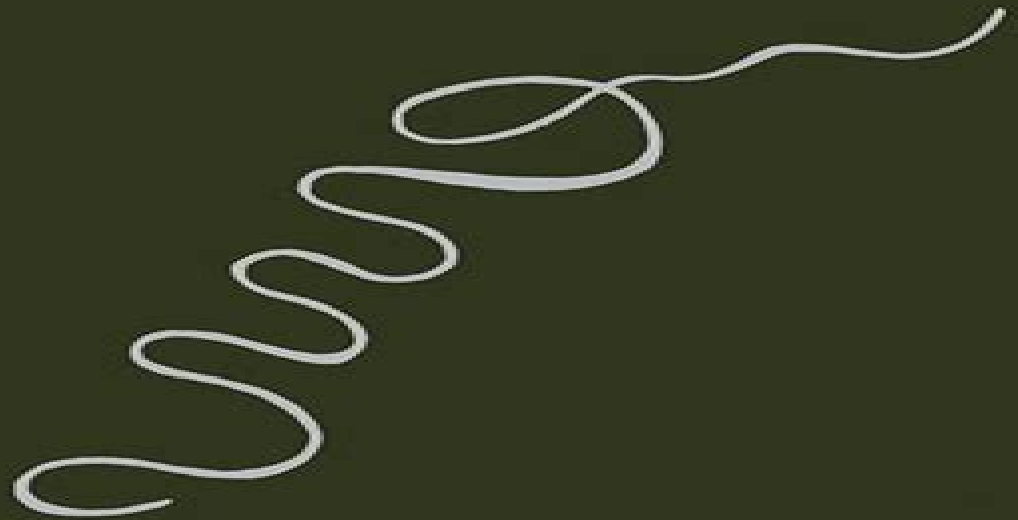

THE
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OF THE
WORKS OF

LAURENCE
STERNE

5

NOTES
TO THE
SERMONS



Sermons Of Laurence Sterne The Notes

Laurence Sterne



Sermons Of Laurence Sterne The Notes:

The Sermons of Laurence Sterne: The notes Laurence Sterne,1996 **The Sermons of Laurence Sterne** Laurence Sterne,1996 The Florida Edition of the Works of Laurence Sterne Laurence Sterne,1978 **The Sermons Notes** Laurence Sterne,1996-04-14 Every serious student of 18th century religious thought will need to come to terms with this edition of Sterne s sermons The annotation alone will force scholars to explore again the notion that 18th century Anglicanism and Sterne s Anglicanism in particular was devoid of conviction One of the special strengths of this edition is the editor s decision to provide ample quoted material from authors who influenced Sterne s work in these sermons Extremely erudite and sensitive William Spellman University of North Carolina Asheville This two volume scholarly edition of Laurence Sterne s 45 sermons is the first complete reprinting of the text of the sermons since the Shakespeare Head edition in 1927 and the first annotated edition ever The introduction and notes demonstrate Sterne s method of composing sermons and indicate wherever possible the relationship between the sermons and Sterne s fiction and other writing In addition the annotation provides numerous connections between the sermons and Tristram Shandy and A Sentimental Journey Melvyn New s long and illuminating introduction outlines the main elements of late 17th and early 18th century Anglicanism and explores how this theological perspective informed Sterne s message in the pulpit The work includes four categories of annotations Sterne s sources his theology his other writings and his clerical and private life As with the Florida edition of Tristram Shandy this will be the edition that scholars will need to consult Ecclesiastical and intellectual historians as well as library scholars interested in the eighteenth century will find this work of great usefulness Melvyn New professor of English at the University of Florida has been writing on Laurence Sterne for more than 25 years He is coeditor with Joan New of the Florida edition of Tristram Shandy volumes 1 and 2 The Text 1978 and coeditor of Tristram Shandy volume 3 The Notes 1984 He is the author of Laurence Sterne as Satirist UPF 1969 Telling New Lies Seven Essays in Fiction Past and Present UPF 1992 and Tristram Shandy A Book for Free Spirits 1994 **Labyrinth of Digressions** René Bosch,Piet Verhoeff,2007 With their appearance during the 1760s the five instalments of Laurence Sterne s The Life and Opinions of Tristram Shandy Gentleman caused something like a booksellers hype Small publishers and anonymous imitators seized on Sterne s success by bringing out great numbers of spurious new volumes critical or ironic pamphlets and works that in style and title express a congeniality with Tristram Shandy This study explores these eighteenth century imitations as indicators of contemporary assumptions about Sterne s intentions Comparisons between the original the first reactions and a number of late eighteenth century imitations show that Tristram Shandy was initially read against the background of Augustan and Grub street satire The earliest imitators harked back to traditions of banter and folklore bawdy and grotesque humour pathetic stories and orthodox religiosity reaffirming a pattern of moral and aesthetic values that was conservative for its time Philosophical Sentimentalism appears to have been a late development It is also argued that partly because of their bad reputation some of

the authors of forgeries and parodies had a greater influence on the original than the reviewers to whom Sterne is often said to have listened. The imitators followed leads and themes in the first instalments developing them according to their own conception of Sterne's project and the reasons for his success. As a consequence they unintentionally put a pressure on Sterne to alter his course and even to abandon some of the narrative lines and themes he had set out for himself. The literature section contains a chronological checklist of English eighteenth century Sterneana. *Latitudinarianism and Didacticism in Eighteenth-century Literature* Patrick Müller, 2009. The relationship between Latitudinarian moral theology and eighteenth century literature has been much debated among scholars. However this issue can only be tackled if the exact objectives of the Latitudinarians moral theology are clearly delineated. In doing so Patrick Müller unveils the intricate connection between the didactic bias of Latitudinarianism and the resurgent interest in didactic literary genres in the first half of the eighteenth century. His study sheds new light on the complex and contradictory reception of the Latitudinarians controversial theses in the work of three of the major eighteenth century novelists Henry Fielding, Laurence Sterne and Oliver Goldsmith.

Laurence Sterne's A Sentimental Journey W. B. Gerard, M-C. Newbould, 2021-03-12. Laurence Sterne's *A Sentimental Journey* through France and Italy continues to be as widely read and admired as upon its first appearance. Deemed more accessible than Sterne's *Life and Opinions of Tristram Shandy Gentleman* and often assigned as a college text, *A Sentimental Journey* has received its share of critical attention but unlike *Tristram Shandy* to date it has not been the subject of a dedicated anthology of critical essays. This volume fills that gap with fresh perspectives on Sterne's novel that will appeal to students and critics alike. Together with an introduction that situates each essay within *A Sentimental Journey*'s reception history and a tailpiece detailing the culmination of Sterne's career and his death, this volume presents a cohesive approach to this significant text that is simultaneously grounded and revelatory. *Symbolism* Florian Klaeger, Klaus Stierstorfer, Marlena Tronicke, 2022-10-03. *Special Focus Omission* edited by Patrick Gill. Throughout literary history and in many cultures we encounter an astute use of conspicuous absences to conjure an imagined reality into a recipient's mind. The term omission as used in the present study then demarcates a common artistic phenomenon: a silence, blank or absence introduced against the recipient's generic or experiential expectations but which nonetheless frequently encapsulates the tenor of the work as a whole. Such omissions can be employed for their affective potential when emotions represented or evoked by the text are deemed to be beyond words. They can be employed to raise epistemological questions as when an omission marks the limits of what can be known. Ethical questions can also be approached by means of omissions as when a character's voice is omitted for instance. Finally omission always carries within it the potential to reflect on the media and genres on which it is brought to bear as its efficacy depends on the recipient's generic expectations. Omission is frequently characterized by a high degree of meta-discursiveness. This volume investigates the various strategies with which the phenomenon of omission is employed across a range of textual forms and in different cultures to conclusively argue for its

status as a highly effective and near universal form of artistic signification A Study of Laurence Sterne's Sermons Ruth Elizabeth Roberts, 1941 **Laurence Sterne's Tristram Shandy** Thomas Keymer, 2006 Thomas Keymer's introduction to this Casebook examines the historical context and controversial reception of Tristram Shandy and connects the essays selected for inclusion to the diverse traditions of Sterne criticism **Biblical Sterne** Ryan J. Stark, 2021-01-14 Is Laurence Sterne one of the great Christian apologists Ryan Stark recommends him as such perhaps to the detriment of the parson's roguish reputation The book's aim however is not to dispel roguishness but rather to discern the theological motives behind Sterne's comic rhetoric from Tristram Shandy and the sermons to *A Sentimental Journey* To this end Stark reveals a veritable avalanche of biblical themes and allusions to be found in Sterne often and seemingly awkwardly in the middle of sex jokes and yet the effect is not to produce irreverence On the contrary we find an irreverently reverent apologetic Stark argues and a priest who knows how to play gracefully with religious ideas Through Sterne in fact we might rethink humour's role in the service of religion **Notes on Footnotes** Melvyn New, Anthony W. Lee, 2022-11-29 This collection presents fourteen essays on annotating eighteenth century literature Authored by editors and annotators of current standard editions such as California's Works of John Dryden the Florida Edition of the Works of Laurence Sterne and the Yale Edition of the Works of Samuel Johnson this book explores theoretical perspectives on critical editing and the practical work of annotation Through examples from their own editorial work the contributors illuminate the personal dilemmas and decisions confronting the annotator of texts What information in the text needs annotation When does one stop annotating How does one manage the annotation versus interpretation problem Brimming with erudition Notes on Footnotes showcases the precision and attentiveness of some of the world's foremost editors and annotators The book is necessary reading not only for scholars of the eighteenth century but also for scholarly editors of texts of all historical periods book historians and book lovers in general In addition to the editors the contributors include Kate Bennett Robert DeMaria Jr Michael Edson Robert D Hume Stephen Karian Elizabeth Kraft Thomas Lockwood William McCarthy Maximillian E Novak Shef Rogers Robert G Walker and Marcus Walsh *Knowing Books* Christina Lupton, 2011-11-29 The eighteenth century has long been associated with realism and objective description modes of representation that deemphasize writing But in the middle decades of the century Christina Lupton observes authors described with surprising candor the material and economic facets of their own texts production In *Knowing Books* Lupton examines a variety of eighteenth century sources including sermons graffiti philosophical texts and magazines which illustrate the range and character of mid century experiments with words announcing their status as physical objects Books that know their own presence on the page and in the reader's hand become in Lupton's account tantalizing objects whose entertainment value competes with that of realist narrative *Knowing Books* introduces these mid eighteenth century works as part of a long history of self conscious texts being greeted as fashionable objects Poststructuralist and Marxist approaches to literature celebrate the consciousness of writing and economic

production as belonging to revolutionary understandings of the world but authors of the period under Lupton's gaze expose the facts of mediation without being revolutionary. On the contrary, their explication of economic and material processes shores up their claim to material autonomy and economic success. Lupton uses media theory and close reading to suggest the desire of eighteenth-century readers to attribute sentience to technologies and objects that entertain them. Rather than a historical study of print technology, *Knowing Books* offers a humanist interpretation of the will to cede agency to media. This horizon of theoretical engagement makes *Knowing Books* at once an account of the least studied decades of the eighteenth century and a work of relevance for those interested in new attitudes toward media in the twenty-first.

Empiricism and the Early Theory of the Novel Roger Maioli, 2017-03-18 This book is about the empiricist challenge to literature and its influence on eighteenth-century theories of fiction. British empiricism from Bacon to Hume challenged the notion that imaginative literature can be a reliable source of knowledge. This book argues that theorists of the novel from Henry Fielding to Jane Austen recognized the force of the empiricist challenge but refused to capitulate. It traces how in their reflections on the novel these writers attempted to formulate a theoretical link between the world of experience and the products of the imagination and thus update the old defenses of poetry for empirical times. Taken together, the empiricist challenge and the responses it elicited signaled a transition in the longstanding debate about literature and knowledge as an inaugural round in the persisting conflict between the empirical sciences and the literary humanities.

Cultural Work of Empire Carol Watts, 2007-06-05 This book argues that the Seven Years War 1756-63 produced an intense historical consciousness within British cultural life regarding the boundaries of belonging to community, family, and nation. Global warfare prompts a radical reimagining of the state and the subjectivities of those who inhabit it. Laurence Sterne's distinctive writing provides a remarkable route through the transformations of mid-eighteenth-century British culture. The risks of war generate unexpected freedoms and crises in the making of domestic imperial subjects which will continue to reverberate in anti-slavery struggles and colonial conflict from America to India. The book concentrates on the period from the 1750s to the 1770s. It explores the work of Johnson, Goldsmith, Walpole, Burke, Scott, Wheatley, Sancho, Smollett, Rousseau, Collier, Smith, and Wollstonecraft alongside Sterne's narratives. It incorporates debates among moral philosophers and philanthropists, examines political tracts, poetry, and grammar exercises, and paintings by Kauffman, Hayman, and Wright of Derby, tracking the investments in and resistances to the cultural work of empire. Key Features: Topical in its focus on the making of modern subjectivity during the first global war. Path-breaking in advancing our understanding of the cultural history of eighteenth-century Britain. Timely in its combination of new historical research with a critical engagement with debates in postcolonial and subaltern studies. Original in its account of the literature of the Seven Years War and its outstanding analysis of the writing of Laurence Sterne.

List of Additions, with Notes Free Public Library (Worcester, Mass.), 1878

Sentimental Figures of Empire in Eighteenth-Century Britain and France Lynn Festa, 2006-10-15 In this ambitious

and original study Lynn Festa examines how and why sentimental fiction became one of the primary ways of representing British and French relations with colonial populations in the eighteenth century Drawing from novels poetry travel narratives commerce manuals and philosophical writings Festa shows how sentimentality shaped communal and personal assertions of identity in an age of empire Read in isolation sentimental texts can be made to tell a simple story about the emergence of the modern psychological self Placed in conversation with empire however sentimentality invites both psychological and cultural readings of the encounter between self and other Sentimental texts Festa claims enabled readers to create powerful imagined relations to distant people Yet these emotional bonds simultaneously threatened the boundaries between self and other civilized and savage colonizer and colonized Festa argues that sentimental tropes and figures allowed readers to feel for others while maintaining the particularity of the individual self Sentimental identification thus operated as a form of differentiation as well as consolidation Festa contends that global reach increasingly outstripped imaginative grasp during this era Sentimentality became an important tool for writers on empire allowing conquest to be portrayed as commerce and scenes of violence and exploitation to be converted into displays of benevolence and pity Above all sentimental texts used emotion as an important form of social and cultural distinction as the attribution of sentience and feeling helped to define who would be recognized as human *Ignatius Sancho and the British Abolitionist Movement, 1729-1786* G. J.

Barker-Benfield, 2023-09-01 This book highlights the significant role played by Ignatius Sancho c 1729-80 the first black man to vote in England in the British abolitionist movement Examining the letters of Sancho and especially his correspondence with the influential novelist and preacher Laurence Sterne the author analyses the relationship between sensibility and antislavery in eighteenth century Britain The book demonstrates how Sancho navigated the bawdy riotous conditions of commercial London which was the headquarters of a growing and war torn Empire It shows how Sancho mastered the fashionable and gendered language of the culture of sensibility navigating the contemporary issues of race slavery and politics The book also touches on the White metropolitan and colonial preoccupation with Black men's sexuality which was intensified by the Somerset decision of 1772 Sancho's was a unique and influential voice in eighteenth century Britain making this book an insightful read for scholars of anti slavery as well as gender race and imperialism in British history

The sugar-cane: a poem. In four books. With notes James GRAINGER (M.D.), 1766 **Satire, Comedy and Tragedy** Richard C. Raymond, 2023-10-10 The first four chapters of the book provide a close reading of the satiric comic and tragic action of Laurence Sterne's novel in the context of criticism from the twentieth and twenty first centuries Chapter 5 provides a summary of Chapters 1-4 focusing on Sterne's purpose in revising satiric plot structures and in blurring the lines between fiction and autobiography Chapters 6-8 then examine Sterne's themes from Tristram Shandy that inform his letters sermons and other fiction Chapter 9 discusses the international reception of Tristram Shandy and argues for using writing to learn strategies to teach Sterne's greatest novel to undergraduate and graduate students

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