

Emotion, Motion, Feeling and Falling in Laurence Sterne's Narratives

Jukka Tiusanen
University of Vaasa

Artikkeli käsittelee liikettä ja tunnetiloja Laurence Sterne'n sentimentalismien ajan merkkiteoksissa Tristram Shandy (1759–67) ja A Sentimental Journey (1768). Tärkeimmiksi liiketiloiksi todetaan putoaminen ja monimutkainen, joskus virtauksenomainen pako. Putoaminen liittyy satiiriseen ilmaisuun sekä ruumiin ja tietoisuuden rajojen kivuliaaseen ylittämiseen. Ennen kaikkea päähenkilön syntymä ja syntymäjaksen aikana tapahtuvat koomiset mutta traumaattiset kommellukset, sekä kuolemankin läsnäolo yhdistetään putoamiseen. Uskonnollinen lankeaminenkin nähdään eräänä, lähinnä satiiriin liittyvänä merkityksenä. Myös pako on reaktio kuoleman pelkoon Tristramin lähtiessä terveyssyistä kiireiselle matkalleen Ranskaan. Tämä liiketila todetaan katkonaiseksi, mutta se sisältää myös sentimentaalisen kliimaksin tanssijaksossa ranskalaisen maalaistytön kanssa. Virtauksia ja monimutkaisia liikekuvioita esiintyy Toby-sedän rakkauskertomuksen alkaessa sujua, korpraali Trimin ilmeikkäissä eleissä, tanssissa, pulssin värähtelynä ranskalaisen luutnantti Le Feverin kuuluisassa, sentimentaalisisessa kuolinjaksossa, sekä tunnetilojen virtauksessa matkakertomuksessa A Sentimental Journey.

Keywords: Sentiment, Laurence Sterne, Tristram Shandy, flow, the passions

1 Passionate Preliminaries

I will show that in Laurence Sterne's works, the movement associated with the language of emotion starts from that of falls and buffetings, therefore downwards and also inwards, but becomes more outwardly directed and more complex as his work progresses, both influencing and being influenced by the age of sentiment. In the eighteenth century, the terminology of feeling, especially in philosophical and moral discourse, relied heavily on the term *passion* or *passions*, which etymologically emphasized the experiential nature of feeling as something that happened to a person and which they perhaps suffered, while of course the term was usually used moralistically, to treat such external influences as incidental and oppositional to reason. Other language relating to feeling included the terms *sentiment*, which now defines an age centered on Sterne, and *sensibility*, which often had a quasimedical sense, and *sensitivity* which was highly individualized and used mostly for prestigious emotion, though it was sometimes criti-

cally viewed, as when young elite women's *excessive sensibility* or *exquisite sensitivity* were criticized.¹

The standard view can perhaps be best understood by looking at David Hume's famous and attention-grabbing reversal of it, when he with a deliberate intent to shock declared that "Reason is, and ought only to be, the slave of the passions, and can never pretend to any other office than to serve and obey them" in his *Treatise of Human Nature* in 1739 (2, 3, 3: 462). Hume was of course not denying that we often act in a way contrary to our inclinations, or that this is often praiseworthy and perhaps necessary for maintaining society, but making the more basic point that the main role of reason in his view was to help us achieve what we want, as Terence Penelhum has pointed out (1993: 129). A similarly famous paradox is William Blake's much later "The road of excess leads to the palace of wisdom" from "The Proverbs of Hell" where a normative cliché is inverted, and the point that is made is passionately individualistic (1971: 108, orig. ca 1790–1793). Feeling, in the various guises of sensibility, sentiment, and passions, stands at an important point of cultural intersection where normative views of human behaviour contended with a more individualistic sense that was already emergent in quirky writers of the age of sentiment like Sterne. One boundary that feeling certainly overrides or perhaps declares is the boundary between the body and the environment, a boundary that leads me to consider forms of physical movement and what they have to say about the genesis and possible dominance of emotion in Sterne's works.

There are two clear tendencies in the way motion impacts on consciousness in *Tristram Shandy* (1759–67), despite its narrative complexity: either inwards and downwards or outwards in complex ways. First, emotion is linked to falling and being buffeted about in the early satiric parts of the novel, and occasions laughter directed at the various representatives of the foregrounded self, Tristram, Yorick and others. Much as

¹ Good philological introductions to the word meanings of this contested group include C.S. Lewis's chapter "Sense" in *Studies in Words* (1960: 133–164) and Erik Erämetsä's *A Study of the Word Sentimental* (1951). For a good literary overview, see Janet Todd's *Sensibility. An Introduction* (1986). A clear, though qualified as "crudely stated" summary of what it was to have a refined sensibility can be found in George S. Rousseau's Kuhnian essay on the importance of physiological theories of the nerves to John Locke's philosophy, and to theories of sensibility and sentiment (2004: 171). For an overview of this influence, see his "Originated Neurology" op. cit. 3–80.

Tristram's mind, which suffers from the most spectacular attention deficit syndrome in literary history, is prey to the passions, his body is by its substitutes and by itself, victim to threatening external influences, especially at the point of his birth, which is also his fall. Second, the downward and inward movement is deflected into complex outward movements and flows. In Tristram's escape to France, a sentimental response to the anticipated tragic misfortune of his death, impels much of the action, fear being sublimated to sentimentality and temporary sociability. Tristram's meandering pursuits and sentimental exchanges are further developed in *A Sentimental Journey* (1768) which has been claimed as the first fictionalized account of a grand tour (Pfister 2001: 81). Erik Erämetsä claimed for this sequel an influence in increasing the use of the word sentimental, changing its meaning and increasing the international appeal of the concept (1951: 56–59).

That the early volumes are witty and satirical, while the later volumes are sentimental has been well established, but an emphasis on one or the other characterizes some of the best criticism of this novel. Melvyn New's essay "Sterne, Warburton, and the Burden of Exuberant Wit" (1992) discusses the oppositional role of William Warburton in directing Sterne's work towards sentiment, forcing him to feel the anxiety of influence caused by the seriocomic and satiric intellectual tradition of Swift, Rabelais, Burton and Cervantes. An important historicizing of Sterne's novel was performed by Thomas Keymer (2002) who places Sterne in the context of his own time, letting *Tristram Shandy* come soon after the novels of Richardson and Fielding rather than being hijacked into a postmodern present or sent into a Renaissance past.

2 Falling and Being Buffeted: Traumatic Movement Downwards and Inwards

In addition to the rhapsodies on things that can go wrong at birth, the preliminary material in Volume One introduces important themes such as the mysteries inherent in language and the question of textual coherence, most notably in belated the dedication to the alphabet lords (13), affording a simultaneous joke about scandalous biographies of the age which identified prominent people by initials only, about the institution of patronage and about the language-bound and consequently arbitrary nature of literary

expression. Sterne's implied social satire is directed at wider society and not just the paradoxes of bad learning. Yet the main point is that Tristram's fall into birth is attended with perils.

In this novel so much concerned with a comic vision of childbirth, the buffetings about that attend Tristram reveal a comic vision and a kind of theory of feeling. First, in his announcement of his own birth, Tristram regards it as a misfortune (9):

On the fifth day of November, 1718, which to the æra [sic] fixed on, was as near nine kalendar [sic] months as any husband could in reason have expected [actually about eight months], -was I Tristram Shandy, Gentleman, brought forth into this scurvy and disasterous [sic] world of ours.

Tristram's spelling of disastrous with an *e* reminds us of its etymological sense of disaster, of being born under inauspicious stars, and this word choice creates an expectation of comic disappointment which is plentifully fulfilled. The anticipation of comic misfortunes is explicitly created by reference to Fortune (10):

[...]--I have been the continual sport of what the world calls Fortune [...]with all the good temper in the world, I affirm it of her, That [sic] in every stage of my life, and at every turn and corner where she could get fairly at me, the ungracious Duchess has pelted me with a set of as pitiful misadventures and cross accidents as ever small HERO sustained.

In the deterministic Shandean pessimism that Tristram has inherited from his father, he is convinced that his parents' thoughts at the moment of conception have adversely affected his life, a belief that the novel begins with trying to explain, but the thought isn't completed until pages later, and in between is attributed to Walter Shandy: "*My Tristram's misfortunes began nine months before ever he came into the world*" [original italics, 7]. The actual thought, when it is finally completed, moves between random, accidental thoughts to bodies and to misfortunes and thoughts again (8-9):

It was attended but with one misfortune, which, in a great [p. 9] measure, fell upon myself, and the effects of which I fear I shall carry with me to my grave; namely, that, from an unhappy association of ideas which have no connection in nature, it so fell out at length, that my poor mother could never hear the said clock wound up, -but the thoughts of some other things unavoidably popp'd into her head, -& vice versâ: -*which strange combination of ideas, the sagacious Locke, who certainly understood the nature of these things better than most men, affirms to have produced more wry actions than all other sources of prejudice whatsoever.*

We should notice that the language of fall "misfortune...which...fell upon me" is characteristic of the novel's early passages on birth. The theory of human life as

vulnerable, vitally emotional and prey to bizarre outside influences is adumbrated in this incoherent utterance where misfortunes are confused with prejudices. Further elaboration follows in the famous first volume in a very Swiftian criticism of material accounts of the spirit, Tristram being a vehicle of the satire. As Juliet McMaster has pointed out, Tristram has a “highly physical conception of mental operations” (2002: 103), and his understanding of Locke here is superficial or deficient. The feeling he mostly expresses in this section is hurt which is in turn given a bizarre intellectual construction in the Swiftian tradition of attacks on the abuses of learning, and the hurt comes to be associated with Tristram’s bad theories. His odd concern for the “HOMUNCULUS” appears to be his own idea rather than his father’s, but again he attributes a life of adverse external influences and impacts to this representation of himself in a pseudoscientific theory (6):

Now, dear sir, what if any accident had befallen him in his way alone? –or that, thro’ terror of it, natural to so young a traveller, my little gentleman had got to his journey’s end miserably spent; – his muscular strength and virility worn down to a thread; –his own animal spirits ruffled beyond description, –and that in this sad disordered state of nerves, he had laid down a prey to sudden starts, or a series of melancholy dreams and fancies for nine long, long months together. –I tremble to think what a foundation had been laid for a thousand weaknesses both of body and mind, which no skill of the physician or the philosopher could ever afterwards have set thoroughly to rights.

The physical impact of misfortune and the mental impact of terror here endanger both the health of mind and strength of body in this minute gentleman, a representative of the vulnerable self. That the knowledge of sperm developed later and that the homunculus was a speculative concept may be a relevant point of scientific history here. So we should not read the Homunculus as entirely a sperm because it was given many features that the later scientific theories deny, even a kind of fully developed humanity. Tristram even wishes to give it various Puffendorffian natural rights (6), a belief not entirely unknown in our own age, though now more often religiously sourced. Again the language of falling is conspicuous “any accident had befallen him”. In all this, Tristram is mostly concerned with himself, unlike his comic uncle.

The jointly published second volume adds to the hazards of childbirth the parallel theme of Uncle Toby’s war wound and its joyously therapeutic re-rehearsal in the representational exercise of the battle re-enactments at the bowling green. Two traumas, birth and

war, are turned into laughter. The laughter is at first satirical, but with Uncle Toby we get a kind of social comedy that was more consistent with the benevolent sentiment that became fashionable as the volumes of the novel went through the press in 1760 (vols I and II), in 1761 (vols III–IV in January and V–VI in December) and later in 1765 (vols VII–VIII) and 1767 (vol. IX). His enjoyment of his hobbyhorse is explicitly sexualized "Never did lover post down to a belov'd mistress with more heat and expectation, than my uncle Toby did" and masturbatory "to enjoy this self-same thing in private" (80). Yet the emphasis is on the invigorating effect on this sexually innocent former soldier. Further comedic laughter is occasioned by his benevolence in interaction even in relation to animals when he refuses to hurt a fly (91).

Walter Shandy's paternal concern for the dangers of birth also express themselves as fear of physical outside influence, when he is concerned about the pressure inflicted on Tristram's brains (118–122). Walter's anxiety over this potential damage results in the perilous preference for the use of forceps at childbirth, a notoriously dangerous practice, and a sign of the self-defeating nature of Walter Shandy's speculations. His stated preference for a Caesarean section also alarms his wife, for that operation was at the time invariably lethal to the mother. An obsessive progression from the outside to the inside explains some of the oddity of Walter Shandy's opinions, and the progression I take to be paradigmatic for this novel (45):

I mention this, not only as a matter of hypothesis or conjecture upon the progress and establishment of my father's many odd opinions, --but as a warning to the learned reader against the indiscreet reception of such guests, who, after a free and undisturbed enterance [sic], for some years, into our brains, --at length claim a kind of settlement there, -- working sometimes like yeast;--but more generally after the manner of the gentle passion [yes, love], beginning in jest,-- but ending in downright earnest.

From the language of intellectual endeavour, using words frequently used ironically in the post-Swiftian era of satire of learning such as *conjecture*, *progress* and *learned reader*, we move physically inside a brain through humour, "jest", employ a ridiculous image of fermentation, and move to seriousness. From external influence and intrusion, through chemistry and joking, we move to actual love and human relationships, "the gentle passion". The sequence takes us from satire through jest to love, the great subject matter of fiction of the preceding decades from Elizabeth Haywood through

Fielding and Richardson. The sequence is repeated as the novel itself progresses from satire through comedy to the novelistic narrative of Toby's amours.

In volume IV Tristram finally manages to get himself born, occasioning a rather famous disquisition on the impossibility of autobiography (228) which turns out to be as perilous, doomed and inherently self-defeating as most of Tristram's efforts, his life continually escaping from his attempts to narrate or even comprehend it. The birth takes place in the background of various digressive passages that last for most of the volumes II to IV. In Vol II chapter vi we learn that Tristram's mother "is fallen into labour" (81) and in volume IV, chapter xii Walter Shandy finally gets around to asking about the health of his wife (227), who remains scandalously unnamed throughout the novel.

While the birth itself, located in the women's more private world, qualifies as a non-narratable event, the events downstairs are given minute discussion, and it turns out that there is a list of things that fall or get broken during the rhapsodic narrative. Walter Shandy's tobacco-pipe is broken and Dr. Slop falls off his pony (81–82, 86). His bag of dangerous instruments is hopelessly knotted, and Tristram's birth is again regarded as unfortunate: "My mother, madam, had been delivered sooner than the green bag infallibly –at least twenty knots. –Sport of small accidents, Tristram Shandy, that thou art, and ever will be!" (132). It is the jurisdictional dispute between the female and male midwife that Dr. Slop has in his mind when he thinks of the birth as something that befalls: "By all that's unfortunate, quoth Dr. Slop, unless I make haste, the thing will actually befall me as it is" (132). Yet even here, Tristram's birth is consistently regarded as a misfortune and as something that befalls people. Once Dr. Slop's forceps have broken Tristram's nose in the first important concretization of all of his misfortunes, a connection is made to Uncle Toby's hobby-horsical war-gaming: one of the miniature models of fortifications at the bowling green is also broken, a drawbridge (164) which is then confused with the bridge that Dr. Slop is making for poor Tristram's broken nose (clarified p. 170). There is a coherence to all the strangeness that is foregrounded while the main event is happening in the background, and it is partly the language of befalling, misfortune, and breaking. Perhaps second to the business of the noses, the strangest of the various foregrounded irrelevances is the matter of the priests, including satire on Dr.

Slop's Catholicism and a sermon on good conscience that is read while Walter Shandy's (unnamed) wife is in labour.

Birth is a kind of fall, and therefore also a Fall. The ecclesiastical satire of the early part of the novel is firmly Anglican, as had been Swift's, but the clergyman who embodies right-minded religion is Yorick, practical person and joker, and "Cervantick" butt of the jokes of others, whose poor horse is compared to Rosinante (16). Yorick, true to his function as a clergyman is the main opponent to the Fall and a practical mitigator of its consequences, helping people to get born safely: he suffers financial losses because he lends his horse to help speed the arrival of the midwife in aid of women in labour (18). Further, this act of generosity ends up hurting his reputation, and its loss through malign gossip ultimately costs him his life when he dies of consumption, which, as Clark Lawlor has pointed out, is a "convenient disease for a broken heart" (2006: 162).

Yorick, a representative of the author who was a clergyman from near York, is in fact another person who falls, though he manages to oppose the force of gravity by humour. He is described as associated with the air and levity, and as being well-equipped in sail but having insufficient ballast (22). He therefore starts on high, in speedy movement, and as a wit, at odds with what is heavy, falling, ground-bound. We do in fact learn that Yorick actively opposes gravity, though only in the form of pretentiousness (23):

Yorick had an invincible dislike and opposition in his nature to gravity [...] he was an enemy to the affectation of it, and declared open war against it, only as it appeared a cloak for ignorance, or for folly.

Yorick the gravity-defying clergyman here embodies the satiric mission, at war with folly and ignorance in their specific form of seeming seriousness. Unfortunately, in the world of men, even seeming gravity can bring about a fall. Envious and malicious victims of Yorick's spontaneous wit combine their forces, and their force is sufficient to destroy him: "they had smote his root, and then he fell, as many a worthy man had fallen before him" (26). It appears to be Yorick's reputation and his prospects for clerical preferment that are the objects of attack, but the impact is personal, and Yorick has to give up the struggle, and in fact death appears to come as a causal consequence of the attack's emotional impact: "he died, nevertheless, as was generally thought, quite bro-

ken hearted” (26). Yorick falls because he cannot oppose gravity, and because despite his internal goodness, outside influences paint him as unworthy. In a sentimental scene with his friend Eugenius, he appears to fall apart emotionally though he quotes Cervantes and Shakespeare before his death (27).

In the anticipatory mini-narrative of Yorick’s fall we learn the basic ingredients of this novel, which shows something about the unitary nature of its concerns, despite its open form. Yorick is shown as quixotic, then as a playful satirist, he is then defeated, falls, dies, and the narrative ends with sentiment, when at Yorick’s grave the text twice quotes Hamlet’s sigh “Alas, poor Yorick” before the mysterious black page (16–28). The sequence of satire, fall, and then death-cum-sentiment I again take to be fundamental to the novel’s structure, a downward motion that ends up in emotion. The narrative is anticipatory because in the bulk of the novel Yorick is still very much alive and we learn about him to the very end of the text even though his death has already been mourned in its very first book. Living under a death sentence is a natural theme for someone like Sterne who already in his student years knew that he had contracted tuberculosis, or as it was then known, consumption (Ross 2001: 43).

Other falls include the fall of Corporal Trim’s hat, which signifies the death of Tristram’s brother Bobby in a moment of rhetorical success typical of this servant’s high degree of communicative competence, especially since it follows Walter’s learned, and to Toby confusing, efforts to express his grief through historical precedent (281–286). Further, there is the fall of the sash window on poor Tristram’s equipment, and this castration-anxiety-inducing catastrophe is rendered comically (301). In fact it turns out that Tristram is damaged but remains operational, accidentally circumcised rather than castrated in one of the many narrative red herrings of the book (307–308).

3 Escape and Flow: Movement Outwards in Complex Flows

So far, the most important emotion I have looked at is physical impact as a representation of the emotional hurts of life. The second motion and emotion I need to summarize is the fear of death and its deflection in the consequent flight, Tristram’s precipitate

travels in France in the interests of his health in volume VII of the novel (385–432). There, his experiences are mostly disjointed and fleeting, the touristy narrative punctuated by place-names and by narratives of miscommunication such as the story of the abbess, novice and the mule (408–409), and sad love stories. Despite its disjointedness, the volume climaxes in the sentimental moment of dancing with a peasant girl, which differs strongly from the rest of the volume in its celebration of a passing sense of commonality in a moment of fluid and enjoyable motion (430–432).

This leads us to the third important emotion in this novel, the feeling of commonality or connection between individuals, always achieved against opposition, and signalled by the complex flow or complex squiggle. Of these some of the most important are the trajectory of Trim's stick, which manages to convey a shared emotion in a surprisingly successful and comically odd manner, celebrating the liberty of bachelorhood (490); the already mentioned complex flowing movement of the dance with a peasant girl during Tristram's flight to France where he is unfortunately disturbed by a slit in the girl's petticoat, which reflects his continuing insecurity with sexuality (432); and the flow of narrative which finally emerges to tell the story of Uncle Toby's amour with Widow Wadman (Volume IX: 481–539). This climaxes in the most comic of the novel's many narrative red herrings when we discover that despite all the suggestions to the contrary, Toby has actually maintained his virility despite his war wound. After a reference to Widow Wadman's concerns over this, and some decorous rows of asterisks, we learn that "The DONATION was not defeated by my uncle Toby's wound" (517). As Fred Parker has argued, Uncle Toby's distress at discovering the sexual nature of Widow Wadman's curiosity should be seen as serious, though it "evaporates" with the final joke about a town bull's impotence (2003: 215–217).

Another differently complex flow is the oscillation. In the celebrated death of Le Fever, there is the sense of flow, and the tension of eros and thanatos, the celebration of continuity and the finality of death. Everything is implicated in this brief but complex flow, the heartbeat which is an ebbing and flowing oscillation (Vol. VI; x, p. 343.):

Nature instantly ebb'd again, -the film returned to its place, -the pulse fluttered -stopp'd -went on -throb'd -Stopp'd again -moved -Stopp'd again -moved - stopp'd -shall I go on? No.

Sentimental responses to the novel valorized the Le Fever –episode, and it was included in collections of "The Beauties of Sterne" similar to the collections of sentimental passages in Richardson's novels (Keymer 2009: 79). In detaching from the original text a collection of sentimentally appealing scenes, what narrative flow there was in the novel is interrupted, as is the flow of humour. The flow of sentiment was strongly preferred by an influential body of readers over the flow of humour and disruptive "sub-Rabelaisian gimmickry" (Keymer 2009: 81).

Though complex flows have a presence in *Tristram Shandy*, complex feelings mostly feature in *A Sentimental Journey*. Yorick's rich French adventure in search of emotional experience contrasts with Tristram's mere flight. Jessie Van Sant has argued that "unlike Don Quixote, who exteriorizes a private vision and has no powers of internalization, Yorick often interiorizes external event" (99). In fact Yorick's deliberate inward movement also supersedes Tristram's fear. The journey flows from one exquisite emotional experience to another, but the consciousness of the narrator stays in focus and in control, not becoming satirically interrupted or weakened by every interference; yet the flow is turbulent, complex, and the connectivity achieved by Yorick in his encounters with mostly female fellow travellers remains short and inconclusive, often amounting to little more than moments of compassion denied or passion evaded. Yorick in *A Sentimental Journey* is not the soft touch that Harley in Mackenzie's *The Man of Feeling*, the other foundational text of the age of sentiment. Yorick achieves a strong definition for his subject position by resolutely refusing his aid to various needy individuals, reflecting a greater degree of economic and psychological realism but the circulation of money is interrupted in Sterne's text as is the generous flow of feeling which is the main force pushing the narrative (cf. Keymer 2009: 92).

4 In Conclusion

The traumatic movements "down" and "in" in the early satiric volumes are redirected by Sterne's sentiment to the full complexity of life in society, no longer hurtful though still frustrating. Ultimately, literary works as sold words do not achieve the connectivity between us that Sterne in his finer moments perhaps aspired to, their arbitrary nature

and the vicissitudes of interpretation ultimately siding with Fortune in their merciless buffeting of Tristram who nonetheless survives in defiance of Dr. Johnson's condemnation to death of anything so odd (Ross 2001: 13). After the satiric fall, the therapeutic movement outward proves to be a limited success.

Works Cited

- Blake, William (1971). *The Poems of William Blake*. New York: Longman.
- Erämetsä, Erik (1951). *A Study of the Word Sentimental and of other linguistic characteristics of eighteenth century sentimentalism in England*. Helsinki: Suomalainen tiedeakatemia.
- Hume, David (1969, 1739). *A Treatise of Human Nature*. Harmondsworth: Penguin.
- Keymer, Thomas (2009). *A Sentimental Journey* and the failure of feeling. In: *The Cambridge Companion to Laurence Sterne*, 79–94. Ed. Thomas Keymer. Cambridge: Cambridge University Press.
- Keymer, Thomas (2002). *Sterne, the Moderns, and the Novel*. Oxford: Oxford University Press.
- Lawlor, Clark (2006, 2000). Consuming Time: Narrative and Disease in *Tristram Shandy*. In: *Laurence Sterne's Tristram Shandy. A Casebook*, 147–167. Oxford: Oxford University Press.
- Lewis, C. S. (1960). *Studies in Words*. Cambridge: Cambridge University Press.
- Mackenzie, Henry (1987, 1771). *The Man of Feeling*. Ed. Brian Vickers. Oxford: Oxford University Press.
- McMaster, Juliet (2002, 1990). "Uncrystalized Flesh and Blood": The Body in *Tristram Shandy*. In: *Laurence Sterne*, 95–111. Ed. Marcus Walsh. Longman Critical Readers. London: Longman.
- New, Melvyn (1992). Sterne, Warburton, and the Burden of Exuberant Wit. In his *Telling New Lies*, 81–106. Gainesville, Florida: Florida University Press.
- Parker, Fred (2003). *Scepticism and Literature. An Essay on Pope, Hume, Sterne, and Johnson*. Oxford: Oxford University Press.
- Penelhum, Terence (1993). Hume's Moral Psychology. In: *The Cambridge Companion to Hume*, 117–146. Ed. David Fate Norton. Cambridge: Cambridge University Press.
- Pfister, Manfred (2001). *Laurence Sterne*. Tavistock: Northcote House.
- Ross, Ian Campbell (2001). *Laurence Sterne. A Life*. Oxford: Oxford University Press.
- Rousseau, George S. (2004). *Nervous Acts. Essays on Literature, Culture and Sensibility*, 160–184. Basingstoke: Palgrave.
- Sterne, Laurence (1983, 1761–1767). *The Life and Opinions of Tristram Shandy, Gentleman*. Ed. Ian Campbell Ross. Oxford: Oxford University Press.
- Sterne, Laurence (1967, 1768). *A Sentimental Journey*. London: Penguin.
- Todd, Janet (1986). *Sensibility. An Introduction*. London: Methuen.
- Van Sant, Ann Jessie (1993). *Eighteenth-century sensibility and the Novel. The senses in social context*. Cambridge: Cambridge University Press.