

LAURENCE STERNE AND THE SENSES

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Carolyn Creed

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Supervisor - Dr. D. H. Curnow

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by

CAROLYN CREED

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Preface

This thesis takes a different approach to Sterne from most; it attempts to get at Sterne's mind through his senses. Though all readers acknowledge that a major theme in Sterne's novels is communication (or lack of it), few have seen the senses as a starting point for discussion.

That we can obtain knowledge through the senses is an epistemological claim, given pre-eminence in the eighteenth century by John Locke's work the century before. Sterne revered Locke; he formed most of his epistemology on The Essay Concerning Human Understanding. Therefore, in talking about the vital nature of the senses in Sterne's writing, we must take into account Locke's emphasis on the importance of the senses to knowledge. Many of the terms used to describe sensory experience are defined in the first chapter of the thesis, and one is selected from among them which applies both to Locke's and Sterne's epistemology. Biographical notes and quotations from Sterne's works support his indebtedness to Locke.

Eroticism or sensuality abounds in Tristram Shandy and in A Sentimental Journey. This offshoot of the senses will be discussed in the second chapter as the major vehicle for Sterne's study of human communication. Four of the senses--taste, smell, sight, and hearing (the next chapter being reserved for touch)--are treated in the examination of sensuality in Sterne's works.

In Sterne's writings, sensory knowledge is a much more important

basis for his characters' communication than is knowledge gleaned by the intellect. Though the senses, it may be granted, are part of the mind's reasoning process, they are removed from it because they are the first recipients of knowledge. The senses take in the clearest message one person gives another. Other writers on Sterne have not given emphasis to his use of this communicating facility belonging to the senses. My contribution to Sterne criticism is to point out the importance he places on the senses in human communication. This fact can be established if we look at his writing process as it is detailed in his novels and personal correspondence. Sterne's style also reveals concern with the senses, notably with "texture," and this will be examined in the third chapter. The sense of touch, as Sterne deals with it, will be the major topic of this chapter.

Appeal to the senses seems to be Sterne's way of making his ideas concrete--many vast philosophical concepts are made easier to understand with vivid sense-produced images. Using sensory material in Sterne's work as a starting point, we reach the conclusion in the last chapter that his whole vitality as an author and as a person, had its basis in self-knowledge; paying attention to his heart, body and soul gave Sterne the material for his writing. The fourth chapter summarizes what we have learned about Laurence Sterne and the senses; through them, he was informed first and best about his fellow mortals.

Chapter 1

The Five Senses in Locke and Sterne

Critics often see Sterne as an intellectual artist, writing in a "stream of consciousness."¹ This makes his work sound full of mind games alone. But, while it clearly includes such things, it is also full of funny and striking concrete detail. Indeed, Sterne uses his readers' senses to create his books' atmospheres and characters. This physical side to his work, as opposed to the intellectual, should be examined, especially since it is only briefly covered by most critics. I see this theme not only present in Sterne's work, but central to his message.

Examined in this light, the physical side of human nature, a meeting more of bodies than minds, becomes a metaphor in Sterne's work for true communication. Tristram Shandy, as autobiographer, often obscures meaning deliberately in his digressions and "play between learned and homely words."² This strengthens the impact when he reaches out directly to his readers' hearts through the senses. He even goes so far as to "texture"³ his work, both visually and thematically. In this way, Sterne proves an exception to Locke's rule that when words are tampered with, it is to the damage of communication. Locke could be predicting the coming of writers like Sterne with this observation:

Besides the imperfection that is naturally in language, and the obscurity and confusion that is so hard to be avoided in the use of words,

there are several wilful faults and neglects which men are guilty of in this way of communication, whereby they render these signs less clear and distinct in their signification than naturally they need to be.⁴

What is left after words are rendered useless is the interchange between human beings through shared emotions. Griffin rules out language as a successful means of communication in the Shandy family:

Men communicate best through rapport, instinctive appreciation, inarticulable sensings--sympathy and sentiment; these are the common tie of society; men communicate by action and reaction more than words.⁵

Traugott calls this interchange "sentimentalism," and defines it thus:

By sensory apprehension of the behaviour of other persons, and by comparing that behaviour by an association of ideas with our own, we conceive a sympathy with other persons. Certainly this process is Sterne's whole study in Tristram Shandy.⁶

Since we cannot proceed without defining our terms, it will be necessary to deal with all the words, used in and about Sterne's work, which have their roots in the word "sense." In this way, by going through the mass of connotations, denotations, and emotive words attached to "sense," we may see the crucial importance of the sensory in Sterne's work. Examples of the words used are: sensitivity, sensibility, sentimentalism, sensationalism, sensorium, and sensuality. The purpose of the thesis is to show how the simple clarity of Sterne's sense imagery (notwithstanding all the definitions it may have) aids dramatically in communication between his characters. Sensory material is easy to find, when one is looking for it, in Sterne's writing.

The place of the senses in Sterne's epistemology is demonstrated in A Sentimental Journey, where he has Yorick exclaim:

Dear sensibility! source inexhausted of all that's precious in our joys, or costly in our sorrows! . . . thou chainest thy martyr down upon his bed of straw-- and 'tis thou who lifts him up to Heaven--eternal fountain of our feelings! all comes from thee, great--great SENSORIUM of the world! which vibrates, if a hair of our heads but falls upon ground, in the remotest desert of thy creation!⁷

Here, heaven and earth seem to share their care for mankind. The heavenly ring to this passage comes from Sterne's definition of the Sensorium as "head-quarters of the soul." (T.S., II, xix) An address to the senses is also an address to the soul, if Sterne's borrowed definition is credited.⁸

Many words describing sensory perception have changed in meaning since Sterne was writing. "Sensibility," says Watt, "began to be applied [early in the eighteenth century] more particularly to the faculty of feeling rather than of intellectual knowledge. . . ." ⁹ As with our modern pejorative term, "sentimentality," he adds, "the main emphasis was laid on the individual's specific capacity for feeling sympathetic identification with the emotions of others, and especially with their sorrows."¹⁰ Traugott's term "sentimentalism" relates to this, but has philosophical rather than emotional emphasis.

It is true that Sterne was among the leaders of the popular movement which constantly shed humanitarian tears. Mark the confessed tenderness of Yorick after the death of the Monk:

When, upon pulling out his little horn box, as I sat by his grave, and plucking up a nettle or two at the head of it, which had no business to grow there, they all struck together so forcibly upon my affections, that I burst into a flood of tears-- but I am as weak as a woman: and I beg the world not to smile, but pity me.

(S.J., p. 103)

Passages in Le Fever's story (Tristram Shandy, VI, v-xiii), and in Sterne's Journal to Eliza¹¹ bear out this characteristic of his work.

We shall see in later chapters that his sentiment is often to be taken "cum grano salis," (T.S., II, iv) but some heart tugging is certainly intended.

Sterne's part in this cult of sentimentalism is no mere pose. He was most certainly genuinely disturbed by the depth of his feeling for others, as this letter reveals:

Sentimental Journey will, I daresay, convince you that my feelings are from the heart, and that that heart is not of the worst of molds--praised be God for my sensibility! Though it has often made me wretched, yet I would not exchange it for all the pleasures the grossest sensualist ever felt.

(Letters, Sept. 1767)

In short, Sterne denies that he is a sensualist, declaring rather that he is a man whose heart rules him. Jefferson supports this belief, pointing out that Sterne's own relationships with women were sentimental rather than sexual.¹² In his fiction such encounters "are, as sexual adventures, rather slender."¹³ Even in Sterne's love life, his heart seems to have ruled over his sensual appetites.

Some question arises as to Sterne's allegedly profound love for his fellow man. Critics often note his flippant attitude towards soul-saving. A careful reading of Sterne's fiction shows that his apparent sin of shallowness is partly offset by an undercurrent of Christian charity. Even in Tristram Shandy, the sermon that falls from Trim's book (a contrivance which serves Sterne and Trim with a captive audience), carries its own message to its listeners: "the conscience of a man, by long habits of sin, might. . . . like some tender parts of his body, by much stress and continual hard usage, lose, by degrees, that nice sense and

perception with which God and nature endow'd it." (T.S., II, xvii)

If Sterne had been amoral, as several of his contemporaries and the Victorians suggested, he would have had no need to reckon with the role of conscience. Also in A Sentimental Journey, where the appeal to Sterne's readers may be anything but spiritual, a Christian love inspires this passage and many like it:

It was not till the middle of the second dance, when, from some pauses in the movement wherein they all seemed to look up, I fancied I could distinguish an elevation of spirit different from that which is the cause or the effect of simple jollity.-- In a word, I thought I beheld Religion mixing in the dance.

(S.J., p. 284)

The spiritual richness evidenced in this passage, at least to the sentimental heart, causes Fluchere to call it Sterne's "poetry of sensibility"--"A verbal dramatization . . . gradually mounts to its brief, ecstatic paroxysm of spiritual aspiration and human solidarity."¹⁴

This fact largely follows from the immense trust that Sterne placed in Locke's Essay Concerning Human Understanding. As a declared Lockean, Sterne often thought and wrote according to the precepts of Locke's philosophy. Our use of Locke will be as an analogous figure, for his influence on Sterne's theory of writing may account for the 'simple' imagery in both Tristram Shandy and A Sentimental Journey. For Sterne as for others of his age, "Imagination . . . meant first of all a power of observation, wherefore it was an attribute of physical rather than intellectual experience."¹⁵ Maclean's observation in his comparison of Sterne and Locke may be interpreted with another "sense" word--Sterne's literary sensitivity to human interchange which gives him the ability to turn Locke's "history book of what passes in a man's own mind" (T.S., II, ii) to good use.

Finally, more important than the didacticism of his teachings of Locke is Sterne's strongest literary characteristic, his awareness of the sensual. Today, as in Sterne's day, this "sense" word refers to sexual pleasure derived from sensory stimulation. Sterne had a flair for sensual description; sexual reference is one of his greatest delights and his most vivid means of reaching his readers. In "Tristram Shandy and the Game of Love, " Alter has a strong case for his theory that Sterne makes "use of sex as a paradigm for more general conditions and at the same time [conceives] of sex as a universal preoccupation."¹⁶ And so Sterne's description of physical interaction constantly takes a sexual form.

What we should do, in treating all the terms which we have come across concerning sensory experience, is to find a common core to which they all relate. The term used to describe Locke's theory of knowledge is "sensationalism," which means that human knowledge comes through the senses first; or as Locke would have it, that sensation precedes reflection.¹⁷ We will use this Lockean definition, calling the knowledge taken in at this point of pure communication, a "sense impression."

Locke's "simple ideas" (information given by our senses first) form the backbone of Sterne's writing, indeed, are Sterne's surest way of addressing his readers heart-to-heart. Initial focus in Sterne's scenes is thus on physical detail; according to McKillop, characters as well as readers perceive most clearly at this point. "Hence Sterne's constant attention to gestures, which he takes to be the psycho-physical crossroads to life."¹⁸ We need not over-elaborate upon the degree to which Locke influenced Sterne. Not one to cover up his debt to other writers, Sterne gives full credit to Locke for many of his philosophical passages. He also plagiarizes in a very open manner; the informed reader is meant to recognize his source.

Sterne appears to have used whatever interested him in the Essay, and to have gently mocked those points with which he disagreed.

One instance of Sterne's split from Locke is in the debate over wit and judgment. Locke defines wit as a fast and various assembly of like ideas, whereas "judgment, on the contrary, . . . separates carefully, one from another, ideas wherein can be found the least difference. . . ."19 Sterne uses a typically physical analogy to take the force out of Locke's argument:

. . . wit and judgment in this world never go together; inasmuch as they are two operations differing from each other as wide as east is from west,-- So, says Locke,--so are farting and hickuping, says I.

(T.S., III, xx)

Because he is not content merely to toy with Locke's words, Sterne goes right to the core of the problem with his "two knobs" argument. He uncovers a plot by "men of gravity," who dupe people into believing that a combination of wit and judgment is not possible. (T.S., III, xx)

Sterne connects chair knobs to wit and judgment as similar forms attached on a common plane.

One critic maintains that Tristram Shandy is "often more clear than philosophy in its purer form;"20 the concrete nature of the style thus forces some violation of Locke's thinking. Sterne's is not even an attempt at a purely rational approach to epistemology. Thus we can agree with Watkins, who says of Sterne:

Like Locke, he had no doubt about the existence of God, but, unlike his master, he was less interested in rational proof of God, than in the evidence of his senses and emotions.21

True to form, Sterne gave Locke's words his own meaning here, together with graphic illustrations.

Sterne's senses and emotions were able guides, as we can see in his many re-interpretations of Locke's empiricism. For instance, Sterne's masterful depiction of the "simple idea" conveyed by the Widow Wadman's eye ("twas an eye full of gentle salutations" T.S., VIII, xxv), seems to answer to his former observation on Uncle Toby's unobservant manner. Toby seems not to have been able before this to take in an eye's physical qualities--could not have told "whether it was a black or blue one." (T.S., VIII, xxiv) Toby is reached on a sensual level through his vision of the Widow Wadman. He sees her eye, sees its message, more clearly than an ordinary person would have seen its colour. Tribute is paid to Locke in this clear picture of a changed perception.

It appears that Sterne took his commitment to Locke seriously, for he is said to have claimed that Locke's guidance was "in all his pages, in all his lines, in all his expressions."²² In spite of the clearly intellectual appeal of Sterne's wit, he creates his most moving phrases with concrete imagery, getting as close to the senses as he can through the faulty medium of the written word. Sterne's fiction contains many such images; they pinpoint a sense impression and describe reactions to it in minute detail. He singles out objects and incidents, as does Locke:

Though the qualities that affect our senses are, in the things themselves, so united and blended that there is no separation, no distance between them; yet it is plain the ideas they produce in the mind enter by the senses simple and unmixed.²³

Between Tristram Shandy's "complex idea" games, which Cross attributes wholly to Locke's influence,²⁴ Sterne adds simple sensory suggestions, which give us a clearer understanding of his jumbled themes.

Traugott's comparison of Sterne and Locke offers two approaches common to their work: "The artistic hypothesis is . . . concrete, intensive, and intuitive; the philosophic . . . abstract, extensive, logical."²⁵ These are the two ways in which human beings communicate. When he addresses the heart and body through the senses, Sterne adopts an intuitive approach.

As for Sterne's own epistemology, it gains its major strength from Locke. Cross records that as a university student Sterne spent much time groping for a philosophy whose principles he could adopt:

After all his wanderings in logic and metaphysics, he discovered in the 'great Locke, the sagacious Locke', a writer who really knew what passes in a man's mind, and one whose search was ever after truth, not after adroit and dishonest means for defending propositions that every one knows must be false.²⁶

Locke's Essay is often paraphrased almost beyond recognition in Sterne's work. However, Sterne was concerned enough to feel that the public gave Locke a careless and incomplete reading. He has Tristram Shandy tell a fictional listener,

. . . many, I know, quote the book, who have not read it,--and many have read it who understand it not:-- If either of these is your case, as I write to instruct, I will tell you in three words what the book is.-- It is a history.

(T.S., II, ii)

Sterne continues this tutoring by telling his reader how to cope with Locke's masterpiece in polite conversation:

It is a history-book, Sir, (which may possibly recommend it to the world) of what passes in a man's own mind; and if you will say so much of the book, and no more, believe me, you will cut no contemptible figure in a metaphysical circle.

(T.S., II, ii)

Sterne offered to champion the Essay; many writers have said, as does Fluchere, that Tristram Shandy "is a concrete, deliberate, sustained and successful illustration of the Essay."²⁷ The fact that Sterne often goes against Locke's principles for communication, by making obscure what should be obvious, might even be considered a tribute to Locke's warning that "unless a man's words excite the same ideas in the hearer which he makes them stand for in speaking, he does not speak intelligibly."²⁸ The characters of Toby and Walter Shandy are paragons of non-communicating verbalizers--they are proof that language is limited.²⁹

Sterne himself abused words far less than he had his characters do. An over-clarity, in fact, in his sensual passages caused much alarm in his readers. In two letters, dated November 15, 1767 and February 17, 1768, Sterne promised that his Journey was destined to be read by the upright in society for its just sentiment. This vow was taken at the expense of the reputation of Tristram Shandy, which Sterne himself banished to the bedchamber by comparison. (Letters, Feb. 1768) The "immorality" of Sterne's most famous work probably caused both its immense popularity and its consequent shock-value. The author himself spent time defending his erotic passages. The enormous effect of Sterne's prurient appeal in Tristram Shandy is due, not to the complexity of the sexual puns, but rather to his brash portrayal of "the 'conversation', as it was often called in the eighteenth century and earlier, between two bodies, male and female."³⁰ Even the scenes involving coitus are not as arousing to the senses as are the opening gambits of the amorous Tristram. Here is his response to an invitation to the dance:

We want a cavalier, said she, holding out
both her hands, as if to offer them--And
a cavalier ye shall have; said I, taking
hold of both of them.
--Hadst thou, Nannette, been array'd like
a dutchesse!
--But that cursed slit in thy petticoat!

(T.S., VII, xliii)

The whole scene gives ripe sexuality to the dance. Sterne's hands are clasped by Nannette's, and his eyes are given a tempting glimpse inside the girl's petticoat. The invitation and acceptance are real gestures in the game of love, and we are meant to derive as much pleasure from them as Tristram does.

Wordless communication of loving is nowhere better conveyed than in A Sentimental Journey. The mood is set for Yorick's temptations by this scene:

I could have taken her into my arms,
and cherished her, though it was in the
open street, without blushing.

The pulsations of the arteries
along my fingers pressing across hers, told
her what was passing within me: she
looked down-- a silence of some moments
followed.

(S.J., p. 97)

If critics are aware of the vivid sexuality in Sterne's writing, they are less concerned with his other uses of sensory impressions. Yet Sterne achieves great dramatic effect with his concrete sensory images. The potential of Tristram Shandy for theatrical adaptation has been noted by a few critics, some of whose impressions will be recorded and examined. The appeal of Sterne's "drama" (in his fiction) is to sentiment-- it is an enactment of high feeling.

In view of the sensual and sexual emphasis of some sections of Tristram Shandy, we will examine Sterne's other works, which contain the same underlying theme. Gesture or posture is one of the most important ways through which Sterne arranges his dramatic scenes, as has been mentioned above. This visual appeal will be explored and connected to the larger sensory theme. So large is this topic that even the non-fiction contains much vivid appeal to the senses. The letters (including the Journal to Eliza) can be used as a biographical insight into Sterne's sensibility. Sterne's style seems to fit all his literary endeavours, as even his Sermons carry the same address to the senses.

Writing is an intellectual medium; physical activity in a novel really happens within our heads. As Hume observes, initial sensation cannot be reproduced with the same strength within our memories:

These faculties may mimic or copy the perceptions of the senses; but they never can entirely reach the force and vivacity of the original sentiment. The utmost we say of them, even when they operate with greatest vigour, is, that they represent their object in so lively a manner, that we could almost say we feel or see it.³¹

Keeping in mind that Sterne's play with our senses is at second hand (apart from the direct visual appeal of Tristram Shandy's layout), we can still get great sensory satisfaction.

His use of words would have been approved by Locke, at least when Sterne used simple images. The two writers shared a concern for the gaps in human communication. As Traugott says, "This lack of access, one soul to another, was certainly a controlling fact of life for both Sterne and Locke."³² As remedies to the social illness of faulty com-

munication Locke tried to systemize theories of knowledge; Sterne attempted to reach his readers through three areas of their bodies-- their heartstrings, their funnybones, and their genitals.

Chapter 2

Taste, Smell, Sight and Hearing, and their Sexual Implications

To some readers, Sterne may appear somewhat shallow, in that his insight into human relationships is revealed through his portrayal of sexual communion; it can however be proved that he does not treat this topic entirely lightly. Robert Alter points, for example, to the recurrence of the symbolic theme of impotence, showing that Sterne was tackling larger problems than simply physical ones.¹ In any case, we must rule out the puritanical dismissal of Sterne's sexuality as indecent, money-making rubbish; here is Sterne's response to such an accusation:

'You will get a penny by your sins, and that's enough.' -- . . . I suppose I may be allow'd to have that view in my head in common with every other writer, to make my labour of advantage to myself . . . I had . . . the hopes of doing the world good by ridiculing what I thought deserving of it . . . I . . . have seen enough to shew me the folly of an attempt of castrating my book to the prudish humours of particulars.

(Letters, Jan., 1760)

Sterne was pressed, even before publication of his work, to defend his bawdry in Tristram Shandy, but he steadfastly refused to change its tone and substance. Again, his letters tell the story. Sterne declares to a concerned advice-giver, "I will use all reasonable caution--Only with this caution along with it, not to spoil My Book" (Letters, Summer, 1759). For Sterne wrote of natural functions in a

natural way. Tuveson suggests why Sterne may have done so: "Bodily impulses help the spirit realize man's natural, therefore divinely purposed end. . . ." ² Sterne himself explains the deeper connections of his sexual wordplay:

A Man's body and his mind, with the utmost reverence to both I speak it, are exactly like a jerkin, and a jerkin's lining;--rumple the one--you rumple the other.

(T.S., III, iv)

When the senses are touched, or "rumped," the mind behind them naturally responds--a clear-cut concrete analogy to John Locke's connecting of the senses and the reflecting mind.

To return to Tuveson's point, we must examine Sterne's attitude to man's soul, as it is contained in man's earthly body. Sterne confirms that the actions of the body, as well as providing stuff for the mind to work with, contribute to the very substance of the soul, for "the soul and body are joint-sharers in every thing they get." (T.S., IX, xiii). The angel and the beast in man are connected here, and are shown, not as separate entities, but as mingling forces in the human constitution.

Sterne's sensual imagery is the key to body-soul interaction, for it is the method by which he evokes both physical empathy and spiritual empathy from his reader. A detailed analysis of his writings reveals the presence of soul-searching behind the sexual groping and the sentimental sobbing. The senses, taken individually as indicators of Sterne's own feelings, show the basic message behind his fiction. The sense of touch, however, is so particularly important to this demonstration that it will be discussed in a separate chapter. By the same token, Sterne did not

neglect those important senses, taste and smell, in his sensual banter. All the workings of the body were his concern, especially in dramatization of male-female relationships.

The intrusion onto the goodness of the "vestal sisters" in A Sentimental Journey, though not a sexual one, is thus seen in sensual terms, as a sort of pleasantly-digested compound. The beggar's flattery is summed up as follows:

Delicious essence! how refreshing art thou to nature! how strongly are all its powers and weaknesses on thy side! . . .

The poor man . . . had given it here in a larger dose: . . . but how he contrived to correct, sweeten, concentrate, and qualify it--"

(S.J., p. 260)

A pharmacologist could have described no better the concoction and effect of a potent elixir. Sterne must have known the heady sensation caused by such "medicine."

From a subtle message to the tastebuds, we move to the more obvious attack on our nostrils. The Widow Wadman's fingers are reported to have been "snuffy" (T.S., VIII, xvii). The smudge which they leave on Toby's map is not so impressive to our visual imaginations as is the lingering odour of the lady's habit to our nostrils. Though others may not have smelled it, her habit was such that her own nose could probably smell nothing else. She would have lived in a snuff fog, thus being less equipped to enjoy the fragrances of life than others. This is a strong characteristic for a coarse woman.

The imagery connected with the nose is mixed. In Slawkenbergius's tale, the Stranger manages, in two very vivid passages, to taste his conquests. First, there is his conversation with his absent Julia: "O Julia,

my lovely Julia! . . . that ever the suspected tongue of a rival should have robbed me of enjoyment when I was upon the point of tasting it." (T.S., IV, p. 252, Work's ed.) This is a rather disturbing sexual metaphor for unrequited love, especially in view of the Stranger's own sexual aura. Then, after describing the lust of the nuns after the Stranger, Sterne confesses to having mixed his metaphors: "Mr. Shandy's compliments to orators--is very sensible that Slawkenbergius has here changed his metaphor--which he is very guilty of" (T.S., IV, note, p. 255, Work's ed.) The phrase in question is particularly sensual, again because of the sexual significance of the Stranger's nose. And again, the reference is extended to taste: "If the stranger's nose took this liberty of thrusting itself thus into the dishes of religious orders, etc., what a carnival did his nose make of it, in those of the laity!" (T.S., p. 255, Work's ed.)

The sexual imagery employing taste and smell is further mixed in this poetic description of the breakfast Tristram cannot eat, because of the denial by an "earthly goddess" of his passions:

--No; I shall never have a finger in the pye. . .
Crust and crumb
Inside and out
Top and bottom--I detest it, I hate it, I
repudiate it--I'm sick at the sight of it--
'Tis all pepper
garlick
staragen,
salt, and
devil's dung--by the great arch
cook of cooks, who . . . invent[s] inflammatory dishes
for us, I would not touch it for the world--

(T.S., VIII, xi)

A more pleasant taste sensation is the metaphoric one in this exquisite passage of mythic ribaldry:

Blessed Jupiter! and blessed every other heathen god
and goddess! for now ye will all come into play again,
and with Priapus at your tails . . . into what a
delicious riot of things am I rushing? I--I who
must . . . taste no more of 'em than what I borrow
from my imagination--

(T.S., VII, xiv)

For Sterne, the fancy could create the sensual pleasures of the gods' ambrosia, and give him a "taste" of immortality.

The most notable and perverse use which Sterne makes of the senses of taste and smell, in relation to male-female encounters, is during Yorick's lovelorn stay in France. Sterne introduces the fountain image in A Sentimental Journey, with Yorick's confession of chaste love for Eliza. This love gains him, he says, a "fountain of happiness," to which he addresses the plea, "be thou my witness--and every pure spirit which tastes it, be my witness also," (S.J., p. 148) as if the clearness of its water were his pardon. Much later in the book, he pollutes this image with a description of his female companion's duties outside the carriage; Yorick serves here at a very different kind of fountain, and one which is ironically characterized as a stream of fragrant flowers:

Grieve not, gentle traveller, to let Madame de
Rambouliet p-ss on--And, ye fair mystic nymphs!
go each one pluck your rose, and scatter them
in your path--for Madame de Rambouliet did no
more--

(S.J., pp. 182-3)

Sterne can treat the senses to a variety of "dishes," as the taste and smell images we have experienced show. His sight and sound images are even more vivid. Sterne counted on his ability to create pictures for his readers; the scenes in Shandy Hall, and the exotic places abroad, are often alight with his strokes of colourful detail. Nonetheless,

as Fluchere observes, our knowledge of Sterne's characters and scenarios is never completed; Sterne's detail is unevenly distributed:

The reader notices very early on that there are few physical descriptions of the traditional type in Tristram Shandy. We know that uncle Toby was wounded in the groin and walked slowly with the aid of a crutch, and that Trim limped slightly--but the colour of their eyes or hair is something we shall never know. . . . Sterne repudiates the conventional static portrait. . . .³

Instead of a well-rounded physical picture of his players, Sterne gives us dramatic vignettes--sharply focused on a central point of interest, but blurred as a whole. He admits that there are limitations to psychological portrayal in the character of Walter Shandy: "As many pictures as have been given of my father, . . . not one, or all of them, can ever help the reader to any kind of preconception. . . ." (T.S., V, xxiv).

Still, we have enough knowledge of each character's inner nature to give our imagination fuel for further creation. Though Sterne's picture of Widow Wadman is indeed nearly non-existent, Tristram urges us to fill in, with our own conceptions, the picture of a desirable mistress, setting aside two empty pages for this task (T.S., VI, xxxviii). He also furnishes us with some valuable sensory data to enable us to visualize the woman. The scene in which Toby is smitten by his seductress contains, as we have mentioned, an unforgettable close-up of the Widow Wadman's eyes; within the eye about which she complains is no dust, but "one lambent delicious fire, furtively shooting out of every part of it in all directions, into [Toby's]--" (T.S., VIII, xxiv).

The eyes that meet Widow Wadman's are unprepared. Tristram exclaims that when Toby approached the bewitching orb, he "look[ed] into it with as much innocence of heart, as ever child look'd into a raree-

shew-box" (T.S., VIII, xxiv), and that normally he would not even have distinguished the eye's colour. In spite of this unobservant air, Toby's sense of sight is the one sense most in tune with inner comprehension:

Let it suffice to affirm, that of all the senses, the eye . . . has the quickest commerce with the soul,-- gives a smarter stroke, and leaves something more inexpressible upon the fancy, than words can either convey--or sometimes get rid of.

(T.S., V, vii)

Thus, Toby's confrontation with Widow Wadman's eye inevitably results in his capture.

So much does Sterne rely on his reader's inner sight that he casts the characters in his books in dramas which call for keen vision on the part of the audience. Several scenes in Tristram Shandy, according to Watkins, give "the illusion of suddenly breaking into life itself. . . . Sterne visualizes his characters and his scenes, and he makes us visualize them as clearly as if they were before our eyes."⁴ Sterne's art of dramatization, adds Fluchere, "leads us towards the apprehension of a fleeting but important inner state--."⁵ As this thesis attempts to demonstrate that Sterne's use of the senses is indispensable to our understanding of the people in his novels, it must examine the visual effect of gesture, posture, and dramatic action in Sterne's work.

The most important aspect of Sterne's "cinematography"⁶ is the pose taken by the performers. Whether conscious, as is Trim's sermon-reading stance (T.S., II, xvii), or the result of a natural excess of emotion, as with Walter Shandy's position on his bed, after his discovery of Tristram's flattened nose (T.S., III, xxix), the posture of the in-

dividual gives an insight into his deepest beliefs and emotions. Tristram's father takes

the most lamentable attitude of a man borne down with sorrows, that ever the eye of pity dropp'd a tear for. --The palm of his right hand, as he fell upon the bed, receiving his forehead, and covering the greatest part of both his eyes, gently sunk down with his head (his elbow giving way backwards) till his nose touch'd the quilt. . . .

(T.S., III, xxix)

This is only part of the detailed picture afforded the reader by the author. The purpose of such specific description is obvious to the reader, as his mental vision focuses on the exact "attitude" taken by the grieving man.

Movement takes this posturing one step further. Motion gives the visual imagery a quickened sensuality. The step of Sterne's various alter-egos is a dancing one. Yorick's visual conversation with the beautiful Grisset provides proof that Sterne's words can work as the strokes of a paintbrush; here follows a scene of staring, at and away, in which the enchanted Yorick comments:

There are certain combined looks of simple subtlety-- . . . they are communicated and caught so instantaneously, that you can scarce say which party is the infector. . . . I found I lost considerably in every attack--she had a quick black eye, and shot through two such long and silken eye-lashes, with such penetration, that she look'd into my very heart and reins--

(S.J., pp. 168-9)

The likeness of the Grisset's stare to a visual weapon throws light on Sterne's analogy in Tristram Shandy of an eye to a cannon (T.S., VIII, xiv). Further drama than the movement of eyes takes place during the Widow Wadman's various penetrations of Toby's bowling-green fortress. In one such instance, she enlists the aid of Trim, Bridget, and Toby's good

heart in order to carry on her "Love-militancy"; she is able thus to "carry on her approaches to the very door of the sentry-box. . . . , to make the attack, and endeavour to blow my uncle Toby up in the very sentry-box itself." (T.S., VIII, xiv). We can almost see the Widow's cannon-eyes firing, and Toby's flag of surrender being raised.

If Sterne includes us in his visual fantasies here, he dupes us deftly during the scene where it is decided that Tristram should wear breeches. This innocent-looking chapter contains, in fact, a wicked visual game. We read through the turnings-about and the pillow-adjustings in some confusion at first, and then we are forced back over the scene, with our eyes wide open, when we are told that it takes place on a Sunday night. (T.S., VI, xviii). Over and above the verbal double-entendres, the reader is impressed by the matter-of-fact positioning of the couple. The complexity of this dramatic sensory-play is explained by Traugott, who marks it as a route divergent from Locke's. He says that the passions are made probable, and that Sterne

has accomplished this by taking those situations which on Locke's terms would lead to total non-communication, and shown them as attempts at personal expression which are communicable not as words but as situations.⁷

Perhaps the most sensual of Sterne's scenes are related to his country maidens. During his rustic romps, Tristram introduces some visual detail, such as this brief portrait:

A sun-burnt daughter of Labour rose up from the group to meet me as I advanced towards them; her hair, which was a dark chestnut, approaching rather to a black, was tied up in a knot, all but a single tress.

(T.S., VII, xliii)

Planted in our minds is that never-absent "cabbage seed" of sexuality, such as the ones planted by Sterne's stoic in Volume VII of Tristram Shandy.⁸

Perhaps sight is the most easily evident sense worked on by Sterne's images; certainly much of his poignancy centers on the brush-stroke put to a character-developing scene. Work attributes this ability to Sterne's acquaintance with painting as an art form: "[In Tristram Shandy] Sterne reveals his . . . enthusiasm for art."⁹

Involved as his works are with sexual themes, Sterne could not help but indulge the pictures his vivid imagination created. All the senses, in fact, worked to keep his life spicy, and it is to his credit that a visual pleasure for him reached the remotest reader. We are separated from him by two centuries, but not by consciousness.

So lively was Sterne's visual imagination, that he set out to reach the reader directly through his sense of sight. The typography on the pages of Tristram Shandy, and to a lesser extent, of A Sentimental Journey, is both eye-catching and diverting, and is a triumph of Sterne's sensory technique. Holtz calls this odd typography "a not wholly facetious response to the problem of communicating the substance of a conception."¹⁰ A predecessor of modern concrete poetry, this form aroused suspicion and contempt in eighteenth-century critics. For example, Addison called the original Greek works, and their seventeenth-century counterparts which Sterne emulated, "false Pieces of wit"¹¹ because they used visual tricks to further their meaning. One modern critic shows how flimsy this accusation is by pointing out the true meaning of the typographical tricks; Griffin calls them "visual gestures within the pages of [Sterne's]

book--"¹² It is a clever device to draw the reader's attention to Sterne's urge to be close to him. The point of this sensory approach is to show the limitations of the written word. Sterne's attempt to texture the page brings to us the "feel" of the act of writing. It is as if we saw the blank page and the waiting pen before us.

As we read through Tristram Shandy, we gain much insight into Sterne's sensory experimenting. Though spontaneity appears to be a basic aspect of his style, and though he declares that his chapters write themselves--"I begin with writing the first sentence--and trusting to Almighty God for the second"(T.S., VIII, ii)--manuscripts were carefully edited, according to Cross.¹³ Nonetheless, a spontaneous look is achieved in Tristram Shandy, especially through the use of the dash. Holtz notes that the effect of the erratic strokes on the page is a dramatic one:

Sterne's dash seems to function as the graphic expression of the nuances of gesture inherent in language at its best; stitching through and through the pages of talk, it constantly suggests something else, and that is the presence of the talker--the implicit substructure of tone, accent, rhythm, gesture, and expression, all highly personal and charged with dramatic power.¹⁴

As we have seen, Sterne's interest in theatre promoted much of his sensory material. The written gesture is just as dramatic as the movement of an actor's hand. The dash also functions as an extension of the words on the page; it "has the dual advantage of clearing a space round an incident . . . and of indicating pauses of varying length, as rests do in music."¹⁵ The luxury of the stretched out sentence gives the reader valuable breathing space, and reflecting time. This function of the device is what Sterne is striving for.

At one point, he sends his female reader back over a chapter when she declares ignorance of its contents:

That, Madam, is the very fault I lay to your charge; and as a punishment for it, I do insist upon it, that you immediately turn back, that is, as soon as you get to the next full stop, and read the whole chapter over again.

(T.S., I, xx)

Sterne knows his words are being read, so he uses their physical form, on occasion, to jolt his reader to attention. His remark that straight-line reading is a bad habit, and that "the mind should be accustomed to make wise reflections, and draw curious conclusions as it goes along" (T.S., I, xx), suggests that readers have a mission in their endeavours; that the garble of the novel's chronology is an experiment in reading habits. The point is to catch the conventional reader off his guard through his senses. Such is the nature of Tristram's game.

We discover an interesting aspect of Tristram's visual effects, in the texturing of the page:

The asterisk . . . becomes a cue for bawdy speculation; normally a conventional symbol for a polite or politic elision, in Tristram Shandy it occurs in clusters . . . inviting the reader to translate imprecision into impropriety.¹⁶

Sterne cultivates in his reader's mind an association of asterisks with sexual matter, perhaps so that the eyes would begin to dart to that point on the page. All such sexual references can be decoded fairly easily by the reader who plays Sterne's game. For example, Walter Shandy's "beds of justice," play an obvious dual role, suggested by the series of asterisks following their description (T.S., VI, xvii).

From the blackened and marbled pages, the reader can derive many things. The springing-out of the page at the eye is an immediate and

disquieting interruption of the normal reader's concentration. What follows might be some introspection over the fact of the startling effect; like the sleeper suddenly woken, the reader is brought back to physical reality from the non-physical, dreamlike presence of the world within the book. In all this, Sterne is able to touch his reader's thought--to interrupt the detached process of reading and force contact on the person with whom he is attempting to communicate.

A reader may be impressed by this effort to reach him, or he may be annoyed by it. But the visual shout--an "imitative concept of art"¹⁷--is a manoeuver which has the desired effect of getting to the reader through the ink on the page. This is Sterne's reason for writing as unpredictably and audaciously as he does.

Work expands his theory of the senses in Sterne's writing, by suggesting that an appreciation for music gave the distinctly aural bias to much of his imagery: "Again and again the nuances of Sterne's style, in passages vigorous as well as delicate, evidence an ear sensitive to and practised in musical harmony."¹⁸ Indeed, a reading of Sterne's fiction turns up a remarkable amount of this sensory attunement. In a mixture of his dramatic, visual reference and his musical turn of thought, Tristram Shandy declares to his female listener: "Attitudes are nothing, madam,--'tis the transition from one attitude to another--like the preparation and resolution of the discord into harmony, which is all in all." (T.S., IV, vi) In this passage, physical movement is described in terms of the "movements" of a musical composition; we can hear the blended conclusion of some such symphony in our heads, as we watch Sterne's stage.

During another theatrical scene, when Sterne introduces a sound image that furthers our understanding of personal communication by his characters, Toby echoes compassionately a pitying remark on a coach-horse: "Poor creature! said my uncle Toby, vibrating the note back again, like a string in unison." (T.S., V, ii) Not only does this description lend reality to the conversation, but it sounds out the clear chant within Toby's character; he tries as hard as he can to tune his being in harmony with those around him. Only when he cannot join another man's chorus, does he resort, literally, to whistling his own tune. Toby's is thus the most physical and obvious signal of alienation in Tristram Shandy, and this is in keeping with the simplicity of his character.

Necessarily, the sense of sound comes to be vital to Sterne's treatment of male and female sexuality. The feeling of aroused sexuality is experienced, says Sterne, by his cat, "when he hears a female caterwauling on the housetop--" (Letters, Sept. 1767) Of course, the voice that stirs Sterne himself must be more subtle, such as this one described by Tristram:

What can he mean by the lambent pupilability of a slow, low, dry chat, five notes below the natural tone,--which you know, madam, is little more than a whisper? The moment I pronounced the words, I could perceive an attempt towards a vibration in the strings, about the region of the heart.

(T.S., IV, i)

Such a sign is not recognized by the brain, he adds. With such a spontaneous sensation, Tuveson observes, "the over-busy intellect intrudes upon and threatens to dominate the direct reactions to impression."¹⁹

A chapter in Tristram Shandy which has come under critical scrutiny for its possible union of sexual and aural imagery is the one in which Tristram tunes his fiddle. Probing the psychology of this act, Isaacs sums it up as "the metaphor of an autoerotic experience spoken of in terms of a musical interlude,"²⁰ and notes that "There follows a remarkable long paragraph in which transliterations of sound-effects alternate with Tristram's comments on his playing."²¹ This theory is not entirely outlandish, in terms of Sterne's imagistic capability (and his well-ingrained sense of bawdy fun). The chapter, if read aloud, would give the listener a rousing concert.

Twaddle diddle, tweddle diddle,--twiddle
diddle,--twoddle diddle,--twuddle diddle,
--prut-trut--krish-krash-krush.--I've un-
done you, Sir. . .

(T.S., V, xv)

Even if the diddlings and fiddlings do not stand for a masturbatory build-up, they are still effectual as a realistic rendering of the task of violin-tuning. This onomatopoeic description comes as close to ringing out loud as does any of Sterne's aural imagery.

Sterne often uses one sense to fill out his impression of another. Widow Wadman's eyes are a good example of this mixture. The technique adds another dimension to Sterne's description. A further mingling of sensory imagery is in Sterne's use of the bodily reaction to motion. At two points in Tristram Shandy (T.S., II, xix and V, vii), Sterne mentions seven senses in the human body. We must hypothesize, for nowhere does he make his meaning clear. Perhaps one of them is a sort of inner ear, which responds to the stimulus of movement, and of dizziness. Lanham observes, "The game of giddiness seems especially sugges-

tive for Tristram,"²² so perhaps the feeling of vertigo would be impressed upon this additional sense. An example of the effect of motion on the body is at the beginning of the fifth volume. Tristram exclaims, ". . . we scarce touched the ground--the motion was most rapid--most impetuous--'twas communicated to my brain--my heart partook of it--" (T.S., V, i)

Another point at which Sterne employs the "giddy fit" is in his ecstasy at the thought of writing nobly for his readers: "but oh! -- 'tis too much,--I am sick,--I faint away deliciously at the thoughts of it!--'tis more than nature can bear!--lay hold of me,--I am giddy,--I am stone blind,--I'm dying,--I am gone." (T.S., III, xx) This is one example of his peculiar toying with what might be a combination of several senses, or another sense altogether.

In Sterne's later letters and in his Journal to Eliza, he is almost obsessed with his failing health. This pre-occupation borders on sensual indulgence, and possibly the ability to feel one's internal workings, to intuit the workings of one's own insides, might even have formed a sixth or seventh sense for Sterne. This would account for the acute consciousness of the pulsings, blushings, and throbbings of Sterne's own body, as well as those of his characters. It would be this sense, if such a one existed, that asked the response of another, in the apt description of Sterne's own physical state, ". . . that something is out of tune in every Chord of me.--" (Letters, J. to E., p. 337).

Obviously, his body was of prime concern to Sterne, and its workings and failings provided much of his most realistic imagery. By

far the most important sense to a man who wished to communicate non-verbally, with his body, is the tactile one. It is inevitable, after we have seen his visual, aural, and taste-and-smell oriented imagery, that we should examine the tactile. This appears especially in very sentimental or sensual scenes. It is also undertaken through the visual and thematic roughness and smoothness of Stern's fiction, which is deliberate. Communication is effectively achieved through reaching out.

Chapter 3

The Tactile Imagery in Sterne's Novels

Although Tristram Shandy supposedly denies the importance of touch as a way of gaining knowledge--"I absolutely deny the touch, though most of your Barbati, I know, are for it" (T.S., V, vii)--it is quite plain on a reading of the novel that no other sense is as able to transmit communications. We have seen how one eye penetrates the depths of another, and how the harmonious voice reaches to the heart, but neither of these senses is as potent at sending messages as is physical contact. Thomson believes touch to be the "primary sense" in A Sentimental Journey, adding that in Sterne's portrayal of Yorick's near-unions with his women, the "instinctive brinkmanship of sensibility may be a small skill, but Sterne is master of it."¹

Through a study of Sterne's work we learn that, far from denying the sense of touch, Sterne emphasizes it as a mode of human communication. One of the ways in which we discover Sterne's serious purpose in writing his novels is in realizing that he tries to touch our hearts with his textural gropings. All his writing, both fictional and personal, can be seen in terms of his "sensibility." Thomson sees the tactile sense as vital to Sterne's purpose:

The touch is a metaphor for his whole use of fiction. A Sentimental Journey is thus a travelogue through a man's own sensibility, perhaps the first journey into interior monologue.²

Even his efforts to affect the readers' emotions can be examined as

"texturing" and we can then comment on the nature of his intentions.

These are not always honourable. Some of his sentiment must, of course, be consigned to his funny bone, as the letter consigning Sentimental Journey to the parlor suggests. Sterne himself cannot make up his mind about whether to laugh or cry over his most poignant scenes, as with Tristram's encounter with the mad Maria:

Maria made a cadence so melancholy, so tender and querulous, that I sprung out of the chaise to help her, and found myself sitting betwixt her and her goat before I relapsed from my enthusiasm.

Maria look'd wistfully for some time at me, and then at her goat--and then at me--and then at her goat again, and so on, alternately--

--Well, Maria, said I softly--What resemblance do you find?

(T.S., IX, xxiv)

The popping of the sentimental bubble here is probably indicative of Sterne's own irresistible urge to be merry. But while noting the comic effect of the scene, Stedmond points out that there are other elements present:

With Maria of Moulins he [Tristram] notes the resemblance between himself and her goat, but he is conscious of the dissimilarities also: his ungoatlike concern for posterity, for time future and time past, and for time present which 'wastes too fast' . . .³

Tristram's "enthusiasm" is a controlled affair; if the reader takes more sentiment than is intended, it is the softness of his own heart (or head) that causes it. Nonetheless, Sterne writes so that such an effect can be had, so some gentleness is genuinely addressed to the reader's heart.

Now that the "reaching out" of Sterne's characters has been explored, it is time to turn to Sterne's effort to communicate in his

private life; this reveals a tragic aspect of his life. Far from being a trifler, he is often swept with compassion so strong that expressing it becomes painful. Watkins sees this compassion as identification with another being, and respects it as "forgetfulness of self, this bond of love and sympathy with others which convinces Sterne of spiritual values."⁴ Thomson deals with the same intensity of Sterne's real feelings by calling the sense of touch handled by the author a fantasy. He says that in A Sentimental Journey, Sterne is "inventing for himself skins of impossible texture and gentleness."⁵

The deliberate juxtaposition of substance with spirit, meat with bones, and gravity with levity has been pinpointed by Tristram Shandy himself. It is necessary, he says, that

a good quantity of heterogeneous matter be inserted, to keep up that just balance betwixt wisdom and folly, without which a book would not hold together a single year.

(T.S., IX, xii)

The scene in A Sentimental Journey where Yorick meets the man with the dead ass shows this mingling of wisdom with folly. The fellow laments his treatment of the ass in poetic torment, and the scale of grief may be out of proportion, but Yorick supports it with this exclamation:

Shame on the world! said I to myself--
Did we love each other, as this poor
soul but loved his ass-- 'twould be
something.--

(S.J., p. 141)

Again, after the intensity of the scene with the Grisset, Sterne tones down the mood with a calculated interruption:

I had counted twenty pulsations, and was
going on fast towards the fortieth, when

her husband coming unexpected from a back parlour into the shop, put me a little out in my reckoning.

(S.J., p. 166)

In these two scenes, Sterne has shown texturing of tone. He has gone from the foolish to the wise in one, and from the sublime to the ridiculous in the other. In Tristram Shandy, the same effect is produced by the narrator's anxiety to return to the flow of the storyline, which causes him to forsake the deep emotion of Le Fever's story. (T.S., VI, xi)

Dealing with the sense of touch, which Sterne uses most powerfully of all the senses as a metaphor for human communication, we find that the two major symbols for this sense are the hands and the genitals. Sterne's sentimental and sexual scenes use the characters' hands frequently, so that a look at examples of hand-holding in Tristram Shandy and A Sentimental Journey, and at hand-to-genital or hand-to-heart scenes in Tristram Shandy will show the extent of this theme. Discussion of other points of physical contact will conclude the chapter, since physical communication takes many forms.

Tristram's claim that he denies the importance of touch can be easily shown as ironical. This sense is the one by which even the most inhibited of Sterne's characters communicate. Toby, for instance, remains silent through most of his misinterpretations and misunderstandings of his brother Walter, but hastens to touch him when he feels his emotions run away with him. Such is the case when Walter tells him that he would be a very desirable paternal figure: "My uncle Toby stole his hand unperceived behind his chair, to give my father's a squeeze.-- (T.S., VIII,

xxxiii) In summary of the physical aspect of the relationship, McKillop says, "The brothers never reach an understanding on intellectual terms. . . Yet they can meet on the plane of human sympathy, with gesture and physical circumstance effecting what words cannot."⁶ This accounts for Walter's "keeping hold of my uncle Toby's hand" (T.S., VIII, xxxiii) while he continues theorizing. This gentle unity takes place several times over the course of the novel. The prime engine of sensation is the hand. As Holtz puts it, "At times, communication is established by little more than a kind of laying on of hands."⁷ This contact closes the gap created by words, especially in the case of the brothers Shandy.

Because Sterne writes with a sexual preoccupation, the tactile imagery is sensual in most cases. Throughout his travels in A Sentimental Journey, Yorick reaches for his ladies' hands in order to get his message across to them. Through several chapters, Yorick holds and loses the hand of his companion in the remise. At one point during this interval, he uses their handclasp to make this comment:

This certainly, fair lady! said I, raising her hand up a little lightly as I began, must be one of Fortune's whimsical doings; to take two utter strangers by their hands--of different sexes, and perhaps different corners of the globe, and in one moment place them together in such a cordial situation, as Friendship herself could scarce have achieved for them . . .

(S.J., p. 96)

Thomson notices this powerful theme and points out that sensuality is caught up in it:

Touching for Sterne was an erotic sensation. . . .
A Sentimental Journey is a catalogue of touch as Yorick encounters one responsive woman after an-

other. Its trembling excitement often comes
close to prurience. . . ⁸

Why else would Sterne use the image so often, if not to give a physical element to his readers' amorous imaginings? The contact is made real when the hands touch one another. Sterne may dream of being close to a woman, but the relationship would lose its Platonic aspect if the couple had sexual relations, or even made physical display of their passion. This would be very different from the hand-play Sterne discusses. This is the message behind a letter to Catherine Fourmantel:

You are a most engaging Creature; and I never spend an Evening with you, but I leave a fresh part of my heart behind me--You will get me all, piece by piece, I find, before all is over--& yet I cannot think, how I can be ever more than what I am at present

Your Affectionate

friend

Laurence Sterne

(Letters, April, 1760)

Of course, of all Sterne's females, the Widow Wadman is the most physically-oriented. It is fitting that her conquering of Toby should be accomplished in what might be called hand-to-hand combat. The scene is the fortified bowling green, and the assault leads to the overthrow of Toby's fortress. As Toby pores over his map, she carries on the tactile mission that leads her into his domain:

[M]y uncle Toby, in the simplicity of his soul, would lay his hand flat upon it, in order to go on with his explanation; and Mrs. Wadman, by a manoeuvre as quick as thought, would as certainly place her's close besides it; this at once opened a communication, large enough for any sentiment to pass or repass, which a person skill'd in the elementary and practical part of love-making, has occasion for--

(T.S., VIII, xvi)

In A Sentimental Journey, the liaisons are more discreet, but the same electric passions are felt from hand to hand. In the remise, it is the feel of the woman's hand that assures Yorick of her need for assistance:

A guarded frankness with which she gave me her hand, shewed, I thought, her good education and her good sense; and as I led her on, I felt a pleasurable ductility about her, which spread a calmness over all my spirits--

(S.J., p. 92)

With the Grisset, an entire conversation takes place around "feeling a woman's pulse." (S.J., 164-5) The struggle within Yorick over the seducing chambermaid is acted out by the hands:

. . . [she] gave me both her hands, closed together, into mine--it was impossible not to compress them in that situation--I wish'd to let them go; and all the time I held them, I kept arguing within myself against it--and still I held them on.

(S.J., p. 235)

Hands are not the only thing held by hands in Sterne's work. The vivid tactile imagery concerning the Stranger's nose in Slawkenbergius' Tale leaves no doubt about the sexual analogy--"every finger--every thumb in Strasburg burned to touch it." (T.S., IV, p. 256, Work) A less precise tactile image is contained in Sterne's concrete illustration of one of Locke's theories. Sterne teases us with urges to guess what a chambermaid feels for in her lower pocket: "the organs and faculties of perception, can, by nothing in this world, be so aptly typified and explained as by that one thing which Dolly's hand is in search of." (T.S., II, ii) Dolly may just find what Yorick attempts to find when he reaches out in the dark in the last scene of A Senti-

mental Journey (S.J., p. 291)--true human understanding. Sterne gives so many of his characters the need to join hands expressively that this act must represent for him some universal means of showing love.

The sense of touch also seems magnified in intensity during Sterne's descriptions of illness. Watkins observes almost an obsession with bodily functions in Sterne's writing;⁹ this shows itself when he uses his sense of touch to convey the tremblings of his ailing body:

the last services of wiping my brows and
smoothing my pillow, which the quivering
hand of pale affection shall pay me, will
so crucify my soul, that I shall die of a
distemper which my physician is not aware of.

(T.S., VII, xii)

Because he is preoccupied with his body, Sterne describes even its afflictions with concrete detail.

The sense of touch is most readily used to give force to sexual congress. In this context, it is the friction of physical contact that provides a symbol for intense communication. Ironically, such a motif is best exemplified by Sterne's metaphor for communication with one's hobbyhorse:

Yet doubtless there is a communication between
them of some kind, and my opinion rather is,
that there is something in it more of the manner
of electrified bodies,--and that by means of the
heated parts of the rider, which comes immediately
into contact with the back of the HOBBY-HORSE.--
By long journies and much friction, it so happens
that the body of the rider is at length fill'd as
full of HOBBY-HORSICAL matter as it can hold.

(T.S., I, xxiv)

Even more than the unmountable mare, tickled by Tickletoby (a name for the penis), hobby-horses are themselves a primary tactile symbol. Later

in this thesis we shall examine the mixing of physical with mental themes, a characteristic shown by the above passage. At present, all that need be stated is that it demonstrates how vivid Sterne's sexual imagery can be. Whichever sex the rider takes on, the feel of the physical contact is what brings on the climax of sensation.

Oddly, Walter Shandy is a central figure in the sexual theme.

We would expect a man so involved with mental calculation to be remote from the sensual side of human nature, but we are told differently by Alter:

It has often been observed that the shadow of impotence in some way passes over all of the Shandy males, . . . [but] everyone in the book has a store of sexual energy, however deflected, refracted or transubshanded.¹⁰

In both his conversation and his activity, Walter Shandy shows where Tristram might have inherited his sexual inclinations. Perhaps the most representative action is Walter's habit of 'grasping' himself at a joke: "my father clapp'd both his hands upon his cod-piece, which was a way he had when any thing hugely tickled him. . . ." (T.S., VII, xxvii)

It seems that life does strike him at his senses first, with humorous sexual overtones. Note this image of fertility: "Every thing in this world . . . is big with jest . . ." says Walter. (T.S., V, xxxii) In spite of this clear initial perception, Walter applies his various philosophies to this knowledge, until the original point is totally obscured. Instead of showing his grief over his son Bobby's death, Walter goes into a dissertation upon it, until Tristram is forced to record that "he had absolutely forgot my brother Bobby--" (T.S., V, iii) This exemplifies Locke's theory on the abuse of language, for Walter's double life sometimes distances him from his family. In the scene where he and Mrs. Shandy dis-

cuss putting breeches on Tristram, the words are for once blended with the tactile reality of the scene. As Walter "presses the point home" to Mrs. Shandy, Alter remarks, ". . . we realize that at least one sort of conversation is still possible even between these mismatched mates."¹¹

Tristram tells us that his father has favourite euphemisms for "the desires and appetites of the lower part of us . . . he never used the word passions once--but ass always instead of them". (T.S., VIII, xxxi) Tristram uses this code word in a clever tactile passage:

--But for my father's ass--oh! mount him--mount him--mount him-- . . . mount him not:-- 'tis a beast concupiscent--and foul befall the man, who does not hinder him from kicking.

(T.S., VIII, xxxi)

Here is an instance of too much friction, in a bucking ride of sexuality.

The feel of the novels is almost real to us. Bumpiness, softness, and fuzziness could be used as descriptions of Sterne's various styles. I have placed the metaphoric "texturing" at the conclusion of the chapter, as it is a less definite concept than Sterne's direct dealing with the sense of touch.

Through tactile imagery and "texture" we feel strongly the imprint of Sterne's "sealing thimble." (T.S., II, ii) Reaction by his readers has always been strong, both in favour and in disagreement. In the summarizing chapter we will study Sterne's different audiences. We will also measure Sterne's awareness of his senses in their effect on both his life and writing.

Chapter 4

Conclusion

Each of the preceding chapters is, I believe, self-explanatory. The importance of "body language" in Sterne's writing has been shown. In this chapter I will try to tie together the communication theme with a new concern--how does the non-verbal communication in Sterne's books affect his readers?

As for the author's concern with the body, we see it epitomized in his physical involvement with the novels. Tristram Shandy devotes much space to discussing the writing process. Although the tone of these passages is largely didactic, Sterne occasionally lets his persona speak of the simple facts that go into writing--the pen, ink, and paper, at the writer's desk. He even praises nature's abundance in keeping him stocked with quill pens. (T.S., IV, xiii) Tristram often expresses a violence connected with his work, because it is so involving:

It is not half an hour ago, when (in the great hurry and precipitation of a poor devil's writing for daily bread) I threw a fair sheet, which I had just finished, and carefully wrote out, slap into the fire, instead of the foul one.

Instantly I snatch'd off my wig, and threw it perpendicularly, with all imaginable violence, up to the top of the room--

(T.S., IV, xvii)

Tristram's work creates its own violence within him: on conceiving a daring idea, he confides, "My ink burns my finger to try--and when I have--'twill have a worse consequence--it will burn (I fear) my paper."

(T.S., VII, xx) These physical shows of energy seem to offer a release from the nervous stress of creativity; they also continue the general active mood of the writer. This man, whether he is Tristram or Sterne, is so involved in his material that he feels it as part of his physical being.

So strong is Sterne's commitment to his work that he acts out many different roles in each book. The identification of the author with the heroes and happenings in his novels is evident in the letters he wrote while he was working on them. A rumour that Warburton was to be appointed tutor to Tristram so enraged Sterne that he exhibited a fatherly ire in a letter to Garrick:

What the devil!--is there no one learned blockhead throughout the many schools of misapplied science in the Christian world, to make a tutor of for my Tristram? . . . vengeance! have I so little concern for the honour of my hero!--Am I a wretch so void of sense, so bereft of feeling for the figure he is to make in story, that I should chuse a praeceptor to rob him of all the immortality I intended him?

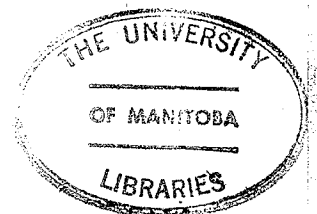
(Letters, March, 1760)

Sterne shared the role with his hero in A Sentimental Journey, so that he writes of its composition in the same sentence as he describes his own journey--"Never man, my dear Sir, has had a more agreeable tour than your Yorick--" (Letters, July 1766). This supports our suspicion that writing was almost the same thing for Sterne as living out fantasies.

The following sentence puts Sterne playfully in the role of Tristram:

You shall try me--thc I tell You before hand
I have not an ounce & a half of carnality about
me--& what is that for so long a Journey?

(Letters, April, 1765)



Sterne's writing was so important to him that it ruled his life. He confessed, "The truth is this--that my pen governs me--not me my pen." (Letters, Sept. 1767) Sterne's pen often places him in the scenes physically, when it portrays his illness, the "vile cough" (T.S., VII, i), and when it depicts his chasing game with death. All this proves that Sterne lived out life and novels alongside one another--they are inextricably connected.

Because his frequent expression of ideas important to him is through simple sensory images, it seems clear that Sterne saw the senses as a focus for true communication. With this epistemological focus, he meant to teach that Locke had put the right emphasis on the initial physical basis of learning. He also stressed that language erects a barrier between men when they want to show their feelings:

'Tis true we are endued with an imperfect power of spreading our happiness sometimes beyond [nature's] limits, but 'tis so ordered, that from the want of languages, connections, and dependencies, and from the difference in education, customs and habits, we lie under so many impediments in communicating our sensations out of our own sphere, as often amount to a total impossibility.

(S.J., p. 78)

Sterne's heart, as well as his head, got its message from the senses. Although critics usually suppose that he did not have sexual relations with his woman friends, the sensual played a large part in the fantasy world that he built up around each of them. Note the suggestion in this letter to "Kitty":

I am sitting solitary & alone in my bed Chamber. . .
--& would give a Guinea for a Squeeze [sic] of your
hand--I send my Soul perpetually out to see what you
are a doing--wish I could convey my Body with it--

(Letters, March 1760)

Quennell calls these flings "half-passionate, half-platonic," and adds, "He may or may not have made love, but the proximity or possibility of love afforded a stimulus that his imagination needed."¹ The physical detail in both Tristram Shandy and A Sentimental Journey, with its "artfully hesitant"² sexual overtones, is so real as to suggest that Sterne either did enjoy sex with his loves, or wove many rich dreams around sexual play. In either case, we are meant to feel it as strongly as the hero does.

Not just the romantic heart, but the pitying heart reacts to Sterne's sensory descriptions. This is how one of his sermons describes the need to be compassionate:

In benevolent natures the impulse to pity is so sudden, that like instruments of music which only obey the touch--the objects which are fitted to excite such impressions work so instantaneous an effect, that you would think the will was scarce concerned, and that the mind was altogether passive in the sympathy which her own goodness had excited.³

This reaction is so strong that it is explained in terms of a physical force. Just as Sterne imagined Eliza's presence at his side (J. to E., July, 1767, p. 376) so he feels the compassionate urge as an active internal power, almost as another sense. He describes such inner knowledge in "The Remise Door: Calais:" "When the heart flies out before the understanding, it saves the judgment a world of pains--" (S.J., p. 91).

The emotional drive that causes Sterne to weep is a real facet of his character, and not just a fashionable pose. In several of his letters, Sterne shows that he is genuinely moved by the plight of a stranger, such as that of a penitent adulteress (Letters, Aug, 1753).

Sterne's description of the benevolent, compassionate nature comes from personal experience. Its influence, he says, is physical.

Love for women is a very different experience from the "Love Thy Neighbour" tone of Sterne's philanthropy. Indeed, his philogyny was condemned by right-thinking citizens as unbecoming to a married man, and certainly worse in a parson. Various reactions to Sterne's flirtations, both on paper and in real life, reflect the critical attitude of the public towards his moral looseness; one woman roundly criticized Tristram Shandy:

It is a pity a man of so much humour, could not contain himself within the bounds of decency. upon the whole, I think the performance mean, dirty Wit. I may add scandalous, considering the Man.⁴

Because the outcry is so loud, we must accept that Sterne's real and fictional love affairs had a strong effect on his contemporaries.

There is one main reason for this effect: Sterne was a showman. He flaunted his affairs under Yorick's name in A Sentimental Journey, declaring,

". . . my last flame happening to be blown out by a whiff of jealousy on the sudden turn of a corner, I had lighted it up afresh at the pure taper of Eliza but about three months before--. Why should I dissemble the matter? I had sworn to her eternal fidelity--she had a right to my whole heart--

(S.J., p. 146-7)

Sterne refused to think of himself as a sensualist. Indeed he swore that his dallying needed higher feelings in order to exist: "I had rather raise a gentle flame, than have a different one raised in me." (Letters, Sept. 1767) Nevertheless, Sterne dwelt enough on the physical aspect of these relationships to make his intentions seem less than honourable. The

scene in the remise might easily be an enactment of one of Sterne's courtships. After criticizing those who make love by sentiments, Yorick is accused by his companion of having been doing it himself throughout their discussion. (S.J., p. 112)

Great outrage arose in some critics at Sterne's "indelicacy". Traill was forced to remark about Sterne that

The unclean spirit pursues him everywhere, disfiguring his scenes of humour, demoralizing his passages of serious reflection, debasing even his sentimental interludes.⁵

Alter, writing from a more tolerant age, reinterprets the vulgar in Sterne; he says the physical side to man-woman relations is put forth as the root of all knowledge: "the sexual organs are the real mind, or perhaps more seriously, the essential function of the mind is an extension of the function of the sexual parts."⁶ More may also be found in Sterne's real affairs than shallow flirting, although one might see no more on the surface of the courtships.

In his courtships with his women, he communicated to them by evoking a vision in their minds of two lovers joined under idyllic conditions. He describes one such affair in reply to a playful accusation from William Stanhope concerning his frolicking:

Tho' I told you, every morning I jump'd into Venus's lap (meaning thereby the sea) was you to infer from that, that I leap'd into the ladies['] beds afterwards?--The body guides you--the mind me.--I have wrote the most whimsical letter to a lady that was ever read, and talk'd of body and soul too--

(Letters, Sept. 1767)

In an effort to make an impression, Sterne offered his arm, hand, or heart to a woman who could respond to the message in his eyes.

Physical awareness coloured Sterne's life, as we have seen in our brief glimpse of his private and public loves. Much of this sensory perception was channelled into mental activity, which eased the tension and longing. Both Tristram Shandy and A Sentimental Journey are carefully constructed card-houses of mental tomfoolery. What brings abstract theory down to earth in each is the underlying appeal to the senses.

Sterne makes the concrete sides of his work add strength to the abstract. Where something is stated philosophically, it is usually restated with a dramatic concrete example and brought into plain terms, easy to understand. Is this not our whole endeavour in communicating with one another?

This technique is expanded throughout Tristram Shandy. After Sterne has thoroughly confused his reader with mental wanderings, he clarifies with simple illustration. One example of this style is the scene demonstrating Locke's association of ideas, in which each character takes Bobby's death a different way, according to his peculiar turn of mind. (T.S., V, vii) Tristram himself links death to the physical fact of decay when he imagines Trim buried, "that warm heart of thine, with all its generous and open vessels, compressed into a clod of the valley!" (T.S., VI, xxv) How much more feeling is this physical reality than the philosopher's distant eulogy--Walter's speech on Bobby's death. The ultimate juxtaposition of the mental with the physical is, as we have seen, the hobby-horse, which is so evenly divided in its imagery between abstract concept and saddled mount that it is a perfect symbol for Sterne's style.

If we return to Sterne's equation of soul and body with jerkin and lining, we see not only the physical analogy, but the reality of its meaning to Sterne. After praising the durability of the Shandean cloth, he says, "I believe in my conscience that mine is made up somewhat after this sort:--for never poor jerkin has been [so] tickled off . . . and yet I declare the lining to it, . . . is not a three-penny piece the worse. . . ." (T.S., III, iv) Tuveson extends the metaphor by linking all the mental and physical processes as Sterne sees them:

The fact of intellection is physical; and a corollary is that sense impressions, emotional drives, and reflections are all not separate operations of a soul and a body, but ultimately components of an organic process.⁷

Sterne was not so far removed from the Barbati who upheld the importance of physical sensation to reflection and reasoning. In the eighteenth century there was a neo-classical emphasis on the body as seat of the soul. Cragg describes the trend of philosophical thought thus:

The identification of psychical with physical processes became more intimate still; psychology was even more closely related to the physiology of the nervous system.⁸

Soul, body, and mind come into partnership in the living body, just as Sterne portrays them.

As for the emotions, referred to by Tuveson, they are even more closely related to sense impression than mental or spiritual traits. Sterne wrote to an admirer that A Sentimental Journey had "torn my whole frame into pieces by my feelings--I believe the brain stands as

much in need of recruiting as the body--" (Letters, Nov. 1767) As we have seen, this novel has sensory and sensual passages in abundance, and it is written with the strength of Sterne's own bodily and emotional drives. Sentiment, even when it weakened the body of the feeling man, was not scoffed at in Sterne's day. Genuine tenderness deserved attention, especially if a man could put the same compassion into what he wrote. A contemporary reviewer's reaction to A Sentimental Journey adds to our own firm belief that Sterne could write effectively about the senses.

What delicacy of feeling, what tenderness of sentiment, yet what simplicity of expression are here! Is it possible that a man of gross ideas could ever write in a strain so pure, so refined from the dross of sensuality!⁹

We have seen that sense impressions are essential to an understanding of Sterne's work. We have noted that sexual imagery heightens the effect of Sterne's flair for characterization. Even the address to the reader's heart is made clear by sensory emphasis in the sentimental scenes. We may conclude that Sterne's use of our senses was a deliberate attempt to have us use all our faculties in a clearer understanding of his message. He meant to reach his reader individually and personally through the reader's working--sometimes overworked--imagination. What the effect of this has been may be seen in the outrage and affection for Sterne in his own time, and the growing interest, now, in his life and work. Sterne was to set a standard for self-aware authorship to come.

Sterne's imagery stirs the readers' senses so that they feel as if they are sharing the physical experience. Sterne's novels had that sensory reality that attests to the writer's acute perception of the physical world.

physical world. Sterne succeeds in filling his readers with a like knowledge.

In the sermon "Philanthropy Recommended," he likened his urge for compassion to an instrument plucked into song. A similar image is used to describe Toby's dream of love: "he took up the lute, sweet instrument! of all others the most delicate! the most difficult!--how wilt thou touch it, my dear uncle Toby?" (T.S., VI, xxxv) We follow Sterne's sensory themes as if we are being plucked into vibration through our senses.

NOTES

Chapter 1

1. W. B. C. Watkins, "Yorick Revisited," Perilous Balance: The Tragic Genius of Swift, Johnson, and Sterne (Princeton: Princeton University Press, 1929), p. 133.
2. Douglas W. Jefferson, Laurence Sterne (London: Longmans, Green and Co., 1954), Reprint 1968, p. 18.
3. Laurence Sterne, Tristram Shandy, ed. James Aiken Work (New York: The Odyssey Press, 1940), Vol. IX, chapter xii. All further references will be in the body of the essay followed by T.S. followed by book and chapter numbers.
4. John Locke, An Essay Concerning Human Understanding, ed. Alexander C. Fraser, 2 vols. (Oxford: Clarendon Press, 1894), Vol. 2, Bk. III, p. 122.
5. Robert J. Griffin, "Tristram Shandy and Language," College English 23, Nov. 1961, 108-112, p. 111.
6. John L. Traugott, Tristram Shandy's World: Sterne's Philosophical Rhetoric (Berkeley and Los Angeles: University of California Press, 1954), p. 73.
7. Laurence Sterne, A Sentimental Journey through France and Italy by Mr. Yorick, ed. Gardner D. Stout, Jr. (Berkeley and Los Angeles: University of California Press, 1967), pp. 277-8. Further references to this work will be in the body of the essay, followed by S.J. and page number.
8. Bernard Greenberg, "Laurence Sterne and Chamber's Cyclopaedia." Modern Language Notes, LXIX (1954), pp. 560-62. This work shows the similarity through the use of parallel passages in both.
9. Ian Watt, ed., Tristram Shandy (Riverside editions, Boston: Houghton Mifflin Company, 1965), p. xvi.
10. Ibid., p. xvi.
11. Sterne, Letters, ed. Lewis P. Curtis (Oxford: Clarendon Press, 1935), pp. 322-387 (non-continuous). Further references to this text will be followed in the body of the essay with Letters, and date of writing.
12. D. W. Jefferson, Laurence Sterne, p. 6.
13. Ibid., p. 27.

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14. Henri Fluchere, Laurence Sterne: From Tristram to Yorick, trans. Barbara Bray (London: Oxford University Press), p. 394.
15. Kenneth Maclean, John Locke and English Literature of the Eighteenth Century (New Haven: Yale University Press, 1936), p. 55.
16. Robert Alter, "Tristram Shandy and the Game of Love," American Scholar 37, 1968, no. 2, p. 316.
17. John Locke, Essay Concerning Human Understanding, p. 145.
18. Alan Dugald McKillop, "Laurence Sterne," The Early Masters of English Fiction (Lawrence: University of Kansas Press, 1956), p. 187.
19. Locke, Essay Concerning Human Understanding, Vol. 1, Bk. II, p. 203.
20. Maclean, John Locke and English Literature, p. 119.
21. Watkins, Perilous Balance, p. 117.
22. Wilbur L. Cross, The Life and Times of Laurence Sterne, 3rd ed. (New Haven: Yale University Press, 1929), p. 302.
23. Locke, Essay, Vol. 1, Bk. II, p. 145.
24. Cross, The Life and Times, p. 471.
25. Traugott, Tristram Shandy's World, p. 4.
26. Cross, The Life and Times, p. 34.
27. Fluchere, From Tristram to Yorick, p. 51.
28. Locke, Essay, Vol. II, p. 13.
29. Fluchere, p. 52.
30. Alter, "Tristram Shandy and the Game of Love," p. 318.
31. David Hume, Enquiry, p. 17.
32. Traugott, Tristram Shandy's World, p. 8.

NOTES (cont'd)

Chapter 2

1. Robert Alter, "Tristram Shandy and the Game of Love," pp. 322-3.
2. Ernest Tuveson, "Locke and Sterne," p. 261.
3. Henri Fluchere, From Tristram to Yorick, pp. 276-7.
4. Watkins, Perilous Balance, p. 148.
5. Fluchere, Laurence Sterne, p. 279.
6. With many instances of slow motion, fast motion, close-ups, and scene-panning, Sterne's work undeniably resembles modern film techniques.
7. Traugott, Tristram Shandy's World, p. 31.
8. Alter, "Tristram Shandy and the Game of Love," p. 319. Alter's interpretation of the cabbage-planting bears consideration, for surely Sterne would not miss the opportunity to use the sexual metaphor for planting (i.e. intercourse) in the sensual scene where this paragraph appears.
9. James Aiken Work, ed. Tristram Shandy, p. xxii.
10. William V. Holtz, Image and Immortality: A Study of Tristram Shandy (Providence: Brown University Press, 1970), p. 81.
11. Addison, et al., The Spectator, ed. Donald Bond, (Oxford: Clarendon Press, 1965), 5 vols., No. 58, (May 7, 1711), Vol. 1, p. 246.
12. Robert Griffin, "Tristram Shandy and Language," p. 112.
13. Cross, The Life and Times, p. 191.
14. Holtz, Image and Immortality, p. 84.
15. Fluchere, From Tristram to Yorick, p. 422.
16. Holtz, p. 83.
17. Holtz, p. 82.
18. Work, p. xxii.
19. Tuveson, "Locke and Sterne," p. 274.
20. Neil D. Isaacs, "The Autoerotic Metaphor in Joyce, Sterne, Lawrence, Stevens and Whitman," Literature and Psychology, XV, 1965, No. 2, p. 95.

NOTES (cont'd)

21. Ibid., p. 95.
22. Richard A. Lanham, Tristram Shandy: The Games of Pleasure (Berkeley, Los Angeles, and London: University of California Press, 1973), p. 46.

Chapter 3

1. David Thomson, Wild Excursions: The Life and Fiction of Laurence Sterne, (London: Weidenfeld and Nicolson, 1972), pp. 9-10.
2. Ibid., p. 9.
3. John M. Stedmond, The Comic Art of Laurence Sterne (Toronto: University of Toronto Press, 1967), p. 130.
4. Watkins, Perilous Balance, p. 117.
5. Thomson, Wild Excursions, p. 9.
6. McKillop, Early Masters, p. 206.
7. Holtz, Image and Immortality, p. 74.
8. Thomson, Wild Excursions, p. 9.
9. Watkins, Perilous Balance, p. 141.
10. Robert Alter, "Tristram Shandy and the Game of Love," p. 317.
11. Ibid., p. 318.

Chapter 4

1. Peter Quennell, Four Portraits (London: London Reprints Society, 1947), p. 168.
2. Robert Alter, "Tristram Shandy and the Game of Love," p. 319.
3. Laurence Sterne, The Complete Works and Life, ed. Wilbur R. Cross, 6 vols. (New York and London: The Clonmel Society, 1899), Vol. 5, p. 45.
4. Alan B. Howes, ed. Sterne: The Critical Heritage (London and Boston: Routledge and Kegan Paul, 1974), Lady Bradshaigh to Samuel Richardson, June, 1760, p. 90.
5. H. D. Traill, Sterne, (London: Macmillan & Co., 1889), p. 148.
6. Alter, "Tristram Shandy and the Game of Love," p. 321.

NOTES (cont'd)

7. Ernest Tuveson, "Locke and Sterne," p. 260.
8. Gerald R. Cragg, Reason and Authority in the Eighteenth Century
(London: Cambridge University Press, 1964), p. 82.
9. Howes, ed., Sterne: The Critical Heritage, Ralph Griffiths,
April, 1768, p. 200.

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