* (York 1759; Dodsley 1760 [half issue for fame though Dr. Johnson was to say, 'Nothing odd will do long. Tristram Shandy Catherine Fourmantel, singer ['dear Jenny']];

moved to London; painted by Reynolds; invited to court; 2nd ed. of Vols. 1 & 2; Michael's Church, Coxwold, Yorkshire and settled in the house he called "Shandy Hall" from 1760 to his death; issued the *Sermons of Mr Yorick* (1760), whilom styled *Tristram* in 1761; voice affected in 1762; went with wife and dg. for France, Toulon; returned alone to England; published vols. 7 & 8; returned to France and 8 months from late 1765; lived at Shandy Hall, Coxwold ;

*A Sentimental Journey through France and Italy* (1768); *Yorick's Sermons*, vols. 2&3 (*Yorick*, 7 vols. (1760-69)]; fell in love with Elizabeth Draper, young wife of East India Company; *Yorick to Eliza* (1773), reflecting a platonic passion, written on her enforced departure; reputed to have neglected his mother's needs when in she was Peter's Prison for debt; as bad as that dog Sterne, who preferred whining over "a dead ass to relieving a living body was grave-robbed, recognised at a Cambridge lecture and afterwards re-interred";

he is considered to have been influenced by Cervantes, Rabelais, Sir Thomas Browne & Locke - and called the *Essay Concerning Understanding* by the last-named 'a historian's own mind'; the "Journal to Eliza", found in manuscript, is now regularly published; *Journey*; an edition of the Letters published posthumously by his dg. Lydia; his *Biography*

pseud. - pub. in 1904; the *Letters* were edited by Lewis Perry Curtis in 1935; *Sentimental Journey* was issued by Gardner Stout in 1967; The Florida Edition of *Tristram Shandy* by Melvyn New, et al., during 1978-2009; the film-maker Michael Winterbottom has made a film *Shandy (A Cock and Bull Story)*, (2006). **RR CAB ODNB PI JMC NCBE OCEL DIB DIW**

	<p>[Left] “My Uncle Toby on his Hobby-horse” - ill. for <i>Tristram Shandy</i> by George Cruikshank.</p> <p>(See this and six further illustrations scanned by Adam Cuerden at <a href="#">Wikipedia online</a>.)</p>	<p><a href="#">Shandy Hall by Eishiro</a></p> <p>Shandy Hall (photo</p>
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## Works

### ***Tristram Shandy* (selected edns. )**

- *The Life and Opinions of Tristram Shandy, Gentleman*. Vol. I[-II] [2nd edn.] (London: Dodsley in Pall-Mall, M.DCC.LX [1760]), [6], 179, [1]pp., ill. [1 leaf of pls.; [2], 182
- *The Life and Opinions of Tristram Shandy, Gentleman, and A Sentimental Journey* (London: Hutchinson & Co. 1906), ill. [by George Cruikshank, presum. earlier];
- [...; num. other edns.]
- Melvyn & Joan New, eds., *The Life and Opinions of Tristram Shandy, Gentleman* (with introductory essay by Christopher Ricks, Introduction and Notes by Melvyn New, 1997), 627pp., and *Do.* [rep. edn.] (Penguin 2003) [with new chronology]; lvii, 7

Note - chronology of *Tristram Shandy*. Volumes I-II appeared in Dec. 1761, Volumes III-IV in January 1762; Volumes V-VI in December 1762, Volumes VII-VIII in 1765, and Volumes IX-X in 1766.

### **Other works (selected edns.)**

- Margaret R.B. Shaw, [ed. &] intro., *Second Journal to Eliza; Hitherto known as been written by Yorick and Eliza* [usu. attrib. to William Combe], *but now shown to be the work of a different person* (London: J. & A. Churchill, 1906), 128pp.,



*the Bramine's Journal* [Text & Notes], ed. Melvyn New & W. G. Day; Vol. 7: *The*  
ed. Melvyn New & Peter de Voogd; Vol. 8: *The Letters*, Pt. 2, 1765-68, ed. M  
Voogd (2009), lx, 803pp., ill. [All vols. 24 cm.]

## Criticism

- John Ferriar, *Illustrations of Sterne* (1798; 2nd ed. 1812);
- Walter Bagehot, 'Sterne and Thackeray' [q. publ.] (1864);
- W. D. Cross, *Laurence Sterne* (1904);
- Edmund Gosse, 'The Charm of Sterne', in *Some Diversions of a Man of Letters* 1919; 1920), pp.91-100;
- Wilbur L. Cross, *The Life and Times of Laurence Sterne* [3rd Edn.] (Yale UP 1920);
- D. W. Jefferson, 'Tristram Shandy and the Tradition of Learned Wit', in *Essays* adapted as 'Tristram Shandy and His Tradition' in *From Dryden to Johnson: A History of English Literature*, ed. Boris Ford, Vol. IV (1957) [q.pp.];
- Wayne C Booth, 'The Self-Conscious Narrator in Comic Fiction before *Tristram Shandy*' LXVII (1952) [q.pp.];
- John Traugott, *Tristram Shandy's World* (California UP 1955);
- Barbara Bray [trans.,] *Laurence Sterne, From Tristram to Yorick* (OUP 1965) [abridged]; Fluchère, *Laurence Sterne, de l'homme a l'oeuvre* (Paris 1961)];
- Christopher Ricks, ed., & Intro., *Tristram Shandy* (Harmondsworth: Penguin 1963);
- A. H. Cash, *Laurence Sterne: The Early and Middle Years* (1975), and Vol. 2 (1980);
- Wolfgang Iser, *Sterne: Tristram Shandy*, trans. by David Henry Wilson [Landmark Series] (Cambridge UP 1988), 141pp.
- Ian Campbell Ross, *Laurence Sterne: A Life* (OUP 2001), 512pp.;
- Thomas Keymer, *Sterne, the Moderns and the Novel* (OUP 2002), 236pp.;
- Marcus Walsh, ed., *Laurence Sterne* (London: Longman 2002), 231pp.;
- Alexis Tadié, *Sterne's Whimsical Theatres of Language: Orality, Gesture, Literacy* [Studies in English Lit.] (London: Ashgate 2003), 202pp.
- Peter de Voogd & John Neubauer, ed., *The Reception of Laurence Sterne in Europe* [British & Irish Authors in Europe] (London: Continuum 2004), 360pp.
- Lana Asfour, *Laurence Sterne in France* (London: Continuum 2008), 208pp.
- Thomas Keymer, *The Cambridge Companion to Laurence Sterne* (Cambridge UP 2009), 300pp.

See also Kenneth MacLean, *John Locke and English Literature of the Eighteenth Century* (London: Duckworth 1962); Hugh Kenner, *Flaubert, Joyce and Beckett, The Stoic Comedians* (London: W. W. Norton 1963); McKillop, *The Early Masters of English Fiction* (Kansas UP 1956; Constable 1963); and *of the Novel* (London: Chatto & Windus 1957; Harmondsworth: Penguin 1963)

## Commentary

**Samuel Taylor Coleridge** spoke of the Tristram Shandy's character in these terms

craving for sympathy in exact proportion to the oddity and unsympathisability of  
in Paddy Bullard, 'Motley Emblem of His Worm: Michael Winterbottom's homage  
of *A Cock and Bull Story*, in *See Times Literary Supplement*, 10 Feb. 2006, p.18 [\[infra\]](#)

***Specimens of the Table-talk of the late Samuel Taylor Coleridge, ed. (1835):***

'I think highly of Sterne; that is, of the first part of *Tristram Shandy*. For part, about the widow Wadman, it is stupid and disgusting; and *Journey* is poor sickly stuff. There is a great deal of affectation in Sterne still the characters of Trim and the two Shandies are most the individuals. Sterne's morals are bad, but I don't think they can do much harm to them they would not find bad enough before. Besides, the oddity and erudite which much of his dirt is hidden, take away the effect for the most part sure, the book is scarcely readable by women.'

Ftn.: Mr. Coleridge considered the character of the father, elder by much the finer delineation of the two. I fear his low opinion of *Sentimental Journey* will not suit a thorough Sterneist; but I could not get him to modify his criticism. He said, "The oftener you read Sterne the clearer will you perceive the great difference between *Tristram Shandy* and the *Sentimental Journey*. There is truth and reality in the one, beyond a clever affectation in the other.'

**"A Course of Lectures", in *Specimens of the Table-talk of the late Samuel Taylor Coleridge, ed. H. N. Coleridge (1835, &c.)***

[On the Distinctions of the Witty, the Droll, the Odd, and the Humorous; The Nature and Constituents of Humour; Rabelais - Swift - Sterne]

[...]

Sterne

'With regard to Sterne, and the charge of licentiousness which presses so hard on his character as a writer, I would remark that there is a sort of knowingness which depends - 1st, on the modesty it gives pain to; or, 2dly, on the innocent ignorance over which it triumphs; or, 3dly, on a certain oscillation of the individual's own mind between the remaining good and the encroaching nature - a sort of dallying with the devil - a fluxionary act of combining cowardice, as when a man snuffs a candle with his fingers for the first time, still, perhaps, like that trembling daring with which a child touches fire because it has been forbidden; so that the mind has in its own white heat the same or similar amusement, as may be supposed to take place between a debauchee and a prude, - she feeling resentment, on the one hand, from her anxiety to preserve appearances and have a character, and, on the other, from sympathy with the enemy. We have only to suppose society innocent, and a tenth of this sort of wit would be like a stone that falls in snow, melting because exciting no resistance; the remainder rests on its being an offence.'

good manners of human nature itself.’

[...]

The excellencies of Sterne consist -

1. In bringing forward into distinct consciousness those minutiae of feeling which appear trifles, yet have an importance for the moment, as every man feels in one way or other. Thus is produced the novelty and peculiarity, together with the interest of a something that belongs to human nature. In short, Sterne seizes happily on those points, in which every man is less a humourist. [...]

Q.pp.; available at Gutenberg

**W. M. Thackeray:** ‘He is always looking on my face, watching the effect, uncertain if I am an imposter or not.’ (Quoted in David Nokes, review of *The Florida Edition of the Works of Henry Fielding*, 7 & 8 [being the Letters], in *Times Literary Supplement*, 21 Aug. 2009.)

**Arthur Clery,** *Irish Essays* (1919), ‘To call Sterne an Irishman is the merest registration.’ (in *The Field Day Anthology*, gen. ed. Seamus Deane (Derry: Field Day, 1990), p.1006).

**Christopher Ricks,** ed., *Tristram Shandy* (Penguin, 1967), Introduction: Ricks cites the opening of the *Drapier’s Letters*: ‘Read this Paper with the utmost Attention, or get it read to you; if you cannot speak of ‘the old story in the jest books, where a templar leaves a note in the key-hole, which he cannot read it, to carry it to the stationer at the gate, who will read it for him.’ (Ricks, *Illustrations of Sterne*, 1798; 2nd edn. 1812). Ricks goes on to speak of ‘that comedy which has expanded in a thousand ways’ and later notes that Samuel Beckett is an admirer of Sterne and Beckett as being influenced by Sterne and cites Beckett’s quoting with relish Augustus in *Waiting for Godot*: ‘Do not despair, one of the thieves was saved; do not presume, one of them will continue.’ (Beckett, *Waiting for Godot*, 1951, p.10). Ricks continues: ‘Admittedly those words speak of a world very different from Sterne’s, but in the important heir of Sterne it would be altogether far-fetched to quote them’, and goes on to discuss the condition of the novel as Sterne found, and amended it ‘at a moment in history when the novel, was becoming tempted to presume.’ (*Tristram Shandy*, 1967, p.7.) Ricks also discusses Beckett’s use of the French Catholic theologians *per se*, remarking on his interest in baptism that the tone of such parodies is affectionate. The *locus classicus* is where the authorities determine in French, at great length, pp.84-86, that one can inject baptism - in spite of Aquinas’s untested assurance that *in maternis uteris ... baptizari potest* - reflecting his, Sterne’s footnote ends, ‘O Thomas, Ó Thomas!’ This is indeed a concluding jibe is more acerbic, where Shandy sends compliments to the doctor that the multitudinous *homunculi* can conveniently be pre-baptised ‘*par le moyen d’une seringue*] applied to the father before conception, *sans faire aucune tort au père*. No wonder, *Shandy*. ‘The minutest philosophers, who by the by, have the most enlarged understanding (being inversely to their enquiries) show us incontestably that the Homunculus is [and is] as much and truly our fellow-creature as my Lord Chancellor of England.’ (Walter Bagehot, ‘Sterne and Thackeray’, 1864; Wayne C Booth, ‘the Self-Conscious

before Tristram Shandy, *PMLA*, Vol. LXVII, 1952; Wilbur L. Cross, *The Life and Times of Laurence Sterne* (UP 1923, 3rd ed.); John Ferriar, *Illustrations of Sterne* (1798; 2nd ed. 1812); Henri F. Schlegel, *l'homme a l'oeuvre* (Bibl. des idées, Paris 1961); *Do.*, trans. & abridged by Barbara Herrnstein Smith, *From Tristram to Yorick* (OUP 1965); D. W. Jefferson, 'Tristram Shandy and the *Essays in Criticism*, Vol. 1 (1951); adapted as 'Tristram Shandy and His Tradition' in *Pelican Guide to English Literature*, ed. Boris Ford, vol. IV (1957); Hugh Kenner, *Flaubert and the Stoic Comedians* (W. H. Allen 1964); A. D. McKillop, *The Early Masters of English Fiction* (London: Constable 1962); John Traugott, *Tristram Shandy's World* (California UP 1962); *The Novel* (London: Chatto & Windus 1957; Harmondsworth: Penguin 1963).

**Christopher Ricks**, *Beckett's Dying Words* (OUP 1993), 'The Irish Bull' [Chapter traces the Irish Bull in literature and shows how it functions less as an unconscious trial of meaning at the limits of conventional language. Bibl. cit. hospitable monograph][acc. Ricks] on 'Bulls, Blunders and Bloothers', in *Béal na Bóinne: the Folklore of Ireland Society* (1988, I); see also John Collins' poem, *Scripts*, 'Irish Blunder'.

**A. N. Jeffares**, *Anglo-Irish Literature* (1982), b. Clonmel, his father's regt. broken; D. N. Annamoe in Wicklow where he had the escape with a millrace while the mill was on fire, an incredible, but known for truth in all that part of Ireland - where hundred of the people would see me.']; Carrickfergus; school in England, &c. 'What he had gained from growth was a common heritage of may Anglo-Irish writers; genteel poverty, rich relatives, and taste for entertainment. Mock-seriousness, serious mockery, the strain runs from Swift to Keats, even gentle Goldsmith shared this capacity for self-mockery. and the English read it as so many of them failed to allude to their mothers, or to do so in respectful terms. ... mother had failed, in choosing as husbands those who in turn failed to provide ... duty of ambition to their sons. ... particular Anglo-Irish problem, of how ambition and poverty, was perennial (Jeffares, pp.53-57). NOTE, the episode at Annamoe is also covered in *Gems She Wore* (1972).

**David Lodge** writes, Sterne is a comic novelist who uses humour as a stay against death, which is what he tells us he is doing in *Tristram Shandy* (paraphrasis, with particular reference to the dedication to Pitt), 'I want to laugh myself and you because I'm going to die, and therefore this is my protection. ... is my protection against the dying of the body' ('Laughing Matter; The Comedy of Tristram Shandy' given by David Lodge and Malcolm Bradbury, 1991 Brighton International *Sprak*, Vol. lxxxvi, no. 1, 1992, p.7.)

**Vincent Sherry**, *Joyce's Ulysses* (Cambridge UP 1994): 'In *The Life and Opinions of Tristram Shandy* Sterne concocts the most preposterous example of the story ever waiting to happen. It purports to tell the tale of its author's life *ab ovo*, its first volume ends twenty-three years and seventh and last five years before. The prankishness of the compulsive digression is a searching critique of the very material culture that creates the expectations Sterne meets with inveterate detours and backtracking: namely, the culture of books, the medium of the linear and sequential mode as a paradigm of progressive reasoning, of consecutive events after another, the apparently militant continuum of print presents a fallacy of

penetrates and dramatises with comic genius. His insights anticipate the premise of post-structuralist linguistics, in particular the Derridean concept of deferral or *différance*. Here the screen locates the primary place for the actions of reading and writing. Thus the digressions on the page project meaning as a destination every awaited but constantly withheld. The film locates the primary place for the actions of reading and writing. Thus the digressions on the page project meaning as its one axis of happening, captures the true experience of letters, of books like Sterne's. [Quotes "Digressions, incontestably, are the sun's shadow on the image of the bridegroom stepping forth to the consummation provides the ultimate pleasure, but here appetite is satisfied through deferral, the *via negativa* of print. [...]"] (pp.45-

**Paddy Bullard**, 'Motley Emblem of His Worm: Michael Winterbottom's *Tristram Shandy*', review of *A Cock and Bull Story*, in *Times Literary Supplement* (11 October 2007). 'Tristram Shandy is self-reflexive in two ways. It worries about its medium (its bookishness), and it worries about the effectiveness of its many curious movements. The film's consciousness over the novel's physical form shows up most obviously in its use of conventional typography. These include famously a page of solid black ink that mimics Yorick, an inserted sheet of bookbinder's marbling ("motley emblem of my life"), a page to trace the flourish of Toby's stick, and a blank page on which every reader is invited to write like Widow Wadman. Sterne's proposal is that they celebrate the diversity of opinions among his readers, and (with tongue in cheek) the "many opinions, transactions, and accidents still lie mystically hid" under his tale. / One might add that the film makes a habit of bridging distances between life and art, and a rather grave one about the way that art is made. They anticipate the terminal literary impasse that Shandyism is supposed to reach, and that everyone who knows *Tristram Shandy* and who has yet to see *A Cock and Bull Story* is curious about how they are handled by Winterbottom. [...] If the director of *A Cock and Bull Story* is reluctant to reflect on his medium, he is still more bashful about his rhetorical address to his audience. One source of humour in *Tristram Shandy* is the bumptiousness of Trim (the emanations of wit and judgment") with which Sterne discusses the felicity of his art ("I govern not if"). He is always boasting about how unsuited the rashness of his art to the narrowness of the emotional mark at which he aims. The precision of Sterne's art is an incidental angle of Trim's posture as he reads out Yorick's sermon, or to the film as Trim drops his hat while announcing the death of Bobby, gives these scenes a comic, oratorical turn. But Sterne's dearest wish is to have his fellow "fiddlers" enjoy both his and their own work "by their eyes and ears, - admirable! - trusting to the truth in an air sung, or a story painted to the heart, - instead of measuring them by the yard." This self-consciousness about emotional effect is connected with Sterne's art. Readers have always thought *Tristram Shandy* too odd to last, and Sterne's art, which would swim safely down the gutter of time makes a grim choice between death and life. [...] At the end of the film, Winterbottom transforms Sterne's morbid obsession with fertility into a dream celebration of childbirth and parenthood. In so far as a film is self-reflexive, it allows no room for reflection on what its cinematic merits should be. This is Winterbottom's point, but a true Shandean should hope not.'

**Peter Bradshaw**, review of *A Cock and Bull Story*, in *Guardian Weekly* (27 Jan. delirious atmosphere [...] making us breathe two different sorts of heady fume: pos [...] the risk of studenty archness is high, and it is tricky to handle the comedy inh non-action and thwarted narrative is often quite boring [...] cheeky and flippant with a book that, as Coogan puts it, was postmodern before there was anything to The film might just date more quickly than the book [...]' see further under "Notes"

## Quotations

Digressions, incontestably, are the sunshine; - they are the life, the so take them out of this book for instance, - you might as well take the l them; - one cold eternal winter would reign in every page of it; resto writer; - he steps forth like a bridegroom, - bids All hail; brings in vari appetite to fail.' (*Tristram Shandy*, ed. Graham Petrie, Harmondsworth p.95; quoted in *The Electronic Labyrinth*, Virginia Univ. Electronic Text (

'Tis a venereal case, cried my two scientific friends - 'tis impossible, that, replied I - for I have had no commerce whatever with the sex, no wife, added I, these fifteen years ... We will not reason about it, said th you must undergo a course of mercury.' (Letter to Earl of Shelbu medical examination of the wound in his groin which Sterne later ir episode in *Bramine's Journal*; quoted in David Nokes, review of The Fl the Works, Vols. 7 & 8, in *Times Literary Supplement*, 21 Aug. 2009.)

'The truest respect which you can pay to the reader's understanding, matter amicably, and leave him something to imagine, in his turn, as For my part, I am eternally paying him compliments of this kind, and c my power to keep his imagination as busy as my own.' (*Tristram Shan* 2; quoted in Brigid Brophy, review of Colin MacCabe, *James Joyce and t the Word*, in *London Review of Books*, 21 Feb. 1980, pp.8-9 - available [onl](#)

'Gravity, a mysterious carriage of the body to conceal the defe mind.' - Sterne; quoted in Ezra Pound, *The ABC of Reading* (1<sup>st</sup> Edn. 1991, p.13.)

## **Tristram Shandy** (Sundry quotations):

I.1, Tristram's conception, 'Pray, my dear, quoth my mother, *have you not clock? ... Good G-! Did ever woman since the creation of the world, interrupt a question?*'[[35-36]. I.II homunculus [cf. 83 infra]; lack of concentration of producing 'weaknesses of body and mind'; Locke [39]; HOBBY HORSE [4 passion - farewell cool reason', 113; also 132: 'as tender a part as he has a

'peerless knight of La Mancha more than the greatest hero of antiquity introduced, and his descent from Hamlet's jester; I.12, Yorick's plagiarisms "Alas, poor Yorick", & black [not blank] page; 'this rhapsodical work' [63]; I.1 Elizabeth Mollineux) marriage Indenture; '.. called Tristram! - The thing is in reader re-read and attends return [82]; I.20, satire on Catholic theology a birth, and logical reduction to baptism by syringe applied to the father's speech [83ff]; uncle TOBY SHANDY [90]; 'Digressions, incontestably, are the sunshine of the soul of the reading [95]; Momus's glass [96; cf. intro., p.14]; Toby's HOBBY in his groin [100; wound incurred at Landen, 612]; 2.1, ff., Toby's recreation [104ff]; Trim reads Sermon on Conscience [141-51]; Book III embarks on a birth and the flattening of his nose; Toby whistles *Lillabullero* during the 'whistling *L.* as loud as he could, all the time', 182; 591; 'interjectional whistle 591]; knots in Dr Slop's bag [180] [blank page, facing 182]; excommunication of Toby, 'Good God! Are children brought into the world with a squirt?' [197]; 'my dearer Cervantes' [201]; Author's preface, addressed to 'dear anti-Shandean books fabricated [230] marbled pages, inter 232-235; Hafen Slawkenbergius [244]; 'hobby-horsical career' [244]; Vol. IV, Slawkenbergius's Tale, in Latin and English only) [248-273]; Walter Shandy's reflections on 'Man' [IV.7 [279]; footnote on since shaking of heads came into fashion, never did two heads shake together two such different springs. God bless/God deuce 'em all, said my uncle Toby to himself.' [285]; passage on relative chronology in novelistic and real time [285]; IV.14: Susannah's confused message whereby Mr Shandy's choice of name is conveyed to Yorick as Tristram (Yorick's own), is narrated in [287-88]; 'misheard' [291]; Father's Lamentation (IV.19) [294ff]; 'the thing cannot be undone, Yorick of Phutatorius, Didius, et al.; Kysarcius, '..that the mother was not of kin to her' what said the Duchess of Suffolk to it?' The unexpectedness of my uncle confounded Kysarcius more than the ablest advocate' [326]. 'My brother Walter Shandy, 'What is the life of man! Is it not to shift from side to side with sorrow? - to button up one cause of vexation! - and unbutton another!' [331]; Shandy family' [332]; 'True Shandeism' [333]; V.1, digression *Upon Whiskers* [341]; 'melancholy account of my brother Bobby's death' [344; Father's follows]; 'nature is nature, said Jonathan' [360]; music - ptr..r..ing-twing-twing - cursed bad fiddle' [365]; Tristram's circumcision, 'Susannah did not consider well hung in our family - so slap came the sash down like lightning upon us; - Susannah, nothing is left - for me, but to run my country' [369]; Trim as used weights to furnish Toby's military models [371]; chapter on sash-window paedia written by Tristram 'in order to render complete' [276]; '*quod omne a triste*' [388]; Dr Slop predicts the boy's injury will end in a *phimosi* [391] siege [358], and siege narrative, begun under his majesty King William himself . devilish wet swampy country ... surrounded ... with the Shannon, and is, by the strongest fortified places in Ireland [392]; 'a North-west passage to the in whole depends on auxiliary verbs' [394; chapter on auxiliaries follows, V.43]; without dedication]; time to take Tristram out of women's hands and put him governor [401]; 'a thousand unnoticed openings ... which let a penetrating man's soul; ..a man of sense does not lay down his hat in coming into a room

out of it, but something escapes, which discovers him', acc. Walter [402]; S digressions, VI.6 [403-419]; Yorick writes and deletes BRAVO to his own shortest chap, 'I'll put him into breeches, said my father, let the world say w IX.27, p.608, and blanks at 592-93]; long deferred account Uncle Toby's Wadman, 'one of the most systems, both of the elementary and practical making, that was every addressed to the world' [448; vide 216]; Toby follows t of Marlborough in models [429ff]; blank page, facing 450; chart of digres begins 459ff.[this volume based on French sojourn, at Calais, 463, Blouogh Abbeville, 470, Paris, 477 ... Lyons, 492; etc.]; Advice from Eugenius on De 'make them like unto a wheel' [471]; 'the French have a gay way of treatin Great; and that is all can be said upon it.' [479; and note ludicrous digressi putatively on the associative principle, following]; the abbés of Andouill ending 'bouger, fouter' [485ff]; VEXATION upon VEXATION [494]; story of An pabulum for soft brain of youth 'being tender and fibrillous, more like paj [496]; poor ass [497ff]; Reviewer of my Breeches [500]; Vol. VIII returns to 'my [after 513]; on beginning a book [516; see QUOT]; Now as widow Wadman di - and my uncle Toby did not love widow Wadman [525]; alphabet of [R]idiculous) [526-27]; VIII.16, Widow Wadman and Uncle Toby in the sentry and pricks on the road from Fesse to Cluny [531-32]; narrative of King of Bohe told by Trim [534ff]; 'except the groin' [543]; Mrs Wadman unpinned her 1 stood upon one leg [543]; Trim's wounded knee rubbed by the Beguine, the to every part of my frame' [548-49; and cf. popish clergywoman, 563]; Mrs W eye and cambric handkerchief to Toby; 'Honest soul! thou didst look in innocency of heart, as ever child looked into a raree-shew-box; and 'twere a hurt thee ... I will answer for him, that he would have sat quietly upon a January ... with an eye as fine as the Tracian Rodope's beside him, witho whether it was a black or a blue one.' (ftn. Rodope Thracia tam inevitabili [550-51]; it was an eye ... it did my uncle Toby's business [552] 'took it like a Walter's love-paroxysm [553]; ftn. 'this will be printed along with my father &c' [553]; 'I am in love, corporal!' [554] Wadman to Mrs Bridget, 'terribly afr wound in his groin ... I could like to know' [555]; Dr Slop and Toby prior to Walter, bettering Plato, 'Love is not so much Sentiment as Situation, into w and takes every step to show himself a man of prowess [sic]' [562]; advice Vol. IX, dedication 'to a great man' [unnamed] compares change of ideas and with verses dedicated to some gentle Shepherd 'Whose thoughts proud Sci stray,/Far as the Statesman's walk or Patriot-way' [570; and note that PATR family horse which has been sold, 345]; mother's 'curiosity' at the 'keyhole' [5 celibacy, 'whilst a man is free.. ', and flourish of stick [doodle graphic] [576]; T 'Moorish girl' [579]; 'circumvallation' of Wadman [581]; Vocative allusion to ' cf. Tristram! Tristram! O Jenny! Jenny!, 526]; cuvettes, and Mrs Sha understanding [582, and quot.]; 'that just balance between wisdom and f book not hold together a single year'; 'digression ... upon a good frisky subje FANCY ... WIT ... PLEASANTRY; 'the best way for a man, is to say his prayers' on pishes, 'return to my uncle Toby' and Trim [who had] marched down avenue' before they 'reclected that their business lay the other way' [589]; '



trouble to enquire about it.' [[582]; Mr Shandy, consoling uncle Toby in the matter, provision should be made for continuing the race of so great, so exalted and godlike a family from denying ... that it should be done by means of a passion which bends down the wisdom, contemplations, and operations of the soul backwards - a passion, my dear Toby, which couples and equals wise men with fools, and made us come out of our caves like satyrs and fourfooted beasts than men./I know it will be said ... that in its excess, hunger, or thirst, or sleep - 'tis an affair neither good or bad - or shameful or otherwise - the delicacy of Diogenes and Plato so recalcitrate against it? and wherefore, when we go to bed, do we put out the candle? and for what reason is it, For what reason is it, that the ingredients - the preparations - the instruments, and whatever serves thereto, are not brought to a cleanly mind by no language, translation, or periphrasis whatever?' [613-14.]

**Shandean Pessimism:** Sterne makes Mr Shandy cite classical pessimism, 'The Tristram was born' - ('and we were very near to it', quoth my uncle Toby) - 'and feasted and then went out of the world; and with reason ..' [351]. 'How finely we argue upon mistaken

**Citations:** Sterne as Irish tradition by Donn Byrne, and claimed as Irish by James P. McCarthy. *Irish Literature* (1904), gives extracts from *Tristram Shandy*, and *Dictionary Quotations* has 43 Sterne items.

**Celibacy defended** [Trims flourish of his stick] said more for celibacy [than for the father's most subtle syllogisms.] [Mrs Shandy during the conception of Tristram] 'have you not forgot to wind up the clock?' [Tristram as narrator:] 'Here are two clean ones, and a clean one, - which shall we take?'

**What a Misfortune:** 'It is a terrible misfortune for this same book of mine, but not for my letters; - so that my own is quite swallowed up in the consideration of it, - that this Tristram's fresh adventures in all things, has got so strongly into our habits and humours - and that upon satisfying the impatience of our concupiscence that way, - that nothing but the most essential parts of the composition will go down; - the subtle hints and sly communications will rise upwards; - the more heavy moral escapes downwards; and both the one and the other will be lost to the world, as if they were still left in the bottom of the ink-horn. (*The Life and Opinions of Tristram Shandy*, 1759; ed. Graham Petrie, Penguin 1967, p.84.)

## References

**Dictionary of National Biography:** after some years wandering sent to school in Hertfordshire; Cambridge by cousin, Richard; sizar, etc. matriculated 1735; MA 1740; curate of Buckton; first used epithet 'sentimental' in letter, 1740; obtained Stillington adjoining Sutton; became chaplain to 4th earl of Aboyne; interested in local private enclosure acts, 1756; made demands for money, and said to have let starve; interested in music; participated in 'Demoniacks' orgies; satirised York lawyer as Trim in sketch (*A Political Romance*, [rare], first publ 1769); unfaithful to wife, who became insane; flirtation with Madam

denounced in York on account of recognisable characters incl. Dr. John Burton; Wa restrain his obscenity; pamphlets against him, 1760-61; called house at Coxwold Foundling Hosp. London, 1761; vols. v and vi of *Tristram* issued for him by Becket entertained by Fox at St Germain; left wife and dg. at Montauban by their wish; p in Paris, seeing much of Wilkes; painted by Gainsborough at Bath, 1765; ('Smellfungus'); book ix of *Tristram* ded. Chatham; Voltaire among subscribers to S Mrs Eliza Draper [q.v.] at house of Sir William James in London, Dec. 1766; kept jou after her departure (MS BML), Apr. to Aug. 1767; body sold to Dr Collignon, skelet no will, died insolvent; wife and dg. salvaged by collections made by Hall-S publication of letters to Mrs Draper threatened by widow; letters published by authorised by Mrs Draper, 1775; *The Letters from Eliza to Yorick* (1775) and *Let written by Yorick and Eliza* (1779), are both forgeries; other forgeries incl. John *Shandy* (1760); J. Hall-Stevenson's continuation of *Sentimental Journey* (1769) [but *Oxford Companion of English Literature* (OUP: 1985), by 'Eugenius', long incor Stevenson, see Note infra]; Richard Griffith's *Posthumous Works of a late Celebrate* first collected ed.); his works include many literary thefts, notably the scher Dunstan's *A Voyage round the World ... the rare adventure of Don Kainophilus* (?172 ed. of *Tristram Shandy* (1767), last (1779); *Sermons* reissued collectively, first 1 Journey, with plates (1792); first collective ed. of works (without letters (Dublin letters and Hogarth plates), 1780; another edited by Dr. J. O. Browne, with newly 1783. Query: *ODNB* calls Archb. Sterne his grandfather ( d.1683); DIB reports that h a cousin. See also Richard Ryan, *Biographia Hibernica: Irish Worthies* (1821), Vol. II,

**Charles A. Read**, *The Cabinet of Irish Literature* (London, Glasgow, Dublin, Blackie & Son [1876-78]); selects passages from *Tristram Shandy* and *Sentimer* as later in *Irish Literature* (1904) [infra], his mother joined her husband at Clc posting, and Laurence was born there soon after; his own narrative has th with bag and baggage for Dublin' when the Regt. is reformed; sent to school genius by his teacher; sent to Cambridge by cousin; went to York, to Dr Jacc found a living, Sutton [sic brevis]; quarrelled with the doctor because paragraphs' in the newspaper for him, a party man, 'which I was not'; painting, fiddling, and shooting were my amusements'; house in York, 176 1760; letters to his beloved daughter [*Dictionary of National Biography* she children were stillborn.] d. 18 March, Bond St. WORKS, *The Case of Elija Zarepphath Considered*, sermon (1747); *The Abuses of Conscience*, serm *Shandy*, i, ii (1959); iii, iv (1761); v, vi (1795) [err.]; vii, viii (1765); ix (1767); Se iv, v, vi (1766) [?ERR]; *A Sentimental Journey* (1768). Leigh Hunt, 'If I were re book of all others which combined wit and humour under their highest app the profoundest wisdom, it would be *Tristram Shandy*; Horace Walpole, 'I talked of, nothing admired, but what I call help calling a very insipid and tedi a kind of novel called *The Life &c.*' Hazlitt, [In his father and Uncle Toby] oppose with equal felicity and originality purse intellect and pure good natu of Le Fevre is perhaps the finest in the English language'; 'of [Toby's] bowling amours, who would think anything amiss?'. Speaks of Widow Wadman and h

Toby. Garrick's epitaph, 'Shall pride a heap of sculptured marble raise  
unmourn'd, titled fool to praise; / And shall we not by one poor grave-stone  
wit, and humour sleep with Sterne?'

**Justin McCarthy**, gen. ed., *Irish Literature* (Washington: University of America 1904) from Tristram Shandy as in *Cabinet* [supra], viz., 'Widow Wadman's Eye', and 'A biographical narrative is repeated, but an add. bibliographical item is added in c life (Stothard and Thurston 1808). Three bon mots include Garrick answering St who mistreat wives should be burnt down, 'If you thing so, I hope your house is about serving books as people do lords, 'learn their titles and brag of their acquai against an anti-clerical speaker.

**Margaret Drabble**, ed., *Oxford Companion of English Literature* (OUP 1985); not equates 'Eugenius' with Hall-Stevenson, implying ['probably model for'] that he is *Sentimental Journey*, OCEL refers to a continuation of the journal by 'Eugenius', l be Sterne's old friend Hall-Stevenson [as in ODNB, supra]. Concise ODNB (1992) r Hall-Stevenson and Eugenius on the same paraphrastic principle. Under Stevenson fr. of Sterne at Jesus Coll., assumed wife's surname, inherit Skelton Castle ('Crazy cub of Demoniacks, and entertained Sterne there; Eugenius in Sterne's works; in contin. of *A Sentimental Journey* (1769); verse pamphlets, and *Crazy Tales* (17 collected 1795. OCEL lists him under Hall, orig. of Eugenius in *Tristram* and *Ser Castle, nr. Saltburn-by-the-Sea, Yorkshire; 'the Demoniacs' [sic]; wrote *Fables for Crazy Tales* (1762), and some indecent verse satires to his notion of French *Sentimental Journey Continued* (1796); his works edited carefully but anonymously*

**A. N. Jeffares & Peter Van de Kamp**, eds., *Irish Literature: The Eighteenth C Anthology* (Dublin/Oregon: Irish Academic Press 2006) selects extracts from and *A Sentimental journey Through France and Italy* [202]. Cites Also *Journ found in COPAC.*

**Belfast Public Library** holds *Tristram Shandy* and *Sentimental Journey, Sermons of Mr. Yorick* (1766); *Works*, 8 vols. (1794).

**Eric Stevens Books** (1992) lists *The Life and Opinions of Tristram Shandy, G Caddell 1794) [£12].*

## Notes

**Irish writer?** excepting notably A. N. Jeffares *Anglo-Irish Literature* (Macmillan 19 generally do not mention Sterne (viz., Deane, *A Short History of Irish Literature*, 19

biography do (viz., Harry Boylan, *Dictionary of Irish Biography*, 1988.)

**Portraits** by Reynolds, and a copy of one of these by Robert West (see *Anne Collection*, 1968). [See also Gainsborough, *infra*.] Lord Byron damaged his reputation and undutiful son; Thackeray wrote of 'foul satyr's eyes' staring out of his prose; Lecky was nasty and trifling. Also, Laurence Sterne as 'Tristram Shandy bowing to death' by Jesus Coll., Cambridge.

**Sarsfield Connection:** It is worth noting that in *Uncle Toby and Trim* were at Landen in 'a marshy country ... *surrounded* by the Shannon' [392]; but it is curious that the battle was fought at Landen [612] - where Patrick Sarsfield died fighting in the Irish Brigade on 1 June 1747.

**Source of Shandy?:** John Arbuthnot, Queen Anne's physician and the friend of Swift, wrote a history of the youth and education of Martin Scriblerus which, according to Doren, Laurence Sterne 'later pilfered from [...] for his history of Tristram Shandy' (intro., *Portable Swift*, 1948; Penguin Edn. 1977, p.24.)

**Yorick/Yerrick:** note that one Richard Yerrick was bishop of London in 1703. Samuel Parr, Burke's sometime correspondent.

***A Cock and Bull Story*** (2006): the film-maker Michael Winterbottom has made his first film with Steve Coogan and Rob Brydon playing themselves playing Shandy and Toby. Northam and James Fleet play the director and producer; Gillian Anderson plays the wife; she plays Widow Wadman, while Kelly Macdonald is Coogan's partner, and Naomie Harris plays Jennie, with whom he flirts dangerously. (Peter Bradshaw, review, in *Guardian Weekly* [supra](#).)

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