FOR MARTY
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Citations of Sterne and his works can be found in Balzac’s œuvres de jeunesse, his correspondence, his œuvres diverses, and throughout the Comédie humaine. During his entire writing career, Balzac considered Sterne among the great geniuses of literature. He not only mentions Sterne often, but also has borrowed a number of stylistic devices and ideas from the English author.

Balzac was able to read Sterne only in translation, so I have examined carefully the translation of Sterne’s works that Balzac used. The most change has occurred in Tristram Shandy. Much of Sterne’s bawdiness has been expurgated, as have been his anti-Catholic ideas. The work has undergone stylistic change as well; many of Sterne’s characteristic narrative mannerisms have been much exaggerated.
I have then examined Balzac's borrowing from Sterne in his early works, before 1829. Here I find many direct citations of Sterne and his characters, and the use of a number of typically Sternean mannerisms, such as dialogue with the reader, minute description of gesture and pose, and extremely informal authorial presence.

In considering the later works, with particular emphasis on the Comédie humaine, I have found it expedient to divide my study into three separate parts. The first deals with direct citations of Sterne and his characters, and with echoes of incidents from Sterne. There are many such borrowings, and they are made consistently throughout Balzac's writing career.

I have next considered narrative manner, and have found many of the narrative devices used in the romans de jeunesse used again in the later works. Stylistic borrowing from Sterne, particularly of his informal mode of narration and his careful description of small details, appears all through Balzac, but is concentrated most heavily in the Etudes analytiques.

In discussing the ideas that Balzac borrowed from Sterne, it has been necessary to bear in mind whether or not ideas presented by Sterne's characters are really serious ideas of Sterne. Balzac has adopted three ideas that are not—the importance of names, conception, and sentiment. This last, however, probably came to Balzac
from Sterne's imitators, since Balzac does not think of Sterne as primarily a sentimental writer, but as a satirist. One idea that Sterne presents in earnest, the hobby-horse, has been adopted by Balzac and worked into one of the central concerns of the Comédie humaine. Under Balzac's hand, the hobby-horse becomes the tragic monomania.
INTRODUCTION

Tristram Shandy is said to have been Balzac's livre de chevet, and although I have found no real substantiation of this, it may well be true, given the frequency of Balzac's references to Sterne throughout his writing career. Citations of Sterne and his works can be found in the œuvres de jeunesse, the correspondence, the œuvres diverses, and throughout the Comédie humaine. Before discussing Balzac's debt to Sterne, it will be useful to examine briefly the history of Sterne's reception in France and the early translations of his works.

Sterne published Tristram Shandy two volumes at a time, at irregular intervals, between 1760 and 1767; the ninth volume appeared singly in 1767. A Sentimental Journey, Sterne's other major work, was published in February, 1768, only a few weeks before Sterne's death. Both works were extremely successful, bringing their author both fame and notoriety. Sterne's fame quickly spread to France after the publication of the first two volumes of Tristram Shandy, and his visits there in the following years further increased that fame:

Avant même qu'il fût traduit, Tristram Shandy acquit en France une notoriété immédiate et durable, due à trois causes principales: à
l'intérêt avec lequel on suivait à Paris le mouvement littéraire de l'Europe, et en particulier de l'Angleterre; à la bizarrerie extra-ordinaire du roman, et aux violentes querelles que sa publication suscita à Londres; enfin aux voyages de Sterne en France, où l'originalité de sa personne, ses singularités et son esprit excéterent chez ceux qui le virent, ou qui entendirent parler de lui, une vive curiosité pour son œuvre.3

Those reviewers in France who read Tristram Shandy before it was translated were enthusiastic about the first volumes. They were generally less enthusiastic about succeeding volumes, and the last volumes were widely condemned. Even Voltaire, who originally liked the work, ultimately pronounced it frivolous and unsuccessforl.4

A Sentimental Journey was translated soon after publication and was a great success. "Sterne fut aussitôt connu en France que dans sa patrie; il y jouit d'une réputation égale. Mais, en France, elle reposa presque uniquement sur le Voyage Sentimental, qui y fut accueilli, dès la première traduction, avec un enthousiasme général, et fut toujours réimprimé avec une fréquence remarquable."5

Despite the general popularity of A Sentimental Journey, Tristram Shandy was not translated immediately; in fact, it did not appear in French until 1776, and even then only the first four books were translated. This pause, Barton points out, was remarkable in an age when French anglomania was reaching a peak. Certainly the delay was due in part to the difficulty of the work; Barton also feels that perhaps "la forme littéraire ou le sujet du livre manquait
de l'attract pour l'âme française." The form, however—at least its more obvious aspects—was later much imitated in France.

Joseph-Pierre Frenais, who had translated A Sentimental Journey with great success, published in 1776 his translation (in two volumes) of the first four volumes of Tristram Shandy. L'Année Littéraire, which took great interest in English literature, published a lengthy review of this first translation. The reviewer, Elie Freron, recognized Tristram Shandy as Sterne's principal work, and keenly appreciated Sterne's wit; he also found in him "une critique aéroite des mœurs et des faux savans [et] des réflexions pleines de solidité." The translation had considerable commercial success; it was reprinted four times in the next ten years.

Although his translation of A Sentimental Journey is fairly close and accurate, Frenais took many liberties with Tristram Shandy, as he admits in his preface to the first edition of the translation:

Si un homme qui traduit pouvait être compté pour quelque chose parmi les Gens de Lettres, je pourrois aspirer à m'y trouver placé. Je pourrois même dire, pour me faire un titre plus fort, qu'il a fallu que je retranchasse beaucoup de l'original, & suppléer à ce que je retranchois; je ne dirais que la vérité. Les plaisanteries de M. Stern [sic] ne m'ont pas en effet paru toujours fort bonnes. Je les ai laissées où je les ai trouvées, & j'y en ai substitué d'autres. Je crois qu'on peut se permettre cette liberté dans la traduction d'un Ouvrage de pur agrément. Il faut seulement faire son possible pour n'être pas reconnu, & je me trouverai fort heureux si l'on ne m'aperçoit pas.
Frenais's idea of the translator's role was certainly not an uncommon one in the eighteenth century.\textsuperscript{11} Prévost, in translating Grandison, felt that he was greatly improving Richardson's work:

Sans rien changer au dessein général de l'auteur ni même la plus grande partie de l'exécution, j'ai donné une nouvelle face à son ouvrage par le retranchement des excursions languissantes, des peintures surchargées, des conversations inutiles et des réflexions déplacées. Le principal reproche que la critique fait à M. Richardson est de perdre quelquefois de vue la mesure de son sujet et de se perdre dans les détails: j'ai fait une guerre continuelle à ce défaut de proportion.\textsuperscript{12}

Le Tourneur, in his introduction to his translation (1769) of Young's Night Thoughts, says, "Tout ce qu'il y a de bon chez nos voisins nous deviendrait propre, et nous laisserions le mauvais que nous n'avons aucun besoin ni de lire ni de connaître."\textsuperscript{13} A modern critic, Alfred Owen Aldridge, in discussing eighteenth-century and modern problems of translation, says of the eighteenth century:

"La notion la plus répandue est en général que le traducteur devrait essayer d'imager comment son auteur aurait écrit s'il avait été un auteur compatriote contemporain."\textsuperscript{14}

Finally, Constance West, in her excellent study of eighteenth-century translation, points out the major types of changes made in most translations: 1) expurgation of all that is off the subject; 2) imposition of order; 3) rendering vocabulary and metaphor more acceptable to French taste.\textsuperscript{15}

Particularly in the first half of the eighteenth century,
translation was reader-oriented rather than author-oriented. Even then, however, some critics advocated literal translation, among them Saint-Simon. As the century went on, and more genuine interest in foreign literature was generated, theories of literal translation gained more adherents.  

In his review of *Tristram Shandy* in 1776, Fréron quotes Frenais's statement about changing some of Sterne's witticisms and seems to disapprove. He clearly dislikes Frenais's addition of an attack on La Harpe. Fréron may not have been aware of the extent of Frenais's changes; Fréron was an anti-philosophe, and he mentions such a leaning in Sterne. A comparison of the translation to the original shows that Frenais added attacks on the philosophes to Sterne's text.

Another contemporary critic says of Frenais, "Il a taillé, tronqué, supprimé, substitué de son propre fonds [ . . . ] des pages, des chapitres, et tellement grossi, chargé, grimacé ce qu'il laissait subsister qu'en comparant le texte et la traduction, il semble voir une des bonnes comédies de Molière défigurée par des farceurs de la Foire." Joseph Texte, writing at the end of the nineteenth century, says that under the "heavy hand" of Frenais, "Sterne's eccentricities become absurdities."

In his preface, Frenais says, "Ces deux volumes-ci ne font guères que le tiers du tout. M. Stern ne le donnoit que par deux parties à la fois, & je l'ai imité. Il se
seroit arrêté si celles qu'il ait publiées n’eussent pas plu, & je m'arrêterai tout de même, si ces deux volumes ne font pas désirer la suite" (RV, I, xii-xiii). Frenais did not continue the translation, perhaps because of the negative critical reaction to his work.

It was not until 1785 that the rest of *Tristram Shandy* was translated, and in that year two translations of the second half appeared. One was done by a professional man of letters, Griffet de la Baume. According to Barton, this translation is quite accurate. It contains cuts, but no additions. The other translation was done by a nobleman, le marquis François de Bonnay.

De Bonnay's translation, though less accurate than that of de la Baume, is of more interest for the present study, since that is the one that Balzac used. De Bonnay did his translation simply out of a desire to finish the novel: "J'ai pris le texte Anglois & un dictionnaire—Et moi aussi, j'entends Stern, ai-je dit.—Peu-à-peu & presque sans y songer, je suis venu à bout de traduire ce qui restoit de la Vie & des Opinions de Tristram Shandy" (RV, III, iii-iv). Despite de Bonnay's lack of experience, his translation is reasonably accurate. He, too, makes additions as well as omissions, and he makes some changes: "M. Frénais avoue qu'il a fait beaucoup de retranchemens, auxquels il a suppléé de son propre fonds.—J'ai usé de la même liberté que lui, & je désire que ce soit avec autant de bonheur" (RV, III,
De Bonnay does not distort Sterne’s text nearly to the extent that Frenais does.

The two translations of the second half of Tristram Shandy were both printed in the same format as the Frenais; both publishers attempted to convince the public that theirs was the "real" Tristram Shandy. Subsequent French editions used de Bonnay's translation more than de la Baume's, although the latter is more accurate. The work was not retranslated until nearly 1850.

In L'Année Littéraire, a review of de Bonnay's translation stated that volume seven of Tristram Shandy, containing Tristram's travels in Europe, was inferior to the rest: "Elle est parsemée d'historiettes dont quelques-unes sont d'un assez mauvais genre; sa plaisanterie n'est pas toujours entièrement délicite. Il réussit beaucoup mieux quand il veut peindre le sentiment." The French reading public of the late 1700's was more disposed to appreciate Le Fever than the abbess of Andouillets.

One critic, however, in Le Mercure de France in 1785, appreciated Sterne as both a sentimentalist and a satirist. Jacques Mallet du Pan compares Sterne to Pope, a surprisingly perceptive judgment, as it seems to be only recently that Sterne's solid Augustan orientation has begun to be appreciated. Mallet du Pan says, "vraisemblablement, Sterne eut le projet de persiffler les longs Romans de sa Nation; encouragé par le succès des premières parties, il se livra à son enjouement et au plaisir d'étendre une satire
qu'il rendoit presque universelle." He goes on to say, "On se méprendroit en ne regardant Sterne que comme un Romancier facétieux; il est plein de raison, et de raison fine; il rajeunit les moralités, les maximes, les vérités." Mallet du Pan also, however, appreciates the sentimental genius of Sterne, without specifically tying it in with Sterne's satiric ends. As an example of this genius, he cites, ironically, a sentimental episode about a dog that was added by de Bonnay in translation.

In general, it was the sentiment and subjectivity of Sterne that attracted the French to him at this time. As Joseph Texte says, "in France he was looked upon as a kind of prophet of the new religion that had just been brought into fashion [by Rousseau], the religion of the self." Consequently, it was Sterne's sentiment that was most often imitated in France in the late eighteenth century, particularly from 1780 to 1800: "Un livre d'alors ne pouvait réussir à se faire lire qu'à condition d'avoir un caractère sentimental." Sterne's sentiment was imitated by Madame de Lespinasse, in some fragments published with the posthumous works of d'Alembert, by Gorgy, who wrote a continuation of A Sentimental Journey, and by a number of other more obscure authors such as François Vernes, Pierre Blanchard, and Louis Damin.

Despite all of this imitation, "le nombre et la popularité des voyages sentimentaux [ . . . ] ne prouvent pas néanmoins que l'auteur anglais ait joué un grand rôle
There is one notable exception to the mediocrity of Sterne's imitators at this time: Diderot. In *Jacques le fataliste*, Diderot went beyond Sterne's sentimental façade, although there is a near-sentimental tenderness between Jacques and his master that is reminiscent of Toby Shandy's relationships with both his brother Walter and his servant Trim. *Jacques* is built around an incident directly borrowed from Sterne; more important, it uses many of Sterne's techniques—dialogue with the reader, digression (we have to wait as long for Jacques's *amours* as we do for Toby's), and the combination of much detail with a cryptic, elliptical presentation. Although Joseph Texte feels that most of Diderot's borrowing from Sterne is "not happy," I feel that *Jacques* is a truly great novel, and that Diderot is the only French writer before Balzac who imitated Sterne well. Balzac, interestingly, referred in 1840 to *Jacques le fataliste* as a "misérable copie de Sterne."^34

Xavier de Maistre's *Voyage autour de ma chambre* (1794) and *L'Expédition nocturne autour de ma chambre* (1825) are also successful imitations of Sterne, although they imitate almost exclusively the detailed description and the tenderness of feeling characteristic of *A Sentimental Journey*. De Maistre does not capture Sterne's humor, as does Diderot. 35

At the turn of the century, some French critics seem to have tired of the endless imitations of Sterne.
In *Le Spectateur Français*, in 1805, M. Delalot deplores the plethora of imitations of Sterne: "Sterne est, comme le docteur Swift, et comme Rabelais qu'il a beaucoup imité, un de ces hommes dont on peut admirer l'esprit, mais qu'on ne doit prendre pour modèle." He strongly criticizes these imitators:

Sterne a été quelque temps l'écrivain à la mode; il a opéré une sorte de révolution littéraire ...

He goes on to say:

Vous n'avez ni ordre, ni suite, ni liaison à mettre dans les idées: vous passez d'un cimetière à un cabaret, sans transition aucune; c'est là le piquant. Si une phrase vous emmêle à finir, vous la laissez; cette suspension est un trait d'esprit; chaque page de Sterne est remplie de ces petites surprises, qui décèlent de l'affectation. Il commence une aventure, et ne l'achève point; le lecteur, dont il a piqué la curiosité, cherche la suite des événements, et ne trouve rien: n'est-ce pas là un tour bien gai?

The heavy tone of sarcasm in this article is certainly partly due to the large number of mediocre imitations of Sterne at this time. It is also important to note that the article follows the publication of Ferriar's *Illustrations of Sterne* (1798), which "reveals" all of Sterne's borrowing from other authors. This work did considerable damage to Sterne's reputation in England, and some of this negative reaction probably spread to France.
tateur article mentions Ferriar's work as "un rude coup porté à la gloire de Sterne." 40

Nonetheless, early nineteenth-century French literature still teems with imitations of and borrowing from Sterne. Eric Partridge, in his survey of The French Romantics' Knowledge of English Literature (1820-1848), dealing mainly with direct references to English authors in French letters, memoirs and periodicals, mentions imitations of Sterne by a number of minor writers. He also points out borrowing from Sterne in a number of major ones. He cites a critic who compares Madame de Staël's Corinne to A Sentimental Journey. He feels that Hugo's use of dialogue in Bug-Jargal is from Sterne. The plan of Alfred de Vigny's Stello is said to be based on Tristram Shandy. Partridge mentions Balzac briefly but does not cite any specific works. And Barbey d'Aurevilly, in the early 1850's, is said to be indebted to Sterne. 41

Although these authors drew on a number of different aspects of Sterne, sentiment is still at this time the most appreciated facet of his work. As late as 1853, we find Barbey d'Aurevilly writing: "Sterne, un de mes plus vieux favoris, [ . . . ] cet adorable génie qui porte à sa boutonnière une des fleurs, la plus pâle, du bouquet d'Ophélie, et sur la poudre de sa perruque le plus mélancolique rayon qui soit tombé d'une lune rêveuse sur les fleurs jaunes des cimetières que Gray a chantés." 42
Unsurpassed, perhaps, in its extravagance—Sterne would have laughed—this is by no means an uncommon view of Sterne in Balzac's time. Félix Mornand, in an appreciation of Sterne in L'Artiste (1845), writes: "O bon Yorick! [ ... ] toi, dont l'humour candide et la malheureuse bonhomie n'ont d'égal peut-être que l'exquise sensibilité répandue comme à flots dans toutes tes pages, et qui mouilles nos paupières de tant de larmes sympathiques, —ô Sterne!" etc. The article is headed "À Laurence Sterne," and is simply the dedication to Sterne of the sentimental anecdote that is to follow in the next issue. Mornand speaks repeatedly of the "mince volume" that Sterne produced; Tristram Shandy is completely ignored.

Jules Janin, in the introduction to his translation of A Sentimental Journey (1840), cautions the reader against accepting too completely Sterne's sentiment: "Toutefois ne vous fiez pas trop à cette bonhomie apparente, car elle cache plus d'un trait acéré, et quand le romancier se montre avec le plus de grâce et d'abandon, soyez sûr que le satirique n'est pas loin." Janin does not, however, emphasize this point, and ends up contradicting it by insisting that Sterne possesses a basic innocence in his viewpoint and that Sterne is Yorick. To Janin, A Sentimental Journey is "le chef-d'œuvre de notre auteur." Balzac's view that Sterne had written only one great work, Tristram Shandy, was not shared by his contemporaries. In 1838, Balzac writes to Madame
Hanska, "Quelle destinée pour Cervantès et Richardson de ne faire qu'une seule œuvre [Balzac liked Clarissa, but says in this same letter that he found Pamela and Grandison 'horriblement ennuyeux et bêtes'] et aussi pour Sterne." 46

Roger Pierrot, in a footnote to this letter, says, "Exécution rapide des Nouvelles exemplaires de Cervantès et du Voyage sentimental de Sterne"; that is, it is obvious that Balzac is speaking here of Tristram Shandy. 47

Philarète Chasles, another of Balzac's contemporaries, says of Sterne, "[il] a saisi le Pathétique de la vie commune et souvent vulgaire; en y joignant de vues fines, un esprit double, une originalité de style, quelquefois bizarre, et des peintures de Téniers, a fait le plus singulier mélange qui se trouve peut-être dans aucun language [sic], une sorte de sensibilité Epigrammatique." 48

There seems to have been a renascence of interest in Sterne and Rabelais in France around 1830. Maurice Bardeche attributes this to a reaction against Scott and his imitators, and also against "l'observation trop docile des conventions dramatiques par le romancier." 49 This is the time when Physiologie du mariage and La Peau de chagrin, two of Balzac's most heavily Sterne-influenced works, appeared. And at the same time, Janin's La Confession, of which Balzac says, "Là, c'est Diderot et son langage abrupt et brûlant; ici, c'est Sterne et sa touche fine et délicate." 50 And Nodier's L'Histoire du roi du Bohême et ses sept châteaux appeared, a frank imitation of Sterne.
This work contains all of Sterne's quirks and more. It also contains some sentimental moments which are like Sterne; Barton writes, "As in the case of Sterne, [Nodier's] unkindest remarks are softened by the brightness of a smile or the glistening of a tear. Nodier's tears, though, are always sincere." It is in the area of style that Nodier's greatest debt to Sterne lies, according to Barton. He concludes that Sterne had little lasting influence on Nodier's novels and short stories—except, perhaps, for the sentimental moments—but influenced profoundly all of Nodier's works "in a lighter vein."

Théophile Gautier's early works were also influenced by Sterne, according to Barton: "Tristram suggested to him an experiment in literary expression and aroused in him the desire to see what effects he could produce with instruments that Sterne had used with such marked success. He experimented therefore with this alluring but artificial style, and when he had exhausted its possibilities, he moved on to something else." Barton adds: "It is significant to note [ . . . ] that almost every volume of Gautier in which a reflection of Sterne's style may be detected contains references to *Tristram Shandy* and snatches of phrases almost literally translated from that production." This is also frequently true of Balzac. Sterne's influence on Gautier is quite clear in the early works, says Barton, but only there.
Gautier seems to have tried out various gimmicks from Sterne, but he did not ever absorb them into techniques.

Sterne, then, was very much a part of French literary consciousness in Balzac's time, although most of his imitators were content to draw sentiment and trickery from Sterne rather than any concrete ideas or techniques. Balzac seems to have recognized more clearly than his contemporaries that, as Geneviève Delattre puts it, "la technique de Sterne [ . . . ] offre une infinité de modèles selon qu'on y étudie le dialogue, l'art de la digression, le style épistolaire, le récit à la première personne, et bien d'autres encore. Tout y est."

There is some question as to when Balzac first read Sterne. In an article on Une Heure de ma vie, a very early short work by Balzac, Roland Chollet asserts that Balzac did not read Sterne until the end of 1821, after he wrote L'Héritière de Birague, "qui n'accuse guère l'influence du grand écrivain anglais que dans une épigraphie ajoutée sur épreuve." I observe, however, a number of other characteristics of Sterne in L'Héritière de Birague: the introduction, with its many ellipses (which Chollet says may have been added later), the hobby-horsical characters of Chanclos and Vieille-Roche, and the similarity of the chapter with the Sterne epigraph to an episode in Tristram Shandy. I feel that Balzac had probably read at least Tristram Shandy before writing L'Héritière de Birague.
Chollet points out that Sterne's influence is quite obvious in Jean Louis, and he is right. Sterne was certainly very much in Balzac's mind in late 1821 and early 1822. This is also where we find the most frequent references to Sterne in Balzac's correspondence. It is possible that during this period Balzac was reading *A Sentimental Journey* for the first time—this, perhaps, after *L'Héritière de Birague*—since the citations in the correspondence are mostly from *A Sentimental Journey*. *Une Heure de ma vie*, dated by Chollet around March, 1822, is much closer to *A Sentimental Journey* than to *Tristram Shandy*, although it bears marks of both. I posit that Balzac read *Tristram Shandy* before writing *L'Héritière de Birague* (that is, in the fall of 1821, or even earlier), and *A Sentimental Journey* just afterwards. The citations of the *Journey* in the letters and the imitation of it in *Une Heure de ma vie* may be the result of Balzac's first flush of interest in the work; never again in his writing career will he show so much concentrated interest in it.

Balzac undoubtedly read an edition of the complete works of Sterne. We find references in Balzac's works not only to *Tristram Shandy* and *A Sentimental Journey*, but also to *Letters from Yorick to Eliza* (spurious), Sterne's *Memoirs* (spurious), and even the sermons. References to these last two appear as early as the *romans de jeunesse*; Balzac's enthusiasm for Sterne must have been immediate and great.
Laure Surville, Balzac's sister, associates Balzac's interest in Sterne with the personality of their father. According to Laure, Bernard-François Balzac "tenait à la fois de Montaigne, de Rabelais, et de l'oncle Tobie par sa philosophie, son originalité, et sa bonté. Comme l'oncle Tobie, il avait aussi une idée prédominante. Cette idée était chez lui la santé." This affinity has often been noted by critics. L.-J. Arrigon, in Les Débuts littéraires de Balzac, writes: "Sterne [ . . . ] est encore un de ses auteurs préférés, et probablement cette inclination lui vient de son père: la verbosité humoristique et les théories bizarres de l'auteur de Tristram Shandy sont dans la manière de B.-F. Balzac." Balzac's mother did not approve of her son's interest in Sterne. In a long letter to Laure, written in 1822, in which she points out the many faults she sees in Clotilde de Lusignan, she says, "La fréquentation des jeunes gens qui, entre eux, se gâtent le goût, perdent les convenances, oublient ce qui est bien et ne croient beau que les sorgettes qu'ils se débitent pour rire, a je crois, beaucoup influé sur le genre d'Honoré. Rabelais lui a fait tort aussi; Sterne est aussi pour quelque chose dans la suspension de sens, enfin que je suis désolée, voilà mon refrain." To Madame Balzac, Sterne is seen as almost a part of the bad company that Honoré was keeping. But the young author was to gain much more than sorvettes from his association with Sterne.
The great bulk of the criticism connecting Balzac and Sterne has tended, with a few notable exceptions, to remain either very general or very particular. A number of critics have pointed out large ideas or methods that Balzac has taken from Sterne. Maurice Bardèche, in the introduction to the 1826 text of *Physiologie du mariage*, suggests that Balzac gets from Sterne "une certaine façon minutieuse d'observer et d'interpréter les petits faits de la vie familière." Bardèche also feels that Balzac gets many of his ideas about marriage and women from Sterne, as does A. Prioult. Geneviève Delattre, whose four pages on Balzac and Sterne in *Les Opinions littéraires de Balzac* are in my view the most lucid consideration of the relationship, mentions, among other things, "recherche du détail psychologique," and "inventaire des sentiments humains." Charles Dédéyan sets up an entire list of correspondences between Balzac and Sterne, mostly very general: "le rôle du hasard," "les grands événements dépendent des petits faits," etc.

A few critics point out narrower areas of influence. André Wurmser, who in *La Comédie inhumaine* states that Balzac imitates Sterne "lourdement," lists as Balzac's debts to Sterne "le 'dada' [strangely enough, Wurmser is the only critic I have found who mentions this, although I think it is one of Balzac's most significant debts to Sterne], la croyance à l'influence et à la sig-
nification de noms, le goût des affirmations paradoxales [ . . . ], sa gaillardise enfin, qui n'apparaît toutefois que dans les œuvres mineures de Balzac, jamais dans La Comédie humaine."  66 Although it is incomplete, and not explored any further, what Wurmser says is fairly accurate. There are, in fact, many traces of Sterne throughout the Comédie humaine, but the heaviest concentrations lie in the expository works in the section entitled Etudes analytiques (which although they form a part of the larger work are different from the rest in style and content), and in Balzac's pre-Comédie humaine works. Fernand Baldensperger, among others, also mentions the connection between Balzac and Sterne on theories of names, 67 and he attributes Balzac's use of "folâtres énumérations" to Sterne. 68 Geneviève Delattre is the only critic who has raised clearly the very important question of how seriously Balzac took Sterne's ideas. It is one thing to say that Balzac got his theory of the importance of names from Sterne; it is quite another to consider whether this is a serious idea in either of the two authors.

Other critics have simply pointed out specific references to or echoes of Sterne in Balzac, particularly in the romans de jeunesse, where the influence is most obvious, but no one seems to have tried to fit these into larger patterns, to try to measure the breadth and depth of what Balzac borrowed and learned from Sterne. René
Guise, in an article in *L'Année Balzacienne*, urges Balzacians to undertake more comparatist studies. He feels that there is much to be done in this area, and Sterne is one of the authors that he mentions. He sees such studies as difficult and exacting tasks, because of "l'ampleur de l'œuvre balzacienne" and "la complexité de l'histoire de chacune des œuvres qui la composent [...]. On comprend que le chercheur hésite à s'aventurer dans un tel labyrinthe." This is even more true when it is a question of a labyrinthine work such as *Tristram Shandy*. Guise urges the comparatist to speak of "emprunt possible et non source," and to "borner ses ambitions à dresser une sorte d'inventaire des emprunts possibles." I have tried to do so, and at the same time to consider how Balzac used Sterne in developing his own views on literature, in developing his narrative techniques, and as a basis for some of his ideas.

I will first consider in some detail the translation of Sterne's works by Frenais and de Bonnay. This comparison will center on *Tristram Shandy*, partly because this is the work of Sterne that Balzac preferred, and partly because this work undergoes the most change in translation. The *Tristram Shandy* that Balzac knew is quite different from the one Sterne wrote. I will then examine borrowings from Sterne in Balzac's early works—before 1829. When considering the *Comédie humaine*, I have found it convenient to break my observations into three separate parts. First I will enumerate and discuss
the purely literary references to Sterne, and the citations and echoes of specific characters and incidents. Next, I will consider various stylistic and narrative devices that Balzac seems to have borrowed from Sterne. Last of all, I will look at the ideas that Balzac has borrowed from Sterne, including the hobby-horse, which eventually works itself into the central tragic concerns of the Comédie humaine. In these three chapters devoted to the Comédie humaine, I also take up the relatively small amount of evidence drawn from the œuvres diverses (post 1829), and the few dim traces of Sterne that I have found in the Contes drolatiques. I have examined all of Balzac's Théâtre as well, but I found there no sign of Sterne's influence.\footnote{73}

For my present purposes, I have not found it pertinent or productive to seek extremely general links between Balzac and Sterne. Although it is common in comparative studies to seek to link personalities and to find profound affinities between authors—as does Maurice Lecuyer in his interesting study Balzac et Rabelais, for example\footnote{74}—I have found many specific links between Balzac and Sterne and have chosen not to seek these more general connections. Similarly, some critics cited above have found very general ideas—about marriage or women, for example—in common between Balzac and Sterne. Certainly Sterne may have had some influence on Balzac's thinking in these areas, but Balzac's own life experience and other
readings also taught him much. I have preferred to limit my study to more specifically literary concerns, and, in the realm of ideas, to areas in which Balzac himself acknowledges his debt to Sterne.

Even limiting my study in this way, I have remained acutely aware of Geneviève Delattre's words of caution: "Nous n'en finirions pas, s'il fallait énumérer toutes les occasions qui se présentent à Balzac d'adopter telle ou telle idée de Sterne, ou de se remémorer un personnage ou un incident."
NOTES


5 Barton, p. 2.

6 Barton, p. 3.

7 The life of Joseph-Pierre Fresnais is obscure; he was born near Vendôme, at Fréteval; he died at the beginning of the nineteenth century. His reputation rests solely on his translations of Sterne, Wieland "et d'autres compositions agréables." Biographie universelle, Nouvelle ed., J. F. Michaud (Paris: Madame C. Desplaces, 1843-65), s.v. Fresnais.


Frévost, translator's introduction to *Grandison* (1755), quoted by West, p. 337.

Le Tourneur, translator's introduction to *Young, Night Thoughts* (1769), quoted by West, p. 330.


West, p. 341.

West, pp. 350-55.

Fréron, p. 460.


Texte, p. 283.

Barton, p. 17.

François de Bonnay was much more a statesman than a man of letters. He lived from 1750 to 1825. A staunch monarchist, de Bonnay emigrated during the revolutionary and empire years, and held several government posts under Louis XVIII after the Restoration. He wrote some poetry, but his translation of the second half of *Tristram Shandy* is his only significant literary effort.

L'Année Littéraire, 32 (1785; rpt. Genève: Slatkine, 1966). Fréron died in late 1776. His work was carried on by others, who do not sign the individual articles.

Jacques Mallet du Pan, "Suite de la vie & des opinions de *Tristram Shandy*," *Mercure de France*, 12 (Nov. 1785), 71-84.
For this view, see Melvyn New, Laurence Sterne as Satirist (Gainesville: University of Florida Press, 1969): "Tristram Shandy can best be understood by locating it in the midst of the conservative, moralistic Augustan tradition," p. 1.

Mallet du Pan, p. 75.

Mallet du Pan, pp. 76-77.

Mallet du Pan, p. 81. The 1735 L'Année Littéraire critic appreciates the same episode, see below, p. 80.

Texte, p. 282.

Barton, p. 39.

Barton, pp. 38-97.

Barton, p. 98.

Texte, p. 284.

For a detailed study of the rapport between Sterne and Diderot, see Alice Green Fredman, Diderot and Sterne (New York: Columbia University Press, 1955).


Delalot, p. 647

Delalot, pp. 648-49.

See Howes, pp. 81-90.

Delalot, p. 655.

42 From a letter of Barbey d'Aurevilly, 1853, quoted by Partridge, p. 281.


44 This introduction was also published as an article: Jules Janin, "Sterne," Revue de Paris, NS 24 (Dec. 1840), 225.

45 Janin, p. 240.


47 Lettres à Madame Hanska, I, 595 n.

48 Quoted by Claude Pichois, Philarète Chasles et la vie littéraire au temps du romantisme (Paris: Corti, 1965), II, 84.


50 Balzac, review of La Confession in Le Feuilleton Littéraire, 7 (14 April 1830) in Œuvres diverses, XXXVIII (Paris: Conard, 1935), 413.


52 Barton, "Nodier," p. 228.

53 Francis Brown Barton, "Laurence Sterne and Théophile Gautier," Modern Philology, 16 (1918), 211.

54 Barton, "Gautier," p. 205, n. 2.


57 See entire Chollet article, L'Année Balzacienne, 1968, pp. 121-34. Also see below, pp. 85-88.


63 Delattre, p. 169.

64 Dééyan, p. 290.


66 Wurmser, p. 272.

67 Baldensperger, p. 45.

68 Baldensperger, p. 44.


70 Guise, p. 5.

71 Guise, p. 4.

72 Guise, pp. 12, 14.

73 For the Comédie humaine, I have used the readily available text prepared by Pierre Citron (Paris: Editions du Seuil, "l'Intégrale," 1965-66), hereafter cited in text by volume and page number. For the Œuvres diverses, cited above, I have had to rely on the Conard edition (taking into account the studies of Bruce Tolley on the authenticity of


75 Delattre, p. 171.
CHAPTER I

THE FRENAIS-DE BONNAY TRANSLATION OF STERNE

Balzac was quite interested in a number of the major figures of English and American literature, particularly Scott, Byron, Shakespeare and Cooper, as well as Sterne, although he did not read English. "Je ne sais pas un mot d'anglais," Balzac writes in a letter to Madame Hanska in 1843. So Balzac's reading of Sterne had to be in translation, which certainly affected to some degree his knowledge of the English author.

There are two major nineteenth-century editions of Sterne's complete works published before the time that Balzac probably first read Sterne, one in 1803, the other in 1818, not to mention numerous separate editions of both A Sentimental Journey and Tristram Shandy. De Bonnay's translation of the second half of Tristram Shandy appears in the 1803 Bastien edition of Sterne's complete works, the edition that I have used as the basis for this study. I have not seen the 1818 Ledoux and Tenré edition, but according to Quérard, de la Baume's translations of the letters and sermons appear in this edition. Quérard does not indicate the translator of the second half of Tristram Shandy in this edition (although he points out de Bonnay's part in the 1803), but I think that it was

29
probably de la Baume because of the use of his translation of some of the miscellaneous works in this edition; his name is not mentioned at all in connection with the 1803 edition.4

Although Prioult feels that Balzac probably read the 1818 edition of Sterne's complete works because it is listed in the catalogue of the Librairie Pigoreau, "avec laquelle Balzac eut, dès cet époque, tant d'attaches"5 I do not accept this as solid proof. There is ample internal evidence that Balzac used an edition containing de Bonnay's translation. Balzac quotes at length from the second half of Tristram Shandy in the Physiologie du mariage. He gives the entire text of Walter Shandy's letter to Toby, containing his advice on love and courtship.6 In Balzac there is only one minor variant from de Bonnay's translation in the whole of this long text. The phrase in question appears in de Bonnay as follows: "Si c'eût été le bon plaisir de celui qui distribue nos lots, et qu'il t'eût départi plus de connaissances qu'à moi [...]"(B, IV, lxiii, 173). In the 1826 pré-originale text of the Physiologie, the word lots appears as lois, and remains so in subsequent editions of Balzac's work (PhyPo, 92). In later editions of the Physiologie, a further variant has come into this phrase: "et qu'il t'eût départi" becomes "de te départir."7 This may be a copying error on Balzac's part. Spelling in the passage has been modernized in all editions of Balzac: verb endings change from -ois (etc.) to -ais; Dom-Quichotte becomes
Don-Quichotte (Phy, I, 111). Also in the Physiologie, Balzac quotes four short paragraphs from Tristram Shandy on the drinking of water (B, IV, xxxiv, 87-88; W, VIII, v, 543). The wording of this passage is exactly the same as de Bonnay's in both the 1826 and 1829 texts of the Physiologie (PhyPo, 125; Phy, I, 252-53); there are only a few minor differences in typography (italicised words in de Bonnay are rendered in all capitals in Balzac) and punctuation. Although I have not been able to examine the de la Baume translation, because of the identity of these texts in de Bonnay and Balzac, I feel certain that Balzac used de Bonnay's translation. These passages are too long to have come out the same under the hand of two translators.

In any case, the Sterne that Balzac read is not the Sterne known to English readers. A close comparison of the French and English texts of Tristram Shandy and A Sentimental Journey will bring out the major differences. Certainly it is impossible to discuss Balzac's use of Sterne without bearing these differences in mind.

Frenais's translation of A Sentimental Journey, which was published less than a year after Sterne's original, is very much more accurate than his (or de Bonnay's) translation of Tristram Shandy. There are no additions, very few cuts (only a word or two here and there), and no distortion of opinions and ideas. Frenais seems simply to have accepted Sterne's work as it stood. A Sentimental
Journey, although it has caused some critical difficulties in our time, probably seemed quite simple to the eighteenth-century reader, who accepted Yorick's double-edged sentimentalizing without question.

The one change that Frenais consistently makes in the Journey is one he also frequently makes in Tristram Shandy, that is, to fill in the gaps in Sterne's action. Thus, on the first page of the Journey, where Sterne allows Yorick to think of going to France and then immediately to arrive there, Frenais adds "Je m'embarque" and "J'arrive." Similarly, at the beginning of the second chapter, Sterne says, "When I had finished my dinner [. . .]." Frenais phrases it "Je dinai. Je bus, [. . .]. (B, V, 2; S, 68). There are a few minor changes in names. Where Sterne has said Mr. H——, Frenais fills in Hume (B, V, 49; S, 69). In the incident with Madame de Rambouliet, Frenais changes the name to Rambouillet, to whom Sterne, according to Stout, was probably referring, since the behavior that he satirizes here is that of the précieuses (B, V, 103-04; S, 181, n.). Frenais's change could be a mistake——more likely, he thought he was rectifying a spelling error in Sterne. As does de Bonnay in Tristram Shandy (B, IX, lxxiii, 201; W, IX, ix, 611), Frenais substitutes exclamation for ejaculation at a crucial moment, although the latter word, with the same double meaning as in English, already existed in French (B, V, 208; S, 290).
Stylistically, although this translation lacks the gross distortion characteristic of Frenais's part of *Tristram Shandy*, the rendering of the text is somewhat different from the original. Perhaps a comparison of a short passage will demonstrate the nature of the difference:

It must needs be a hostile kind of a world, when the buyer (if it be but of a sorry post-chaise) cannot go forth with the seller thereof into the street, to terminate the difference betwixt them, but he instantly falls into the same frame of mind, and views his conventionist with the same sort of eye, as if he was going along with him to Hyde-park corner to fight a duel. (S, 89)

Le globe que nous habitons est apparemment une espèce de monde querelleur. Comment, sans cela, l'acheteur d'une aussi petite chose qu'une mauvaise chaise de poste, pourroit-il sortir dans la rue avec celui qui veut la vendre, dans des dispositions pareilles à celles où j'étois? Il ne devoit tout au plus être question que d'en régler le prix; et je me trouvais [sic] dans la même position d'esprit, je regardois mon marchand de chaises avec les mêmes yeux de colère, que si j'avois été en chemin pour aller au coin de Hyde-Parc me battre en duel avec lui. (B, V, 21)

Here we see a much milder form of the process of change that Frenais used later in translating *Tristram Shandy*. Sterne has one sentence here; Frenais has three. Frenais adds a rhetorical question. He is wordy and redundant: "Le globe [ . . . ] est [ . . . ] une espèce de monde," where Sterne uses the word world only once. Frenais writes "une aussi petite chose qu'une mauvaise chaise de poste" where Sterne simply says "but of a sorry post-chaise."

Still, Frenais covers Sterne's main points without committing grave stylistic excesses, and this short paragraph is
typical of the rest. It is certainly not a brilliant translation, but it is not a grotesque distortion of Sterne, as is Frenais's part—and to a lesser extent, de Bonnay's part—of Tristram Shandy.\(^9\)

The most noticeable changes made in Tristram Shandy by both translators are those which either omit or mitigate Sterne's frequent bawdy passages and innuendoes. Frenais is more prudish than de Bonnay; there are very few bawdy passages retained in his part of the work. Those that do remain are considerably altered.

Frenais generally omits or changes questionable words. He expurgates all Sterne's references to defecation, even inferred references. At one point when Tristram is discussing the assimilation of ideas, he uses an apple as an example: "Whence comes this man's right to this apple? [ . . . ] how did it begin to be his? was it, when he set his heart upon it? or when he gather'd it? or chew'd it? or when he roasted it? or when he peel'd? or when he brought it home? or when he digested?—or when he —— —?" (W, III, xxiv, 222). In Frenais, the process ends with digestion (B, II, lvii, 150). Frenais also omits some of Sterne's more fanciful and suggestive names. The entire passage on Prignitz and Scroderus is cut out (B, II, lxii, 161; W, III, xxxviii, 232-35). Coglionissimo is left out; for Kunastrokius, he substitutes the name Paparel.

Sterne frequently includes questionable or sug-
gestive words in a list that would otherwise be acceptable. In this situation, Frenais omits the offending word or words. For example, in speaking of types of eloquence, Sterne lists those of "the senate, the pulpit, the bar, the coffee-house, the bed-chamber, and fire-side" (W, II, xvii, 122). Frenais repeats the list, but removes the bed-chamber (B, I, xlv, 192). In Dr. Slop's extended curse of Obadiah, at the end of a long string of activities in which Slop wishes Obadiah damned, are "in pissing, in shitting, and in blood-letting" (W, III, xi, 177). These three phrases are omitted in the French; in the original Latin, on the facing page, Frenais allows them to remain (B, II, xxiii, 61). In the 1803 text, the euphemism vacando is substituted for the specific cacando, but cacando appears in the original French edition (RV).

In the same curse, we find "'May he be cursed [ . . . ] in his thighs, in his genitals,' (my father shook his head)" (W, III, xi, 177). Frenais leaves "in genitalibus" in the Latin; in French, we find "dans ses cuisses, reprit le docteur Slop, dans ses . . . (mon père ne put s'empêcher de sourire)" (B, II, xxiii, 61). In this case, as in some others, Frenais retains the suggestion while removing the offending expression.

Sterne employs many suggestive figures of speech in Tristram Shandy. Frenais usually detects Sterne's innuendo and makes a change. Thus in Sterne Toby does not know "the right end of a woman from the wrong" (W, II, vii,
in Frenais he does not know "le bon côté d'une femme d'avec le mauvais" (B, I, xxiv, 158). Similarly, Sterne's Susannah declares the newborn Tristram to be "as black in the face as my——" (W, IV, xiv, 287); in Frenais he is "aussi noir . . . ." (B, II, lxxviii, 221). Walter Shandy, "a dear searcher into comparisons," presses Susannah to finish the phrase; the joke is completely lost in the French, because of the removal of the possessive adjective. Other figures of speech which present too vivid an image under the circumstances are removed. When Walter Shandy and Toby are downstairs engaged in a discussion while Mrs. Shandy is in labor, Tristram describes an interrupted speech of Walter to be "as notable and curious a dissertation as ever was engendered in the womb of speculation;—it was some months before my father could get an opportunity to be safely delivered of it" (W, II, vii, 102-03). In Frenais it is "la plus remarquable et la plus curieuse dissertation que la spéculation eût peut-être jamais produite.—Quelque [sic] mois du moins se passèrent sans que mon père pût y revenir" (B, I, xxiv, 159). Similarly, in speaking of Mrs. Shandy's false pregnancy, Sterne says "whether it was simply the mere swell of fancy and imagination in her [ . . . ] it no way becomes me to decide" (W, I, xv, 41). Frenais omits any equivalent of the image-suggesting word swell. (B, I, xvi, 66).

Sterne often uses suggestive lacunae; Frenais
usually omits them. In discussing Mrs. Shandy's preference for a midwife, Toby says, "My sister, I dare say [ . . . ] does not care to let a man come so near her ***" (W, II, vi, 100). Sterne goes on to say, "I will not say whether my uncle Toby had completed the sentence or not;—'tis for his advantage to suppose he had,—as, I think, he could have added no ONE WORD which would have improved it." He elaborates on the importance of "small particles" of eloquence (there are many innuendos throughout the passage), repeats Toby's phrase and the asterisks, then says, "Make this dash,—'tis an Aposiopesis.—Take the dash away and write Backside,—'tis Bawdy.—Scratch Backside out, and put Cover'd-way in,—'tis a Metaphor;—and, I dare say, as fortification ran so much in my uncle Toby's head, that if he had been left to have added one word to the sentence,—that word was it" (W, II, vii, 100-101). Frenais settles the question by translating the phrase under discussion as "ma sœur ne veut apparentement pas qu'un homme l'approche de si près . . . . . (B, I, xxxiii, 156); he cuts out all of the discussion immediately following (all that is summarized above is left out).

There are instances where Frenais does allow some of Sterne's ribaldry to come through. In Slawkenbergius's Tale, much of the preliminary discussion of noses is retained (though much is cut). Within the tale itself, Frenais cuts some of the most obviously suggestive parts, such as "every finger—every thumb in Strasburg
burned to touch it" (W, IV, 255-56), but many innuendos are kept.

Another episode in which Frenais only half expurgates Sterne's bawdiness is that in which Trim takes Bridget on a nocturnal survey of the fortifications. Frenais cuts out the preparatory paragraph concluding with "now and then, though never but when it could be done with decorum, [Trim] would give Bridget a ——" (W, III, xxiv, 209). The ensuing scene, where Trim steps too near the fossé and falls in, breaking down the drawbridge and falling on top of Bridget, is replete with sexual byplay. Although Frenais does add some resistance on Bridget's part, the scene is essentially unchanged. Frenais even goes so far here as to add a few words about a "contusion que mamselle Brigite avait reque au haut de la cuisse," a particularly Shandean addition (B, II, xlvi, 126). At the end of the anecdote, related on several occasions by Trim to Walter, who would listen "smiling mysteriously," "It was a thousand to one, my uncle Toby would add, that the poor fellow did not break his leg.—Ay truly! my father would say, —a limb is soon broke, brother Toby, in such encounters" (W, III, xxiv, 211). This last is rendered simply "une jambe [ . . . ] est bientôt cassée" (B, II, xlvi, 125-26). The rest of this chapter in Sterne, which is made a new chapter by Frenais, is partly taken up with a panegyric, by Walter, "on the BATTERING-RAMS of the ancients."
Walter ends by saying, "But what are these [ . . . ] to the destructive machinery of corporal Trim?" (W, III, xxiv, 211). Frenais exactly reverses the rhetorical process here, completely removing the function of the passage as a celebration of Trim's prowess. He describes the ancient weapons, and he does say that Walter "ne voyait rien de si beau que le bélier" (B, II, xlvii, 127). But then he says, "Qu'est-ce que les machines destructives de Trim, auprès du miroir ardent d'Archimède, qui embrasait, dans un clin d'œil, des flots entiers [ . . . ]" (and so on). Much is added here (B, II, xlvii, 128).

At the beginning of the following chapter (a new chapter begins in both Frenais and Sterne), Frenais adds an initial paragraph that seems to be an apology for or a disavowal of what went before: "J'étois tenté de déchirer le chapitre qui précède. Il est si loin de l'aventure de Trim! heureusement que j'avois prévenu mes lecteurs que je m'égarais [a reference to the previous chapter title, "Je m'égare" (B, II, xlvii, 127)], ils ont été les maîtres de ne me pas suivre, et d'en venir toute de suite à la continuation de cette anecdote" (B, II, xlviii, 129). This disavowal could refer to the suggestive nature of the material in Sterne, or to Frenais's own lengthy additions. In the chapter itself, Frenais dilutes considerably the phallic overtones of the discussion of horizontal bridges.

It seems quite clear that Frenais is basically
opposed to the suggestive wordplay in *Tristram Shandy*. At one point, he even makes a direct statement to this effect. In need of a figure of speech to describe wit and judgement, diametrical opposites to Tristram, Sterne chooses "farting and hickuping" (W, III, xx, 193). In the French, Frenais uses "le mensonge et la vérité, l'indifférence et l'amour." He then adds (there is no equivalent in Sterne), "Est-il nécessaire de toucher aux deux extrémités du monde pour faire des comparaisons? celles-ci éclaircissent tout aussi bien la matière" (B, II, xxix, 94). These two sentences seem to be a sudden outburst of impatience and indignation with Sterne. They are an open statement of Frenais's prudishness, obvious from a comparison of the two texts.

De Bonnay exercises less censorship. He still avoids some words. *Cod-piece* gives him some difficulty (as it does to Frenais, who laments, during the Phutatorius incident, the lack of an equivalent in French [B, II, xciv, 258; W, IV, xvii, 320]); where Walter Shandy "clapped both his hands on his cod-piece," de Bonnay gives us "Mon père frappa des deux mains sur ses cuisses" (B, IV, xiii, 37; W, VII, xxvii, 514). In the episode of the channel crossing, the woman who ends up "undone," is, in de Bonnay, simply "très mal" (B, III, lxxxvi, 229; W, VII, ii, 481). The effect of the words *bougre* and *foutre* (which Sterne renders as *bouger* and *foutre*) on which the abbess of Andouillets scene is built, is supposedly circumvented
by Tristram's—and the nuns'—delicacy. Nonetheless, they do appear written out, "'bou- bou- bou- 'ger, ger, ger, ger.'" In translating, where the two words are first introduced, de Bonnay gives the first syllable of each; after the abbess has said "bou- bou- bou-" de Bonnay says "Il n'est personne un peu instruite qui ne sache ce que répondoit Marguerite." Marguerite then says "fou- fou- fou- fou-," and instead of the abbess' response, we find "Je lis dans vos yeux, mademoiselle, qu'au besoin vous auriez pu achever le mot pour l'abbesse." Where the abbess and the novice are saying the words rapidly, de Bonnay gives us "'b-b-b-b' 'g-g-g-g'; "'f-f-f-f- 't-t-t-t'" (B, IV, xi, 31; W, VII, xxv, 510).

At another point where it is a question of a doubtful word—and incident—de Bonnay has made either a discreet change or a mistake. In the incident where Toby, Walter and Trim are discussing radical heat and radical moisture, Trim explains that radical heat is burning brandy, and narrates an episode from his and Toby's military life to illustrate the point. Victims of a "flux" during a campaign, Toby and Trim rid themselves of this "radical moisture" by burning brandy in their tent. De Bonnay translates flux as innondation; it is a legitimate translation, and it works in the passage, necessitating no further changes. But it is obvious that in Sterne flux means dysentery, not a flood, and there is much wordplay on it:
"the corporal kept up (as it were) a continual firing," etc. (B, III, xli, 114; W, V, xl, 399). All of Sterne's double meaning is destroyed by the translation of that one word.

Yet although de Bonnay shies away from some words, others he allows to pass. And in one instance, he supplies a word that Sterne has left out; "The old mule let a f——" becomes "La vieille mule fit un pet" (B, IV, viii, 25; W, VII, xxii, 508).

De Bonnay, like Frenais, often changes figures of speech. "She looks at her outside—I at her in——" becomes "Elle regarde une chose par un côté; je la regarde par un autre" (B, III, xxvi, 84; W, V, xxiv, 382). Where Walter Shandy is discussing the requirements for a tutor, de Bonnay leaves out certain of the niceties demanded. The passage is set up just as Sterne has it, but these requirements are left out: the tutor is not to "pick [his nose], or blow it with his fingers"; "nor (according to Erasmus) shall he speak to anyone in making water,—nor shall he point to carrion or excrement" (B, III, xlix, 134; W, VI, v, 415). At least as often as de Bonnay censors Sterne, however, he preserves or enhances one of Sterne's innuendos. Thus during the "whiskers" tale, where Sterne says "De Croix had failed in an attempt to recommend himself to La Rebours," de Bonnay writes "De Croix avait donné mince opinion de lui à la Rebours dans une occasion essentielle" (B, III, iii, 18; W, V, i, 345); the use of an
image-suggesting word like mince is certainly a typical Sterne device. Similarly, after Tristram's "circumcision," when Trim speaks to Yorick of his desire to construct arms from the church-spout and Yorick responds, "You have cut off spouts enow," de Bonnay makes Trim admit "J'avois un peu rogné le coq de votre église"; Yorick's response here is "Ne serez-vous jamais las de rogner?" (B, III, xxv, 83; W, V, xxiii, 382).

De Bonnay's treatment of Sterne's suggestive lacunae is quite distinct from that of Frenais. Frenais generally rewrites to some degree so he can circumvent them. De Bonnay, on the other hand, usually fills them in. For example, when Walter discusses the activities of famous men at the moment of death, the reader is prepared and waits for an example of someone who died in the sex act. Sterne does not disappoint his reader's expectations; he cites "lastly—for of all the choice anecdotes which history can produce of this matter [ . . . ] this, like the gilded dome which covers in the fabrick—crowns all.——'Tis of Cornelius Gallus, the prætor [ . . . ]. He died, said my father, as * * * * * * * * * * * * * * * * —And if it was with his wife, said my uncle Toby—there could be no hurt in it." Instead of the lacuna, de Bonnay gives us "Il mourut dans les bras d'une femme" (B, III, vi, 38; W, V, iv, 357). Of course this phrase conveys Sterne's meaning, but it does so euphemistically; Sterne's process allows the reader to imagine that Walter Shandy has not
put it euphemistically. De Bonnay's process, then, sharply reduces the bawdiness of the passage.

In the same way, when Susannah urges the five-year-old Tristram to do without the chamber pot (rendered "*** *** *** in Sterne, pot de chambre in de Bonnay), she says, "helping [Tristram] up into the window seat [ ... ], cannot you manage, my dear, for a single time to *** *** *** ***?" (W, V, xii, 376). Here, the configuration of Sterne's asterisks clearly indicates that Susannah has not used a euphemism; de Bonnay fills in the space with "de vous en [the chamber pot] passer" (B, III, xix, 73-74). The result of the ensuing accident with the window is treated in the same way: "in a week's time, or less, it was in every body's mouth That poor Master Shandy * * * * * * * * * * * * * * * entirely" (W, VI, xiv, 433). Here the configuration of asterisks in Sterne suggests nothing specific; the reader, however, is led to assume that a rather specific description of Tristram's accident is implied. De Bonnay here fills in with "ce pauvre petit Shandy est entièrement mutilé!" (B, III, lvii, 166).

Sterne continues here by saying that

FAME, who loves to double every thing,—in three days more, had sworn [ ... ] "That the nursery window had not only * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * *;—but that * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * *'s also." (W, VI, xiv, 433)

Here de Bonnay does leave a lacuna, this time less specific
and shorter than Sterne's: "il passa pour constant que la fenêtre de la chambre de la nourrice avait non-seulement . . . mais encore . . . ." (B, III, lviii, 166). In these instances de Bonnay generally says too much, and implies too little. It is, of course, impossible to say if de Bonnay purposely cut down on Sterne's ribaldry by filling in the lacunae, or if he felt that he was retaining or even enhancing it by doing so. The effect is clear in any case; Sterne's silences are much more suggestive than de Bonnay's words.

The Widow Wadman/corking-pin passage, one of Sterne's most outrageously suggestive moments, is changed only a little in de Bonnay's translation (B, IV, xxxviii-xli, 94-103; W, VIII, ix-xiii, 547-52). Expressions such as "old cocked hat" lose their suggestiveness in translation, and the detailed description of the widow's "northeast kick" is left out (W, VIII, ix, 548). Immediately following is Tristram's mixed curse on and praise of women, replete with suggestive images; de Bonnay has removed the most bawdy of these. He retains the talk of the furred cap, but "twisting it round my finger" becomes "le regardant d'un air de colère" (W, VIII, xi, 550; B, IV, xl, 100). Similarly, "never have a finger in the pye" becomes "je ne toucherai jamais à ce pâté" (B, IV, lx, 100; W, VIII, xi, 550), and "get in—or let it alone" becomes "aller en avant . . . ou bien se tenir en repos" (B, IV, xlii, 103; W, VIII, xii, 552).
In sum, it is clear that Frenais did not approve of much of Sterne's bawdiness and wanted to spare his reader some of the grosser allusions. De Bonnay enters somewhat into the Shandean spirit, and seems to make some effort to convey much of Sterne's ribald humor. However, de Bonnay makes many fewer changes than Frenais in all areas, and when he does make a change, it is more often concerned with Sterne's bawdiness than with anything else.

It is amusing that Frenais, in his introduction, says, in comparing Sterne to Rabelais, "M. Stern s'étoit en effet nourri des écrits du Curé de Meudon mais il ne l'a point imité dans ses licences. C'est toujours avec décence qu'il peint les objets, & il est difficile d'y mettre plus d'esprit, plus de finesse" (RV, I, xi). Certainly Sterne is more delicate in his choice of words than is Rabelais. But the décence of which Frenais speaks here is that which he himself has imposed on Sterne's work. Genevieve Delattre says, "Il faut remarquer que Balzac n'insiste absolument pas sur le côté licencieux du roman anglais [Tristram Shandy]." Given Balzac's taste for ribaldry evinced by the Contes drolatiques, I think it is safe to say that this lack of emphasis in Balzac on the bawdy side of Tristram Shandy is due in large measure to the nature of the translation he read. Balzac's comments on A Sentimental Journey indicate that he did see and appreciate the subtle ribaldry of this work, altered very little in translation.
A second major area of change in the translations is religion. Both translators make changes here, but since the early sections of *Tristram Shandy* deal more directly with religion than the later ones, most of the changes come from Frenais. Catholicism presents the real problem; Sterne attacks it, both explicitly in allusions to the Catholic religion, and implicitly in the characterization of Dr. Slop. The translators, particularly Frenais, have greatly softened or omitted Sterne's satiric attacks.

Sometimes it is simply a matter of adjusting single words. *Papist* becomes *catholique* (B, I, xxii, 88; W, I, xx, 56) or *prêtre* (B, I, xxvi, 165; W, II, ix, 106). The many outrages that Sterne attributes to Catholics Frenais attributes to "faux zélés" (B, I, li, 220; W, II, xvii, 138). Crimes committed in the name of the "Romish Church" become crimes committed in the name of religion in general (B, I, l, 218; W, II, xvii, 137).

Sterne's most concentrated attack on Catholicism is worked out through the character of Dr. Slop and through Yorick's sermon on conscience, read by Trim to the brothers Shandy and Dr. Slop. Dr. Slop's appearance is unpleasant: "Imagine to yourself a little, squat, uncourtly figure of a Doctor Slop, of about four feet and a half perpendicular height, with a breadth of back, and a sesquipedality of belly, which might have done honor to a serjeant in the horse-guards" (W, II, ix, 104). He is often shown to be a fool. And he is the only important character in *Tristram*
Shandy who is labelled a Catholic. To enhance Slop's person would necessitate sweeping changes in the novel. Instead, Frenais plays down Slop's Catholicism, showing himself, in the course of these omissions, to be a very careful reader, for he catches many of Sterne's most subtle slurs on Catholicism.

Slop first appears astride his horse, about to collide with Obadiah. When he sees that collision is inevitable, he crosses himself (here in Sterne's text there is the sign +, which is omitted in the French). "Pugh!" says Tristram's reader. "But the doctor, Sir, was a Papist" (W, II, ix, 106). Here Papist becomes prêtre; pugh is translated le nigaud, followed by "Il auroit encore mieux fait de s'arrêter tout court, et de ne rien faire du tout" (B, I, xxxvi, 165). The act of crossing causes Slop to lose his balance and fall off his horse even before the collision with Obadiah; Tristram's parenthetical comment, "which, by the bye, shews what little advantage there is in crossing," is omitted. Individually, Slop can be shown to be a fool for crossing himself at the wrong time, but Frenais will not allow the generalization against crossing to be drawn from the incident. After falling from his horse, Slop emerges so covered with mud that he is "trans-substantiated"; the word is omitted in translation (B, I, xxxvi, 166; W, II, ix, 106). Similarly, the words "unwiped, unappointed, uneanled" are omitted from the description of Slop as he enters the house (B, I, xxvii, 167;
The reference to Slop's obstetric instruments as "instruments of salvation [probably referring specifically to the squirt] and deliverance" is omitted. The pun on deliverance is untranslatable as a pun, and perhaps that is why both words are omitted. In the light of Frenais's other changes, though, it is likely that he found this confounding of religion and obstetrics unacceptable.

When it is a question of the Inquisition, Slop defends it mildly: "It has its uses; for tho' I'm no great advocate for it, yet in such a case as this, [one who insults a saint] would soon be taught better manners" (W, II, xvi, 124). In Frenais, Slop makes a finer distinction, perhaps so that the reader will not think that he approves of the Spanish Inquisition: "Une inquisition modérée, telle qu'à Rome et dans toute l'Italie [...] doit être considérée sous un autre point de vue. Elle peut être très-utile dans bien des cas.—Mais il s'en faut beaucoup que j'approuve la rigueur excessive qu'elle exerce dans d'autres pays" (B, I, xlv, 195).

While Trim is reading the sermon, Dr. Slop interrupts him several times; some of these interruptions are suppressed by Frenais, but in no systematic manner and often for no clear reason. One long interruption is cut for an obvious reason, however. It is a discussion between Walter Shandy and Slop on manners of living and dying, Slop asserting that a Catholic sinner cannot meet death unconcernedly:
"a man in the Romish church may live as badly;—but then he cannot easily die so.——'Tis little matter, replied my father, with an air of indifference,—how a rascal dies. —I mean, answer'd Dr. Slop, he would be denied the benefits of the last sacraments." Toby asks how many sacraments there are. Upon learning there are seven, he replies "Humph! [ . . . ] tho' not accented as a note of acquiescence,—but as an interjection of that particular species of surprize, when a man, in looking into a drawer, finds more of a thing than he expected. [ . . . ] Dr. Slop, who had an ear, understood my uncle Toby as well as if he had wrote a whole volume against the seven sacraments." Slop becomes defensive, and cites all of the other phenomena that occur in sevens: planets, mortal sins, heavens, ending with seven plagues. "That there are, quoth my father, with a most affected gravity" (W, II, xvii, 129). The absurdity of Slop's argument and the not-so-subtle contempt for it shown by Toby and Walter make a poor case for Catholicism; Frenais omits the entire passage (B, I, xlvi, 203). One more interruption in the sermon deals directly with Catholicism. "Amongst us," says Slop, "a man's conscience could not possible continue so long blinded;—three times in a year, at least, he must go to confession. Will that restore it to sight? quoth my uncle Toby" (W, II, xvii, 130). Slop is given no chance to reply. This exchange is suppressed by Frenais (B, I, xlviii, 206).

Another more direct attack on Catholicism, in
fact Sterne's most direct attack, is found in the text of the sermon itself. Yorick has been citing examples of men whose consciences are inoperative: "A fourth man shall want even this refuge [law];—shall break through all this ceremony of slow chicane;—scorns the doubtful workings of secret plots and cautious trains to bring about his purpose:—See the bare-faced villain, how he cheats, lies, perjures, robs, murders—Horrid!" (W, II, xvii, 131). In Frenais, this example ends here with no further development or explanation (B, I, xlvi, 207). Sterne, however, continues: "But indeed much better was not to be expected, in the present case,—the poor man was in the dark!—his priest had got the keeping of his conscience." The rest of the paragraph is a very unflattering representation of casuistic Catholicism, ending, "O Popery! what hast thou to answer for?—when, not content with the too many natural and fatal ways, thro' which the heart of man is every day thus treacherous to itself above all things;—thou hast wilfully set open this wide gate of deceit before the face of this unwary traveller, too apt, God knows, to go astray of himself; and confidently speak peace to himself, when there is no peace" (W, II, xvii, 131). Up to this point, Sterne has been attacking in a playful manner the outward forms and the surface doctrines of the Church. Here there is nothing playful; this attack comes in the clearly serious and normative framework of Yorick's sermon.
Sterne's position on conscience, outlined in the sermon, is that man cannot depend on his conscience (contrary to the teachings of the moral sense school), but must be guided by the teachings of Christ. If the Catholic church relieves man's conscience of responsibility without offering moral guidance, it is doubly to blame. The outward forms of Catholicism may be risible to Sterne, and they can be embodied in a Dr. Slop; the inward effects on a man's conscience, allowing him to "confidently speak peace to himself, when there is no peace," are deplorable to Sterne, and must be presented seriously. This attack is completely omitted by Frenais; he allows several short attacks on casuistry to remain elsewhere—but here, where it is woven so tightly into the fabric of the Church, it must be omitted.

After the sermon ends, Slop speaks ill of it, and says "Our sermons have greatly the advantage, that we never introduce any character into them below a patriarch or a patriarch's wife, or a martyr or a saint.—There are some very bad characters in this, however, said my father, and I do not think the sermon a jot the worse for 'em" (W, xvii, 141). Since much of Yorick's argument rests on the examples he cites, Slop's objection is absurd. Since he makes the objection in the name of his church, the Church by association also looks foolish. Frenais cuts out the entire exchange (B, I, liii, 226).

And finally, there is one very telling short omis-
sion. As the sermon is coming to a close, during talk of the Inquisition Trim cries out again and again, identifying the man whose torture is described with his brother Tom, also a victim of the Inquisition. Finally Walter begs Trim to be quiet "lest [he] incense Dr. Slop,—we shall never have done at this rate." The words "lest Trim incense Dr. Slop" are omitted in translation (B, I, lii, 223; W, II, xvii, 139). Slop, as an average Catholic, could have nothing to do with the bad Inquisition. Walter's fear that Slop might be insulted is actually an insult to Slop and to most Catholics, so Frenais suppresses it.

Slawkenbergius's Tale also contains a concentrated attack on Catholicism. The debate among theologians about the stranger's nose is a satire on ecclesiastical disputes over matters of doctrine (W, IV, 260-64). Frenais does not censor any of this attack except to remove the Catholic-Protestant aspects of the debate; he renders it a dispute among theologians in general (B, II, 180-83).

De Bonnay makes very few changes that affect religion, but Sterne deals with religion—particularly Catholicism—very little in the later books. In one instance, when Tristram is arguing with a French commissary who is trying to force him to continue his journey by post-chaise, rather than by boat, as Tristram intends, Tristram kneels to apostrophize England. A passing priest offers him extreme unction; Tristram's comment, "I go by WATER—said I—and here's another will be for making me
pay for going by OYL" is left out in the translation (B, IV, xx, 59; W, VII, xxiv, 527). A reference to "Saint Boogar
and all the saints at the backside of the door of purgatory" is changed to "Saint-Ignace de Loyola, et tous ses suppots," a fashionable slur on the Jesuits (B, IV, xxix, 78; W, VII, xliii, 537). And again, when speaking of a fit of laughter which caused pulmonary bleeding, Tristram attributes the laughter to "seeing a cardinal make water like a quirster (with both hands)," while in de Bonnay, it is simply "la posture ridicule d'un cardinal" (B, IV, xxxv, 91; W, VII, vi, 545).

The only other change touching on religion that de Bonnay makes is in the course of a passage on maypoles. The passage is quite suggestive; clearly Sterne is making jokes about the phallic nature of the maypole: "The French women, by the bye, love May-poles, à la folie—that is, as much as their matins—give 'em but a May-pole, whether in May, June, July, or September—they never count the times—down it goes—'tis meat, drink, washing and lodging to 'em (W, VII, xxxviii, 530). The passage is translated fairly closely; however, instead of loving maypoles "as much as their matins," les Françaises aiment les mais à la folie . . . presque autant que leurs petits chiens" B, IV, xxiv, 65). This may simply be a mistake in de Bonnay; while the English word for morning services is matins, in French it is matines. The word matin in French means guard dog.
In general, the philosophical and literary opinions that Sterne presents, either as his own or as Tristram's, are preserved in translation. There is one notable exception. Sterne, it is well known, became friendly with Diderot and his circle on his visits to Paris. Although he never embraced the religious aspects of their free-thinking, Sterne felt a certain intellectual kinship to these men. Frenais, however, did not like the philosophes, and he superimposed on parts of *Tristram Shandy* his own hostility toward them. The first appearance of the attack on the philosophes is in Yorick's sermon on conscience. To a paragraph which contains the central idea of the sermon, "[to] form a just judgement [of yourself] [ . . . ] call in religion and morality" (W, II, xvii, 132), Frenais prefaced: "Et voici ce qui est de la dernière importance pour vous.—Le malheur le plus terrible qui puisse vous arriver, est de vous égayer, de vous jeter dans l'erreur à cet égard . . . Philosophes impies! frémissez . . . " (B, I, xlvii, 209).

Later in the sermon, where the areligious man defends the motives for morals, Sterne says "Let him declaim as pompously as he chooses upon the subject, it will be found to rest upon no better foundation than either his interest, his pride [ . . . ]" (W, II, xvii, 135). Frenais says: "Qu'il déclame sur ce sujet avec autant d'emphase qu'il voudra; qu'il s'enflamme de tout le feu de nos philosophes, ce phosphore brillant ne me séduit pas. Il n'a
toujours qu'une vertu apparente, sans solidité, ou qui n'a du moins pour fondement que son intérêt, son orgueil [... ] (B, I, 1, 215). The philosophes are clearly associated with this type of sin.

In another instance, Frenais adds a thrust at the Encyclopédie. At the end of his chapter upon chapters, Tristram says, "I hold [it] to be the best chapter in my whole work; and take my word, whoever reads it is full as well employed, as in picking straws" (W, IV, xi, 283). Frenais omits the deflating end of the sentence, which terminates Sterne's chapter, and goes on to say, "Une chose encore que je garantis, c'est qu'il est mieux traité que dans l'Encyclopédie, et cela ne m'étonne point. De tous les livres qui portent aujourd'hui ce titre, je ne connais de bon que l'Encyclopédie Perruquier" (B, II, lxxiii, 212).

Frenais even adds a direct attack on Diderot. Sterne says, "I care not what Aristotle, or Pacuvius, or Bossu, or Ricaboni say,—(though I never read one of them)" (W, III, xxiv, 208-09). Frenais renders this passage: "Ariston, et Pacavius, le Bossu et Riccoboni [sic], Diderot et tant d'autres graves précepteurs du théâtre, sont des messieurs, grâce à Dieu, que je n'ai jamais lus, et je m'inquiète peu de ce qu'ils disent ou ne disent pas" (B, II, xlv, 120-21).

Sterne's ideas on literature are also somewhat distorted by Frenais. This translator has made many ad-
ditions in the area of literature and criticism. Sterne admires Montaigne, as is clear from his use of Montaigne's Essais, both in reference and quotation. Frenais seems to have felt it necessary to make this admiration more explicit. Tristram expresses a fear that his book may "in the end, prove the very thing which Montaigne dreaded his essays should turn out, that is, a book for a parlour-window" (W, I, iv, 7). Frenais amends the statement: "Quel chagrin pour moi, s'il avoit le sort que Montaigne craignoit pour ses Essais, et qu'ils n'eurent pas?" (B, I, iv, 7-8). Later, when speaking of sleep, Tristram says, after praising a quotation from Cervantes on the subject, "—Not that I altogether disapprove of what Montaigne advances upon it—'tis admirable in its way.—(I quote by memory.)" (W, IV, xv, 291). There follows what Work calls "an olio of quotation and paraphrase from Montaigne's essay 'Of Experience'" (W, 291, n. 2). After the praise of Cervantes, Frenais adds a paragraph on sleep-inducing authors, attacking specifically the director of the Académie française (B, II, lxxxi, 226-27). Then, instead of translating Sterne's paragraph of paraphrase and quotation, Frenais writes: "Montagne! mon cher Montagne [sic], tu as aussi écrit sur le sommeil! pourquoi me tiens-tu éveillé lors même que tu en parles, et que les autres m'endorment en voulant faire le contraire?" (B, II, lxxxi, 227). Sterne's manner of illustrating (in the Renaissance sense) Montaigne is certainly the more effective, though less direct.
Frenais expands most of Sterne's mentions of critics and criticism. Sterne's most concentrated attack on criticism— all criticism, not merely literary— is in volume III; it culminates in the line "Of all the cants which are canted in this canting world— though the cant of hypocrites may be the worst, — the cant of criticism is the most tormenting!" (W, III, xii, 182). Frenais does not violate the basic idea of this passage, and he follows its outline quite closely. But within the overall structure of the passage, each individual element is inflated and exaggerated. Here Sterne's humor is already quite inclusive; Frenais renders it sweeping. Thus Sterne's single sentence beginning "Of all the cants which are canted in this canting world" becomes

Mes oreilles ont été choquées pendant ma vie de bien des jargons différens. Le jargon des mystiques, le jargon des faux dévots, le jargon des enthousiastes, le jargon des encyclopédistes, le jargon des théologiens, le jargon des métaphysiens, et le jargon plus barbare encore des avocats, les a souvent tourmentées; mais de tous les jargons que l'on jargonne dans ce monde jargonnant, et qu'on y a jargonné depuis qu'on y jargonne; le jargon le plus insipide, le plus assomant [sic] est à mon avis le jargon d'un jargonneur de critique, d'un de ces connoisseurs à toute épreuve, d'un de ces amateurs à tous venans, qui ne sais très-souvent ce qu'il dit. (B, II, xxvi, 72-73)

Sterne's satire on critics here is the only extended satiric passage in Tristram Shandy directly dealing with literature and criticism. Frenais adds another, this one centering on popular journalism. When Tristram faces
difficulty in getting Walter and Toby off the stairs and into bed, he calls for a critic to help him. At the end of the chapter, the critic's solution is discovered: "—So then, friend! you have got my father and my uncle Toby off the stairs, and seen them to bed?—And how did you manage it?—You dropp'd a curtain at the stairs foot—I thought you had no other way for it—Here's a crown for your trouble" (W, IV, xiii, 286-87). In Frenais, Tristram calls for a newspaper rather than a critic, and while waiting for the newspaper to be brought (before going on to translate Tristram's meditation on how rapidly time is passing in relation to the progress of his work), Frenais's Tristram ruminates hyperbolically and satirically on the qualities of "nos Aristarques":

En vérité, me disois-je, ils sont admirables, nos Aristarques! ... mais admirabilissimes!
Ils sont fertiles en expédiens!
Leur critique est si juste! si honnête! si douce!
Ils découvrent si facilement les fautes qu'on n'a point faites! (B, II, lxxvi, 218)

And so on. When the newspaper arrives, Tristram discusses its contents:

Voyons, lisons. La fadeur! ... quelle platitudé! ... c'est-là une épigramme? ... Je ne m'en serois pas doute. Passons ... Une épître à un seigneur russe? ... Et le seigneur russe est un cèdre du Liban? ... et le poète est une foible tige d'hysope? ... Vil rimeur! tu es plutôt un ver rampant. Et le seigneur? ... Il est ce qu'il est. Mais quoi encore? Ma foi! ce qu'est un seigneur; rien, si vous voulez. (B, II, lxxvi, 219)
Tristram makes plans to use the newspaper, once he has gotten Toby and Walter off the stairs and into bed, to put them to sleep: "Je lirai à l'un l'épître au seigneur russe, et à l'autre les épigrammes" (B, II, lxxvi, 219). Most of this material is unlike Sterne; Frenais does not tie it in well with the rest of the chapter, though the suggestion of reading the paper to Toby and Walter after they are in bed is an attempt to do so. But instead of allowing the solution to grow out of the satiric material, as does Sterne, Frenais imposes it from without in the following chapter, entitled "Les quatre événemens"; here is the chapter in its entirety:

Mon père et mon oncle Tobie cessèrent leur babil. Ils achevèrent de descendre l'escalier, allèrent se coucher et s'endormirent. Le journal ne contribua en rien à tout cela. (B, II, lxxvii, 221)

By allowing Walter and Toby to get off the stairs in this way, Frenais gives to the characters more control of their destinies, and to Tristram more control of his work, than Sterne gives them.

One aspect of Tristram Shandy which attracted a great deal of interest and imitation is Sterne's idiosyncrasies in presentation, such as the marbled page, gothic lettering, etc. In the 1803 Bastien edition, most of these typographical devices are missing. The black page at Yorick's death is not black in the Bastien edition. There is instead a black-bordered page, blank save for "Hélas!
Pauvre Yorick!"; Sterne's black-bordered "Alas, poor YORICK!" which appears in the text before the last paragraph of the chapter preceding the black page is omitted (B, I, xiii, 53; W, I, xii, 33; RV is like Sterne here). Sterne's famous marbled page, "motly emblem of my work!" is omitted (B, II, lix, 155; W, III, xxxvi, 227; also not present in RV). In Frenais's part of the translation, asterisks denoting lacunae are always replaced by suspension points; midway through de Bonnay's part, asterisks begin to appear where Sterne uses them (also true in RV). Sterne occasionally uses gothic type for emphasis; the Bastien edition does not (nor does RV). The index sign (W, II, xii, 114; W, III, xxxvi, 227 and passim) does not appear in Bastien (it does occasionally in RV). The lines that Tristram uses to chart the progress of his work are omitted, as is all explanation in that chapter of the use of time in fictional narration (W, VI, xl, 473-74; B, III, lxxiv, 225; this is clearly de Bonnay's change, as the lines are also not present in RV and a change in the text is also involved). De Bonnay retains Sterne's discourse on the virtues of straight lines, then adds: "Mais un auteur tel que moi, et tel que bien d'autres, n'est pas un géomètre; et j'ai abandonné la ligne droite" (B, III, lxxiv, 226). Actually, at this point Tristram is hoping to achieve straight-line narration soon. The line traced in the air by Trim's cane--used by Balzac as the epigraph to La Peau de chagrin
—does appear in Bastien, and is a fairly exact duplication of the original line in Sterne (B, IV, lxvii, 189; W, IX, iv, 604). The blank pages left by Sterne for the reader to describe Mrs. Wadman are reduced from nearly two pages in Sterne to one-third of a page in Bastien (B, III, lxxxii, 222; W, VI, xxxviii, 470; one page in RV). Chapters XVIII and XIX of volume nine (B, IV, lxxxii-lxxxiii) are completely blank in both the original and the translations.

Tristram omits one chapter from his work, a chapter which, he explains, is so good that it dwarfs the rest of the work. One chapter number is missing in Sterne, and there is "a chasm of ten pages made in the book by it" (W, IV, xxiv, 303-312 are omitted). In the Bastien edition (and RV) Tristram's discussion of the omitted chapter is translated closely, but the chapter and page numbers continue in normal sequence (B, II, lxxxix, 245).

Sterne footnotes his text occasionally. Most of these footnotes are worked into the translated text (e.g., B, I, xxii, 90; W, I, xx, 57-58). A few are omitted completely (a few appear in RV that have dropped out in Bastien). The Latin facing Dr. Slop's curse is retained in Bastien; that facing the first few pages of Slawkenbergius's Tale is omitted (also omitted in RV).

Generally, then, typographical devices are omitted; only a few appear as they were in the original edition. There is one kind of addition. In several instances where
a list appears in the course of Sterne's text it is set off vertically in the translation (B, II, xv, 33; W, III, iv, 161; and B, II, xxviii, 76; W, III, xiii, 184; and B, II, lxiii, 169; W, IV, 252). And in Walter Shandy's lamentation, a list of "Hélas!" added by the translator is set up first in an ascending, then a descending pattern (B, II, lxxxvi, 239-40; W, IV, xix, 296).

The problem of these typographical devices is one of the more difficult ones in the comparative study. Of those which appear in the original edition of Tristram Shandy, some were omitted in later English editions. Frenais and de Bonnay may have translated from editions which were already lacking in some of the devices. It is also possible that the Bastien fonts were not equipped to reproduce such things as index signs. Some of the typographical idiosyncracies, as evinced from my examination of the original French edition (RV), disappeared from the French text sometime between the original translations and the Bastien edition.

Sterne does not use chapter titles in Tristram Shandy. Each chapter is simply preceded by a roman numeral. From time to time, Sterne does set off a title, such as "My Father's Lamentation" (W, IV, xix, 296), but always mid-chapter. Both de Bonnay and Frenais have chosen to add chapter titles (the chapters are still numbered), and both have changed the placement of chapter divisions in many places. Sterne's division of his work into nine
books has been ignored; chapter numbers begin anew in each separate volume of the Bastien edition. Both translators break up long chapters into shorter ones. In *Tristram Shandy* there is a total of 312 chapters; in the Bastien edition there are 351.

Frenais's choice of chapter titles is capricious and idiosyncratic. Although he does use some simple titles, such as "La dissertation" (B, I, xl, 182; W, II, xii, 116), "Trim" (B, I, xxxii, 144; W, II, v, 93), and "Dialogue" (B, I, liii, 224; W, II, xvii [mid-chapter], 140), many of his chapter headings are attempts at whimsey. Thus he entitles the first chapter, which concerns Tristram's conception, "C'est bien à cela qu'il fallait penser" (B, i, 1; W, I, i, 4). Frenais frequently uses in a chapter title pronouns which refer to something in either the preceding or the ensuing chapter: "En voilà l'effet" (B, I, iii, 5; W, I, iii, 6), or "Elle est renversée" (B, II, xxvii, 74; W, III, xii [mid-chapter], 183). This type of title is often confusing, since its meaning is frequently not clear until after the chapter is read. Frenais's efforts at cleverness are often wasted.

Similarly, Frenais occasionally makes a chapter title a rejoinder that would fit at the end of the chapter; here is the entire text of a chapter which Frenais entitles "Ni moi non plus":

> En vérité, frère Tobie, s'écria mon père, je n'y conçois rien. Il n'y a encore que deux
heures dix minutes, et rien de plus, que le docteur Slop est ici, ma montre en fait foi, regardez-y plutôt vous-même; et, cependant, je ne sais comment il arrive que ces deux heures dix minutes paroissent un siècle à mon imagination . . . . (B, II, xxiv, 85; W, III, xviii, 188)

In some cases, this type of chapter heading intrudes uncomfortably on the text; for example:

Pourquoi pas?

C'est morbleu bien là le temps, s'écria mon père en lui-même, de parler de pension, de boulingrin et de grenadiers. (B, II, lxviii, 202, entire chapter; W, IV, iv, 275)

Occasionally Frenais strings chapter titles together in a series; thus we find in succeeding chapters: "Comment peindre mon oncle Tobie?", "Nous y viendrons," "Un peu de patience," "Enfin nous y voilà" (B, I, xxv-xxviii, 113-22; W, I, xxiii – II, i, 74-81). Here Frenais's device fits in fairly well with the novel; this sequence of chapters is where the reader first realizes how ill-controlled Tristram's work is, as Tristram comments all through this part about how anxious he is to get to the point. This device of a series of chapter headings is one that Balzac uses, especially in novels that were published serialized.

The voice speaking the chapter title is, I assume, supposed to be that of Tristram, yet it often intrudes where Tristram does not belong. Frenais is actually superimposing another narrator, a false Tristram, whose running commentary, through the chapter titles, is often quite inappropriate.
De Bonnay's choice of chapter titles is considerably more sober than that of Frenais. Most of his chapter titles are simple statements of the content of the chapter: "Mon oncle Tobie devient amoureux" (B, IV, lxxxi, 221; W, VI, xxxvii, 469), or "Portrait de la Veuve Wadman" (B, IV, lxxxii, 222; W, VI, xxxviii, 470). Frequently his titles indicate the form—"Dialogue" (B, III, lxxiv, 223; W, VI, xxxix, 472)—or the function—"La scène change" (B, III, lxxii, 201; W, VI, xxix, 455)—of the chapter. Occasionally de Bonnay waxes eloquent, as with "O Newton! O Trim" (B, III, lxx, 196; W, VI, xxvi, 452); occasionally he uses a cliché: "Il y a toujours quelque fer qui cloche" (B, III, xcii, 242; W, VII, viii, 488). In general, however, his chapter titles are quite simple. Mallet du Pan, in his 1785 review of Tristram Shandy, mentions the "galimatias" of the chapter titles as a fault in the novel, not seeming to know they were added by the translators. I am not alone in my low opinion of these titles.

The best word to describe Frenais's treatment of all of Tristram Shandy, but particularly of its style, is distortion. Frenais makes frequent cuts, and many additions, but most often he simply inflates Sterne's prose, exaggerating his stylistic idiosyncrasies.

The passage on Tristram's grandfather's nose is an excellent example of Frenais's characteristic inflation. Sterne's chapter begins:
—I think it a very unreasonable demand, —cried my great grandfather, twisting up the paper, and throwing it upon the table.—By this account, madam, you have but two thousand pounds fortune, and not a shilling more,—and you insist upon having three hundred pounds a year jointure for it.—

"Because," replied my great grandmother, "you have little or no nose, Sir."— (W, III, xxxi, 217)

Sterne goes on to define exactly what he means by nose, and cautions the reader against taking the word at any other than face value. In Frenais, the two short paragraphs quoted above become:

Je n'y tiens pas, disoit mon bisaïeul. Vous n'y tenez pas? ... non, madame, et l'on ne s'est, peut-être, jamais avisé d'une prétention aussi folle, s'écrioit-il, en ouvrant un cahier de papier qu'il jetoit aussitôt sur la table d'un air furieux. Voyez, voyez-le vous-même. Madame, ce compte est clair. Il est démontré que tout ce que j'ai eu de vous ne consiste qu'en deux mille livres sterling. Il n'y a pas un shelling, pas un iota de plus. Je défie à l'Arabe qui a inventé les chiffres, de calculer plus juste; et cependant vous parlez d'avoir par an un douaire qui surpasse l'intérêt de votre dot? ... J'en parle. Je fais bien plus que d'en parler; j'y insiste.

Et la raison, s'il vous plaît?
La raison?
Oui, la raison.
Vous voulez que je la dise?
Apparemment.
J'aurois voulu vous épargner ce petit chagrin; mais puisque vous m'y forcez ... Enfin, monsieur, disoit ma bisaïeule, puisqu'il faut vous le dire, je répète un douaire plus fort, parce que vous n'aviez ... mais vous savez très-bien ce que vous n'aviez pas ... 
Je n'en sais rien.
C'est-à-dire, qu'il n'y a que moi qui me sois aperçue de ce qui vous manquoit. Eh bien! monsieur, puisqu'il faut vous parler net, ce douaire plus
fort que je répète, n'est qu'une indemnité. Une jeune personne qui se marie par le choix de ses parens, y va de bonne foi. Elle ne s'imagine qu'on la trompe.

Je ne conçois encore rien à tout cela. Comment, monsieur, répliqua ma bisaïeule, vous ne saviez pas que vous n'aviez point ou presque point de nez?

Et que n'y regardiez-vous? avois-je un masque qui vous empêchât de me voir? . . .

Non: mais je m'entends. (B, II, liv, 139-41)

Frenais's process here not only betrays Sterne's often-cryptic style, it spoils as well his pleasantry with the definition of the word. As the ensuing material in the original work stands, Sterne can blame any double entendre on his reader's base imagination; Frenais makes the double entendre so obvious that the burden is no longer on the reader.

There is much addition of rhetorical questions and exclamations in Frenais; for example: "My uncle Toby would never offer to answer this by any other kind of argument, than of whistling half a dozen bars of Lillabullero" (W, I, xxi, 69), becomes "Que répondoit à cela mon oncle Tobie? Rien: mais il siffloit quelques notes d'un air qui lui était familier" (B, I, xxiii, 107). Sterne does use rhetorical questions and questions posed to his reader, but not nearly with the frequency of Frenais. The same is true of exclamations and asides to the reader. The informal style of narration that Sterne uses is extended to encompass a large part of Frenais's translation.

Another stylistic change that Frenais often makes
is to turn indirect discourse into direct. For example:

One morning as [Toby] heard [the surgeon's] foot coming up stairs, he shut up his books, and thrust aside his instruments, in order to expostulate with him on the protraction of his cure, which, he told him, might surely have been accomplished at least by that time:—

He dwelt long upon the miseries he had undergone, and the sorrows of his four years melancholy imprisonment;—adding, that had it not been for the kind looks, and fraternal shearings of the best of brothers,—he had long since sunk under his misfortunes.— My father was by: My uncle Toby's eloquence brought tears into his eyes:—'twas unexpected.— My uncle Toby, by nature, was not eloquent. (W, II, iv, 91-92)

Il l'entend monter un matin; ... aussitôt il ferme ses livres, cache ses instrumens, et lui reproche avec aigreur la lenteur de son rétablissement. Combien y a-t-il que j'en devrois être quitte! combien de douleurs! quelle contrainte d'être obligé de garder ma chambre pendant quatre années entières! Ah! sans l'amité du meilleur des frères, ajoutait-il, sans le courage qu'il m'inspire, il y a longtemps que j'aurois succombé à mes malheurs.

Mon père étoit présent, et mon oncle mettoit tant d'énergie à ses plaintes, que mon père en versa des larmes. — C'est ce qu'on n'attendoit pas. Mon oncle Tobie n'étoit pas naturellement éloquent. (B, I, xxxi, 142)

By describing Toby's eloquence, and simply hinting at the content of his speech, Sterne—with the help of Walter's tears—leaves us convinced that Toby's speech was indeed very moving. By attempting to reproduce Toby's speech directly, Frenais forces the burden of eloquence upon himself, and he is not equal to the task. He is wise to attribute Walter's tears to the energy of Toby's complaint,
rather than to its eloquence. As in de Bonnay's efforts to fill in lacunae, the translator is unsuccessful in his attempts to demonstrate what Sterne simply suggests. There are frequent instances of this rendering into direct style what Sterne renders in indirect.

Occasionally, both Frenais and de Bonnay further formalize Sterne's existing dialogue by setting it off in dramatic form, thus:

KYSARCHIUS.

Supposons que Gastriphères baptise un enfant, in homine gatris, au lieu d'in nomine patris.

DIDIIUS.

Eh bien?

KYSARCHIUS.

Sera-ce là un baptême? (B, II, ci, 274; W, IV, xxix, 326-27)

Perhaps this procedure could be carried out without substantially altering the dialogue, assuming, as is true in this case, that Tristram has inserted no commentary. But in any case, the rhythm of the prose is broken, and Sterne's phrases such as "quoth my uncle Toby" are very carefully used for both rhythm and emphasis. Not only is this rhythm and emphasis lost, though; setting off dialogue as do the translators fragments and attenuates it, often leaving much of it completely pointless. Thus after Trim finishes reading the sermon, we find in Sterne: "Thou hast read the sermon extremely well, Trim, quoth my father.——If he had
spared his comments, replied Dr. Slop, he would have read it much better. I should have read it ten times better, Sir, answered Trim, but that my heart was so full" (W, II, xvii, 140-41). In Frenais, this becomes:

MON PÈRE.

En vérité, Trim, je suis fort content de toi.

LE DOCTEUR SLOP.

Et moi aussi.

MON PÈRE.

Il a très-bien lu le sermon.

LE DOCTEUR SLOP.

Fort bien!

MON ONCLE TOBIE.

A merveille!

LE DOCTEUR SLOP.

Il n'y a que ses commentaires qu'il auroit pu épargner.

TRIM.

Ma foi! Je n'ai pu y tenir . . .

MON ONCLE TOBIE.

Le pauvre garçon! . . .

TRIM.

Je sais bien que j'aurais mieux lu, si j'avais été moins affecté. (B, I, liii, 224-25)

Distinctly characteristic of Sterne's style is the contrast between cryptic presentation and very detailed presentation—the "second bed of justice" dialogue, for
example (W, VI, xviii, 437-39). Frenais dulls this contrast considerably, both by the type of expansion shown above, and by the addition of replies in a dialogue where Sterne has none.

All is quiet and hush, cried my father, at least above stairs,—I hear not one foot stirring.—Prithee, Trim, who is in the kitchen? There is no one soul in the kitchen, answered Trim, making a low bow as he spoke, except Dr. Slop. (W, III, xxiii, 206)

Apparemment que les choses vont bien là-haut, dit mon père; car on y est bien tranquille. Ça est vrai, dit mon oncle Tobie.
Mais qui diable est dans la cuisine, Trim? dit mon père. J'y entends du bruit!
Ça est vrai, dit mon oncle Tobie.
Monsieur, dit Trim, en faisant un humble salut, il n'y a personne que le docteur Slop. (B, II, xliii, 116)

Similarly, a feature of Sterne's style is the contrast between his elaborateness and his sudden jumps, giving the narrative a distinctive jerky rhythm. Frenais dulls some, though not all, of this rhythm by the frequent addition of narration to bridge Sterne's gaps. At the end of Walter Shandy's lamentation, Toby says "We will send for Mr. Yorick [. . . ].—You may send for whom you will, replied my father" (W, IV, xix, 298). Three chapters, essentially digressive, intervene, then a new chapter begins, "—But can the thing be undone, Yorick? said my father" (W, IV, xxiii, 302). In the translation, two of the three intervening chapters are cut out completely. Still, Frenais prefaxes Yorick's appearance with "Yorick,
que mon oncle Tobie avoit enfin envoyé chercher, arriva" (B, II, lxxxviii, 243).

Another example of this bridging occurs at the banquet given by Didius. Tristram has torn out the chapter which was "the description of my father's, my uncle Toby's, Trim's, and Obadiah's setting out and journeying to the visitations at " (W, IV, xxv, 313), and then takes a chapter to explain the omission. Narration resumes:
"___See if he is not cutting it all into slips, and giving them about him to light their pipes!" (W, IV, xxvi, 316).

In the ensuing conversation we learn that "it" is a sermon that Yorick had preached to the group at the visitation dinner. Rather than this abrupt resumption of the action, we find in Frenais:

On avoit beaucoup mangé, peu parlé, et l'on étoit arrivé au dessert avec la plus grande envie de se dédommager du silence que l'on avoit gardé.

Ce fut mon père qui commença . . . .

Mais je dois dire à sa gloire que ce ne fut pas dans l'intention de parler pour lui-même.

Nous sommes au moment des choses frivoles, dit-il. Mais, messieurs, laissons-en plutôt dire de sérieuses. Tenez, voilà Yorick qui va nous lire quelques passages d'un nouveau sermon

•••••

D'un sermon? . . . d'un sermon? . . . d'un sermon? . . . . Ce mot vola de bouche en bouche

•••••

Ecoutons, écoutes, écoutes! Celui-ci se répêta en chœur, et Yorick, après une inclination de tête à la ronde, se mit à lire.

Fort bien! très-bien! belle pensée! excellente réflexion! quel feu! quel enthousiasme! comme cela est chaud!

Yorick laissa les applaudissements s'accumuler

•••••
Mais, mécontent, au fond, de son propre ouvrage, ainsi que je le suis si souvent du mien, il déchira son cahier et en présenta un lambeau à chacun de ces messieurs pour allumer sa pipe. Quoi donc? s'écria Didius d'un air étonné. Voilà ce qui est singulier. (B, II, xci, 250-51)

This last is equivalent to Sterne's first sentence, and Frenais translates fairly closely from that point on the remainder of the chapter. The flow of Sterne's text is completely changed by Frenais's addition.

Related to Sterne's technique of beginning a new scene in the middle is the device of a short skip ahead in time, with no explanation, no change of setting, and usually no recapping of intervening events or conversation. Thus at the end of one chapter Dr. Slop pulls his forceps from his bag, to demonstrate their use to Toby, and at the beginning of the next chapter Toby cries "Upon my honour, Sir, you have tore every bit of the skin quite off the back of both my hands with your forceps [ . . . ] —and you have crush'd all my knuckles into the bargain with them, to a jelly" (W, III, xvi, 187). The effect is rather like a careless splice in an old film. In this instance, Frenais defeats Sterne's effect by adding a device of his own. He translates the end of the one chapter and the beginning of the other quite closely, but between the two he inserts a chapter entitled "Rien." The chapter is as follows:

Je laisse en lacune tout ce que je pourrais dire ici . . . . . . . . . . . . . . . . . . . . .
Examples of Frenais's distortion of Sterne's style abound. One more will serve: "Now in this I think my father was much to blame; and I will give you my reasons for it" (W, III, ii, 158) is amplified to "Mais, bon Dieu! mon père, que faisiez-vous là? à quoi songiez-vous? ne voyez-vous donc pas que vous aviez tort? . . . tort? . . . oui, sans doute, et en voice la raison" (B, II, xii, 28). Frenais's translation here is in imitation of Sterne's style; for example: "stop! my dear uncle Toby,—stop!—go not one foot further [ . . . ].—0 my uncle! fly—fly—fly from it as from a serpent" (W, II, iii, 90). Frenais betrays Sterne's text with Sterne's own devices.

De Bonnay makes far fewer stylistic changes than Frenais and is guilty of none of the distortion and exaggeration typical of Frenais. He retains more closely Sterne's sentence structure and use of the dash, and clearly tries to stay close to Sterne's rhythm and style. De Bonnay does add some rhetorical questions and some asides to the reader, but not nearly with the frequency of Frenais.

De Bonnay occasionally renders indirect discourse direct, thus:
My father, I say, had a way, when things went extremely wrong with him, especially upon the first sally of his impatience,—of wondering why he was begot,—wishing himself dead;—sometimes worse. (W, V, xiv, 370)

Quand les choses tournoient mal pour lui, et surtout dans le premier mouvement de son impatience,—pourquoi suis-je né? s'écrioit-il. Eh! que fais-je sur la terre? Je voudrois être mort.—C'étoit-là ses moindres imprécactions. (B, III, xv, 61)

De Bonnay also now and then fills in gaps in the narration, although not as often as Frenais. Thus at one point in Tristram's journey, a passing girl is mentioned: "Ah! ma chère fille! said I, as she tripped by, from her matins,—you look as rosy as the morning" (W, VII, vii, 487). She has no formal antecedent here, thus lending a certain appropriate abruptness. De Bonnay introduces her in a more direct and conventional way: "Ma belle enfant, dis-je à une jeune fille qui passoit légèrement avec ses heures sous le bras, vous êtes fraîche et vermeille comme le matin" (B, III, xci, 240). These narrative devices make Sterne's style unique and effective. The more obvious quirks of his style are exaggerated by both translators; the more subtle ones are simply lost. Both translations (Frenais's more than de Bonnay's, however) indicate the ways that imitation of Sterne developed. Only the most obvious of his stylistic traits and methods were used by most imitators. De Bonnay does not practice the random inflation characteristic of Frenais's translation; most of his major changes can be attributed to some specific point, such as religious or moral scruples.
Frenais makes many additions to *Tristram Shandy*, and many cuts. Again, while some of these alterations are due to the problems of subject treated above, some are for no clear reason. Two of the most startling cuts are of sentimental material, just what the French audience would be expected to like best, after their warm reception of *A Sentimental Journey*. One cut of this nature occurs where Walter Shandy, in a burst of "perfect good humour" with Toby and Trim, says to himself, "Generous souls!—God prosper you both, and your mortar-pieces too" (B, II, xlii, 116; W, III, xxii, 206). This utterance is left out of the translation, yet it is an important element in building the true warmth of feeling existing between the two brothers. And one of the most sentimental moments, certainly a popular "beauty of Sterne" is omitted:

Here,—but why here,—rather than in any other part of my story,—I am not able to tell;—but here it is,—my heart stops me to pay to thee, my dear uncle Toby, once for all, the tribute I owe thy goodness.—Here let me thrust my chair aside, and kneel down upon the ground, whilst I am pouring forth the warmest sentiments of love for thee, and veneration for the excellency of thy character, that ever virtue and nature kindled in a nephew's bosom.—Peace and comfort rest for evermore upon thy head!—Thou envied'st no man's comforts,—insulted no man's opinions.—Thou blackened'st no man's character,—devoured'st no man's bread: gently with faithful Trim behind thee, didst thou amble round the little circle of thy pleasures, jostling no creature in thy way;—for each one's sorrows, thou hadst a tear,—for each man's need, thou hadst a shilling.

Whilst I am worth one, to pay a weeder,—thy path from thy door to thy bowling green shall
never be grown up. — Whilst there is a rood and 
a half of land in the Shandy family, thy fortifi-
cations, my dear uncle Toby, shall never be de-
molish'd. (W, III, xxiv, 224)

Frenais makes a number of major additions to 
Sterne's text, many of a political or literary nature. 
I count sixteen lengthy additions in all in Frenais's part 
of the translation. 13

De Bonnay makes no lengthy cuts in Tristram 
Shandy, and although he does not display the haphazard 
expansiveness of Frenais, he does make two additions of 
original material. At one point, Sterne begins a chapter:

Had this volume been a farce [ . . . ] the 
last chapter, Sir, had finished the first act 
of it, and then this chapter should have set off 
thus.

Ptr...r...ing—twing—twang—prut—
trut— 'tis a cursed bad fiddle. (W, V, xv, 
371)

The chapter continues with other orchestra-tuning noises 
and snatches of conversation, mostly about music. De Bonnay 
begins the chapter as Sterne does, but after a passing 
mention of the orchestra (with no sound effects), he says, 
"Le parterre! — descendons-y pour un moment, je vous prie" 
(B, III, xvii, 64). He then reproduces, in dramatic form, 
the following three-way conversation:

Premier Interlocuteur. Que dites-vous de 
ce dernier acte?

Second Interlocuteur. Pitoyable!

Premier. Vous avez bien raison; on n'y 
comprend rien.

Second. Bon! est-ce que l'auteur s'est 
compris lui-même?
Premier. Aucun plan aucune méthode.

Second. Nulle connaissance de l'art dramatique.

Premier. Que dites-vous des caractères?

Troisième Interlocuteur. Pour moi, j'aimerai assez celui de l'oncle.

Second. Fi donc! un vieux fou! et puis si bête! . . . . . . . j'aimerais mieux le père. Au moins il est instruit, et il parle bien.

Premier. Vous moquez-vous? La plupart du temps il ne sait ce qu'il dit. Quant au caporal . . . . .

Second et Troisième. Oh! nous vous l'abandonnons.

Premier. Eh bien! je l'abandonne aussi.

Troisième. Que pensez-vous de la mère?

Second. Ma foi! c'est une femme de bon sens, et celle qui dit le moins de sottises.

Premier. Oui, parce que c'est elle qui parle le moins.

Troisième. Pas mal trouvé! eh bien! je m'en tiens à madame Shandy.

Premier. Et moi aussi.

Second. Et moi aussi.

Premier. Sifflons les autres à mesure qu'ils paroîtront.

Second et Troisième. De tout mon cœur.

Et bien, messieurs, il faut vous en donner le plaisir: les voilà qui reviennent. (B, III, xvii, 65-66)

The conversation is amusing, and the device more original, at least, than those of Frenais. A non-Sternean interpola-
tion, well done, seems almost more appropriate to the work than does a clumsy handling of one of Sterne's own tricks.

De Bonnay makes one long addition that is very much in the spirit of Sterne, though it is more like A Sentimental Journey than Tristram Shandy. He inserts a story of a poor man, to whom Tristram has just refused charity, whose dog is killed under the wheels of a carriage. Tristram offers the broken-hearted man money; a penniless old soldier gives the weeping man his dog and walks away (B, IV, i, 2-6; W, VII, xvi, 496). Tristram has learned a lesson about charity, much as Yorick learns from the monk in A Sentimental Journey. The reviewer of this translation of Tristram Shandy in L'Année Littéraire (1785) does not particularly like the section of the novel concerned with Tristram's travels in Europe (volume seven); "Elle est parsemée d'historiettes dont quelques-unes sont d'un assez mauvais genre; & sa plaisanterie n'est pas toujours extrêmement délicate. Il réussit beaucoup mieux quand il veut peindre le sentiment." The reviewer goes on to summarize this incident with the dog, then says: "Il seroit à souhaiter que toutes les aventures de notre voyageur fussent aussi intéressantes que celle-ci, on ne seroit pas tenté de le quitter, comme il arrive quelquefois sur la route." This commentary is a revealing picture of the French view of Sterne, and shows how little he was appreciated for what he really was.
In sum, both *A Sentimental Journey* and *Tristram Shandy* underwent change in translation, particularly *Tristram Shandy*. Sterne's anti-Catholicism has been expurgated. The ribaldry of *Tristram* has been greatly weakened; that of the *Journey*, so much more subtle, has emerged almost completely intact. Frenais has put into Sterne's mouth some uncharacteristic attacks on the *philosophes*, including Diderot, who was Sterne's friend. While the idiosyncrasies of typography in *Tristram Shandy* have been sharply reduced, and lacunae have generally been filled in or skipped, most of Sterne's other unique traits of style and presentation have been exaggerated, especially in Frenais's part of *Tristram*. Two devices have been added to *Tristram Shandy*: humorous chapter titles and the occasional setting up of dialogue as drama.

Many of Sterne's ideas, however, whether whimsical (the importance of names) or serious (the hobby-horse), have remained intact. His detailed descriptions and his comic-encyclopedic style remain. The bizarre inhabitants of Shandy Hall, as well as Dr. Slop and Yorick, come through in all their original clarity. Even the manner of narration is based on Sterne's own devices, although they are frequently much exaggerated in the translation of *Tristram Shandy*. Despite the imperfections of the translation, these works—particularly *Tristram Shandy*—were unique and exciting to the young Balzac, just beginning to try
his hand as a novelist, and Sterne remained one of Balzac's favorite authors throughout his life.

Geneviève Delattre makes a valid point when she writes that "la traduction ne lui permettait pas de juger du style à proprement parler, plutôt du ton général adopté par l'écrivain, de sa manière d'aborder les portraits des personnages." Nonetheless, it may be the very exaggeration of some of Sterne's devices—direct address to the reader, dialogue with the reader, or the myriad other idiosyncrasies of his presentation—that caused them to stick so firmly in Balzac's mind.
1 For the frequency of Balzac's references to these authors, see the tables in Delattre, pp. 401-06.


4 Joseph Marie Quérard, La France littéraire, ou Dictionnaire bibliographique (Paris: Firmin Didot, 1827-64), IX, 265.

5 Prioult, p. 230.


9 In the Bastien edition of Sterne's works there is a continuation of the Journey; the first thirty pages of John Hall-Stevenson, Yorick's Sentimental Journey Continued, by Eugenius, in Sterne, A Sentimental Journey through France and Italy, by Mr. Yorick (New York: "For the booksellers," 1795), pp. 189-316. As Judith Traverse points out in "Two Continuations of Laurence Sterne's A Sentimental Journey"(M.A. Thesis, University of Florida, 1970), continuations of the Journey were generally quite sentimental or quite bawdy. Hall-Stevenson's is bawdy, and although the Bastien edition clearly indicates that it is not by Sterne, it may have affected Balzac's view of the work.
10 Delattre, p. 171.

11 See Fredman, pp. 5-18, and Texte, pp. 277-81.

12 Mallet du Pan, p. 81.

13 For example, Frenais adds a discussion of direct and indirect style (B, II, xii, 28; W, III, ii, 158); at one point he summarizes at some length the previous events of the novel (B, II, xx, 44; W, III, ix, 167); in Slawkenbergius's Tale he attacks La Harpe at length (B, II, lxii, 184; W, IV, 270) and adds an attack on writers of history, which he ends with an exclamation which is actually quite characteristic of Tristram: "C'est que, grâce à Dieu, je ne lis pas d'autre histoire que celle de Dom Quichotte" (B, II, lxii, 195-96; W, IV, 271).

14 L'Année Littéraire, 32 (1785), 647.

15 Delattre, pp. 170-71.
Balzac's early work, that composed in the 1820's, before any of the works now contained in the Comédie humaine, contains diverse borrowings from Sterne. The nature of these borrowings varies greatly, covering a wide range from details of style to broad concepts.

Une Heure de ma vie, a short first-person narrative of a walk in Paris, was written early in 1822, when, according to Roland Chollet, who dates it between Balzac's first two romans de jeunesse (the term commonly used to designate the eight novels Balzac wrote under pseudonyms in the years 1821-25), Sterne's influence on Balzac was the strongest. "Invoqué dès le premier chapitre d'Une Heure de ma vie, Sterne se cache derrière chaque mot."\(^1\) Chollet attributes to Sterne—justly, I believe—"la liberté d'une forme parfaitement ouverte," "l'art de mêler à ses plaisanteries des réflexions sérieuses mais toujours ambiguës,"\(^2\) and the details of a description of holding a young lady's hand, which is strikingly like Yorick's experience at the Remise door.\(^3\) This hand-holding incident is also like the encounter between Yorick and the young woman in the glove shop (S, 161-65). The narrator
of Une Heure also speaks of walking in Paris as serving to "remonter mon horloge," which, as Chollet says, must certainly be bawdy to a reader of Sterne. 4

Besides the correspondences mentioned by Chollet, I see in Une Heure a catalogue of many of the elements of Sterne that are to be found in the Comédie humaine, some of which do not appear in the romans de jeunesse. Here we find the first inclusion of Sterne in a list of authors. 5 We find the first view of the author at his task: "Ah! Balarouth, vite mes lunettes, un siège" (p. 215), and a long list of the paraphernalia used in writing, along with a Tristram-like threat to quit the task (p. 224). Balzac uses musical terms to describe tone of voice: "Ici la marchande baissa sa voix au moins d'un octave, et par des dégradations de voix vraiment musicales" (p. 223). We find several long lists, including one that has a strong ring of Sterne: "nous avons tous des organes, des fibres, du sang, des humeurs, des nerfs, des sens différents" (p. 223). We find the self-conscious author, who says, "Je suis tellement ému que je ne puis me tirer de là que par une digression" (p. 221). Finally, we find throughout the comic-encyclopedic style that is to appear in the Études analytiques. Each of these elements will be specifically linked to Sterne's works in the course of this study; Une Heure de ma vie will serve here as a first glance at the nature of Balzac's borrowing from Sterne.

Une Heure de ma vie contains many more of the
sentimental elements of Sterne than appear in Balzac's later work, probably because here he is imitating A Sentimental Journey so closely. But as well as Yorick's sentiment, we also find his bawdiness, pushed farther than in any place in Sterne; with no preparation at all, a chapter begins:

——Jamais il n'entra, monsieur l'abbé . . .
——Madame, avec une grande patience, je réponds . . .
——Je vous répète qu'il est trop enflé ce soir.
——Ouf! . . . et M. l'abbé se pencha sur son lit.
    A ce moment, la pendule sonna neuf heures.
——L'heure presse! s'écria-t-elle, et vous voyez bien qu'il est trop étroit, vous n'y réussissez pas, il faut y renoncer.
——Il faut convenir, Jeannette, que je ne l'ai jamais vu si gros, que le diable emporte tous les cordonniers du monde, et avant les cordonniers, la damnée goutte qui m'a grossi le pied. (p. 225)

This astounding double entendre may be based on the seduction scene in Yorick's room (S, 234-38). It is from this part of A Sentimental Journey that Balzac draws one of his citations from Sterne in a letter to Madame de Berny, written at around the same time as Une Heure de ma vie: "Vous trouverez en Sterne la demande suivante: 'Si la nature, en tissant sa toile d'amitié, a entrelacé dans toute la pièce quelques fils d'amour et de désir, faut-il déchirer tout la toile pour les en arracher?'" Chollet does not connect this ribaldry to anything in Sterne, but I see it as the first evidence that Balzac read A Sentimental Journey
with the strong sexual undertones that some modern critics see in it. Chollet feels that the equivocations in this scene "portent un coup fatal à l'histoire et à ses personnages." Actually, this coup fatal, the non-sequitur unexpectedness of this scene—in this way similar to the closing pages of the Journey—is what I consider to be the closest imitation of Sterne in the whole work.

Thus, in Une Heure de ma vie, we have Sterne's influence on Balzac in its most elementary, unabsorbed form. Some of these elements of influence will show up in the romans de jeunessse; others will not reappear until the Comédie humaine. Jean Ducourneau states in his notes to Une Heure: "Le genre [of Sterne] l'a beaucoup séduit durant ses premières années d'apprentissage, mais il le quittera très vite, conservant toutefois une admiration définitive pour l'un de ses premiers maîtres" (p. 579). Perhaps Balzac can be said to have abandoned the genre; its elements, however, become important parts of his later works. Une Heure de ma vie is like a preliminary signpost; an examination of the romans de jeunessse will begin to clarify where it leads.

L'Héritière de Birague, Balzac's first published novel, begins with a preface that is quite Sternean. Entitled "Roman Prélinaire, c'est-à-dire Préface," these opening twenty pages, describing a post-chaise journey, are divided into very short chapters. The tone of these chapters is whimsical, containing such humor as "Comme
nous sommes et avons toujours été des gens extraordinairement modestes, et cela sans que personne s'en soit jamais aperçu." Or "deux noms célèbres que vous ignorez sans doute" (HB, I, i). This preface has two narrators, who do not use regular dialogue, but simply speak in a succession of moi's which preface the various remarks; one paragraph begins "Moi, je formai le même projet," the next, "Moi, pour en venir à mes fins" (HB, I, v-vi). The greater part of this preface is narrated with nous, the opposition of moi being difficult to sustain. The humor and the double narrator, although they may have been inspired by Sterne's humor and his narrative freedoms, are not really Sterne's devices, but there are several important elements of the preface that could have been taken from Sterne as Balzac knew him in translation. The preface is made up of fourteen extremely short chapters. Sterne's chapters, of course, vary in length from nothing at all to twenty or thirty pages. Still, it is his extremely short (one sentence to one paragraph) chapters that Balzac, among others, was most likely to imitate, because of their uniqueness. The nature of the chapter titles is like Sterne as Balzac knew him. Sterne himself used no chapter titles in Tristram Shandy, but his translators did (see above, pp. 63-66), and Balzac's titles here are short and whimsical like those of the translators. Thus one chapter ends: "Ici il y eut un silence de cinq minutes" (HB, I, iv); the title of the next chapter is "Histoire du silence" and the
following one is entitled "Continuation du silence." The handling of time in a jerky, discontinuous manner throughout the preface is reminiscent of Sterne. Probably the most conscious and striking Sternean touch in the preface is chapter five, entitled "Les trois postes," which is, in its entirety:

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. . . . . . . Nous courûmes trois postes sans rien dire . . . . . . . . . . . . . .
( HB, I, vi)
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The use of suspension points in this way is not characteristic of Sterne, although the brevity of the chapter certainly is. Frenais, however, frequently adds suspension points where Sterne uses either asterisks or blank spaces; the chapter that Frenais adds, entitled "Rien," consisting of only a few words and nine lines of suspension points (see above, p. 75), shows this technique most clearly. It is likely, both in this instance and later in Balzac's work, that when he makes extensive use of suspension points he is imitating Sterne as he knew the English author in translation.

In the romans de jeunesse, there are seven direct references to Sterne or his works. These citations are like the visible part of an iceberg; they help to indicate the presence of influence from Sterne, but they by no means indicate its depth and breadth. Several of the references are quite superficial. Thus in the preface to Annette et
le criminel, Balzac says, "Il en coûte trop cher de dire à l'Etat ce qu'on pense sur sa marche, pour qu'Horace de St.-Aubin [Balzac's pseudonym for this novel] s'expose à publier ses opinions comme le fit jadis Tristram Shandy" (AC, I, ii). Nothing here even proves that Balzac had read Sterne. Another reference, only slightly less superficial, appears in Le Vicaire des Ardennes: "Toutes les portes de la maison de M: Gausse étaient organisées d'après ce système qui régissait celles du château de M. Shandy, chez qui les gens savaient les premiers, tout ce qui s'y disait" (VA, I, 198; W, V, iv, 358-59). Many such references to Sterne are found in the Comédie humaine. The other direct references in the romans de jeunesse fit into clear patterns of borrowing from Sterne.

The theme of the hobby-horse is a striking aspect of Tristram Shandy. The translators used various words for hobby-horse. It is most often translated literally as dada. But it also appears as votre poupée favorite, califourchon, and manie particulière. This use of different terms weakens the concept, particularly since Sterne usually presents the hobby-horse in a strongly pictorial, though symbolic, fashion, whereas one of the French terms, manie particulière, presents no image at all, and another, votre poupée favorite, presents a completely different image. Nonetheless, Balzac embraced completely the word and image dada.
In L'Héritière de Birague, the old Capitaine de Chanclos, father-in-law of Matthieu the protagonist, is clearly a hobby-horsical character, as is his companion, Vieille-Roche. There are many striking similarities between the old captain and Toby Shandy, the most important of which is the identical hobby-horse, a former military career. In this novel, however, Balzac does not use any of the terms for hobby-horse, but the connection to Sterne is quite clear. Balzac also uses the verbal tic to manifest Chanclos's obsession; the old captain constantly swears "par l'aigle du Béarn, mon invincible maître," referring to Henri IV, under whom he served. And quite early in the work, Balzac says "Avant d'aller plus loin, il est bon de prévenir le lecteur que chez messire de Chanclos tout se nommait Henri, Henrion ou Henriette, tant était grand le fanatisme pour son invincible maître, l'aigle du Béarn" (HB, I, 27). Such a verbal tic is used by Sterne to characterize Trim, who repeats "an't please your honour" ("ne vous en déplaise," and "sauf le respect de monsieur").

The captain has another verbal tic, one that reflects Sterne's style, rather than his presentation of hobby-horsical characters. He consistently refers to Matthieu as "Matthieu mon gendre," and when he speaks directly to Matthieu, his discourse is filled with the parenthetical "mon gendre." This is clearly reminiscent of Tristram's constant use of "my father" and "my uncle Toby."
There are other similarities between Toby and Chanclos. Both held the rank of captain; both have a faithful companion, although Vieille-Roche did not do military service with Chanclos as Trim did with Toby. The most striking detail is that just as Toby whistles Lillabulero, Chanclos occasionally whistles "une fanfare, la seule des fanfares qu'il eût jamais pu retenir en servant sous l'aigle du Béarn" (HB, I, 35).

Although he seconds him in all his endeavors, Vieille-Roche does not share his close friend's obsession as Trim does Toby's; he has one of his own, wine. His discourse centers on drinking, and he is almost always intoxicated. At one point, Balzac brings together the obsessions of the two friends, when they "lay siege" to the apartment of Villaini, the villain of the novel. Young d'Olbreuse and Chanclos are already at the door when Vieille-Roche arrives

[muni] de deux excellentes bouteilles de vin et d'un énorme bâton [. . . ]. Hé! de par saint Henri, patron de mon invincible maître, s'écria l'officier de Chanclos, en s'adressant à de Vieille-Roche, que signifie l'équipage où je te vois? . . . . . .

Cela signifie, mon ami, répondit le prudent gentillhomme, que jamais siège n'a pu être conduit sans munitions de guerre et de bouche. (HB, III, 92-93)

This chapter is preceded by an epigraph from *Tristram Shandy* Balzac's first reference to Sterne: "Et le caporal Trim entra fièrement, tenant à la main la paire de bottes transformée en deux mortiers qui devaient servir pour
assiéger Dunkerque" (HE, III, 88). This is not actually a quotation from Sterne (via Frenais), but is based on the description of Trim's entrance with the "mortars" (B, II, xlii, 114; W, III, xxii, 204-05). Trim's entrance in Sterne centers not on the mortars—attention only gradually shifts to them—but upon the squeaking of the door's hinges; he enters not fièrement, but cautiously. The placing of this epigraph seems to clearly indicate a conscious parallel between Toby-Trim and Chanclos-Vieille-Roche; Trim's entrance, with makeshift munitions, particularly as shown by Balzac's revision of Sterne, closely resembles that of Vieille-Roche. Even though the epigraph was added "sur épreuve," as Chollet says, 10 what it refers to is a situation that seems to have been clearly derived from Sterne. Even without the evidence of this scene, the handling of the hobby-horsical characters in the novel convinces me that Balzac read Tristram Shandy before writing L'Héritière de Birague.

In Jean Louis, Balzac's next novel (1822), we again find a distinctly hobby-horsical character, Barnabé Granivel, Jean Louis's uncle. His obsession is with Pyrrhonism, and in its nature and manifestations resembles the obsessions of Walter Shandy more than that of Toby. Barnabé twists every type of conversation to his hobby-horse while the other characters become constantly wary in his presence, hoping to be able to keep Barnabé from launching into one of his interminable discourses.

Maurice Bardèche sees the relationship between
Barnabé and his brother, Jean Louis's father, as Balzac's unsuccessful attempt to "faire songer aux deux frères de Tristram Shandy"; Bardèche cites this as the first real trace of Sterne in Balzac. The relationship is similar in some ways—the verbal rivalry, particularly—but Barnabé is much more fully characterized than his brother. Jean Louis's father does not approach the complexity and strength of Sterne's characters. Roland Chollet says that in Barnabé "le jeune écrivain a audacieusement combiné le caractère cocasse et excentrique de Walter, l'humanité touchante de l'oncle Toby et la puissante originalité de Bernard-François Balzac. Barnabé est un personnage complexe et réussi." 

In volume three of Jean Louis, Barnabé finally delivers a discourse in its entirety. Its presentation and style are distinctly similar to some of the set pieces in Sterne, such as Walter's letter to Toby, or "My Father's Lamentation." Although Balzac uses no chapter titles—only epigraphs—in Jean Louis, the discourse is set off with a title mid-chapter: "Discours de Barnabé Granivel, professeur" (JL, III, 85). The purpose of the discourse is to comfort Jean Louis for the loss of Fanchette. Jean's reactions are given to us parenthetically, again a Sternean technique: "Tu as perdu ta maîtresse? ... (à ce mot, Jean fit un soupir); elle est placée dans une sphère que tu désespères d'atteindre .... Je vais t'y faire monter! ... (Jean Louis regarda le professeur avec étonnement)"
Sterne uses this type of parenthetical reaction throughout his work, particularly during the sermon and the curse. Similarly, Barnabé's oratorical gestures are minutely described, as are Trim's during the sermon. For example, at one point during the discourse, "(ici le professeur ôta son bonnet de velours noir, s'inclina, et le remit)" (JL, III, 89). In Sterne: "Le caporal Trim s'essuya le visage, remit son mouchoir dans sa poche, fit une inclination, et recommença sa lecture" (B, I, xlvi, 197; W, II, xvii, 125). Also like Sterne, Balzac here sets off a list vertically:

[ . . . ] la philosophie des écoles. Il y en a diversité: on compte:

"La stoïque, de Zénon;
"La platonique, de Socrate;
"L'épicurienne, d'Epicure.
"La cynique, de Diodore;
"La péripatéticienne, d'Aristote;
"Enfin, la sceptique de Pyrrhon. (JL, III, 89)

In Sterne:

d'ailleurs n'a-t-il pas
De relations à concilier,
D'anecdotes à receuillir,
D'inscriptions à déchiffrer,
De particularités à remarquer,
De traditions à éplucher,
De personnages à caractériser,
D'éloges à débiter,
De pasquinades à publier? (B, I, xv, 56-57; W, I, xiv, 37)

This device in Sterne must have been all the more striking to Balzac because Sterne's translators used it more than Sterne himself did.

The tone of the entire discourse is similar to
much in Sterne, particularly the Tristrapœdia. It also bears some distinct similarities to Pantagruel's letter to Gargantua, although Balzac is not serious here. Rather, Barnabé's speech can be seen as a satire of the typical literary discourse on education. Barnabé lists all that he feels that Jean Louis should learn; typical of this list is: "Tu apprendras la chimie et l'alchimie, qui t'offrent les moyens de dépenser cent mille francs pour avoir un once d'or; la métallurgie, avec laquelle tu pourras te faire pendre en faux monnayant" (JL, III, 90-91). The list is ridiculously long and extravagantly absurd; it is clearly reminiscent of the list of desired qualities for Tristram's tutor (B, III, xlix, 134; W, VI, v, 415). After fourteen pages, the speech seems to be coming to an end with an envoi: "Va, mon enfant, achève ce que j'ai commencé" (JL, III, 98). Here Balzac interrupts to address the reader, and he makes the connection with Sterne even more clear with his reference to the dada:

Lecteur, à ce discours, qui fut débité avec une volubilité extraordinaire, vous devez vous apercevoir que Barnabé se trouvait dans un des plus beaux paroxismes de sa passion favorite, qui consistait à parler sans cesse, et à montrer la vaste étendue de ses connaissances. En repassant en revue les divers dadas qu'enfourchent les hommes, le bon pyrrhonien se délectait en faisant caracoler le sien. Hélas! . . . on a bien raison d'affirmer que les passions ou les dadas, comme on voudra, aveuglent les hommes . . . . Barnabé en est une grande preuve, et les gens qui voudront confondre les incrédules pourront la citer . . . . Le pauvre docteur était si bien aveuglé, que non-seulement il ne voyait pas un déluge de salive, qui, s'é-
coulant de chaque côté de sa bouche, produisait un fleuve sur son habit; mais encore qu'il n'avait entre son pouce et son index droit que le bouton de la veste par lequel il avait saisi son neveu, qui depuis long-temps s'était couché, de même que le père Granivel! (JL, III, 98-99)

This is Balzac's first use of the word dada.

His attitude toward the hobby-horse is much like Sterne's: "Lorsqu'une passion tyrannise un homme, ou, ce qui est la même chose, lorsqu'il se laisse emporter par son dada chéri; la raison, la prudence n'ont plus d'empire sur lui; elles l'abandonment" (B, I, xxxii, 144; W, II, v, 93). Balzac uses the image-producing words enfourchait and caracolait; Sterne, too, frequently presents such images with the hobby-horse. Balzac adds ridicule of his hobby-horsical character; the "délage de salive" is more cruel a picture than Sterne ever presents of either Toby or Walter. Balzac's narrator is compassionate at the same time, though, and later cuts through clearly to the sadly ironic core of Barnabé's obsession: "Le réel n'existe pas pour lui; et cet homme qui cherche la vérité, qui veut tout sacrifier pour elle, vit sans cesse au milieu des chimères" (JL, IV, 125). The development of the hobby-horsical character has led Balzac to this insight, an insight that is to give much power to his presentation of monomaniacs in his later works.

In Clotilde de Lusignan (1822), the hobby-horse phenomenon does not center on only one character, but upon several, all secondary characters, all supporters of Clotilde's father, Jean II, deposed king of Cyprus. Hilarion,
the bishop, is obsessed with military strength; although a bishop, he feels that God is on the side of the mighty. His verbal refrain is "trente mille hommes," the number he feels necessary for the reconquering of Cyprus. Ludovic de Montesan, though not a cleric, is obsessed with religion. He feels that the loss of Cyprus was due to loss of faith; he feels that only through a total renewal of their Christianity, both in faith and works, will the loyalists be able to regain Cyprus. Kéfalein, another of the king's followers, is preoccupied with cavalry, to him the real solution to the problem.

Balzac uses hobby-horse terminology for these obsessions. At one point, Montesan enumerates the preoccupations of these characters, and a few others, and then says "Chacun sa marotte!" (CL, I, 193). Elsewhere, we see "Kéfalein, dont le visage annonçait la joie de pouvoir monter sur son dada favori" (CL, III, 232).

Although the germ of the hobby-horse clearly comes to Balzac from Sterne, his implementation of it in this novel is done with a technique perhaps learned from Scott. Bardèche, who does not mention Sterne in this context, points out:

l'originalité de Walter Scott est d'avoir inventé [...] un type de dialogue bien particulier. Chaque personnage du groupe a deux ou trois traits de caractère dominants qui expliquent ses jugements, ses observations, ses commentaires, ses conseils. Chacun met alors une certaine obstination à revenir sur un point particulier qui montre mieux son importance ou à considérer les
chose sous un angle spécial favorable à sa vanité, à son métier ou à ses intérêts. Le comique réside dans le retournement de chaque personnage de cette préoccupation constante. A cause de cette idée fixe, la plupart d'entre eux s'attachent à certaines particularités de langage. L'un emprunte constamment des termes de chasse, un autre fait étalage de ses connaissances en jurisprudence, un autre laisse deviner ses lectures de la Bible.¹³

This is definitely the process that Balzac uses in dialogues in which hobby-horsical characters take part. It is an easy way to handle secondary characterization, and is as well a source of humor. I do not believe, however, that Scott can be said to have invented this type of dialogue. Not only is it evident in Sterne's work; humorous characters are as old as fiction itself, and similar exchanges can be found in Fielding, Diderot, Cervantes and many others. The mechanization, if it can be so called, of this process may originate with Scott. That Balzac is aware of the mechanical, self-perpetuating aspects of this mode of dialogue is quite clear at one point in Clotilde de Lusignan when he calls upon the reader to complete a scene:

Les Camaldules [source of the "manuscript" the narrator is using] ont omis de nous en donner l'historique [of a council]; mais ceux qui lisent avec attention doivent imaginer facilement cette scène, et voir l'évêque proposer de soudoyer des troupes, Kéfalein se promettant de créer un corps de cavalerie, etc., etc. (CL, III, 293-94)

Balzac's use of this process is as much related to Sterne as to Scott. Even his discussion of it here is couched in a Sternean device, that of letting the reader's imagination take over.
This type of characterization is further tied to Sterne by Balzac's explanation, earlier in the work, of the genesis of these characters:

Remarquons [... ] 1ère que la mère de m. l'aulmonier le conçut pendant une guerre cruelle; au milieu du récit interrompu, que son mari lui fit un soir, d'un combat sanglant; que l'attitude du père d'Hilarion était fière; qu'alors sa mère le mit au monde avec des organes, des fibres et des nerfs tellement disposés, que les idées qu'ils produisirent furent des idées guerrières, d'ambition et d'orgueil, qui se jouèrent dans une seule partie du cerveau d'Hilarion; à force de s'y jouer ces pensées formèrent une bosse à son crâne, parce que les idées y affluèrent, en allant de préférence vers ce point cébral; enfin ces pensées n'étant pas réprimées, ni son crâne amolli dans cet endroit, elles firent de l'aulmonier un homme du caractère dont je vous ai donné quelques esquisses.

2e Que la contesse, mère du connétable, montait très-souvent à cheval pendant sa grossesse, et qu'elle accoucha de Kéfalein en descendant de cheval.

3e Que la princesse Ludovic de Montesan était dévote, ainsi que son mari ... (CL, II, 201-02)

This extraordinary passage uses one of Sterne's facetious ideas, the importance of conception, to explain another, the hobby-horse. The addition of Gall's theories to Sterne's renders the whole idea characteristically Balzacian. Here there are many parallels to the opening chapters of Tristram Shandy, particularly the récit interrompu and the enumeration of "des organes, des fibres et des nerfs." Roland Chollet accurately describes this part of Clotilde de Luisignan as "pages tout impregnées de Tristram Shandy." 14

An important question here is how seriously Balzac
took these ideas. The characters themselves have been a source of humor throughout the novel, so anything that Balzac says of them is likely to be—though not necessarily—facetious. The explanation of the characters of the three men is immediately followed in the text by a linking of the woes of the king of Cyprus to the mothers of his three followers, and Balzac then argues for an endless chain of cause and effect: "Je remonterai jusqu'à la création, et je prouverais qu'elle est la cause première des événements dont vous allez lire le récit" (CL, II, 202). Balzac then examines the reactions of his readers to the discourse. He expects half of them to laugh. The other half is divided into quarters: "Un quart de moitié sera pyrrhonien, et dira qu'il y a du pour et du contre, et ils seront sages [. . . ]; le second quart sera composé de gens qui voudront passer pour savans, et qui diront que j'ai raison, en employant beaucoup d'esprit: je les félicite d'avoir de l'esprit; le troisième quart renfermera des penseurs philosophes; et le dernier quart des originaux qui me croiront plus de talent que je n'en ai . . . . Ce quart sera le plus faible" (CL, II, 204). There follows a long discourse, ironic and sometimes bitter, on subtle causes of historical events. For example: "Se les sens d'une jeune fille émue par je ne sais quoi, n'avait produit un rêve fantasque, la France n'eût pas été sauveée, nous serions devenus Anglais, et au lieu de ce mot au plaisir consacré, nous aurions dit goddem! (CL, II, 209)."
The tone of this "proof," and Balzac's contempt for those who take him too seriously, although they apply most specifically to the broad cause-and-effect theory that Balzac draws from the discussion of hobby-horses and conception, still apply to the latter ideas as well. In this context, at least, Balzac does not take Sterne's ideas seriously.

André Maurois points out that Le Vicaire des Ardennes begins "sur un ton qui rappelait Sterne." In this novel we find only one clear hobby-horsical character, Leseq, with his obsession for Latin. Although the word dada is not used, the metaphor remains. In referring to Leseq, another character says, "Chassez le naturel, il revient au galop" (VA, I, 206). Balzac's interest in this type of character seems to have cooled considerably at this point, perhaps due to his extensive use and explanation of it in Clotilde de Lusignan. Characteristic of Balzac's early work is the trying out and abandonment of various literary devices.

No further hobby-horsical characters appear in the romans de jeunesse. Leseq comes back in Annette et le criminel, but his hobby-horse is gone. It is interesting, then, that only in his last early novel, Wann-Chlore, does Balzac explicitly connect the hobby-horse idea to Sterne: "Le maréchal avait pour le moment ce que les médecins appellent une idée fixe, ce que Sterne appelle un dada, ce que l'on nomme une marotte"; and this is not a typical
hobby-horse: "Enfin, en langage ordinaire, il était amoureux, il ne voyait qu'une seule chose, c'est-à-dire l'œil fripon de Rosalie" (WC, I, 90). The hobby-horse will return in full force, however, in the *Comédie humaine*.

One of Sterne's most imitated devices is the lacuna. These range in length from omitted words to blank pages. In translation, the lacunae are frequently omitted or distorted; as I have shown above, many of the shorter gaps are either circumvented or filled in by the translators. The most significant change, at least with reference to Balzac, is Frenais's and de Bonnay's supplying of suspension points where Sterne uses either dashes, asterisks, or simply blank pages. In only a few instances do the translators of *Tristram Shandy* use the blank page; more often in the large lacunae one finds lines of dots.

Balzac has picked up the use of full lines of suspension points, and he uses them most often in his lighter style, often combined with Sterne-like asides and admonitions to the reader. They frequently infer sexual contact. Typical of this type of break is one in *Jean Louis*:

> Il lui offre galamment la main, pour rentrer dans le boudoir . . . . Ils y sont, la porte se referme, et . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . ...
que parce que la nuit dernière le concierge n'avait pas

prudes, je m'arrête! . . .

(CL, III, 272).

The lacuna for sex also occurs in Balzac's more serious style; we find such breaks in *Le Vicaire des Ardennes*, *Le Centenaire*, and *Annette et le criminel*; for example:

Finette vient de fermer la chambre conjugale, et madame de Rosann versant une larme, se retire. Si Finette a souri, je puis aussi sourire! mais aussi je dois l'imiter, et mettre le verrou sur tout ce qu'il m'est loisible de penser. Souriez donc si vous voulez? . . . que votre imagination s'exerce sur la lacune que je laisse! remplissez cette feuille d'idées voluptueuses? . . .

quant à moi, je n'en ferai rien, car j'aime trop Mélanie, et l'avenir m'effraie . . .

(BA, IV, 185–86)

Balzac has, in these later novels, converted Sterne's comic device into a serious one.

The lacuna lends itself to many uses. In one place in his early work, Balzac uses it to cover scatology:

En entendant ces funestes paroles, le pauvre docteur . . . . . . . . . . . .

Trouvez bon, lecteurs, que cette lacune vous tienne lieu de ce que rapporte l'histoire. En effet, bien que l'action de Trousse soit très naturelle, et même périodique chez les hommes et chez les femmes, la politesse française de nos jours veut que l'on supprime ces menus détails, dont nos bons aïeux tiraient leurs plaisanteries. (CL, IV, 23–24)

The lacuna also covers unpresentable words as well as acts:

"— . . . . . . . . . . . (ceci remplace l'effroyable juron
d'Argow)" (VA, IV, 55). Balzac avoids the bloodless euphemizing of de Bonnay (of which he could not have been aware): "Cette fille-là est un trésor, tudieu! . . . . . . . . . . . . .
Cette lacune est indispensable; car il faudrait trouver une périphrase sans énergie pour rendre les expressions du maréchal" (WC, I, 112). Balzac understands the principle behind Sterne's lacunae much better than Sterne's translators did.

There are two incidents in Sterne where forbidden words are considered at some length; one is the incident of the abbess of Andouillets in *Tristram Shandy* (W, VII, xxv, 509-10), the other is the discussion of La Fleur's French curses in *A Sentimental Journey* (S, 136-37). In both instances the words in question are French. Balzac refers directly to the abbess in *Le Vicaire des Ardennes*: "Sa chaise de poste, traînée par des chevaux aiguillonnés par de bons coups de fouet, et par ces mots sacramentels que l'Abbesse des Andouillettes eut tant de peine à prononcer [ . . . ]" (VA, III, 160). This is more than a simple reference to Sterne; it is also the adoption of a Sternean way of circumventing unacceptable words. Balzac frequently implies swearing in this way: "Jean Louis, la figure décomposée, lâcha le plus grand juron qu'un homme puisse dire . . . . cherchez-le . . . . " (JL, II, 38-39); in *Tristram Shandy* there is a parallel: "Ici je laisse trois lignes en blanc, pour que le lecteur puisse y placer le jurement qui lui est le plus familier" (B, IV, xxi, 64; W, VII,
In the midst of the long rhapsody on determinism triggered by the discussion of conception in Clotilde de Lusignan, where Sterne is certainly in Balzac's mind, Balzac seems to refer directly to the swearing scene in A Sentimental Journey, where Sterne says: "Quoique La Fleur [ ... ] ne se fût servi que de ces deux termes d'exclamation [diable, peste], il y en a cependant trois dans la langue française. Ils répondent à ce que les grammariens appellent le positif, le comparatif et le superlatif; et l'on se sert des uns et des autres dans tous les accidens imprévus de la vie" (B, V, 62; S, 136). In Balzac we find, "sans cela nous posséderions l'Angleterre, et au lieu de goddem, ils diraient le superlatif de nos jurons" (CL, II, 210). As Sterne plays with French curses, here Balzac plays with English ones. The idea of a superlative curse may be taken directly from Sterne.

A distinctive feature of Sterne's method of narration is the minute detailing of gesture and pose. One of the most striking examples of this technique is the description of Trim's pose for reading the sermon in Tristram Shandy:

Il se tint, donc, et je le répète, afin que l'on se représente bien sa posture, il se tint le corps incliné en avant, sa jambe droite était ferme sous lui, et portoit les sept-huit-ièmes de tout son poids.—Son pied gauche, dont le défaut n'étoit pas désavantageux, avançoit un peu.—Ce n'étoit ni de côté, ni en avant, mais un médium agréable. Son genou étoit plié, mais peu, et seulement pour tomber dans les limites de cette ligne presqu'imperceptible de la beauté [ ... ].
Mais en voilà bien assez aussi sur les pieds, le corps et les jambes du caporal Trim. Il tenoit son sermon avec légèreté, sans négligence. C'est un soin qu'il avait confié à sa main gauche, tandis que son bras droit tomboit négligemment le long de son côté, selon les lois de la nature et de la gravité; et il faut remarquer que cette main étoit ouverte, tournée vers ses auditeurs, et prête, au besoin, à aider le sentiment. (B, I, xliii, 192-93; W, II, xvii, 122-23)

Throughout the *romans de jeunesse* we find similar descriptions of gesture and attitude, perhaps inspired by Sterne. For example, in *Le Vicaire des Ardennes*: "Ce domestique était debout, la serviette sous le bras, placé juste en face du jeune prêtre; il ne se soutenait que sur un pied, sa tête légèrement courbée suivant la pente générale du corps; cette inclinaison ajoutait encore à l'ironie qu'exprimait son visage" (VA, III, 2). The use of "pente générale du corps" here is particularly reminiscent of Sterne's description of Trim. Other details of Trim's attitude are recalled in *Wann-Chlore*: "Horace regarda machinalement le feu; sa tête était tristement appuyée sur la paume de sa main droite, dont le coude posait sur son fauteuil, et sa main gauche pendante annonçait par son immobilité une bien forte préoccupation." This description is directly followed by one of the pose of Horace's servant, Nikel: "Là, posant son coude sur la manche de son balai, il ne se soutint plus que sur la jambe gauche, autour de laquelle il entortilla sa jambe droite; se contemplant alors un instant dans la glace, il se trouva si bonne grâce,
une tournure si philosophique et si argumentative, qu'il
dit, en se balançant par intervalles égaux [ . . . ]" (WC,

Another description of gesture in early Balzac has
a distinct parallel in Sterne. At the news of the death of
Tristram's brother Bobby, Trim's reaction is described:

Nous voilà tous ici, continua le caporal,
et en un moment . . . (laissant tomber perpen-
diculairement son chapeau, et s'arrêtant avant d'achever), et en un moment nous ne sommes plus.
—Le chapeau tomba comme si c'eût été une masse
de plomb.—Rien ne pouvait mieux exprimer l'idée
de la mort, dont ce chapeau étoit la figure et le type.—La main de Trim sembla se paralyser,
—Le chapeau tomba mort.—Trim resta les yeux
fixés dessus, comme sur un cadavre.—Et Suzanne
fondit en larmes.

Or, il y a mille,—dix mille,—et comme
la matière et le mouvement sont infinis, dix
mille fois, dix mille manières, dont un chapeau
peut tomber à terre sans produire aucun effet.

Si Trim l'eût jeté avec force ou colère,
avec négligence ou maladresse,—s'il l'eût
jeté devant lui, ou de côté, ou en arrière, ou
dans un autre direction quelconque,—ou si, en
lui donnant la meilleure direction possible, il
l'eût laissé tomber d'une [sic] air gauche,
hébété, effaré;—enfin, si, pendant ou après
la chute, Trim n'eût pas eu l'expression de tête
et l'attitude qui devoit l'accompagner, tout
étoit manqué, et l'effet du chapeau sur le cœur
étoit perdu. (B, III, ix, 47-48; W, V, vii, 362)

In the Comédie humaine, Balzac refers several times to the
dropping of Trim's hat (see below, pp. 135-36). Although
he makes no specific mention of this scene in the romans
de jeunesse, in Clotilde de Lusignan we find the same in-
terest in the various ways a gesture can be made and its
effect on the observer:
Le prince laissa tomber sa main sur sa cuisse; or, il y a bien des manières de laisser tomber sa main, et ce geste peut exprimer la douleur comme le plaisir; mais le prince mit tant de mélancolie dans ce mouvement, cette main tomba si bien d'aplomb, que Kéfalein fut ému de ce simple geste; son corps fluet se pencha, sa petite tête oblongue suivit le mouvement de la main du prince, et son bonnet ne tourna plus entre ses doigts. (CL, II, 199)

These detailings of pose and gesture are quite deliberate in both Balzac and Sterne. It is likely that Balzac had Sterne in mind while employing this technique; if so, Sterne can be said to have made a significant contribution to Balzac's method of observation and description.

The most widely imitated aspect of Sterne is less of a stylistic device than of an attitude. Tristram's self-consciousness, the ever-present awareness that he is writing a novel, his intimacy with the reader, his digressiveness, and his general lack of organization spawned a whole generation of whimsical writers, just as Yorick's tears and Toby's gentleness engendered numberless sentimental ones. This informal attitude most often takes the form of narrative idiosyncrasies in Sterne's imitators, some of which are similar to Sterne's devices (asides to the reader, for example), and others which are simply inspired by them (the double narration in the preface to L'Héritière de Birague).

Narrative idiosyncrasies similar to those of Sterne and his imitators appear throughout Balzac's early work. The aside to the reader is common in the eighteenth and nineteenth-century novel, particularly the English novel.
Sterne is almost alone, though, in addressing individual readers, rather informally and suddenly as "sir" or "madam," rather than in the common impersonal way as "reader" or "dear reader." Sterne's asides involve the reader deeply in the progress of the work, chide him (or her) for inattention, even ask the reader for aid. The reader's answer to Tristram occasionally appears (the translators have greatly exaggerated this particular device). All of these uses of asides appear in early Balzac. In her letter of 1822, complaining about Sterne's bad influence on her son, Madame Balzac writes: "Lorsqu'il parle aux lecteurs, c'est toujours d'un mauvais goût." 17

In Balzac's Code des gens honnêtes, a short work published in 1825, we find much informal address to the reader, in a Sternean manner: "Figurez-vous un moment que vous avez une maison (peut-être que vous n'avez pas le sou, qu'importe! figurez-vous-le; cela fait toujours plaisir)." 18 Such informality appears throughout the work. Also as in Tristram Shandy, the dedication is placed within the body of the work. 19 Of Balzac's early Codes, Bruce Tolley says, "Ces Codes sont placés sous le signe de Gall et Lavater, de Sterne et Brillat-Savarin." 20

Jean Louis, the lightest in style of Balzac's early novels, shows the strongest traces of Sterne in this manner, but asides appear in all the novels. Only in Jean Louis, however, is the sudden aside to "madame" or "monsieur" common.
Tristram declares early in Tristram Shandy that "[l'auteur] doit respecter la pénétration et le jugement du lecteur, et lui laisser toujours le plaisir d'imaginer et de deviner quelque chose [ . . . ]. J'ai toujours soin de laisser à l'imagination de ceux qui me lisent, un aliment propre à la soutenir dans une activité qui égale la mienne" (B, I, xxxviii, 170; W, II, xi, 109). Tristram is true to this precept; various times in the course of the work he calls on the reader's imagination, as in the description of the Widow Wadman: "La veuve Wadman . . . . . . —mais je veux que vous fassiez vous-même son portrait. —Voici une plume, de l'encre et du papier: asseyez-vous, monsieur, et peignez-la à votre fantaisie.—Comme votre maîtresse, si vous pouvez,—et non comme votre femme, si votre conscience vous le permet.—Au reste, ne suivez que votre goût; je ne prétends point gêner votre imagination" (B, III, lxxxii, 222; W, VI, xxxvii, 470-71). The following two pages are left blank. Balzac asks his reader for similar aid: "encore une fois, madame, j'aurai recours à votre ardente imagination pour que vous vous représentez Léonie tombant dans un fauteuil" (JL, III, 126). This is in direct contrast to the minute detailing of gesture seen elsewhere. The contrast can be seen as a sort of stylistic polarization—not content with the ordinary, Balzac and Sterne are drawn to both extremely detailed and extremely cryptic modes of description. Similarly, in Le Centenaire,
Balzac calls on the reader to help imagine Madame de Ravendsi (G, II, 178-79), and in Clotilde de Lusignan he asks us to do a landscape: "Je veux une seule fois me dispenser de dépeindre l'aube matinale et vous laisser imaginer cette douceur [...] . Cette fois la critique n'aura rien à mordre, puisque c'est votre imagination qui aura fait les frais de ce tableau suave et délicate" (CL, III, 205-06). Here Balzac uses this type of description, as does Sterne on occasion, to insinuate jibes at the critics.

Balzac also asks the reader's assistance with the passage of time: "Avancez votre montre, madame? ... Bien. Il est onze heures et demie" (JL, IV, 78-79), and with moving from place to place: "Pendant que tout le monde dort au château de Casin-Grandes, je prie mon aimable lectrice de prendre, si cela ne la fatigue trop, le chemin [...] " (CL, I, 105). The reader is also, as in Sterne, expected to remember carefully what he has read: "Les lecteurs attentifs doivent se rappeler la description minitieuse que nous avons donnée [...] " (AC, II, 129).

Also like Sterne, Balzac—particularly in Jean Louis—plays with his power as narrator: "Ici, lecteur, j'ai un compte à régler avec vous: quoique je n'aie pas tant de mémoire que vous, je me souviens fort bien que j'ai le droit de mettre dans ce susdit ouvrage deux cents et quelques pages dont la substance équivaille à rien."
Or, je déclare que je veux user de ce droit, et faire un chapitre d'ennui" ([JL, III, 82-83]. Further evidence of the conscious imitation of Sterne here is, of course, the idea of inserting a digressive chapter on a particular topic, like Tristram's "chapter upon button-holes," or "chapter upon chapters."

In *Tristram Shandy* one is always conscious of Tristram sitting at his desk, writing his novel. Balzac gives us glimpses of a writing narrator in almost all of the early works. Thus in *Le Vicaire des Ardennes*, the pen slips from the narrator's hand ([VA, IV, 253]), and at the end of the novel: "Prévoyant ma propre douleur, de ce moment, j'ai mis la conclusion de cet ouvrage au commencement" ([VA, IV, 254]). This device has parallels in both *Tristram Shandy* and *A Sentimental Journey*. As Yorick is about to begin the story of Maria in the *Journey*, he says, "Pourquoi mon pouls bat-il si foiblement, que je le sens à peine, pendant que je trace ces lignes?" ([B, V, 189; S, 270]). Tristram frequently reacts emotionally to what he writes; for example: "Je n'entre à présent dans cette partie de mon histoire qu'avec les idées les plus mélancoliques dont un cœur sympathique puisse être affecté. Mes fibres se relâchent [ . . . ]. La vitesse de mon pouls se ralentit" ([B, II, li, 135; W, III, xxviii, 215]).

The presence of the writing narrator is not used in Balzac only to evoke emotion. It most often serves as
a comic device. In La Dernière fée we find: "La chaumière dans laquelle vivaient ... Que vois-je? vingt-cinq pages, grand Dieu! Les temps sont si durs que jamais on ne pourrait lire un chapitre plus long" (DF, I, 25). In Jean Louis the writing narrator makes his presence almost as constantly evident as does Tristram. Thus there are such informalities as "Je saute aux pieds joints sur ses interrogatoires" (JL, IV, 20), or "Nous le suivrons bientôt dans sa marche tortueuse. En attendant, lecteur, permettez-moi d'aller me coucher, car j'ai sommeil, et ma ménagère m'apporte mon bonnet de coton. Bonsoir ..." (JL, II, 215). There are many parallels in Tristram Shandy: "Maintenant, madame, la chose que j'ai à demander, c'est: comment va votre migraine?—mais ne me répondez point. Je suis sûr qu'elle est passée. La mienne dure encore" (B, III, ii, 9; W, IV, xxxii, 337).

Balzac gives evidence that he has Sterne in mind while practicing these narrative tricks. At the beginning of Jean Louis, Balzac writes: "Lecteur, je crois que dans ce moment des réflexions sur l'inconstance des choses humaines viendraient très à-propos. Avouez que j'ai le droit d'interrompre cette intéressante histoire par sept ou huit bonnes pages de dialogues sur le haut et le bas des roues du char de la fortune" (JL, III, 5). Just four lines after this, Balzac mentions Sterne by name for the first time in his work. This citation of Sterne is of the sentimental Sterne, an aspect of him about which Balzac seems to have
cared little. That Sterne would come to mind here, though, strongly hints that Balzac wrote such intrusive-narrator passages thinking of Sterne.

One remarkable aspect of the narration of *Tristram Shandy* is Sterne's use of time and duration. A time device that Sterne uses several times is the freezing of a character in a particular attitude while he digresses, before returning to the character. Toby is frozen knocking the ashes from his pipe; Mrs. Shandy is left at the keyhole; Toby and Walter spend a great many pages on the stairs. These time-stops are dulled somewhat in the translation, either by omission of some elements of their presentation or by the insertion of extraneous material, but their general outline is preserved. This device appears once in the *romans de jeunesse*: "Il sera très-utile, avant de reprendre M. de Durental et Annette où nous les avons laissés, c'est-à-dire dans l'antichambre [...] de faire assister le lecteur aux derniers propos tenus par ce cercle de la haute société de Durental" (AC, III, 24-25).

Tristram frequently comments on how slowly his story advances, and generally blames it on his digressiveness. In *Clotilde de Lusignan*, Balzac's narrator experiences the same problem (but not as acutely as does Tristram); "Que l'on convienne, pour l'honneur des R'hoone [Balzac's pseudonym for this work] que cette histoire avance. Elle avance bien peu, dira-t-on, mais, enfin elle avance! ... ... et
l'on s'attend à de grands événemens [ . . . ]. Je hais l'esclavage, ainsi daigner me pardonner mes digressions . . . " (CL, II, 190-91).

Sterne shows some concern with the discrepancy between the amount of time an action takes to happen and the time it takes to tell it. He considers at great length the problem of the passing of time when Obadiah is sent for Dr. Slop (W, II, viii, 103-04). This concern is mirrored by Balzac in the middle of the climax of Annette et le criminel: "En racontant les mille incidents d'une telle catastrophe on est obligé de laisser en suspens une action qui marche aussi vite que le balancier d'une pendule; mais le lecteur retiendra, que ce que nous racontons longuement se passait en réalité avec la rapidité de l'éclair" (AC, III, 208). Tristram is also concerned with the pace of his story: "La chose que je regrette, c'est d'avoir été tellement pressé par la foule des événements qui se sont trouvés devant moi, qu'il m'a été impossible, malgré tout le désir que j'en avois, de faire entrer dans cette partie de mon ouvrage les campagnes, et surtout les amours de mon oncle Tobie" (B, III, ii, 10; W, IV, xxii, 337). Balzac shows a similar interest in pace in Annette et le criminel; since the novel's end is tragic, he says, "Vous, lecteur, si jusqu'ici vous m'avez vu conduire mon char à peu près comme le postillon conduisait nos héros, espérez que désormais, nous allons rouler avec trop de
rapidité peut-être, quand vous apercevrez le but” (AC, III, 250-51). Here Balzac's narrator dreads the end, rather than desiring it, but the feeling about time is similar to Sterne's.

There are, besides these larger patterns of borrowing from Sterne, some details of idea and incident in the *romans de jeunesse* that are clearly reminiscent of Sterne. In *Wann-Chlore* there is an incident that is patterned on similar scene in *Tristram Shandy*. During the early part of the novel, where Horace is just beginning to slowly build a relationship with Eugénie, there are two scenes of approach to the d'Arneuse house, one as Nikel first comes to pay court to Rosalie (*WC*, I, 94-98) and one as Nikel and Horace approach for Horace's first call on Eugénie (*WC*, I, 125-28). These scenes echo in many ways Toby and Trim's approach to the widow Wadman's (*W*, IX, xvi, 602-20). Pierre Barbéris, in *Balzac et le mal du siècle*, notices this parallel, but does not examine it at length.21

The structure of the three scenes is roughly the same. First there is attention to the dressing of the one who is to pay court, then the long, detailed approach to the house (interrupted in Sterne by a digression and a switch in point of view) couched in military terms and punctuated with gestures with canes, then the knock at the door, fully anticipated by those inside. The detail of the canes is perhaps the most revealing link. It is...
in this scene that Trim makes the gesture that Balzac used later as the epigraph to La Peau de chagrin (W, IX, iv, 604; see below, pp. 151-53). But there are other mentions of sticks (Sterne is obviously playing with their phallic suggestiveness): "son bâton [Trim's], suspendu par un petit cordon de cuir noir, dont les deux bouts renoués ensemble finissoit par un gland, balançoit au-dessous de son poignet gauche.—Mon oncle Tobie portoit sa canne comme une hallebarde" (B, IV, lx, 185-86; W, IX, ii, 602); and "Mon oncle Tobie retourna la tête plus de dix fois, pour voir si le caporal se tenoit prêt à le soutenir; et autant de fois le caporal fit un petit moulinet de son bâton, non pas d'un air avantageux, mais avec l'accent le plus doux du plus respectueux encouragement, comme pour dire à son maître: ne craignez rien" (B, IV, lx, 186; W, IX, iii, 602). In the first scene in Balzac, "[Nikel] partit en fredonnant une chanson et en faisant tournoyer sa canne comme pour se donner de la hardiesse, et à en juger par la force et la rapidité des tournoiemens, grande était sa timidité" (WC, I, 94-98). In the second scene, "D'ailleurs, monsieur, ajouta Nickel, en faisant tourner sa canne comme pour enlever ses scrupules, vous trouverez là des distractions plutôt que chez vous" (WC, I, 127-28). Nickel and Horace's relationship is, in some ways, similar to that of Toby and Trim; the similarity is marked in these scenes, which are lighter in tone than most of the rest of the novel.
An interesting reference to Sterne appears in the first manuscript of *Wann-Chlore*. Pierre Barbéris, in *Aux Sources de Balzac*, points out that in the first manuscript of this novel, Balzac alludes to one of Sterne's sermons, "Le levite et sa concubine." This reference indicates that Balzac read some, if not all, of the sixteen of Sterne's sermons included in the early nineteenth-century editions of Sterne's complete works; "Le Levite et sa concubine" appears in the sixth volume of the Bastien edition of Sterne. This is the only reference to the sermons in all of Balzac's works.

In *Clotilde de Lusignan*, I detect what might be two reference to the ribald Slawkenbergius's Tale. Sterne makes much of the reactions of the women—both religious and lay—to the stranger's massive nose: "Ni les unes ni les autres ne purent fermer un œil; pas une des parties de leur corps ne resta tranquille" (B, II, xlii, 172; W, IV, 253-54); it goes on and on, one of Sterne's most frankly bawdy passages, and one of the few ribald passages to be faithfully translated. In *Clotilde de Lusignan* we find: "Les Camaldules prétendent que les dames d'Aix, venues à ce tournoi, rêverent toute la nuit de ce beau baron de Piles; mais comment l'ont-ils su? . . . . " (CL, III, 159), and "A l'aspect de la valeur et de la bonne tournure du vainqueur, les Camladules disent encore que les dames d'Aix . . . . mais je ne le crois pas! . . . " (CL, III, 160).
In *La Dernière Fée* there are several small details relating to Sterne. At the very end of the novel we discover that the "fairy's" first name is Jenny: "Adieu chère Jenny . . . Jenny! dans peu nous dirons: Abel et Jenny" (*DF*, II, 206). This dwelling on the name of Tristram's beloved may have been done with Sterne in mind, as Tristram frequently repeats the name: "O Jenny! Jenny! lui dis-je, et cela me conduit au quarante et unième chapitre" (*B*, IV, xxxix, 101; *W*, VIII, xi, 551). Another detail in this novel is clearly from Sterne; in describing the childhood of Abel, Balzac gives us an example of his gentleness: "aussi le cher enfant dit, avec la tendre voix de l'enfance, 'va, petit cricri . . . . ' et il le regarda marcher, en souriant du doux sourire d'un ange" (*DF*, I, 42). This is an echo of Toby's famous words to the fly.

Balzac removed a key reference to Sterne from *La Dernière Fée*:

Il n'a été donné qu'à Sterne de faire lire le premier chapitre de *Tristram Shandy* sans que fille, femme ou mère ou prêtre puisse en rougir; cette observation n'est à d'autre fin que de prévenir que je n'essaiera pas de refaire ce qu'il a si bien fait, mais qu'il me soit permis de dire qu'il n'y avait pas de pendule chez notre chimiste, qu'alors aucune circonstance malheureuse ne troubla la conception de l'héritier présomptif du chimiste ainsi qu'il arriva à ce pauvre Tristram. Cela étant, la femme de notre savant eut un enfant beau comme le jour.  

This citation of Sterne is reminiscent of *Une Heure de ma vie*, and firmly establishes the connection between Balzac's
ideas on the importance of conception—which will come up in the Comédie humaine—and Sterne.

In Le Centenaire, there is a portrait of a mentally deranged young girl which is distinctly similar to Sterne's descriptions of Maria in both Tristram Shandy and A Sentimental Journey. "Cette jeune fille [ . . . ] devint folle; sa folie n'avait rien que de touchant" (C, III, 101). Although the details of Ines' situation are quite different from Maria's, the compassionate description of insanity is much the same. We know that Balzac was impressed by the Maria scenes, because he mentions them in a letter to Madame de Berny in 1822 and in one to the Duchesse d'Abrantès in 1825. Le Centenaire was written in 1822.

There are a few other hints of Sterne's sentimental side in Balzac's early work, although it is difficult to say whether they come directly from Sterne or from other popular literature of the time. Even before Balzac read Sterne, there are sentimental moments in his work. In Sténie (18) we find such things as: "Pour le coup d'œil d'un homme vertueux, que ne ferait-on pas?" Balzac's first direct mention of Sterne, which is in Jean Louis, is of the sentimental Sterne: "Si Sterne pleurait au seul titre de l'ouvrage: Lamentations du glorieux roi de Kernavan dans sa prison, combien de larmes un vieux soldat ne répandra-t-il sur ces mots [ . . . ]" (JL, III, 6). Actually, this reference is to the spurious Mémoires that are attached to most nineteenth-century French editions
of Sterne: "Le titre seul d'un livre perdu depuis bien long-temps, m'a donné quelques heures de mélancolie: Lamentatio gloriosi regis Eduardi de Kernavan, quam edidit tempore sui incarcerationis: Lamentation du glorieux roi Eudoard de Kernavan, composée par lui pendant son imprisonnement. Le contraste frappant des troisième et quatrième mots avec le dernier, affecte ma sensibilité" (B, I, xlvj). One more direct reference to Sterne is to his gentler side, when in Wann-Chlore Balzac speaks of "une de ces domestiques que Sterne appelait d'humbles amis" (WC, IV, 10), perhaps a reference to Yorick's words, in A Sentimental Journey: "Je suis disposé à penser favorablement de tout le monde au premier abord, et surtout d'un pauvre diable qui vient offrir ses services à un aussi pauvre diable que moi" (B, V, 50; S, 124).

The outpourings of the narrator's emotions, particularly in Le Vicaire des Ardennes, Le Centenaire and Annette et le criminel, are related to Sterne's sentimental style as well as to his method of informal narration. The sentiment in Tristram is certainly satiric, and that in the Journey is probably so. Balzac may have had mixed feelings about Sterne's sentiment at this point in his career. The bawdiness of Une Heure de ma vie is strong evidence that he did not take Sterne's sentiment seriously, but the references to Sterne in Jean Louis and Wann-Chlore, as well as those to the Maria episodes in Balzac's correspondence, give op-
posite evidence. In the Comédie humaine it becomes evident that Balzac no longer believes in the sincerity of Sterne's sentiment (see below, pp. 204-05).

Aspects of Sterne, then, appear in many guises in Balzac's early work. The reading of Sterne seems to have affected Balzac's style, his methods of characterization, his powers of observation, and to have provided many diverse ideas and images to the young artist. But the traces of Sterne are in a raw, unabsorbed state here, as the beginning novelist tries out methods and ideas, seemingly searching for those most suited to his art:

Ce que Balzac a appris chez ses contemporains, romanciers ou romancières médiocres, quelle qu'en soit l'originalité artificielle, il ne pourra jamais l'oublier. Seulement alors que ses autres ouvrages nous montreront les mêmes thèmes fortement marqués de sa personnalité conquérante, et transformés par son génie, sa première esquisse nous les montre dans leur candeur, et nous en fait sentir certains caractères.27

Although Bardèche is speaking here of Balzac's mediocre contemporaries, the same is true of his use of Sterne in the œuvres de jeunesse.
NOTES

1 Chollet, p. 123.

2 Chollet, p. 124.

3 S, 92-98; Chollet, p. 127.

4 Chollet, p. 124. Cf. "No modest Lady now dares to mention a word about winding-up a clock, without exposing herself to the sly leers and jokes of the family," from The Clockmaker's Outcry against the Author of the Life and Opinions of Tristram Shandy (1760), quoted by Work, p. 190, n. 2.


8 Chollet, p. 132.

9 Balzac, L'Héritière de Birague, I, i, in Romans de jeunesse (1822-25; rpt. Paris: Les Bibliophiles de L'Originale, 1961-63). Hereafter cited in text with the following sigla:

L'Héritière de Birague (1822): HB
Jean Louis (1822): JL
Clotilde de Lusignan (1822): CL
Le Vicaire des Ardennes (1822): VA
Le Centenaire (1822): C
La Dernière Fée (1823): DF
Annette et le criminel (1824): AC
Wann-Chlore (1825): WC

11. Bardèche, Romancier, p. 102. Bardèche also mentions the epigraph, but like Chollet, he considers it superficial.


18. Œuvres diverses, XXXVIII, 129.

19. Œuvres diverses, XXXVIII, 63.


23. Quoted by Barberis, Sources, p. 224.


27 Bardèche, Romancier, p. 72.
CHAPTER III

INFLUENCE:

REFLECTIONS OF AUTHOR, CHARACTERS, INCIDENTS

The *Comédie humaine* is replete with both indirect and direct references to Sterne and his works. These references and echoes take many different forms and range from the inclusion of Sterne in a list of great authors to a subtle absorption of Sterne's characters, incidents, style and ideas into the heart of Balzac's own works.

As in the *romans de jeunesse*, the direct references to Sterne are far fewer in number than the indirect ones. Some of these direct references, such as those found in lists, stand alone, and simply give us glimpses of Balzac's overall idea of Sterne. Others—for example, the references to Sterne's use of the hobby-horse—open the way to complex networks of borrowing and adaptation of Sterne. In this chapter I will deal with purely literary references to Sterne and with borrowing of specific characters and incidents.

In *Petites misères de la vie conjugale*, Balzac includes Sterne in a list of authors he considers the greatest storytellers: "les grands conteurs (Esop, Lucien, Boccace, Rabelais, Cervantès, Swift, La Fontaine, Lesage,
Sterne, Voltaire, Walter Scott, les Arabes inconnus des Mille et une nuits) sont tous des hommes de génie autant que des colosses d'érudition."\(^1\) It is interesting that Balzac should mention Sterne's erudition in this work, since it is in Les Études analytiques that he makes most use of the satiric encyclopedic style of Tristram Shandy. And the authors mentioned here are mostly satirists as well as great storytellers—an important point in Balzac's view of Sterne, since Balzac's own time generally admired the sentimental rather than the satiric side of Sterne. Seen in the light of contemporary views of Sterne, Balzac's statement in Un Prince de Bohème—"ceci surpasse de beau-coup la raillerie de Sterne dans le Voyage sentimental, ce serait Scarron dans sa grossièreté" (V, 283)—is surprising. But both Balzac's direct references to and his use of Sterne show unquestionably that Balzac did not think of Sterne primarily as a sentimentalist. Perhaps the most succinct statement of Balzac's view of Sterne is in the Physiologie du mariage, where he is described as "l'un de nos écrivains, le plus philosophiquement plaisant, et le plus plaisamment philosophique."\(^2\)

Balzac, speaking through the somewhat unreliable Lousteau in Illusions perdues, again includes Sterne in a list of major eighteenth-century novelists: "Tu opposeras les romans de Voltaire, de Diderot, de Sterne, de Swift [later changed to Lesage], si substantiels, si incisifs
au roman moderne où tout se traduit par des images, et que Walter Scott a beaucoup trop dramatisé" (III, 507; in original edition, 1839). The slur on Scott is probably Lousteau's own; again, though, we find Sterne among satirists. In the same work, in a description of Joseph Bridau's character, we get a more complex view of Sterne: "Original et sublime parfois [ . . . ] son esprit est frère de celui de Sterne, mais sans le travail littéraire. Ses mots, ses jets de pensée ont une saveur innouïe" (III, 459; in original edition, 1839). Still the emphasis is on Sterne's wit.

In the **Avant-propos** to the Comédie humaine, Balzac gives a list of fictional characters "dont l'existence devient plus longue, plus authentique que celle des générations au milieu desquelles on les fait naître [ . . . ]. Tout le cœur humain se remue dans leur enveloppe, il s'y cache souvent toute une philosophie." Along with Clarissa, Roland, Ivanhoe, Daphnis and Chloe—to name just a few—we find "mon oncle Tobie" (I, 52). And elsewhere, when Balzac is complaining about critics' insistence on accuracy in geographical details, he writes: "Tous ces pays et ces cuirassiers vivent sur le globe immense où sont la tour de Ravenswood, les Eaux de Saint-Ronan, la Terre de Tilletudlem, Gander-Cleug, Lilliput, l'abbaye de Thélème, les consellers privés d'Hoffman, l'île de Robinson Crusoë, les terres de la famille Shandy, dans un monde exempt de contributions, et où la poste se paie par ceux qui y voyagent à raison de 20 centimes la volume."³
In the preface to *Une Fille d'Eve*, Balzac cites Sterne in a list with Swift, Voltaire, Molière and Scott (I, 603). Such lists also appear frequently in the *œuvres diverses*; in 1834, Balzac says: "Sénèque, Virgile, Horace, Ciceron, Cuvier, Sterne, Pope, lord Byron, Walter Scott, ont fait leurs plus belles œuvres quand ils avaient hon- neurs et fortune." Balzac praises Sterne highly in 1840; he states that an author should "[élever] chacune de ses narrations à la hauteur où elles deviennent typiques [...]; [présenter] l'un des sens généraux auxquels s'attachent insensiblement les cœurs [...]. Rabelais, Cervantes, Sterne, Lesage, ont doté leurs œuvres d'une pensée de ce genre." And in Balzac's *Album*, we find:

Ceux qui ont conté sont rares, bien conté, on les compte, et ce sont des hommes de génie—Lucien—Pétrone—les fabliaux (autores incertos)—Rabelais—Verville—Boccace—l'Arioste—La Fontaine—Voltaire—Walter Scott—Marmontel pour mémoire [last three words crossed out]. Et la Reine de Navarre! ... Hamilton—Sterne—Cervantes—et Le Sage donc?

From Sterne's continuing presence in such lists, we can see that he was an enduring, integral part of Balzac's literary pantheon. Sterne also shows up as a character in Balzac's strange *Comédie du Diable* (1833), although he has little to say. In this work, Sterne is grouped with Plato, Mohammed, Fénélon and Rabelais, among others.

In his literary criticism, too, Balzac refers to Sterne. In a review of Janin's *La Confession*, Balzac
writes: "La c'est Diderot et son langage abrupt et brûlant; ici, c'est Sterne et sa touche fine et délicate." In another review in the same number of Le Feuilleton Littéraire, in the process of praising a particular character while condemning a work, he writes: "Mais quelque gracieuse que soit cette figure digne de Sterne ou de Goldsmith, [ . . . ]." Sterne's work is clearly one of Balzac's literary norms.

In another direct citation which mentions Sterne in what I consider to be a self-contained literary manner, Balzac allows Adolphe of Petites misères to refer contemptuously to his wife's novel en feuilleton as being "d'un neuf qui date de Sterne, de Gessner" (VII, 544; in original edition, 1845). This is a puzzling allusion; virtually all of Balzac's other comments on Sterne are complimentary, but this one is clearly not so. Gessner was a Swiss painter who also wrote pastoral poetry, and who had considerable influence on the most sentimental of the early French romantics. Generally, Balzac does not think of Sterne in a sentimental vein; this reference may simply be to the time that Sterne wrote, or it may be to the vogue of sentimental writing that followed him.

In La Peau de chagrin, Balzac compares a painting by Gérard Dow, which Raphaël sees in the antique shop, to a page of Sterne (VI, 437; in original edition, 1831). Dow is a seventeenth-century Flemish painter; here Balzac is speaking of Sterne's attention to detail.
Also to be considered as nearly direct references, I think, are the instances in the *Comédie humaine* when Balzac uses the phrase "de la vie et des opinions": once as a chapter title in *La Cousine Bette*, "De la vie et des opinions de monsieur Crevel" (V, 49); once in referring to Grévin in *Le Deputé d'Arcis*, "Il n'est inutile de jeter un coup d'œil sur la personne, sur la vie et les opinions de ce vieillard" (V, 589); and again in *Un Début dans la vie*, in reference to the "vie et opinions" of l'oncle Cardot, who, even before the reference to Sterne, had reminded me of Toby Shandy (I, 323). Finally, Balzac's first tentative title for *Albert Savarus* was "De la Vie et des opinions de M. Savaron de Savarus." 10

All of the above references seem to stand on their own, indicating Balzac's literary opinion of Sterne and showing us that Balzac often had Sterne in mind as he wrote. One larger pattern the allusions to Sterne form is that of mentioning specific characters.

The empty-headed Mrs. Shandy, Tristram's mother, is specifically mentioned four times in the *Comédie humaine*. In one instance, it is silence that Balzac cites as her most distinctive characteristic; 11 Balzac speaks of a character in *La Vendetta* as being "si habituellement silencieuse qu'on l'eût prise pour une nouvelle madame Shandy" (I, 398). Elsewhere it is Mrs. Shandy's indifference to matters of love: "Je crois [ . . . ] qu'il faut vous marier à quelque
madame Shandy, qui ne saurait rien de l'amour, ni des passions" (Le Lys dans la vallée, VI, 394). And her scatterbrained nature is recalled: "Insouciante et froide, elle s'est couchée en pensant peut-être, comme l'eût fait madame Gauthier Shandy, que le lendemain est un jour de lessive [later changed to maladie], que son mari rentre bien tard, que les œufs à la neige qu'elle a mangé n'étaient pas assez sucrés, qu'elle doit plus de cinq cents francs à sa couturière" (Phy, II, 27; VII, 450; not in PhyPo). Mrs. Shandy is shown up for the failings that make living with her so trying for Walter Shandy; the ever-categorizing intellectual, he finds her lack of discrimination exasperating: "Ne distinguez-vous jamais, madame Shandy, ne vous apprendrai-je jamais à distinguer ce qui plaît d'avec ce qui convient?" (B, III, lxii, 174; W, VI, xviii, 438-39). Balzac does not really condemn her, however: "Madame Shandy n'entendait pas malice en prevenant le père de Tristram de remonter la pendule, tandis que votre femme éprouvera du plaisir à vous interrompre par les questions les plus positives" (Phy, II, 270-71; VII, 489; not in PhyPo). With these references Balzac is not evaluating Mrs. Shandy; rather, he uses them as a descriptive shortcut, a simile that depends on the reader's literary background. They are meant to call up in the reader's mind as distinct and clear a picture as Balzac would like us to get when he describes something as resembling a painting by a particular artist; they give
depth to a description. As P. Barrière says, "Souvent [... ] les citations que fait Balzac et ses reminiscences fournissent des caractères: la comparaison avec un personnage connu du répertoire classique éclaire brusquement une âme, résume ou remplace une analyse psychologique." Trim seems to have impressed Balzac most in the scene where he throws down his hat, using it as an emblem of death (B, III, ix, 47-48; W, V, vii, 362; see above, p. 109). Although this is the only scene where Trim's hat is of central importance, the hat has become a symbol for Balzac. "Ce livre devint pour Adolphe ce que c'est pour le caporal Trim ce fameux bonnet qu'il met toujours en jeu" (Petites Misères, VII, 533; in original edition, 1845); "La vicomtesse ennuyait prodigieusement ses quatre filles en les mettant aussi souvent en jeu que le caporal Trim met son bonnet en Tristram Shandy" (Béatrix, II, 55); and "Il faisait de de Marsay ce que le caporal Trim faisait de son bonnet, un enjeu perpétuel" (La Fille aux yeux d'or, IV, 112). It is interesting that in two of these cases, Balzac is speaking of manipulating people, using them as objects, thus carrying even further the process of objectification begun by Trim when he drops his hat.

Trim is also mentioned once in connection with Toby, in La Bourse. Two men arrive at the home of madame de Rouville; one of these is an aging "voltigeur de Louis XIV," the other is his "reflet, ou ombre, si vous voulez."
The narrator wonders about the identity and function of this follower: "Etait-ce un ami, un parent pauvre, un homme qui restait près du galant comme une demoiselle de compagnie près d'une vieille femme? tenait-il le milieu entre le chien, le perroquet et l'ami? Avait-il sauvé la fortune ou seulement la vie de son bienfaiteur? Etait-ce le Trim d'un autre capitaine Tobie?" (I, 184; in original edition, 1832).

There are several direct references to Toby in the Comédie humaine in connection with his amours with the Widow Wadman. In Modeste Mignon, Modeste says to Canalis, "Le pauvre duc d'Hérouville se laisse faire avec l'abandon de l'oncle Tobie dans Sterne, à cette différence près que je ne suis pas la veuve Wadman" (I, 271; in original edition, 1844). Balzac also mentions Toby and the widow in a letter to Madame Hanska in 1848: "J'ai fait comme mon oncle Tobie, j'ai passé en revue les perfections de la veuve Wadmann [sic]." In Les Secrets de la Princesse de Cadignan, Balzac again refers to Toby's amours: "D'Arthez laissa l'amour pénétrer dans son cœur à la manière de notre oncle Tobie, sans faire la moindre résistance" (IV, 484). Toby's extreme passivity in love seems to have been particularly memorable to Balzac.

Only once in the Comédie humaine does Balzac refer to Toby's words to the fly: "Va, va-t-en, pauvre diable [. . . . ], je ne te ferai point de mal; va, le
monde est assez grand pour te contenir, toi et moi.—"
(B, I, xxxix, 178; W, II, xii, 113). In L'Envers de l'histoire contemporaine, we find "le bonhomme Alain! lui qui, semblable à l'oncle Tobie de Sterne, n'écrasait pas une mouche après avoir été piqué vingt fois par elle!" (V, 421).

To Balzac, sentiment of this type is not the salient feature of Sterne. He does, however, admire Toby's character, and in the Monographie du rentier, in summing up some of the virtues of a class that he has just thoroughly satirized, he writes, "Pauvre argile d'où ne sort jamais le crime, dont les vertus sont inédites et parfois sublimes! carrière où Sterne a taillé la belle figure de mon oncle Tobie, et d'où j'ai tiré les Birotteau." It is interesting to see how often Balzac refers to Toby as "mon oncle" or "notre oncle."

Balzac also refers to Toby indirectly. In Les Chouans, Gua St.-Cyr, a rather hobby-horsical character, frequently softly whistles revolutionary songs, reminiscent of Toby's whistling of Lillabullero. In the preface to an early version of this novel Balzac speaks of "sifflant à leurs oreilles [to critics] la lilla-burello de mon oncle le capitaine Tobie Shandy" (V, 762); this is the spelling used in the French translation of Tristram Shandy (sometimes hyphenated, sometimes all one word). This citation makes me feel strongly that St.-Cyr's whistling is related to Toby's.
In _Le Cousin Pons_, we find an Englishman named Monsieur Wadmann, who is selling a country home (V, 249). He does not appear on scene at all. It is likely that Balzac, casting around for a name for an Englishman, borrowed this one from Sterne; this is the spelling of the widow's name that he uses in his letter of 1845. Balzac mentions the historical person La Fosseuse in _Sur Catherine de Médicis_, and picks up the name again for a fictional character in _Le Medecin de campagne_, but the use of this name does not seem to be connected at all to Sterne.¹⁵

As in the _romans de jeunesse_, Balzac recalls the scene of the abbess of Andouillets: "Il prononça le grand juron français, sans y mettre les jésuitiques réticences de l'abbesse des Andouillettes" (_La Peau de chagrin_, VI, 498; in original edition, 1831). There is only this one specific reference, but the motif, perhaps related to Sterne, goes throughout the _Comédie humaine_. In _Les Chouans_ we find: "Allons-nous nous laisser embêter par des brigands? Le verbe par lequel nous remplaçons ici l'expression dont se servit le brave commandant n'en est qu'un faible équivalent; mais les vétérans sauront y substituer le véritable qui certes est d'un plus haut goût soldatesque" (V, 640). Similarly, in _Ursule Mirouët_: "Malgré les lois de la poétique moderne sur la couleur locale, il est impossible de pousser la vérité jusqu'à répéter l'horrible injure mêlé de jurons que cette nouvelle, en apparence si peu
dramatique, fit sortir de la bouche de Minoret-Levrault" (II, 462). Like Sterne, Balzac amuses us by letting us imagine what horrible language his characters have used.

Balzac mentions Eliza Draper twice, further proof that he read more of Sterne than just the novels; some "Lettres de Yorick à Eliza" appear in the 1803 edition of Sterne, and one section of the spurious Mémoires is entitled "Eliza ou la Confucius femme." In the Physiologie du mariage, Balzac refers, in passing, to Eliza's divorce (on a page that contains three other references to Sterne) (Phy, II, 14; VII, 448; not in PhyPo). In Modeste Mignon, Eliza takes on much more importance; to Modeste she becomes symbolic: "L'histoire de Sterne et d'Eliza Draper fit sa vie et sa bonheur pendant quelques mois. Devenue en idée l'héroïne d'un roman pareil, plus d'une fois elle étudia le role sublime d'Eliza. L'admirable sensibilité, si gracieusement exprimée dans cette correspondance, mouilla ses yeux de larmes qui manquèrent, dit-on, dans les yeux du plus spirituel des auteurs anglais" (I, 206; in original edition, 1844). It is interesting that here Balzac no longer believes in Sterne's tears (see below, pp. 204-05). Although Eliza Draper is but a minor part of Sterne's life and work, it should not surprise us that Balzac would be interested in her, since the two major loves of his life were married women.

In the Comédie humaine, Balzac recalls, though
without mentioning Sterne, Slawkenbergius's Tale. As in the *romans de jeunesse* (see above, p. 120), the restless night passed by excited women is mentioned: "Madame Vauquer se coucha le soir en rôtissant, comme une perdrix dans sa barde, au feu du désir qui la saisit de quitter le suaire du Vauquer pour renaître en Goriot [ . . . ].—Quant au reste, je vaux bien le bonhomme! se dit-elle en se retournant dans son lit, comme pour s'attester à elle-même les charmes que la grosse Sylvie trouvait chaque matin moulés en creux" (Père Goriot, II, 223). And again in *La Vieille Fille*:

"Mais il fallait le silence de la nuit pour ces mariages fantasques où elle se plaisait à jouer le sublime rôle des anges gardiens. Le lendemain si Pérotte trouvait le lit de sa maîtresse cen dessus dessous, mademoiselle avait repris sa dignité" (III, 301). This is the type of distant echo of Sterne that I find frequently in Balzac; enough to recall something particular in Sterne to my mind, and enough to guess that Balzac might be, at some level, thinking of Sterne. In this case, both Balzac and Sterne find some humor in the picture of elderly women tossing restlessly in their beds in a state of sexual arousal; in both authors this can be read as a subtle hint of masturbation.

Balzac may have had Slawkenbergius's Tale in mind while writing *La Vieille Fille*; the small town where mademoiselle Cormon lives is turned "cen dessus dessous" by her preparations for the arrival of monsieur de Troisville.
The way the gossip about this arrival spreads through the town is reminiscent of the reaction of the people of Strasbourg to the arrival of the man with the wondrously large nose. And in Les Paysans I find another echo of the tale: "Le mot disque, contesté par le positif Brunet, donna matière à des discussions qui durèrent onze mois; mais Gourdon le savant [. . .] écrasa le parti des antidisquaires" (VI, 91); this recalls Sterne's Nosarians and Antinosarians (in French Nézariens), a Swift-like satire on ecclesiastical disputes. If this is simply a parallel instead of a clear borrowing, it shows Balzac's participation in the great satiric tradition of Rabelais, Swift and Sterne, as do the two references to the author's "bonnet et marotte" (Phy, I, 208; VII, 428; not in PhyPo; and Sur Catherine de Médicis, VII, 192).

There are also reminders in Balzac of some of the most sentimental incidents in Sterne, the Maria episodes in the Journey and Tristram. We know that Balzac was impressed by this part of Sterne from his correspondence; to madame de Berny in 1822, Balzac writes: "Je puis dire que vous n'avez pas sous les yeux le Sterne et son aventure avec Marie." In the letter to the duchesse d'Abrantès, in 1825, Balzac says: "Vous savez sans doute Sterne par cœur, souvenez-vous de l'histoire de Marie." In citing Sterne to madame de Berny, Balzac is chiding her for lack of feeling: "Vous ne m'aimez plus, tout me l'annonce."
writing to the duchesse d'Abrantès, Balzac is speaking of story-telling technique, urging her to use a more direct style in writing.

There are two clear echoes of the Maria episodes in the *Comédie humaine*, both of them quite early. The first, in 1830, is *Adieu*, in which Stéphanie, the mentally ill heroine, is presumed to come from Moulins, Maria's home (VII, 47). Some of the description of Stéphanie's madness (VII, 54) is reminiscent in its sentimentality of Sterne's description of Maria (*W*, IX, xiv, 630). *Le Message* (1832), also told in a very sentimental manner, centers around the town of Moulins, which may have been a sort of emblem of sentiment to Balzac at this time because of the Maria story.

There are a number of incidents in Sterne that have parallels in the *Comédie humaine*, ranging from minor details to fairly lengthy episodes. "Un homme, quand il le voudrait, ne saurait discuter au lit avec sa femme; elle a trop d'avantages sur lui, et peut trop facilement le réduire au silence" (*Petites Misères*, VII, 511), calls to mind the "bed of justice" scene in *Tristram Shandy*, where Mrs. Shandy reduces Walter to silence four times. In both cases, the idea of being reduced to silence carries sexual overtones:

> Je suis fort petit, continua mon père gravement.

> Très-petit, monsieur Shandy, dit ma mère—

> Ouais! dit mon père [ . . . ]—Ici il y eut un silence de trois minutes et demie. (B, III, lxii, 172; W, VI, xviii, 437)
In this same chapter of *Petites Misères* there is a dialogue that is a very striking parallel to Sterne's bed of justice scene (see below, pp. 191-93).

In *Tristram Shandy*, at the death of Tristram's brother Bobby, Walter Shandy speaks a funeral oration, borrowed largely from the classics, which extends over several chapters. One topic he covers is the banality of the last acts performed by a number of great men, ending, as is so often the case in Sterne, with a bawdy joke (B, III, vi, 37-38; W, V, IV, 356-57). On his way to commit suicide at the beginning of *La Peau de chagrin*, Raphaël follows a related line of thought: "Il s'achemina vers le pont Royal en songeant aux dernières fantaisies de ses pré-décesseurs. Il souriait en se rappelant que lord Castel-reagh avait satisfait le plus humble de nos besoins avant de se couper la gorge, et que l'académicien Auger était allé chercher sa tabatière pour priser tout en marchant à la mort" (VI, 433; in original edition, 1831). The connection between this passage and that in Sterne is strengthened by the fact that only a few lines above Balzac has referred directly to Sterne; *La Peau de chagrin* contains a number of references to Sterne, from the epigraph on.

It is tempting to make a similar connection in *Sur Catherine de Médicis* to this same incident in Sterne: "Charles IX [. . . ] achéva sa vie comme Louis XII avait achevé la sienne" (VII, 222), to which Citron adds in a footnote,
"épuisé par les exigences de sa femme." The link here is more tenuous.

Occasionally in Balzac, one detail of a description calls up Sterne. For example in *La Maison du Chat-qui-pelote*, a symbol of the sobriety and organization of the Guillaume household is that "les gonds semblaient toujours huilés" (I, 62), while in the Shandy household, the squeaking hinges of the parlor door symbolize its disorganization (*W*, III, xxi, 203).

Another subtle parallel can be seen in *La Recherche de l'absolu*, where when Claës is in the throes of an attack of paralysis, "la paralysie [...] resta sur la langue qu'elle avait spécialement affectée, peut-être parce que la colère y avait porté toutes les forces du vieillard au moment où il voulut apostropher les enfants" (VI, 678). The process here is like that in the Phutatorius scene in *Tristram Shandy*, where due to the burning of the chestnut, Phutatorius' "âme escortée de ses idées, de ses pensées, de son imagination, de son jugement, de sa raison, de sa mémoire, de ses fantaisies et de dix mille bataillons, peut-être, d'esprits animaux qui arrivèrent en foule et tumultueusement, par des passages, et des défilés inconnus qu'ils se frayèrent, s'élança subitement sur le lieu du danger, et laissa les régions supérieures aussi vides que la tête de nos poètes" (*B*, II, xcvi, 262-63; *W*, IV, xxvii, 321). Again the connection is slim. Some sub-
stantiation can come from the fact that Balzac cites Sterne several times, directly and indirectly, in La Recherche de l'absolu, and from the fact that the description of tone of voice in musical terms at the beginning of the chestnut scene is taken up by Balzac both in Une Heure de ma vie (see above, p. 86) and in the Comédie humaine (see below, pp. 172-73).

The Physiologie du mariage, first drafted in 1824-25 and set in print (but not published) in 1826, then revised for the 1829 original edition, demands special consideration. Balzac uses a light style, a manner which is very like Sterne's, as we will see when we examine Balzac's stylistic borrowing from Sterne. There are numerous references to Sterne and his characters in this work, and several devices such as the famous Meditation 25 (a four-page stretch of type set up completely at random [Phy, II, 207-210; VII, 479; not in PhyPo]), which, though not directly borrowed from Sterne, can certainly be said to relate to the fantaisiste tradition of novel-writing of which Tristram Shandy is a part. It is not surprising that in this work we should find the most lengthy borrowing from Sterne in all of the Comédie humaine, the inclusion, complete, of Walter Shandy's letter to his brother Toby, containing his advice on love. In the preoriginal version of the Physiologie, Balzac introduces the letter thus: "Prédestinés de toutes classes et de tous rangs! relisez ces célèbres instructions; et comme beaucoup ignorent ce chef-d'œuvre du plus originel des écrivains, le voici:"
(PhyPo, 91-92). In the later edition, Balzac has expanded this passage to read, "Les célébres instructions que le plus original des écrivains anglais a consignées dans cette lettre, pouvant, à quelques exceptions près, compléter nos observations sur la manière de conduire auprès des femmes, nous l'offrons textuellement aux réflexions des prédestinés" (Phy, I, 107). After 1829, Balzac added these concluding words to the paragraph: "en les priant de la méditer comme un des plus substantiels chefs-d'œuvre de l'esprit humain" (VII, 411). The evolution here is interesting; Balzac progressively gives the letter itself even higher praise, but Sterne has been more precisely specified as the most original English writer. The new introduction ties the letter in more closely to the rest of the work; it shows, I think, Balzac's increasing skill as a writer.

The letter is quoted in its entirety (B, IV, lxiii, 173-77; W, VII, xxxvi, 590-93; PhyPo, 92-94; Phy, I, 108-12; VII, 411-12). It is a lengthy epistle, in which Walter recommends to Toby a strict code of hygiene and etiquette, much of which is extravagantly absurd. Balzac then comments upon and amends the advice in the letter. He feels that "dans les circonstances actuelles, Sterne lui-même retrancherait sans doute de sa lettre l'article de l'âne" (PhyPo, 94; Phy, I, 113; VII, 412). Ane is Walter Shandy's word for lust, on which there has been much punning in the preceding pages. 18 Balzac picked up this use of the word âne
in *La Peau de chagrin*; when Raphaël is desperately trying to find ways to stretch the skin, he says, "Je vais tenir mon âne en bride," and Balzac adds, "Sterne avait dit avant lui: 'Ménageons notre âne, si nous voulons vivre vieux.' Mais la bête est si fantasque!" (VI, 501; in original edition, 1831). I do not find these exact words in Sterne; it may be a free adaptation of Sterne's line: "C'est un animal concupiscent; et malheur à celui qui ne l'empêche pas de regimber" (B, IV, 1x, 162-63; W, VIII, xxxi, 584). Raphaël, at this point, has just discovered that his love for Pauline is causing the skin to shrink—particularly his sexual desire for her. Balzac is using the word âne in the same way as Walter Shandy.

In the 1829 text of the *Physiologie*, Balzac comments further on the âne: "Enfin, chose difficile, chose pour laquelle il faut un courage surhumain, il doit exercer le pouvoir le plus absolu sur l'âne dont parle Sterne. Cet âne doit être soumis comme un serf au treizième siècle à son seigneur; obéir et se taire, marcher et s'arrêter au moindre commandement" ( Phy, I, 115; VII, 412; not in PhyPo). It is doubtful that Balzac really felt that sexual passion can and should be kept under such strict control—although it is often loss of such control that leads to a man's downfall in the *Comédie humaine*. Hector Hulot's case is classic; even Raphaël's last wish, the one that shrinks the skin to nothing and causes his death, is for his wife Pauline.
What Balzac actually objects to in what Walter says about the âne is the suggestion that "[si] ton âne continue à regimber [ . . . ], tu te feras tirer quelques onces du sang au-dessous des oreilles" (PhyPo, 93; Phy, I, 112; VII, 411); "loin de conseiller à un prédestiné de se faire tirer du sang, il changerait le régime des concombres et des laitues en un régime éminemment substantiel" (PhyPo, 94; Phy, I, 113; VII, 412). Several chapters later, Balzac returns to his criticism of "Sterne's' regime: "Croyez-vous sérieusement qu'un célibataire soumis au régime de l'herbe hanéa, des concombres, du pourpier et des applications de sangsues aux oreilles, recommandé par Sterne, serait bien propre à battre en brèche l'honneur de votre femme?" (PhyPo, 122; Phy, I, 246; VII, 433). And "Nous laisserons même à Elien son herbe hanéa et à Sterne son pourpier et ses concombres" (PhyPo, 124; Phy, I, 249; VII, 434). It is difficult to tell, in the framework of the Physiologie, which is essentially satiric, if this sort of reaction to Sterne's ideas means that Balzac took them seriously. Here we have Balzac in a jovial mood taking up the arguments of Walter Shandy, whose wisdom, in the framework of Tristram Shandy, is constantly shown to be of dubious value. To pinpoint, then, the connections between Balzac's real ideas and those of Sterne presents some difficulty. At this point, we must stay in the immediate literary framework, where we can only say that Balzac's affection for and interest in Sterne is
clearly demonstrated by the length of both this borrowing and the author's reaction to it. In a later chapter, I will take up more completely the connections between the ideas of Balzac and Sterne.

There is another significantly long citation of Sterne in the *Physiologie*. Balzac quotes four short paragraphs from *Tristram Shandy* on the drinking of water, beginning "Impétueux fluide!" (B, IV, xxiv, 87-88; W, VIII, v, 543; PhyPo, 125; Phy, I, 252-53; VII, 435). Here Balzac is recommending that a husband not allow his wife to drink water. In this case, Balzac seems to be using Sterne to satiric ends; although he deplored the use of leeches on a man, he has just recommended that the husband keep his wife pale and sickly (so she is less able to betray him) with the use of leeches. The pseudo-scientific evidence he brings to bear on the questions of leeches and drinking water is very similar to much in *Tristram Shandy*. The problem with the *Physiologie* is that Balzac does present some serious ideas in the course of the work; as Geneviève Delattre says, "Le ton de plaisanterie n'est qu'un déguisement agréable pour faire adopter des idées auxquelles Balzac croit fermement." It is up to us to sort out the real from the nonsensical, and it is not an easy task.

Balzac refers to another letter in Sterne in the course of the *Physiologie*. When he is discussing the types of men who are most likely to be *prédestinés* (to be betrayed
by their wives), he includes the "caporal en patrouille, comme le prouve la lettre de Lafleur, dans le *Voyage sentimental*" (PhyPo, 91; Phy, I, 84; VII, 407). La Fleur's letter is from a man to a woman, discussing the postponement of a rendezvous because of the unexpected return of the woman's husband (S, 153). Here, for once, we are freed from the problem of translation, since Sterne's original letter is in French. As elsewhere in Balzac, this reference gives depth to his narrative; it also shows that Balzac had the *Journey* in mind as well when he thought of Sterne, although the majority of his references are to *Tristram Shandy*. Balzac quotes the end of this letter in a letter of 1833 or 1834: "Comme dit le Sergent de Sterne, vive l'amour et la bagatelle, car comme disait le Sergent la bagatelle doit suivre l'amour."  

Twice in the *Physiologie*, there are gatherings of wise men to solemnly deliberate on matters of marriage. "L'idée de réunir dans un dîner quelques personnes pour nous éclairer sur ces matières délicates" (Phy, II, 327; VII, 498; not in PhyPo) is distinctly reminiscent of the dinner at the home of Didius in *Tristram Shandy*, where "des savans," "des gens de premier ordre, des gens d'élite" are to gather to discuss various church-matters, and to which Toby, Walter and Yorick go to see about changing Tristram's name (B, II, lxxxviii, 224; W, IV, xxiii, 302).

The first meeting of this type in the *Physiologie*
is a meeting of scholars at a fireside rather than a dinner, where "il était facile de deviner qu'ils avaient à prononcer sur la vie, la fortune et le bonheur de leurs semblables" (Phy, II, 8; VII, 447; not in PhyPo). The matter under discussion is whether it is reasonable for a woman to have wheels on her bed, in order to wheel it away from her husband's—to give her, as it were, strong bargaining power. The pseudo-scientific working out of this discussion, encyclopedic in its references, is like much in Sterne, and Sterne is cited four times in its length. The second discussion of this type, which concludes the work, although it is set up like the dinner at Didius's home, is not Sternean in its working out.

A truly unique direct citation of Sterne is the epigraph to La Peau de chagrin (VI, 430; in original edition, 1831). It is a long, sinuous, looping line in Sterne, placed vertically on the page; the Bastien edition of the translation reproduces the line fairly exactly (B, IV, lxxviii, 189; W, IX, iv, 604). In Balzac, it appears horizontally, with no loop, and has, in later editions, acquired the forked tongue of a snake. The line is drawn in the air with Trim's cane: "Tant qu'un homme est libre, s'écria le caporal . . . . Et en même-temps il fit avec son baton le moulinet au-dessus de sa tête, à-peu-près en cette manière: [ . . . ] ——Un million de syllogismes les plus subtiles de mon père, n'en auroit pas dit davantage en faveur du célibat" (B, IV, lxxviii, 189; W, IX, iv, 604).
Balzac himself, in an anonymous review of his own novel, speaks, after mentioning Rabelais and Sterne, of human life as a "drame qui serpente, ondule, tournoie, et au courant duquel il faut s'abandonner, comme dit la très-spirituelle epigraphie du livre." Félix Davin—or Balzac, who was instrumental in the writing—says in the 1834 introduction to the _Etudes philosophiques_ that the epigraph was misunderstood by most readers: "Peu de personnes ont vu qu'après un tel arrêt porté sur notre organisation, il n'y avait d'autres ressources, pour la généralité des hommes, que de se laisser aller à l'allure serpentine de la vie, aux ondulations bizarres de la destinée" (VI, 704). H. J. Hunt says, "*_La Peau de chagrin*_ is a work of complex and sinuous design. Hence the adoption for its epigraph of the serpentine squiggle which, in _Tristram Shandy_, Corporal Trim had placed in the air as a symbol of celibate independance." Raïssa Reznik, in a short note in _L'Année Balzacienne_, states her belief that "Le caractère inachevé, perfectible de cette ligne serpentine avait attiré Balzac comme symbole d'un processus de mouvement qui en principe ne s'achève pas."

My own view of the epigraph is slightly different. I prefer to consider it in its context in Sterne. It is given to Toby by Trim as a positive example of the pattern of the life of a free man. The drama of life, perhaps, as Balzac says, "qui serpente, ondule [ . . . ]" Perfectible,
as Reznik says. But no one seems to relate it to the life of Raphaël Valentin. "Tant qu'un homme est libre [ . . . ]"
--it is exactly this freedom that Raphaël abandons when he accepts the skin. I believe that Balzac uses this epigraph to represent the life that Valentin has lost. Once he is under the power of the skin--or to expand the idea, once a man has given his life over to another power, be it a supernatural one, a monomania, or simply a stifling relationship--his life moves in a straight line, inexorably, to his destruction.

The literary references to Sterne and the borrowing of characters and incidents, though spread throughout Balzac's work, remain on its surface. There are, with the exception of the extended quotations in the _Physiologie_, all short and self-contained. It is when we deal with style and ideas--the subjects of the next two chapters--that we begin to see the Sternean influence work its way into the heart of Balzac's world.
NOTES

1VII, 533; in original edition, 1845. Professor J. Wayne Conner has checked a number of my key references to verify their existence in the original published versions of Balzac's works. Indications of references so checked will appear in text, with the original publication date. When such an indication does not appear, it simply means that the reference was not checked, not that the citation was not in Balzac's original version.

2Phy, II, 12; VII, 448; not in PhyPo. I have verified all references to Physiologie du mariage against the first edition (1829), indicated by the siglum Phy. All references to this work will be cited from this edition, from the "Intégrale," indicated by volume and page number, and it will be indicated whether or not the reference appeared in the pre-originale version.

3"Note dans La Presse," 30 June 1839, reprinted in "Intégrale," VI, 682.


6Quoted by Roland Chollet, in his introduction to Les Cent Contes drolatiques, p. xxi.

7La Comédie du Diable, in Œuvres diverses, XXXIX, 606, 611.

8Le Feuilleton Littéraire, 14 April 1830, in Œuvres diverses, XXXVIII, 413.

9Le Feuilleton Littéraire, 14 April 1830, in Œuvres diverses, XXXVIII, 416.

10Lovenjoul Collection (Chantilly), Balzac ms. A 202, f. 19.
Emphasis on Mrs. Shandy's silence may come to Balzac from de Bonnay's addition to Tristram Shandy; "Ma foi! C'est une femme de bon sens, et celle qui dit le moins de sottises." "Oui, parce que c'est elle qui parle le moins" (B, III, xvii, 66; see above, p. 79).


Lettres à Madame Hanska, IV, 352.


An interesting aside to the use of Sternean names is the fact that Zulma Carraud, a close friend of Balzac, named her second son Yorick, "par amour de Sterne, donc de Balzac." Maurois, p. 272. Yorick is not mentioned at all in Balzac's fiction; he is cited once in a letter, in connection with "le brevet de la sage-femme." This letter is only approximately dated, in 1823 or 24. Correspondance, I, 232.

Correspondance, I, 170.

Correspondance, I, 268.

W, VIII, xxxii, 584-85. De Bonnay handles this problem nicely by making Toby understand the word âne as aine, "groin" (B, IV, lxi, 163-64).

Delattre, p. 172.

Correspondance, II, 439.


CHAPTER IV

INFLUENCE: NARRATIVE MANNER

In the *romans de jeunesse*, Balzac borrows a number of narrative devices from Sterne. He takes these up again in the *Comédie humaine* and adds some other Sternean mannerisms.

One of the most striking aspects of both *Tristram Shandy* and *A Sentimental Journey* is the self-conscious narrator. The narrator's presence is handled fairly conventionally in the *Journey*. In *Tristram Shandy* it is much less so. Tristram is always there, of course, but the complex layering of time in the novel makes his presence much closer to the reader at some times than at others. Tristram in his study, one major aspect of the narration of *Tristram Shandy*, seems to have left a strong impression on Balzac. He makes a number of direct references to this aspect of Tristram, and often, in his lighter style, presents us with a light-hearted, self-conscious narrator.

"Sterne a dit fort plaisamment que le livre de sa blanchisseuse était le mémoire le plus historique qu'il connût sur son *Tristram Shandy*, et que, par le nombre de ses chemises, on pouvait deviner les endroits de son livre

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qui lui avaient le plus coûté à faire" (Phy, II, 325; VII, 497; not in PhyPo). This is a slight transformation of Sterne. Tristram is not speaking of the difficulty of writing his book in the passage Balzac cites; rather, he is convincing his critics that his work is clean:

Ainsi, messieurs, quand vous voudrez savoir si ce que j'écris peut se lire, et si rien n'a sali ma plume, voyez le mémoire de ma blanchisseuse; c'est comme si vous lisiez mon livre. — Il y a un certain mois où je suis en état de prouver que j'ai sali trente et une chemises. On ne sauroit pousser la propreté plus loin. — Eh bien! j'ai plus maudit, plus vexé, plus critique, pour ce que j'ai écrit dans ce mois-là, que par tout ce que j'ai écrit dans le reste de l'année.

Mais je n'avois pas montré à ces messieurs les mémoires de ma blanchisseuse." (B, IV, lxxvii, 210-11; W, IX, xiii, 617)

Balzac's interpretation of this passage as referring to effort rather than cleanliness is probably due to his own concerns as a writer and the difficulties he experienced in reaching a satisfactory final version of his works.

Twice Balzac refers to another part of this same scene in Tristram's study; Tristram says: "Oui, je le maintiens. Les idées d'un homme dont la barbe est forte, deviennent sept fois plus nettes et plus fraîches sous le rasoir" (B, IV, lxxvii, 210; W, IX, xiii, 616). In Balzac's Traité de la vie élégante, we find, "Sterne, cet admirable observateur, a proclamé de la manière la plus spirituelle que les idées de l'homme barbifié n'étaient pas celles de l'homme barbu" (VII, 572). In Autre Étude de femme, Balzac
says, "selon Sterne, les idées d'un auteur qui s'est fait la barbe différent de celles qu'il avait auparavant. Si Sterne a raison, ne peut-on pas affirmer hardiment que les dispositions des gens à table ne sont pas celles des mêmes gens revenus au salon?" (II, 430; in original edition, 1842). Here Balzac has taken one of Sterne's fanciful ideas somewhat seriously, though in a light vein, and given it a broader, social application.

So far, I have cited words of Tristram in his study which Balzac has worked into his regular style of narration; they show only that Tristram in his study was clearly a part of Balzac's recollection of Sterne. Balzac gets himself squarely into the style itself on occasion, once with a direct reference to Sterne: "A cette pensée, à l'imitation de Sterne, qui a un peu copié Archimède, j'ai fait craquer mes doigts; j'ai jeté mon bonnet-en l'air, et je me suis écrié: Eureka (j'ai trouvé)!") (Théorie de la démarche, VII, 581). The entire beginning of Théorie de la démarche (1833), where this reference to Sterne is found, is written in a self-conscious, Sterne-like style. There are numerous interjections: "Hélas!", "Eh! quoi!", "Quoi!", all of which open paragraphs. He speaks much of authorial presence: "Ceci est prétentieux; mais pardonnez à l'auteur son orgueil; faites mieux, avouez que c'est légitime" (VII, 581). Balzac is encyclopedic, like Sterne: "Ces fragments d'un vers de Virgile, analogues d'ailleurs à un vers
d'Homère, que je ne veux pas citer, de peur d'être accusé de pédantisme, sont deux témoignages qui attestent l'importance attachée à la démarche par les anciens. Mais qui de nous, pauvres écoliers fouettés de grec, ne sait pas que Démosthène reprochait à Nicobule de marcher à la diable, assimilant une pareille démarche, comme manque d'usage et de bon ton, à un parler insolent?" (VII, 582). This hodge-podge of classical references, except for the disclaimer of pedanticism, could be Walter Shandy speaking; the disclaimer and the point of view could be Tristram. Balzac ends this part with: "Ma préface finit là. Je commence" (VII, 582).

Similarly, in Petites Misères de la vie conjugale, Balzac as author-character speaks often of his own writing in a humorous way: "Malgré la répugnance de l'auteur à glisser des anecdotes dans une œuvre tout à fait aphoristique, dont le tissu ne comporte que des observations plus ou moins fines et très délicates, par le sujet du moins, il lui semble nécessaire d'orner cette page d'un fait dû d'ailleurs à l'un de nos premiers médecins" (VII, 555). Tristram is less concerned with rules; but the interference of the author in such a self-conscious way, particularly with promises and self-praise, is clearly reminiscent of Tristram's method. The author of Petites Misères is constantly aware of the disruptive effect of his presence: "D'ailleurs un auteur qui prend la parole au milieu de
son livre fait l'effet du bonhomme dans le Tableau parlant, quand il met son visage à la place de la peinture. [ . . . ] Assez donc! (VII, 531).

The other major Étude analytique, Physiologie du mariage, is narrated in a similar manner. Early in the work, Balzac claims a Sternean spontaneity, a "manie [ . . . ] de n'avoir ni style ni prémeditation de phrase" (Phy, I, 16; VII, 396; not in PhyPo). This is reminiscent of Tristram's vow: "Je déchirerois la page que je vais écrire, si vous pouviez seulement, monsieur, faire une conjecture probable sur ce que j'y dirai. Mais qu'ai-je à craindre? Sais-je moi-même ce qui sortira de ma plume?" (B, I, xxvii, 122; W, I, xxv, 80). The author is constantly present in the Physiologie, and he makes numerous references to his own writing, always in a casual, humorous vein: "Cette question [des courtisanes] est hérisée de tant de si et de mais, que nous la léguons à nos neveux; il faut leur laisser quelque chose à faire" (Phy, I, 77; VII, 406; not in PhyPo). His feelings, like Tristram's, often come through to us: "J'éprouve une lassitude intellectuelle qui étale comme une crêpe sur toutes les choses de la vie. Il me semble que j'ai un catarrhe, que je porte des lunettes vertes, que mes mains tremblent et que je vais passer la second moitié de mon existence et de mon livre à excuser les folies de la première" (Phy, II, 304; VII, 494; not in PhyPo). This brings to mind Tristram's feelings of powerlessness before his task
and of the physical effects he sometimes feels while writing:

Je n'entre à présent dans cette partie de mon histoire qu'avec les idées les plus mélancoliques dont un cœur sympathique puisse être affecté. Mes fibres se relâchent. Je sens à chaque ligne que j'écris un abattement, une faiblesse qui à peine me permet de continuer. La vitesse de ma pouls se rallentit, et cette gaité si vive, qui chaque jour de ma vie m'excitoit à dire, ou à écrire mille choses plus ou moins saillantes, est presque entièrement disparue. (B, II, li, 135; W, III, xxvii, 215)

Both Balzac-narrator and Tristram have become profoundly involved in a narrative taken up casually. At this point in the Physiologie, Balzac-narrator has just realized how involved he has become: "Mon esprit a si fraternellement accompagné le Mariage dans toutes les phases de la vie fantastique, qu'il me semble avoir vieilli avec le ménage que j'ai pris si jeune au commencement de cet ouvrage" (Phy, II, 303; VII, 494; not in PhyPo). The narrator, here like Tristram, has become enmeshed in his work. Balzac, I think, was always involved to some degree in his stories; it is only in his "analytical" works, however, that the involvement is allowed to show through so clearly. Here, then, is a very close point of contact between Balzac and Sterne—not just the way the narrator is presented, but how the narrator's presence is integrated into the world of the work.

The very nature of the Etudes analytiques is Sternean, and virtually every stylistic device of Sterne that Balzac uses shows up in them. The self-conscious
narrator can be only glimpsed from time to time in the rest of the Comédie humaine. Of course we are always aware to some degree of Balzac's presence, if only from the endlessly repeated "voici comment," and from the little expository passages imparting his various wisdoms to the reader. From time to time these interruptions are of a more Sternean nature: "Oh! avoir les pieds sur la barre polie qui réunit les deux griffons d'un garde-cendre, et penser à ses amours quand on se lève et qu'on est en robe de chambre, est chose si délicieuse que je regrette de n'avoir ni maîtresse, ni chenets, ni robe de chambre" (Etude de femme, I, 460).

In Etude de femme, told in the first person, the narrator is clearly a character; it is the twist at the end of this passage, as much as the personal glimpse of the narrator, that calls Sterne to mind.

Another mannerism that Balzac carries over from the romans de jeunesse, related to the self-conscious narrator, is that of direct asides to or dialogue with the reader. At times, Balzac seems to try to avoid such direct involvement, and calls upon the reader in an impersonal manner; for example, in Les Secrets de la princesse de Cadignan, he carefully says, "S'il est permis de risquer une opinion individuelle [ . . . ]" (IV, 488). In Modeste Mignon, he interpolates an explanation again without addressing the reader directly: "Quelque intéressante que cette situation puisse paraître, elle le sera bien davantage en
expliquant [ . . . ]" (I, 196). Balzac by no means always addresses the reader directly when he is trying to draw the reader's attention in a special way.

In Balzac there are varying degrees of directness in this sort of address. Often he brings us in with a very general "vous." In La Bourse, Balzac apologizes to the reader for the length of a description with "Si vous y trouvez des longueurs [ . . . ]" (I, 181). Or in La Muse du département, we find mentioned "un merveilleux palais que vous admirerez quand vous irez à Venise" (IV, 554). Here the process of what I call personalization of the reader is incomplete, but suggested. There are many instances of this use of vous throughout the Comédie humaine.

The reader is sometimes further personalized, and like Sterne, Balzac often envisions his reader as a woman. In La Vieille Fille, Balzac turns rather suddenly on the reader:

Se moque qui voudra de la pauvre fille!
vous la trouverez sublime, âmes généreuses qui
ne vous inquiétez jamais de la forme que prend
le sentiment, et l'admirez là où il est!
Ici quelques femmes légères essaieront peut-être de chicaner la vraisemblance de ce récit,
elles diront [ . . . ]. (III, 301)

Here Balzac is passing judgement on his readers, as does Sterne: "Mais en vérité, madame, je ne vous conçois pas. [ . . . ] Vous lisez donc avec bien peu d'attention" (B, I, xxii, 88; W, I, xx, 56). Tristram sends the reader
back to reread the chapter, and while she is "gone," tells us:

La peine n'étoit pas légère: mais si je l'ai imposée à la dame, ce n'étoit pour badiner, ni par dureté.—Un bon motif m'y a forcé. [ . . . ]
—Quel goût vicieux règne dans presque toutes les lecteurs! On court à la recherche des aventures, et on néglige la profonde érudition et les connaissances que l'on pourrait acquérir par la lecture attentive d'un livre tel que celui-ci. (B, I, xxii, 88-89; W, I, xx, 56)

Sterne is joking; Balzac is in earnest. Except in the Etudes analytiques, Balzac generally uses Sterne's comic devices in a serious vein. They are the lighter moments in much of Balzac, but they generally contain an element of seriousness that is not apparent on the surface of Sterne. Thus in Père Goriot, where the reader is further personalized, we find:

Ainsi ferez-vous, vous qui tenez ce livre d'une main blanche, vous qui vous enfoncez dans un moelleux fauteuil en vous disant: Peut-être ceci va-t-il m'amuser. Après avoir lu les secrètes infortunes du père Goriot, vous dénerez avec appétit en mettant votre insensibilité sur le compte de l'auteur, en le taxant d'exagération, en l'accusant de poésie. Ah! sachez-le: ce drame n'est ni une fiction, ni un roman. All is true, il est si véritable, que chacun peut en reconnaître les éléments chez soi, dans son cœur peut-être. (II, 217)

Like Sterne, Balzac personalizes a reader to use him or her as a negative example. Sterne invites the rest of us to share in his criticism of the lady while she hurries back to read again the last chapter; Balzac keeps all of us included in his criticism, but in warning us so early
in the novel, he gives us, too, a chance not to be like the reader in the comfortable chair; we have a chance to be the âmes généreuses that he mentions in La Vieille Fille, rather than the femmes légères. Sterne's comic device has been worked into the serious business of the Comédie humaine.

Direct address to the reader is not infrequent in the Contes drolatiques. Often the device has sexual connotations: "La jolye tainturière et son bien aymé estoient occupez à prendre, dans ce ioly lacqus que vous sçavez, cet oyseau mignon [ ... ]; et rioyent, et toiuors rioyent."

This use of direct address is much more closely related to Rabelais, as a comparison of Balzac's preface to the second dixain of his stories to the preface to Rabelais's Quart Livre shows clearly. Rabelais addresses jovially a large group of readers; this broad bonhomie is quite distinct from the intimate exchanges between Tristram and the individual reader.

A further personalizing of the reader is effected by allowing the reader to answer back: "Assurément, madame: qu'y a-t-il donc en cela de si extraordinaire? L'amitié la plus tendre ne peut-elle pas régner entre les personnes des deux sexes sans? ... Ah! fi! M. Shandy.—Mais attendez donc, madame.—Vous pensez ce que je ne veux point dire" (B, I, xx, 77; W, I, xvii, 49). Balzac ends La Peau de Chagrin, already permeated with Sterne, with a dialogue with the reader, who repeatedly asks of the fate of Pauline (VI, 520).
As is the case with the self-conscious narrator, it is in the *Etudes analytiques* that Balzac most uses direct address and dialogue with the reader. Sometimes it takes the form of exhortation: "Plaignez Adolphe! Plaignez-vous, ô maris! O garçons, réjouissez-vous!" (*Petites Misères*, VII, 515). He addresses the reader, at times, even more informally than does Sterne; throughout the *Physiologie* he has spoken often to *vous*, the husband, but at one point he turns to the inner circle of readers, like Sterne addressing those remaining while the inattentive lady goes back to reread the chapter, saying "Que t'en semble, lecteur?" (*PhyPo*, 110; not in 1829 or later editions).

In the *Etudes analytiques*, the forms of dialogue with the reader assume varying degrees of complexity. Sometimes it is a simple interjection: "Vous m'arrêtez, je le vois, pour me dire:—Comment relève-t-on la hauteur dans cette mer?" (*Petites Misères*, VII, 516). Or as in his second preface (in the body of the text) to *Petites Misères*:

> Si vous avez pu comprendre ce livre [. . . ], si donc vous avez prêté quelque attention à ces petites scènes de la vie conjugale, vous aurez peut-être remarqué leur couleur . . .
> Quelle couleur? demandera sans doute un épicier, les livres sont couverts en jaune, en bleu, revers de botte, vert pâle, gris perle, blanc. (VII, 531)

The *Physiologie du mariage* has an entire narrative framework built on dialogue with the reader. In his introduction, the author speaks of how he came to write the work.
Part of his inspiration comes from a discussion with two women; he repeats their initial conversation and also a short conversation in which they convince him, once the work is written, to go ahead and publish it. He then says, "Quoique l'auteur ne se donne ici que pour l'humble secrétaire de deux dames [ . . . ]" (Phy, I, xxxij; VII, 393; this entire framework is missing from PhyPo). So when, from time to time, he addresses them directly, their existence is already explained, whereas in Tristram Shandy, when Tristram first addresses "Madam" his reader, her existence is not. Balzac includes several fairly long discussions with one or other of the ladies in the course of the work. These dialogues are in the past tense: "Madame, repondis-je" ( Phy, I, 157; VII, 419), so they are temporally removed from the immediate time of reading/writing. And they are framed and prepared by the previous introduction of the ladies: "Monsieur, me dit une des puissantes intelligences féminines qui m'ont daigné éclairer sur un des passages les plus obscurs de mon livre [ . . . ]" (Phy, I, 151; VII, 419). But the stylistic effect in both Balzac and Sterne is the same; the author's voice is interrupted by the opinions of others on the matter of the novel itself. Since the Physiologie is a satiric work, though much gentler than Sterne's satire, the spirit of Balzac's use of Sterne's methods is much lighter, much more like Sterne, than in the rest of the Comédie humaine.
At the conclusion of the *Physiologie*, Balzac has a dialogue with a different reader, quite cleverly worked in. He begins "Meditation XXX: Conclusion" with the allegory of a prophet and his followers; as the prophet proceeds, the followers drop off one by one, each for his own reasons. When the prophet reaches the mountain top, he finds he has only one follower left, "auquel il aurait pu dire [ . . . ] "Eh bien! messieurs les lecteurs, il paraît que vous n'êtes qu'un?" (Phy, II, 323; VII, 497; not in PhyPo). He has suddenly turned to the reader: "Eh! bien, c'est ici le lieu de vous demander, mon respectable lecteur, quel est votre opinion relativement au [ . . . ]" and the reader answers (Phy, II, 323; VII, 497; not in PhyPo). I feel reasonably sure that Balzac had Sterne in mind in this dialogue, for on the same page we find the reference to Sterne and his laundress.

Stopping the flow of the narrative for a minute detailing of pose or gesture is a feature of both *Tristram Shandy* and *A Sentimental Journey*. There is the famous scene where Trim reads the sermon: "Il étoit en face de son monde, le corps incliné en avant, de manière qu'il faisoit juste un angle de quatre-vingt-cinq degrés et demi sur le plan de l'horizon [ . . . ]" (B, I, xliv, 191; W, II, xvii, 122). The description goes on for several pages. Sterne is aware of the profound expressive weight of gesture:

Mon père ne fut pas plutôt entré dans sa chambre, qu'il se jeta tout à travers de son lit, avec l'air farouche d'un homme abymé de chagrin, qui
attire les larmes de la pitié. Il tomba la tête dans sa main droite qui lui couvroit la moitié des yeux, tandis que son bras gauche, sans mouvement, restoit insensible, appuyé sur l'anse d'une cuvette qui étoit placée sur une table de nuit à côté du lit. Il ne se sentait pas. Un chagrin fixe, opinâtre, inflexible, s'empara de tous les traits de son visage. Il soupiret avec effort. Tous les mouvemens de sa poitrine étoient convulsifs; il ne prononçoit pas un mot. (B, II, lii, 136-37; W, III, xxix, 215-16)

Trim's dropping of the hat, which Balzac certainly remembered, is another example of the importance of the details of gesture in Sterne.

In Théorie de la démarche, Balzac shows his awareness of this feature of Sterne: "J'abaissai les yeux sur mon modeste jardin, comme un homme qui perd une espérance. Sterne a, le premier, observé ce mouvement funèbre chez les hommes obligés d'ensevelir leurs illusions" (VII, 594). This may refer to: "J'ai lu dans le chef-d'œuvre d'Aristote, que lorsqu'un homme pense à une chose passée, il baisse les yeux vers la terre" (B, I, xxxiv, 158; W, II, vii, 158).

The expressive power of gesture and pose and their minute detailing appear again and again in Balzac. In La Cousine Bette, there are the frozen poses of Crevel, who, in the crucial scenes, repeatedly "se met en position"; "Presque tous les hommes affectionnent une posture par laquelle ils croient faire ressortir tous les avantages dont les a doués la nature. Cette attitude, chez Crevel, consistait à se croiser les bras à la Napoléon, en mettant sa tête de trois quarts, et jetant son regard [ . . . ] à l'horizon" (V, 13).
The comic development of Crevel's character is mirrored in the development of his pose:

Depuis trois ans, l'ambition avait modifié la pose de Crevel. Comme les grands peintres, il en était à sa second manière. Dans le grand monde [ . . . ] il gardait son chapeau à la main d'une façon dégagée que Valérie lui avait apprise, et il inserait la pouce de l'autre main dans l'entournure de son gilet d'un air coquet, en mignaudant de la tête et des yeux. Cette autre mise en position était due à la railleuse Valérie qui, sous prétexte de rajeunir son maire, l'avait doté d'un ridicule de plus. (V, 112)

Pose, as in Sterne, takes on deep psychological meaning; here it shows Crevel's distorted self-awareness and Valérie's control over him. Balzac uses pose similarly in Les Petits Bourgeois: "Me pardonnerez-vous, belle dame, dit Thullier, en se tortillant et s'arrêtant à sa pose numéro deux de son répertoire de 1807" (V, 323).

There are numerous examples of the detailing of a static pose in La Comédie humaine. It is not simply the posing itself that brings Sterne to mind; it is the choice of details: "Puis il s'appuya le corps sur la jambe gauche, avança la droite [ . . . ], il porta la tête vers le ciel afin de se mettre à la hauteur de la gigantesque histoire qu'il alla dire" (Le Médecin de campagne, VI, 172).

The expressive power of gesture, as in Trim's dropping of his hat, also occurs frequently the Comédie humaine: "Il y a, dans la manière dont la femme [apporte une tasse de thé], tout un langage; mais les femmes le savent bien; aussi est-ce une étude curieuse à faire que
Balzac's end here is the cataloguing and description of the life of his time; his method of doing this, though, is at least partly learned from Sterne.

On a few occasions, Balzac renders gesture parenthetically in discourse, as Sterne does during Trim's reading of the sermon. We saw this in Jean Louis (see above, p. 95). It occurs again in La Vieille Fille:

—Mon enfant, que veux-tu, la société change, les femmes ne sont pas moins victimes que la noblesse de l'épouvantable désordre qui se prépare. Après les bouleversements politiques viennent les bouleversements dans les moeurs. Hélas! la femme n'existera bientôt plus (il ôta son coton pour s'arranger les oreilles); elle perdra beaucoup en se lançant dans le sentiment; elle se tordra les nerfs, et n'aura plus ce bon petit plaisir de notre temps désiré sans honte, accepté sans façon, et où l'on n'employait les vapeurs que (il nettoya ses petites têtes de nègre) comme un moyen d'arriver à ses fins; elles en feront une maladie qui se terminera par des infusions de feuilles d'oranger (il se mit à rire). Enfin le mariage deviendra quelque chose (il prit ses pinces pour s'épiler) de fort ennuyeux, et il était si gai de mon temps! Les règnes de Louis XIV et de Louis XV, retiens ceci, mon enfant, ont été les adieux des plus belles moeurs du monde. (III, 287)

As in Jean Louis, Balzac here uses Sterne's technique to distance us from a character on his hobby-horse.

Balzac is so various, he cannot be expected to follow any set method. So we do not always find gesture and pose detailed. In Béatrix, for example, Balzac con-
sciously avoids this type of description: "Quant à sa pose, un mot suffit, elle valait tout la peine qu'elle avait prise à la chercher" (II, 93).

The minute observation of tone of voice, particularly in a sense related to music, is another narrative trick that Balzac may have borrowed from Sterne. In the chestnut scene, Phutatorius' utterance Zounds! is analyzed in this way:

Deux autres des convives [ . . . . ] avaient l'oreille très-fine. Ils distinguèrent dans l'expression le mélange des deux tons ["d'un homme qui est dans l'étonnement, et qui ressent quelques (sic) peine de corps"] aussi facilement qu'un virtuose discerne une tierce, une quinte, ou tout autre accord; mais avec toute cette finesse, ils ne purent faire que de fausses conjectures sur les causes de cette étrange prosodie. L'accord en lui-même était excellent; mais il était hors du ton. Il n'avait pas la moindre analogie, pas le moindre rapport au sujet qui était sur le tapis. (B, II, xcxii, 254; W, IV, xxvii, 313)

Balzac, always the close observer, frequently describes tone of voice in musical terms. In *La Recherche de l'absolu*: "[ . . . ] si je trouve, si je trouve, si je trouve! En disant ces mots sur trois tons différents son visage monta par degrés à l'expression de l'inspiré" (VI, 636). Or in *Petites Misères*: "Les femmes ont autant d'inflexions de voix pour prononcer ces mots: Mon Ami [ . . . ]; j'en ai compté vingt-neuf qui n'expriment encore que les différents degrés de la haine" (VII, 554). And most striking: "Les femmes du monde, par leurs cent manières de prononcer la même phrase, démontrent aux observateurs attentifs,
l'étendue infini des modes de la musique" (Splendeurs et misères des courtisanes, IV, 449). This method of description marks Balzac's interest in very close observation, like that of "cet admirable observateur," Sterne. Elsewhere Balzac mentions Sterne's descriptive powers: "[ ... ] des culottes d'un ampleur qui eût mérité de Sterne une description épique" (Le Cabinet des antiques, III, 345). And in La Peau de chagrin, we found a painting by the Flemish artist Gérard Dow compared to a page of Sterne (VI, 437). Balzac may have have imitated Sterne's close observation; or he may have particularly admired Sterne's powers in this direction because he, Balzac, was by the nature of his mind and art so profoundly disposed to the use of such techniques. 3

In the romans de jeunesse, Balzac frequently uses Sterne's device of calling upon the reader's imagination (see above, pp. 112-13). We find this technique again and again in the Comédie humaine: "A ces traits vous pouvez maintenant ajouter d'autres. Nous tâcherons dans ce livre de toujours peindre à fresque et de vous laisser les miniatures" (PhyPo, 107; Phy, I, 186; VII, 424). Balzac occasionally does this in the œuvres diverses as well: "O lecteur! pour m'éviter la peine de vous l'expliquer, faites-moi le plaisir de figurer vous-même l'aspect [ ... ]." 4 Generally, Balzac will do the half, as Sterne suggests, giving us something specific on which to build our imagining;
"Chacun peut imaginer la cuisine d'après la chambre à coucher" (Le Curé du village, VI, 207), or "Le second chant [...] sera tout entier deviné par les amis de cette sage littérature, grâce à cette citation" (Les Paysans, VI, 90). In Balzac we are never given the freedom that Sterne gives his reader with the blank page on which to sketch the Widow Wadman. Balzac controls our imagination to a great degree with his context.

In one instance, Balzac calls on our imagination in a way related to a Sternean device that he uses with some frequency in the romans de jeunesse, the lacuna:

---Il faut qu'il soit bien impertinent!
pensa la marquise . . . . . . . . . . . . .
Je prie toutes les femmes d'imaginer elles-mêmes le commentaire. (Etude de femme, I, 461)

This is virtually the only appearance of the lacuna in the Comédie humaine. Balzac seems to have gone beyond some of the mannerisms that he depended upon heavily in his early works.

In Séraphita, the calling upon the reader's imagination is profoundly transformed by the exalted tone of the novel:

Etendez les proportions de ces amphithéâtres, élancez-vous dans les nuages, perdez-vous dans le creux des roches où reposent les chiens de mer, votre pensée n'atteindra ni à la richesse, ni aux poésies de ce site norwégien! Votre pensée pourrait-elle être aussi grande que l'Océan qui le borne, aussi capricieuse que les fantastiques figures dessinées par ses forêts, ses nuages, ses ombres, et par les changements de sa lumière? Voyez-vous, au-dessus des prairies de la plage, sur le dernier pli de terrain qui
s'ondule au bas des hautes collines de Jarvis, deux ou trois cents maisons couvertes en neaver, espèces de couvertures faites avec l'écorce du bouleau, maisons toutes grêles, plates et qui ressemblent à des vers à soi sur une feuille de mûrier jetée là par les vents? (VII, 328)

Here he calls upon our imagination, but he does not really trust it; we do not exist on the plane he is depicting.

Balzac, like Sterne, however, relies only occasionally on the reader to supply description. Much more often he supplies all the details himself, since the presentation of such details is one of his greatest strengths as an artist. The extension of trust to the reader may be only a certain lassitude in Balzac, faced with such huge tasks. Or, at times, it is simply to focus our attention—-one of those little taps on the shoulder that he so often gives us. Thus at the end of a very detailed description we find: "Vous pouvez vous figurer maintenant les Rouxey" (Albert Savarus, I, 372). He is simply trying to focus our attention; he has not relied on our imagination at all.

Balzac showed an enduring concern for the problems of handling time in his novels, and careful organization and use of time is one of the mainstays of Balzacian structure. In Tristram Shandy, Sterne uses the careful handling of time at one point to play an elaborate joke on the reader:

Une heure et demie? Quoi! vous prétendez qu'il y a une heure et demie de lecture depuis que mon oncle Tobie a tiré le cordon de la sonnette, et qu'on a donné des ordres à Obadiah de seller le gros cheval, et d'aller quérir le docteur Slop? Oui, je le prétends, et l'on ne peut pas dire avec raison que je n'ai pas, po-
étiquement parlant, donné assez de temps à Obadiah pour aller et revenir. J'avoue, pour-tant moralement et même physiquement parlant, que l'homme avoir à peine eu le temps, peut-être, de mettre ses bottes.

Mais cela ne change rien à ma thèse, et si quelqu'un y trouve à redire, si quelqu'un, sa montre à la main, a mesuré l'espace qui se trouve entre le bruit de la sonnette et le coup à la porte, s'il a trouvé par-là, comme cela peut-être, que l'intervalle n'est que de deux minutes, treize secondes, quatre tierces, qu'en résulte-t-il? Prétendra-t-il qu'il est en droit de m'insulter, parce qu'il s'imagine que j'ai violé l'unité ou plutôt la probabilité du temps? Qu'il sache que c'est de la succession de nos idées que nous nous en formons une de la durée du temps et des ses simples modes. —

Voilà quelle est la véritable horloge scholas-tique, et j'entends, comme homme de lettres, que ce soit par elle que l'on me juge. — Je récuse la juridiction de toutes les autres horloges du monde.

Il n'y a que huit milles de Shandy chez le docteur Slop; c'est une circonstance à saisir. Voilà Obadiah qui va et revient, et les parcourrent deux fois; il ne fait que ce chemin, et moi, pendant ce temps, j'ai ramené mon oncle Tobie des environs de Namur en Angleterre, en traversant toute la Flandre. — Je l'ai tenu malade pendant près de quatre ans; je lui ai fait apprendre trois ou quatre sciences que personne ne peut apprendre parfaitement durant toute sa vie; je l'ai fait voyager ensuite avec le caporal Trim, dans un assez mauvais carrosse à quatre chevaux, depuis Londres jusqu'à sa petite maison dans le fond du comté d'Yorck, à près de deux cent milles de la capitale. — Il y est, et depuis long-temps. Tout cela veut dire que l'imagination du lecteur doit être préparée à l'apparition du docteur Slop sur le théâtre. J'ai pensé que cela valoit pour le moins les gambardes, les airs et les mines dont on nous régale entre les actes.

Critique intraitable! quoi! vous n'êtes pas encore satisfait? — Vous voulez toujours que deux minutes, treize secondes, quatre tierces, ne fassent pas davantage que deux minutes, treize secondes, quatre tierces? J'ai dit tout ce que je peux dire sur ce point. Mes raisons
pourraient dramatiquement me tirer d'embarras; mais je sais que la circonstance est telle, qu'elle pourroit me condamner biographiquement, et faire passer mon livre pour un roman . . . . Non, non, il n'en sera pas ainsi. On me serre de près, mais je termine d'un seul trait toute dispute. Apprenez, mon cher critique, qu'Obadiah n'étoit pas à cinquante toises de l'écurie, lorsqu'il rencontra le docteur Slop. (B, I, xxxv, 160-62; W, II, viii, 103-04)

Balzac shows a serious concern for the discrepancy between the time it takes an event to happen and the time spent in narrating it: "Cette conversation fut si rapide qu'elle prit à peine le temps pendant lequel elle se lit" (Splendeurs et misères des courtisanes, IV, 343), and again in the same novel: "Cette scène s'était passé en un laps de temps moins considérable que le moment d'en lire le récit" (IV, 414). In Les Chouans we find the same concern also mentioned two times: "Ces événements, qui exigent tant de mots, se passèrent en un moment" (V, 638), and "Tout ce manège n'employa pas le temps nécessaire à le décrire" (V, 654). Tristram is chiding his reader's desire for absolute truth in time; Balzac serves this desire.

The case is similar in the handling of digression. Digression is at the heart of Tristram Shandy; it is its very substance, and Tristram rarely apologizes for it. In fact, he claims digression as his right:

Je viens de faire une assez longue digression que le hasard a amenée [. . . ]. Ne seroit-il pas horrible que l'on ne fît pas attention à ce chef-d'œuvre d'habilité digressive? Le lecteur cependant ne s'en sera pas aperçu. J'en serois assurément fâché. Je ne l'accuserois
point, à cet égard, d'un défaut de pénétration. —C'est plutôt que cette perfection est si rare dans une digression, que l'on ne s'y attend pas. [ . . . ] (B, I, xxiv, 110; W, I, xxii, 72)

and

Les digressions sont incontestablement la lumière, la vie, l'âme de la lecture. —Otez-les par exemple de ce livre, il seroit aussi bon de mettre le livre tout-à-fait de côté. —Une languer ac-cablante, une monotonie insipide régneroient à chaque page; il tomberoit des mains. —Rendez-les à l'auteur; il brille, il amuse, il se varie, il chasse l'ennui. (B, I, xxiv, 112; W, I, xxii, 73)

Balzac usually justifies his digressions to the reader with a phrase such as "cette digression était nécessaire pour l'intelligence de la scène [ . . . ]" (Les Proscrits, VII, 278), or he brackets a digression with justification: "Maintenant il est nécessaire d'expliquer le dévouement extra-ordinaire de cette belle et noble femme; et voici l'his-toire de sa vie en peu de mots." . . . "Maintenant la na-ture des réflexions de la barrone et ses pleurs, après le départ de Crevel, doivent se concevoir parfaitement" (La Cousine Bette, V, 17, 19). Perhaps Balzac felt it necessary to justify his digressions to the ordinary reader: "Quelques esprits, arides de l'intérêt avant tout, accuseront ces explications de longueur; mais [ . . . ] l'historien des mœurs obéit à des lois plus dures que celles de l'historien des faits" (Les Paysans, VI, 61). Balzac does, at times, make light of the problem of digression. In La Maison Nucingen, Bixiou is narrating a story, and being very digressive; Blondet tries to get him to come to the point:
—Et allons un peu plus vite, dit Blondet, tu marivaudes.
—Isaure, reprit Bixiou, qui regarda Blondet de travers, avait une simple robe de crêpe blanc ornée de rubans verts, un camélia dans ses cheveux, un camélia à sa ceinture, un autre camélia dans le bas de son robe, et un camélia . . .
—Allons, voilà les trois cents chèvres de Sancho!
—C'est toute la littérature, mon cher! Clarisse est un chef-d'œuvre, il a quatorze volumes, et le plus obtus vaudevilliste te le racontera dans un acte. Pourvu que je t'amuse, de quoi te plains-tu? Cette toilette était d'un effet délicieux, est-ce que tu n'aimes pas le camélia? veux-tu des dahlias? Non. Eh! bien, un marron, tiens! dit Bixiou qui jetta sans doute un marron à Blondet, car nous entendîmes le bruit sur l'assiette.
—Allons, j'ai tort, continue? (IV, 242)

Balzac is here making a serious point, though humorously, about the importance of detail and digression in literature. Because of my preoccupation with links between Balzac and Sterne, I read the throwing of the chestnut as an oblique reference to the Phutatorius scene in Sterne; I can only point it out to my reader as a distinct possibility.

In the handling of time, then, as with many other points of contact between Balzac and Sterne, we can see the use of similar methods to different ends. Balzac is working for distinct organization in his readers' eyes; Sterne is playing with the effects of disorganization.

A quite distinctive feature of Tristram Shandy is the handling of chapter divisions. There are two special devices that Sterne uses, the subject-by-subject presentation of material—chapter of things, or chapter of chapters—with frequent references to chapters to come, and the
very short chapters. Both of these types of chapters are found in the Comédie humaine. In La Cousine Bette, among others, we find the subject-chapter handled in a serious way, as in the chapters entitled "De la sculpture," (V, 83), and "Des polonais en général et de Steinbock en particulier" (V, 87). Such chapters are found throughout the Comédie humaine, and are only dimly, if at all, related to Sterne. In the Etudes analytiques, however, such a connection becomes quite clear: "Il s'agissait de savoir si le chapitre des Manières devait passer avant celui de la Conversation" (Traité de la vie élégante, VII, 573). Here the topical division is as contrived as in Tristram Shandy. Similarly, in Petites Misères, Balzac's chapter divisions are self-conscious: "Ceci rentre dans les mille facettes du chapitre suivant, dont le titre doit faire sourire les amants aussi bien que les époux" (VII, 519-20), and "La villa crée alors une phase aussi singulière, et qui mérite un chapitre à part" (VII, 522). And he uses the same device in the Physiologie du mariage: "Dans ce milieu de femmes honnêtes, nous n'avons pas encore essayé de chercher le nombre des femmes vertueuses. Une distinction aussi subtile réclame une nouvelle Méditation" (PhyPo, 75; not in 1829 or later editions).

The very short chapter is rare in the Comédie humaine, but it does occur. In Un Prince de la Bohème, Sternean in its light style, we find a chapter entitled
"Madame s'impatiente," whose full text is as follows:

---Ah! ca, mon cher Nathan, quel galimatias me faites-vous là? demanda la marquise étonnée.
---Madame la marquise, répondit Nathan, vous ignorez la valeur de ces phrases précieuses, je parle en ce moment le Sainte-Beuve, une nouvelle langue française. Je continue. (V, 281)

Nathan is narrating the tale to a marquise; the dialogue, then, is prepared as part of the frame, as in the Physiologie. The brevity of the chapter, combined with the use of dialogue to comment on the work itself, has a ring of Sterne. Another extremely short chapter appears in Une Passion dans le désert, again as part of the frame; "Curiosité de femme" is the title, and the text is only four lines long (V, 744).

This playing with the mechanics of novel-writing, which is so much of the substance of Tristram Shandy, seems to be less appealing to the Balzac of the Comédie humaine than it was to the young author of Jean Louis. Balzac never really loses his sense of humor, but in the Comédie humaine his tendency is to work humor into the very substance of his work—as in the presentation of the character of Crevel—and let it radiate both laughter and tragedy.

One means of overlaying humor on a novel's surface is with chapter titles. As we have seen above (pp. 64-65), one of the aspects of Frenais's dubious raillerie is to add whimsical chapter titles to Tristram Shandy; de Bonnay does so too, although with less forced humor. Balzac frequently titles his chapters, but his titles are rarely humorous. He tends to use titles simply as references to the general
topics or events covered in the chapter, to make literary allusions, or for structuring purposes. On occasion, though, Balzac does use titles humorously. In some cases they are puns: "Fin contre fin, quelle en sera la fin" (Splendeurs et misères, IV, 401), or "Les Fruits du fraisier" (Fraisier is a character in Le Cousin Pons; V, 271). In the second part of Béatrix, for some reason, Balzac uses a great deal of jest and flippancy in entitling the chapters, for example: "Comme quoi, dans ces sortes de crises, le premier besoin est de la lumière," followed by a chapter entitled "Et la lumière fut!" (II, 98). Humorous chapter titles are the exception, rather than the rule, in Balzac.

Sterne had a great debt to Rabelais; he mentions and imitates Rabelais numerous times in the course of Tristram Shandy. Balzac, too, was profoundly indebted to Rabelais, particularly, of course, in the Contes drolatiques, but also in the Comédie humaine. It becomes particularly difficult, then, in some areas, to distinguish between what Balzac borrowed from Rabelais and what he borrowed from Sterne. As Barton puts it,"It becomes hazardous for the critic to assert that such and such a passage which smacks seemingly of Yorick's style is inspired—if inspired at all—by Sterne rather than by the Curé of Medon."7

There are two obvious Rabelaisian mannerisms that appear in both Balzac and Sterne. One is word coinage, usually in an extravagant manner. We have already seen
the nosarians and antinosarians become disquaires and anti-disquaires (see above, p. 141). We find Balzac in his lighter moods taking up this device several times. In L'Illustre Gaudissart, we find "selon la philosophie Gaudissarde [ . . . ]" (III, 194) and, soon afterwards, "globules, globisles, globards ou globiens" (III, 194). In its extravagance, this sally is like Sterne, but in its form it is inspired by Rabelais.

Another characteristic of both Rabelais and Sterne is the long enumeration. In both authors we find this carried to the point of giving an entire alphabetical list.

In Sterne:

L'amour est, certainemment (au moins alphabeticement parlant) l'affaire de la vie la plus
A gitante,
la plus B izardre,
la plus C onfuse,
la plus D iabolique;
et de toutes les passions humaines, la passion
la plus
E xtravagante,
la plus F antasque,
da plus G rossière [etc.] (B, IV, xlii, 103;
W, VIII, xiii, 531)

Balzac uses the same type of list in the Physiologie du Mariage. In Meditation I, he gives an alphabetical list of reasons a man might marry, from Ambition all the way to Zèle (Phys, I, 8-9; VII, 394-95; not in PhyPo).

La Peau de chagrin, a work strongly influenced by both Rabelais and Sterne, contains a number of long enumerations, not set off from the text, such as
—Sans vous forcer à m'implorer, sans vous faire rougir, et sans vous donner un centime de France, un parat du Levant, un tarain de Sicile, un hel¬ler d'Allemagne, un copec de Russie, un farthing d'Écosse, une seule des sesterces ou des oboles de l'ancien monde, ni une piastre du nouveau, sans vous offrir quoi que ce soit en or, argent, billon, papier, billet, je veux vous faire plus riche, plus puissant et plus considéré que ne peut l'être un roi constitutionnel. (VI, 440)

This sort of extravagance could be borrowed from either Rabelais or Sterne. In any case, Balzac has made it his own.

There is another type of enumeration in Balzac that is more closely related to Sterne. In the Journey, Yorick lists various types of travelers in a list set off from the text (S, 31). Balzac mentions Sterne's list of travelers in "Voyage de Paris à Java," written, according to its subtitle, "suivant la méthode enseignée par M. Charles Nodier en son Histoire du roi de Bohême et de ses sept châteaux": "Sachez-le bien, je fais partie des voyageurs egoistes, espèce oubliée par Sterne dans sa grande classification des voyageurs." In Ferragus, Balzac has picked up this classifying device for piétons; his list is more descriptive and is not set off from the text. Nevertheless, it relates clearly to the list in the Journey:

N'y a-t-il pas d'abord le piéton rêveur ou philosophe qui observe avec plaisir, soit les raies faites par la pluie sur le fond grisâtre de l'atmosphère [ . . . ].

Puis il y a le piéton causeur qui se plaint et converse avec la portière [ . . . ]; le piéton
indigent, fantastiquement collé sur le mur [ . . . ]; le piéton savant qui étudie, épèle ou lit les affiches sans les achever; le piéton rieur qui se moque des gens auxquels il arrive malheur dans la rue [ . . . ]; le piéton silencieux qui regarde à toutes les croisées, à tous les étages; le piéton industriel, armé d'un sa-coche ou muni d'un paquet, traduisant la pluie par profits et pertes; le piéton aimable, qui arrive comme un obus, en disant: Ah! quel temps, messeurs! et qui salue tout le monde; enfin, le vrai bourgeois de Paris, homme à parapluie, expert en averse, qui l'a prévue, sorti malgré l'avis de sa femme, et qui s'est assis sur la chaise du portier. Selon son caractère, chaque membre de cette société fortuite contemple le ciel [ . . . ]. Chacun a ses motifs. Il ne reste que le piéton prudent, l'homme qui, pour se remettre en route, épie quelques espaces bleus à travers les nuages crevassés.9

I am certainly not prepared to assert that Balzac got his mania for classification from Sterne, and this list is clearly part of Balzac's desire to catalogue completely the life of his time. What I can say is that Balzac and Sterne use this kind of classification in a similar manner.

Another superficial narrative trick that Balzac may have taken from Sterne is the bastardization of Latin. Tristram Shandy is heavily sprinkled with Latin, both correct and incorrect, as part of Tristram's and Walter's "erudition." Balzac, too, uses Latin in fun. At the beginning of Théorie de la démarche, he laments the lack of scholarly works on the subject, then says: "Quoi! vous trouveriez plus facilement le De pantouflis veterum, invoqué par Charles Nodier, dans sa raillerie toute pantagruélique de l'Histoire du roi de Bohême, que le moindre
volume De re ambulatoria! . . . (VII, 581). This is strikingly like Sterne's mention of "de ré concubinariâ" (B, II, c, 272; W, IV, xxviii, 324) and occurs in Balzac only a few lines above "A cette pensée, à l'imitation de Sterne [ . . . ], j'ai fait craquer mes doigts [ . . . ]" (VII, 581).

The changing of a set Latin phrase to comic or satiric ends is common in Sterne (and Rabelais) and Balzac does it too. In Les Petits Bourgeois, Balzac entitles a chapter "Ad majorem Theodosi Gloriam" a parody of the Jesuits' motto "Ad majorem Dei gloriam" (V, 323; Citron's note). Theodore is sharply reduced by this device. In Physiologie du mariage, Balzac gives an innocent Latin proverb a Shandean twist simply with context: "foenum habet en cornu," "he has hay on his horns," simply implies rage, in Horace. In Balzac the cuckold's horns are implied (PhyPo, p. 80; Phy, I, 66; VII, 404; Citron note). Twice in Un Prince de la Bohème, Balzac plays with Latin. Once he mixes two set phrases, "ex professo," in a scholarly manner," and "experto crede Roberto," "believe Robert's experience," to get "ex professo Roberto" (V, 284; Citron note). A few pages later, he says "il ne se souvenait pas de la moindre de ses oraisons contra Tullia"; Citron says, "Balzac plaisante avec ses souvenirs de collégien en latin; oraison signifie discours [ . . . ] le nom de Tullia lui évoque celui de Tullius, c'est-à-dire Ciceron; l'ensemble est macaronique" (V, 291; Citron note).
We are back to the essential question: how to know if Balzac did indeed borrow this device from Sterne? There is no way to be certain, but in the case of the Latin phrases, we find them all in works that are essentially social satire. So we can say, at least, that the comic use of Latin is a part of Balzac's satiric manner, and it is in his most essentially satiric works that we find his most frequent borrowings from Sterne. It is quite safe to say, I believe, that Sterne's methods are a key building block of Balzac's satiric style.

The borrowings from Sterne in the Physiologie du mariage are numerous, and have been much commented upon by critics. Maurice Bardèche, in the introduction to his edition of the pre-original text of the Physiologie, says that Balzac took from Sterne "deux des observations qui soutiennent le livre: que dans le mariage, rien ne compte que les petits détails, les petites erreurs, les petites précautions, et qu'un homme marié est, au fond, un de ces malades qui doivent finir comme le voulait Montaigne, par savoir se soigner tout seul." On a purely stylistic plane, we have seen Sterne again and again in the Physiologie.

Less attention has been paid by critics to the influence of Sterne on the other Études analytiques. I found page after page of Théorie de la démarche that echoed Sterne in ways that do not fit neatly into the categories of narrative techniques so far established here. More-
over, the fragmenting of consideration of these stylistic traits into various categories does not show how striking is the resemblance of a page of this work to a page of Sterne. René Guise has suggested that the comparatist be on the lookout for "une impression de déjà lu, qu'on éprouve en lisant une page de Balzac." It is in reading Théorie de la démarche that I experience this impression the most strongly:

Méditez ces principes, appliquez-les, vous plairez. Pourquoi? Personne ne le sait. En toute chose, le beau se sent et ne se définit pas.

Une belle démarche, des manières douces, un parler gracieux, séduisent toujours et donnent à un homme médiocre d'immenses avantages sur un homme supérieur. Le Bonheur est un grand sot peut-être! Le talent comporte en toute chose d'excessifs mouvements qui déplaisent; et un prodigieux abus d'intelligence qui détermine une vie d'exception. L'abus soit du corps, soit de la tête, éternelle plaie des sociétés, cause ces originalités physiques, ces déviations, dont nous allons nous moquant sans cesse. La paresse du Turc, assis sur le Bosphore et fumant sa pipe, est sans doute une grande sagesse. Fontanelle, ce beau génie de la vitalité, qui devina les petits dosages du mouvement, l'homéopathie de la démarche, était essentiellement Asiatique.

—Pour être heureux, a-t-il dit, il faut tenir peu d'espace, et peu changer de place. Donc, la pensée est la puissance qui corrompt notre mouvement, qui nous tord le corps, qui le fait éclater sous ses despotiques efforts. Elle est le grand dissolvant de l'espèce humaine.

Rousseau l'a dit, Goethe l'a dramatisé dans Faust, Byron l'a poétisé dans Manfred. Avant eux, l'Esprit-Saint s'est prophétiquement écrié sur ceux qui vont sans cesse: "Qu'ils soient comme des roues!"

Je vous ai promis un véritable non-sens au fond de cette théorie, j'y arrive.
Depuis un temps immémorial, trois faits
ont été parfaitement constaté, et les conséquences qui résultent de leur rapprochement ont été principalement pressenties par Van Helmont, et avant lui par Paracelse, qu'on a traité de charlatan. Encore cent ans, et Paracelse deviendra peut-être un grand homme!

La grandeur, l'agilité, la concrétion, la portée de la pensée humaine, le génie, en un mot, est incompatible:

Avec le mouvement digestif,
Avec le mouvement corporel,
Avec le mouvement vocal;

Ce que prouvent en résultat les grands mangeurs, les danseurs et les bavards; ce que prouvent en principe le silence ordonné par Pythagore, l'immobilité presque constante des plus illustres géomètres, des existantes, des penseurs, et la sobriété nécessaire aux hommes d'énergie intellectuelle.

Le génie d'Alexandre s'est historiquement noyé dans la débauche. Le citoyen qui vint annoncer la victoire de Marathon a laissé sa vie sur la place publique. Le laconisme constant de ceux qui méditent ne saurait être contesté.

Cela dit, écoutez une autre thèse. (VII, 595)

The extravagance of the argument here is worthy of Walter Shandy. There are a number of devices that I have already mentioned as being typical of Sterne: direct address to the reader, a list, a pretention to scholarship and scientific method. But it is the ensemble here that brings Sterne most clearly to mind: the telegraphic style, with short paragraphs bringing loosely linked material together to make an essentially absurd point; the feeling (conveyed by "Je vous ai promis un véritable non-sens au fond de cette théorie, j'y arrive," that the author is under dur-
tram throughout. *Théorie de la démarche* is much shorter than the *Physiologie*, and in the latter Balzac is also drawing heavily on Rabelais. In *Théorie de la démarche*, Balzac's borrowing from Sterne comes through much more clearly.

*Petites Misères de la vie conjugale* is Sternean in its very conception; the idea that it is the small details of daily life that bring its major joys and frustrations is at the heart of both *Tristram* and the *Journey*, and of course it appears as a basis for much of Balzac's work. The expansion of one small daily occurrence into an emblem of an entire situation or way of life—such as the problem with butter in *Eugénie Grandet*—is a central characteristic of Balzac's method. *Petites Misères*, not surprisingly, is full of stylistic echoes of Sterne. Again we find the telegraphic method, this time with liberal use of the dash, so characteristic of Sterne: "Ni vos cassettes,—ni vos habits,—ni vos tiroirs de caisse ou de bureau—de table ou de commode,—ni vos portefeuilles à secrets,—ni vos papiers,—ni vos nécessaires de voyage,—ni votre toilette [ . . . ]" (VII, 548; in original edition, 1845). Balzac does not often use the dash, but when he does, it is related to Sterne. In the introduction to the first edition (1829) of *Les Chouans*, Balzac writes: "L'auteur prévient ici le lecteur qu'il a essayé d'importer dans notre littérature le petit artifice typographique par lequel les romanciers anglais expriment certains accidents
du dialogue. [ . . . ] Dans ces extrémités ce signe—qui, chez nous, précède déjà l'interlocution—a été destiné chez nos voisins à peindre ces hésitations, ces gestes, ces repos qui ajoutent quelque fidélité à une conversation que le lecteur accentue alors beaucoup mieux et à sa guise" (V, 765). Maurice Regard, in reprinting this preface in his edition of Les Chouans, adds this note: "C'est Sterne qui, dans Tristram Shandy, utilise ainsi les traits. On en trouve un grand nombre dans la première édition des Chouans, même au milieu des phrases. Ils disparaîtront dans les éditions suivantes."¹² This use of the dash remains rare in Balzac.

One of the most striking stylistic echoes of Sterne that I found anywhere in the Comédie humaine appears in Petites Misères. "Vous" (the husband) and Caroline are discussing the education of their son:

—Décidément, Caroline, nous mettrons Charles en pension.
—Charles ne peut pas aller en pension, dit-elle d'un petit ton doux.
—Charles a six ans, l'âge auquel commence l'éducation des hommes.
—Le roi de Rome n'est pas une autorité.
—Le roi de Rome n'est pas le fils de l'Empereur? . . . (Elle détourne la discussion.) En voilà bien d'une autre! Ne vas-tu pas accuser l'impératrice? elle a été accouchée par le docteur Dubois, en présence de . . .
— Je ne dis pas cela . . .
— Tu ne me laisses jamais finir, Adolphe.
— Je te dis que le roi de Rome . . . (ici vous commencez à élever la voix), le roi de Rome, qui avait à peine quatre ans lorsqu'il a quitté la France, ne saurait servir d'exemple.
— Cela n'empêche pas que le duc de Bordeaux n'ait été remis à sept ans à M. le duc de Rivière, son gouverneur. (Effet de logique.) 

The stylistic similarity between this discussion and the "bed of justice" scene in Tristram Shandy is pervasive. The parenthetical comments of the author, the style of argument— and particularly the rhythm of the dialogue— clearly echo the scene in Sterne:

"Nous devrions, dit mon père, en se retournant à moitié dans son lit, et rapprochant son oreiller de ma mère, nous devrions penser, madame Shandy, à mettre cet enfant en culottes."—
"Vous avez raison, monsieur Shandy, dit ma mère."—
"Il est même honteux, ma chère, dit mon père, que nous ayions différé si longtemps."—
"Je le pense comme vous, dit ma mère."—
"Ce n'est pas, dit mon père, que l'enfant ne soit très-bien comme il est."—
"Il est très-bien comme il est, dit ma mère."—

"Mais il grandit à vue d'œil, ce petit garçon-là! répliqua mon père."—
"Il est très-grand pour son âge, dit ma mère."—

"Je— ne— puis, dit mon père, appuyant sur chaque syllabe, je ne puis pas imaginer à qui diantre il ressemble."—
"Je ne saurais l'imaginer, dit ma mère."—
"Ouais! dit mon père."—

Le dialogue cessa pour un moment. — [ . . . ]

(B, III, lxii, 171-72; W, VI, xviii, 437)

The content is different only in that Caroline has an opinion and Mrs. Shandy does not. The frustration Walter feels is
due to Mrs. Shandy's passive agreement with all that he says, thus giving his argument no real power; Adolphe in Balzac is powerless, too, as he cannot persuade his wife that he is right. Both scenes clearly imply sexual impotence. What is most striking here, though, is the form and rhythm of the dialogue. It is safe to say, I think, that Balzac had Sterne in mind.

The stylistic methods that I have discussed are essentially comic, as would be expected when dealing with an author like Sterne, who, despite critical controversy, emerges clearly—even in Balzac's mind—as a satirist. Sterne's mannerisms, we have seen, show up clearly and with little change in Balzac's essentially satiric and non-fictional works, such as *Petites Misères de la vie conjugale, Physiologie du mariage*, and *Théorie de la dé-marche*. They are frequent as well, with some modification, in the parts of the *Comédie humaine* which, though closely tied in with the regular world of the *Comédie*, are light in conception and execution, such as *Un Prince de la Bo-hème*. When Sterne's devices turn up in works that are central to Balzac's deepest concerns—the truly great works such as *La Cousine Bette* and *Père Goriot*—they have undergone transformations that make them express not comedy or satire, but the serious, even tragic, concerns at the center of the *Comédie humaine*. Taken by itself, for example, Crevel's posing is laughable; seen in the light of Adeline's Christlike suffering, it is not.
NOTES

1See New, p. 81.
2Contes drolatiques, p. 149.
4"Chapitre purement administratif," Le Caricature, 14 April 1831, in Œuvres diverses, XXXIX, 341.
5In the final revision of Etude de femme in 1842, Balzac adds another lacuna, a line and a half of dots following the words: "Je ne crois pas qu'on me sache mauvais gré de supprimer notre conversation." Œuvres complètes de M. de Balzac, ed. Jean A. Ducourneau, I (Paris: Bibliophiles de l'Originale, 1965), p. 400.
6See Lecuyer, Balzac et Rabelais.
9IV, 21. Baldensperger attributes Balzac's use of "l'énumération bouffone" only to Sterne, without mention of Rabelais. He goes on to say "De ces folâtres énumérations, on en trouve même dans l'Histoire des treize," probably a reference to this passage. Baldensperger, pp. 43-44.
10Bardèche, Introduction to PhyPo, p. 34.
11Guise, p. 12.
It is in style and manner of narration that Balzac was most widely influenced by Sterne, but we also find several ideas which, although advanced humorously by Sterne, become touchstones of Balzac's thought. Geneviève Delattre has noted Balzac's tendency to take Sterne's ideas seriously: "Balzac semble parfois un peu trop porté à accepter les idées avancées par Sterne sous le couvert de ses personnages."¹ She points out that Balzac himself presented serious ideas in jest, and would assume that Sterne did so too; "Cette facilité étonnante de Balzac à adopter les idées les plus douteuses ramassées dans Sterne, découle de la confiance que lui inspire cet écrivain en qui il salue un des plus fins observateurs que la littérature ait connu."²

One of Sterne's "ideas" that Balzac took the most seriously is that of the importance of names. Walter Shandy is the exponent of this theory:

Il s'étoit formé l'idée que les noms, par une espèce de biais magique, avoient, sur notre conduite, sur notre caractère, une influence qu'on ne pouvoit détourner. Le héros de Miguel de Cervantes ne raisonnait pas avec plus de gravité.——Il n'avait pas une foi plus ferme.——Il ne pouvoit rien dire de plus sur le pouvoir qu'avoir la négo-
mancie [sic] d'avilir ses actions, ou sur le rare privilège que le nom seul de Dulcinée avait de repandre du lustre et de l'éclat sur ses faits héroïques, que ce que mon père ne pouvait dire sur les noms de Trismegiste ou d'Archimède, comparés avec d'autres qui le choquoient. — Combien de Césars, combien de Pompées, par la seule inspiration de ces noms fameux, s'étoient-ils rendu dignes de le porter? Et combien, ajoutoit-il, a-t-on vu de gens dans le monde qui s'y seroient distingués, si leur caractère, leur génie n'avoient pas été abattus, avilis, sous un nom aussi sot, par exemple, que celui de Nicodème? (B, I, xx, 79; W, I, xix, 50)

The idea is thoroughly undercut by the reference to Don Quixote, still a figure of ridicule at the time Sterne wrote (but a hero to Balzac's time), but as Baldensperger points out, "L'humouristique chapitre xix de Tristram Shandy est resté pour Balzac une sorte d'évangile."  

Balzac took great care in the naming of his characters, and he makes frequent references to Sterne when he discusses names. In Gobseck, for example: "Enfin par un hasard [une singularité] que Sterne appellerait une prédestination, cet homme se nomme [nommait] Gobseck" (II, 128; in original edition, 1830; parenthetical changes made in 1835). And in Le Curé de Tours:

Ici l'historien serait en droit de crayonner le portrait de cette dame; mais il a pensé que ceux-mêmes auxquels le système de cognomologie de Sterne est inconnu, ne pourrait prononcer ces trois mots: MADAME DE LISTOMÈRE! sans la peindre noble, digne, tempérant les rigueurs de la piété par la vieille élégance des mœurs monarchiques et classiques, par des manières polies; se permettant la lecture de La Nouvelle Héloïse, la comédie, et se coiffant encore en cheveux. (III, 74; in original edition, 1832)
It is clear from these two examples, and from the others that will follow, that Balzac attributes this idea to Sterne himself, not to Walter Shandy. Because of his own interest in names, Balzac accepts unquestioningly Sterne's seriousness in this matter. This presents us with a real problem of determining how Balzac read Sterne. We can see from his other references to Sterne that Balzac thinks of him as a skillful storyteller, a great descriptive artist, and an essentially comic—or even satiric—author. Balzac was perceptive enough to see *A Sentimental Journey* as raillerie, yet he did not seem to grasp how completely Sterne discredits most of the ideas put forth on the surface of *Tristram Shandy*. In this case, I think that Balzac is blinded by one of his own hobby-horses, his belief in the effects of the occult on the daily lives of men, "les sympathies qui méconnaissent les lois de l'espace [ . . . ]; une science nouvelle à laquelle il a manqué jusqu'à ce jour un homme de génie" (*Le Réquisitionnaire*, VII, 89).

In the passage from *Le Curé de Tours* cited above, it is also interesting to note that Balzac cites Sterne in a passage where he is ostensibly leaving description to the reader's imagination. In fact, he directs our imagination rigidly, even to the point of urging us to imagine that Madame de Listomère is "légerement nasillarde." It is nevertheless possible to say that this passage bears a double relationship to Sterne, and that if Balzac had Sterne
in mind in reference to names, it is also possible that he consciously connected the discussion of the author's rights and the reader's imagination to Sterne.

In Béatrix, the significance of names is mentioned twice. Near the beginning, Félicité des Touches (Camille Maupin), says bitterly: "Sterne a raison. Les noms signifient quelque chose, et le mien [i.e., Félicité] est la plus sauvage raillerie" (II, 36). Even though these words are spoken by a character instead of by Balzac as narrator, given the character of Camille Maupin and Balzac's other references to Sterne's theories of names, I think the statement can be considered to be Balzac's own. Later in the novel, when Calyste is in love with Béatrix, he says, "Camille disait naguère qu'il y avait une fatalité innée dans les noms, à propos du sien. Cette fatalité, je l'ai pressentie pour moi dans le vôtre quand, sur la jetée de Guérande, il a frappé mes yeux au bord de l'océan. Vous passerez dans ma vie comme Béatrix a passé dans la vie de Dante" (II, 63). In both cases in Béatrix there is irony in the use of names. Camille states the irony herself; Calyste does not see the irony in his statement, but it is there, since Béatrix will destroy him rather than saving him. Despite the irony, it is clear that Balzac has taken seriously what Tristram and Walter Shandy have said about names.

In Ursule Mirouët Balzac again mentions the pos-
sibility of irony in names: "En pensant que cette espèce d'éléphant sans trompe et sans intelligence se nomme Minoret-Levrault, ne doit-on reconnaître avec Sterne l'occulte puissance des noms qui tantôt raillent et tantôt prédisent les caractères?" (II, 461). Sterne does not ever speak of an ironical contrast between name and character; this idea comes from Balzac. To Tristram and his father, the importance of names is serious. To Walter, the misnaming of his youngest son is a real tragedy. To Tristram it is part of the evil fate that hangs over him and his father. Sterne invites us to laugh at the whole affair, but to see true irony, we would have to take it seriously. Irony is an integral part of much of the tragedy that we find in La Comédie humaine. Père Goriot, for example, dies thinking that Eugène de Rastignac is one of his daughters, come to comfort him in his last hour. In taking Sterne's idea seriously, Balzac has also marked it with his own stamp.

In Z. Marcas, Balzac considers even more seriously the occult nature of the power of names: "Je ne voudrais pas prendre sur moi d'affirmer que les noms n'exercent aucune influence sur la destinée. Entre les faits de la vie et le nom des hommes, il est de sécrètes et d'inexpli- cables concordances et des désaccords visibles qui sur- prennent; souvent des corrélations lointaines, mais ef- ficaces, s'y sont révélées. Notre globe est plein, tout s'y tient. Peut-être reviendra-t-on quelque jour aux
There is no mention of Sterne here, but this passage provides the key, I think, to why Balzac was able to take this idea so seriously. He links it to his belief that ineffable links between mind and matter prevade the world. We find this process numerous times when dealing with Balzac and Sterne. Balzac takes an idea or a narrative device from the surface of Sterne, adopts it seriously, and makes it serve one of his own ideas.

There are numerous examples of assigning significance to names in Balzac. In *La Recherche de l'absolu*, for example, when introducing Emmanuel, Balzac says, "Chacun voulait voir une prédestination dans le nom suave que lui avait donné sa marraine" (VI, 644); the name means "God is with us." And in *Petites misères*, "Ce nom [Caroline] porte bonheur aux femmes" (VII, 558; in original edition, 1845); Balzac is ironic again. In *Ursule Mirouët*, Balzac seems preoccupied with names; early in the novel, he has mentioned Sterne in connection with "l'occulte puissance des noms" (II, 461). He mentions their significance several other times: "On l'avait appelée la Bougivale par impossibilité reconnue d'appliquer à sa personne son prénom d'Antoinette, car les noms et les figures obéissent aux lois de l'harmonie" (II, 471); "Eh bien, Zélie aime le zèle" (II, 473); "Ursule est digne de son nom [ . . . ] elle est très sauvage" (II, 489). These uses of Sterne's idea of the power of
names without mentioning Sterne show how much Balzac has adopted this idea as his own.  

Tristram Shandy begins with Tristram's conception, and the second chapter is concerned with the importance of this process:

Et que voudriez-vous, d'après cela, mon cher monsieur, qu'il devint, si, seul sur la route, il lui arrivait quelque accident, ou que, frappé de quelque terreur subite, ce qui est fort naturel à un aussi jeune voyageur, il n'arrivait à sa destination qu'avec des esprits épuisés et dissipés?—Qu'avec sa vigueur musculaire et virile, réduite à un fil? Qu'avec sa forme défigurée et mutilée?—Et que, réduit à ce triste état, il fût sujet à des frayeurs soudaines, ou à une suite de rêves et de fantaisies mélancoliques pendant neuf mois entiers?—Je tremble toutes les fois que je songe à cette source féconde de foiblesse de corps et d'esprit.—Encore si l'habileté du médecin et du philosophe pouvait y remédier! (B, I, ii, 4-5; W, ii, 6)

Balzac mentions the importance of conception in the romans de jeunesse and connects it to the genesis of the hobby-horse (see above, p. 101). The effects of conception and prenatal experience are discussed several times in La Comédie humaine. In introducing Montès de Montejanos in La Cousine Bette, Balzac describes him as having "deux yeux clairs, fauves à faire croire que la mère du baron avait eu peur, étant grosse de lui, de quelque jaguar" (V, 170). Elsewhere, Balzac speaks more directly of the effects of conception itself. In Les Paysans, as he describes La Péchina, he says, "conçue et portée à travers les fatigues de la guerre, elle s'était sans doute ressentie
de ces circonstances" (VI, 69); and "La nature avait voulu faire de ce petit être une femme, les circonstances de la conception lui prêtèrent la figure et le corps d'un garçon" (VI, 70). Here the connection between the actual conception and the personality is clearly made; we are no longer dealing in commonplaces about the effects during pregnancy on the unborn child, but with an idea that is somewhat unique to Sterne. And we are again on the difficult ground of Balzac's seeming to take seriously an idea that Sterne advances in jest.

In the Physiologie du mariage, the question of conception is treated lightly, much in the spirit of Sterne. And here Balzac has Sterne constantly in mind. A group of wise men are discussing the importance of the marriage bed; it is immediately linked to conception:

Les mystères de la conception, messieurs, sont encore enveloppés de ténèbres que la science moderne n'a que faiblement dissipés. Nous ne savons jusqu'à quel point les circonstances extérieures agissent sur les animaux microscopiques [. . .]. L'imperfection du lit enferme une question musicale de la plus haute importance, et, pour mon compte, je déclare que je viens d'écrire en Italie pour obtenir des renseignements certains sur la manière dont les lits y sont généralement établis . . . Nous saurons incessamment, s'il y a beaucoup de tringles, de vis, de roulettes, si les constructions en sont plus vicieuses dans ce pays que partout ailleurs, et si la sécheresse des bois due à l'action du soleil, ne produit pas, ab ovo, l'harmonie dont les Italiens ont le sentiment inné . . . (Phy, II, 10-11; VII, 448; not in PhyPo)

Even were it not for the four direct references to Sterne
in the ensuing paragraphs, we would see his ideas clearly here, even to the detail of *ab ovo* (cf. B, III, 7; W, iii, 7). Here Balzac is playing with the idea of the importance of conception and connecting it, as does Sterne, with the frustrations of marital sex. Still, given Balzac's ideas about the hidden connections between spirit and flesh, it is possible to see at least some seriousness couched in the statement about how little modern science understands the mysteries of conception and the effects of exterior circumstances on the microscopic beings involved. And is Balzac really citing Sterne as an authority when he says "Le plus jeune membre propose de faire une collecte pour recompenser l'auteur de la meilleure dissertation sur cette question [du lit] regardée par Sterne comme si importante" (Phy, II, 14; VII, 448; not in PhyPo)? There is such a mixture of the comic and the earnest in the *Physiologie* that it is difficult to sort out Balzac's real ideas.

Similarly, in *Traité de la vie élégante*, in a footnote, Balzac says, "C'est une erreur de croire les intelligences égales [. . .]. Ce fait immense prouve que Sterne avait peut-être raison de mettre l'art d'accoucher en avant de toutes les sciences et des philosophies" (VII, 569, n.).

It is in the *Etudes analytiques* that we find most often the process of advancing serious ideas in jest that Delattre mentions: "Le ton humouristique sur lequel [Sterne] expose ses théories ne diffère guère du ton adopté par l'auteur
de la Physiologie du mariage ou des différents œuvres qui doivent constituer la Pathologie de la vie sociale. Le ton de plaisanterie n'est qu'un déguisement agréable pour faire adopter des idées auxquelles Balzac croit fermement."

It is impossible to discuss Sterne without mentioning sentiment. The controversy on Sterne's sentimentality has gone on for two hundred years, particularly with reference to A Sentimental Journey. Is Yorick's sentimentality totally destroyed by his sexuality? Arthur Hill Cash, in Sterne's Comedy of Moral Sentiments: The Ethical Dimension of the Journey, has convinced me that this is so. Although to Balzac's age, "le bon Yorick" is still primarily a sentimentalist, Balzac himself was not fooled by Sterne's manner in the Journey, since he refers to "la raillerie du Voyage sentimental" in the same breath with the grossièreté of Scarron (V, 283). But Balzac did accept Sterne's sentiment to some degree, particularly early in his writing career.

We can trace a clear evolution in Balzac's view of Sterne's tears. The first direct reference to Sterne by name in the body of Balzac's writings is in Jean Louis: "Si Sterne pleurait au seul titre de l'ouvrage: Lamentations du glorieux roi de Kernaven dans sa prison [ . . . ]" (JL, III, 6; see above, p. 122). Balzac takes up this reference again in La Peau de chagrin: "Devant ce laconisme parisien, les drames, les romans, tout pâlit, même ce vieux frontispice: Les lamentations du glorieux roi de Kaernavan, mis en
prison par ses enfants, dernier fragment d'un livre perdu dont la seule lecture faisait pleurer ce Sterne, qui lui-même délaisait sa femme et ses enfants.

Now Balzac is cynical about Sterne's tears. By the time he writes _Modeste Mignon_ (1844), he no longer believes in them at all, speaking of "des larmes qui manquèrent, dit-on, dans les yeux du plus spirituel des auteurs anglais" (I, 206; in original edition, 1844). Even the early references to Sterne in Balzac's correspondence show that he recognizes the underlying sexuality of the _Journey_; when he quotes the "toile d'amitié" passage (see above, p. 87) to Madame de Berny, seduction is his real motive. And although he imitates some of the sentimental aspects of Sterne in _Une Heure de ma vie_, sentiment and sexuality are mingled throughout the work (see above, pp. 85-87).

In the _Comédie humaine_ there is much use of Sterne-like sentimentality, but because of Balzac's seeming lack of interest in Sterne as a sentimentalist, we find ourselves here on ground where it is safer to discuss parallels and comparison rather than influence. If Balzac's sentimentality is related to Sterne, it is more likely filtered through Sterne's many imitators rather than coming directly from Sterne himself.

Balzac mentions sentiment directly a number of times in the _Comédie humaine_, and his view of it is related to what we find on the surface of Sterne: "Mais la raison
est toujours mesquine auprès du sentiment; l'une est naturellement bornée, comme tout ce qui est positif, et l'autre est infini. Raisonner là où il faut sentir est le propre des âmes sans portée" (La Femme de trente ans, II, 185).

Or, as another example, "le sentiment rapproche les distances morales qu'a créés la société" (Honorine, I, 565).

Balzac is, after all, a man of his age, when delicacy of feeling was a strong positive moral value.

Balzac puts his ideas of sentiment to use in a number of works. We find strong sentimental auras around certain characters, some of them fairly clearly related to Sternean characters, particularly Toby. In La Cousine Bette, for example, which takes place in a world governed by lust, social class and money (even Adeline's problems relate at least as much to class and money as they do to any delicacy of feeling), one character stands away from these concerns: Marshal Hulot. Like Toby, Marshal Hulot's peak in life is his military career. Although it is not an obsession with him as it is with Toby, still the marshal uses militarism as his main frame of reference. If it is not the central subject of his discourse, as it is with Toby, it is at least the basis of his moral code and a constant source of metaphor. We see the aura of sentiment around Hulot especially in his dealings with people outside the family. His farewell to the Prince de Wissembourg, for example:

[ ... ] le prince embrassa le maréchal.
—Il me semble que je dis adieu, dit-il,
à toute la grande armée en ta personne . . . 

—Adieu donc, mon bon et vieux camarade!

dit le ministre.

—Oui, adieu, car je vais où sont tous ceux de nos soldats que nous avons pleurés . . . (V, 124)

And the reaction of the invalides as the marshal passes them every day, which is illuminated for us by a vignette of an old soldier explaining the marshal's exploits to a gamin, emphasizing Hulot's humanity and humility (V, 119), increases this aura of sentiment.

Le Colonel Chabert is one of Balzac's most sentimental works. The entire plot turns on the delicacy of the colonel's feelings, and the colonel himself expresses a kind of sentimentalist's credo: "Enfin, ajouta-t-il en faisant un geste plein d'enfantillage, il vaut mieux avoir du luxe dans ses sentiments que dans ses habits" (II, 332). This pervading sentimental atmosphere leads Balzac to such statements as, when the colonel's pipe breaks: "Les anges auraient peut-être ramassé les morceaux" (II, 321). This sort of extravagance sends one back to some of the treatment of Toby:

—Il ne mourra pas! s'écria mon oncle Tobie. Non, par le Dieu vivant! Il ne mourra pas.—

L'esprit délateur, qui vola à la chancellerie du ciel avec le jurement de mon oncle Tobie, rougit en le déposant; et l'ange qui tient les registres, laissa tomber une larme sur le mot en l'écrivant, et l'effaça pour jamais. (B, III, lii, 153; W, VI, viii, 425)

Given the similarity of these two short passages, the fact
that both Toby and Chabert have had a military career, and the detail of the pipe, it is possible to think that Balzac may have had Toby in mind when creating the character of Chabert. We find a similar flight of sentiment one other place in the Comédie humaine: "La courtisane laissa sur le seuil de cette maison une de ces larmes que recueillent les anges" (Les Marana, VII, 65).

There are a number of other characters in the Comédie humaine who carry this aura of sentiment and extreme delicacy of feeling—David Séchard, for example. A certain naïveté is always present in such characters. Pons is another such person, and the gentle feelings expressed in his relationship with Schmucke are described in sentimental terms. Balzac connects Pons' delicacy of feeling to Jean-Paul Richter: "[... ] ce besoin de prêter une signification psychique aux riens de la création, qui produit les œuvres inexplicables de Jean-Paul Richter" (V, 171). Richter's admiration for Sterne has often been noted by critics.⁹

Although Balzac was not taken in completely by Sterne's sentiment, it is certainly possible that he was influenced by Sterne's method of searching deeply into the miniscule events and details of daily life: "N'est-ce pas à ces petites choses que se reconnaissent les gens de cœur?" (Modeste Mignon, I, 241). Or in Madame Firamini: "Il est quelques aventures de la vie humaine auxquelles les accents du cœur seuls rendent la vie" (I, 451). Or in L'Enfant
maudit: "Pour lui, quelle grandeur dans ces riens!" (VII, 37). The idea of "grandeur dans les riens" is so central to Balzac's method that it would be difficult to maintain that it came only from Sterne. Some of the stylistic devices used in carrying it out, however, particularly certain types of description (see above, pp. 107-10, and 169-73), relate clearly enough to Sterne that we can safely say that Sterne influenced Balzac's method of presenting such details, even if Balzac may not have gotten the idea of such presentation from Sterne.

"Lorsqu'un une passion tyrannise un homme, ou, ce qui est la même chose, quand il se laisse emporter par son dada cheri, la raison, la prudence, n'ont plus d'empire sur lui; elles l'abandonnent" (B, I, xxxii, 144; W, II, v, 93). Sentiment and extravagant ideas about names and conception are handled satirically by Sterne. Although the hobby-horse is also satiric in its working out, it can be seen to be a serious idea of Sterne. The problems a man encounters because of a ruling passion are real problems; the consequences, even though we are invited to laugh at them—such as Tristram's "circumcision" by the window-sash because of Trim's theft of the lead weight—are real consequences, much more concrete than the misfortunes of Tristram's misnaming or his botched conception. The tragic effects on a man's soul are made explicit in the sermon on conscience (B, I, xlvii, 200; W, II, xvii, 127).
If *Tristram Shandy* is indeed a satire, then the hobby-horse is a major expression of its informing principle: that man in the late eighteenth century is losing his center, Christianity, and will find other, dangerous centers.\(^1\)

The hobby-horse is also important on the surface of the work. Central to the working out of character and action in *Tristram Shandy* is the inability of characters to communicate with each other effectively, particularly Walter Shandy and his brother Toby. It is Toby's hobby-horse that interrupts their communication most often, but Walter's various obsessions also block communication. As we have seen in examining the *romans de jeunesse*, Balzac well retained the idea of the hobby-horse from his reading of Sterne. The hobby-horse appears again and again in the *Comédie humaine*.

In *Autre Etude de femme*, Balzac defines the hobby-horse: "Un dada est le milieu précis entre la passion et la monomanie. En ce moment, je compris cette jolie expression de Sterne dans toute son étendue, et j'eus une complète idée de la joie avec laquelle l'oncle Tobie enfourchait, Trim aidant, son cheval de bataille" (II, 444-45). Actually, Balzac uses the word *dada* and its related imagery to characterize the entire range of human obsessions, from the simplest traits and preferences, often comic, all the way to the most tragic of monomanias.

In a number of instances, Balzac shows the hobby-
horse to be a universal human trait: "Comme il est difficile à tout le monde, même à un prêtre, de vivre sans un dada" (Le Curé de Tours, III, 63; in original edition, 1832). This idea does not always include the word dada: "Il est impossible qu'un homme n'ait pas une manie" (Phy, II, 215; VII, 482; not in PhyPo), and "Chacun prêche pour son saint" (Le Curé du Village, VI, 276). As a universal trait, the dada poses no particular problem in a person's life; it is simply a part of human personality and thought. In this light, it is even possible to have more than one: "Si ce mouton n'est qu'une bête, il faut que l'homme renonce au plus joli dada de son écurie philosophique" (Les Martyrs ignorés, VI, 428). This sort of hobby-horse has several effects. It is, as in Sterne, an obstacle to communication: "Pendant que le vin de Chypre déliait toutes les langues et que chacun caracolait sur son dada favori [ . . . ]" (Massimilla Doni, VI, 575); here we see a group of people going off in different directions. The universal hobby-horse also allows people to manipulate one another on a social level; in Pierrette, Madame Tiphaine's social success is partly due to the fact that "elle satisfaisait tous les amours-propres, caressait les dadas de chacun: grave avec les gens graves, jeune fille avec les jeunes filles [ . . . ]" (III, 17). At the beginning of Illusions perdues, Lucien realizes this function of the hobby-horse as he begins his liaison with Madame de Bargeton: "Puis il
eut peur de déplaire à [son] mari en ne le courtisant pas, et il résolut de chercher si le bonhomme avait un dada que l'on pût caresser" (III, 412; in original edition, 1837). As a universal human trait, the hobby-horse is neither comic nor tragic; clever people, however, can use this trait in others to their own ends.

It is interesting to note, before looking at the darker side of the hobby-horse, Balzac's use of hobby-horse imagery throughout the Comédie humaine. Above, we have already seen the image-producing word "caracolait" used with dada; Sterne frequently uses such imagery in relation to Toby's obsession. In the romans de jeunesse, we have seen the saying "Chassez le naturel, il reviendra au galop" (VA, I, 206); Balzac uses this again in Le Recherche de l'absolu, when a character is speaking of Claës. In Modeste Mignon: "Canalis enfourcha son cheval de bataille, il parla pendant dix minutes de la vie politique" (I, 251). Such imagery does not always relate directly to the hobby-horse itself, but it always relates to the loss of touch with reality to which hobby-horsical activities lead: "Les boulevards paraissent courts, lorsqu'en s'y promenant on promène ainsi son ambition à cheval sur la fantaisie" (Le Cousin Pons, V, 249). And in César Birotteau: "Le parfumeur, à cheval sur un si, la plus douce monture de l'Espérance [...]" (IV, 196). A note of danger is struck here; it is this loss of touch with reality that leads to César's downfall.
"La raison, la prudence, n'ont plus d'empire sur lui," says Sterne. When the hobby-horse is not a universal trait but an individual one, it leads to greater difficulties. In a group, it may cause lack of communication; in an individual it causes isolation and separation from reality: "Je viens, reprit l'artiste dont la figure se dilata comme se dilate celle d'un homme dont on a flatté le dada, de terminer la figure allégorique de l'harmonie [ ... ]" (Les Comédiens sans le savoir, V, 375). Here we stand outside the character, watching him be carried away. Similarly in Pierrette:

Le Juge-suppléant frappait alors de sa canne le sol de la ville haute, et s'écriait:
—Mais ne savez-vous donc pas que toute cette partie de Provins est bâtie sur des cryptes?
—Cryptes!
—Hé! bien, oui, des cryptes d'une hauteur et d'une étendue inexplicables. C'est comme des nefs de cathédrales, il y a des piliers.
—Monsieur fait un grand ouvrage archéologique dans lequel il compte expliquer ces singulières constructions, disait le vieux Martener qui voyait le juge enfourchant son dada. (III, 22)

The other characters stand outside and watch. Still the note of tragedy is not struck; these are small instances and minor characters.

The obsessed musician, Gambara, is introduced through his hobby-horse: "Le voici, dit Giardini à voix basse en serrant le bras du comte et lui montrant un homme d'une grande taille. Voyez comme il est pâle et grave, le pauvre homme! aujourd'hui le dada n'a sans doute pas
trotté à son idée" (VI, 593). Here Balzac's use of the dada is much more openly tragic than in Sterne; it can be said to have been totally absorbed into the world of the Comédie humaine. The most distinctive feature here is the reactions of others to the hobby-horsical character. Gambara is no more heavily obsessed than Toby. Toby's obsession is often infuriating to his brother Walter, but his love for Toby always wins out: "Mon père ne put s'empêcher de sourire en lui-même. Sa colère, quelque vive qu'elle fût, n'étoit jamais qu'une étincelle, et le zèle et la simplicité de Trim et la généreuse marotte de mon oncle Tobie, le reconcilèrent sur le champ avec eux, et avec sa bonne humeur" (B, II, xlii, 116; W, III, xxii, 206). Even when Walter is cruel to Toby he regrets it: "L'air affectueux et la sensibilité de mon oncle Tobie furent si agréables à mon père [ . . . ] qu'il se fit les reproches les plus vifs. Puissie un catapulte, s'écria-t-il en lui-même, me jeter la cervelle hors de la tête, si jamais j'ose encore insulter à une âme aussi bienfaisante que la vôtre, mon cher Tobie!" (B, II, xlvii, 129; W, III, xiv, 212). The reactions of the others in Gambara to the composer's obsession are not so charitable: "Les convives, gens affamés dont l'esprit se réveillait à l'aspect d'un repas bon ou mauvais, laissent percer les dispositions les plus hostiles au pauvre Gambara, et n'attendaient que la fin du premier service pour donner l'essor à leurs plaisanteries" (VI,
This is quite different from the reactions to Toby in *Tristram Shandy*.

Similarly, Facino Cane is ridiculed for his obsession:

—Ne lui parlez pas de Venise [ . . . ] ou notre doge va commencer son train.

Sa physionomie quitta sa froide expression de tristesse; je ne sais quelle espérance égaya ses traits, se coula comme une flamme bleue dans ses rides; il sourit, et s'essuya le front, ce front audacieux et terrible; et se mit a sourire [enfin il devint gai] comme un homme qui monte sur son dada. (IV, 259; in original edition, 1836; parenthetical change made in later editions)

This is certainly a much more openly tragic use of the hobby-horse than Sterne ever makes. The changes that cross Cane's face are close to diabolical. While the hobby-horsical character is ridiculed, he also gains a very special sort of stature. In the case of both Gambara and Facino Cane, the truly sensitive souls respond with interest and sympathy to the obsessed man; thus he acts, in a way, as a yardstick for the other characters. It is interesting to note that, in *Facino Cane*, Balzac connects the hobby-horse, here approaching closely to monomania, to the idea of the importance of conception: "Une petite observation avant de continuer, dit [Cane] après une pause. Que les fantaisies d'une femme influent ou non sur son enfant pendant qu'elle le porte ou quand elle le conçoit, il est certain que ma mère eut une passion pour l'or pendant sa grossesse. J'ai une monomanie pour l'or [ . . . ]" (IV, 260; in original edition, 1836).
Where does the hobby-horse stop and monomania begin? Balzac's definition of the dada as the midway point between passion and monomania is not really adequate to his use of all three, which, when it comes to a truly obsessed character, are blended. Père Goriot is one of the most complete monomaniacs in all of the Comédie humaine. Yet at one point Balzac says of him: "Il laissa errer sur ses lèvres le gai sourire d'un bourgeois dont on a flatté le dada" (II, 222; in original edition, 1834).

And when Balzac gives a full exposition of the type of obsession that grips the old man, he does it under the name of passion:

Quelque grossière que soit une créature, dès qu'elle exprime une affection forte et vraie, elle exhale un fluide particulier qui modifie la physionomie, anime le geste, colore la voix. Souvent, l'être le plus stupide, sous l'effort de la passion, a la plus haute eloquence dans l'idée, si ce n'est pas dans le langage, et semble se mouvoir dans une sphère lumineuse. (II, 259; in original edition, 1834)

Again we find the idea of physical change in an obsessed character. Toby's face changes too when it comes to his hobby-horse: "Le rouge montait au visage de mon oncle Tobie [...]. Mais qu'on ne croie pas que ce fut une rougeur de honte, de modestie ou de colère ... Elle étoit de plaisir, de joie ... Le projet de Trim l'animoit et le mettoit en feu" (B, I, xxxii, 151; W, II, v, 97). But in Balzac this physical change is much greater, and has something of a supernatural aura about it. In Père Goriot we
see the true destructive force of the monomania. Like Gambara and Cane, Goriot is cruelly ridiculed by those around him; it is difficult even for the sensitive Eugène to maintain sympathy, though he finally does.

Goriot's monomania ultimately destroys him. The destruction caused by his obsession is limited, though, only to himself, except insofar as his indulgence has caused his daughters' selfishness. In *La Recherche de l'absolu* the power of the monomaniac to destroy the lives of those around him emerges in full force. It is in this novel that the evolution from hobby-horse to monomania is most clear. Although Balzac does not ever use the term *dada* to describe Claës' obsession, hobby-horsical imagery appears: "Il continua à parler sans voir l'horrible convulsion qui travailla la physionomie de Joséphine. Il était monté sur la Science qui l'emportait en croupe, ailes déployés, bien loin du monde matériel" (VI, 636). Here the blindness to others caused by the mania reaches tragic proportions; it finally causes the death of Claës' wife.

The other clear bridge between Claës' monomania and Sterne's use of the hobby-horse is in Claës' relationship with his servant Lemulquinier. Just as Trim participates with enthusiasm and dedication in Toby's wars, Lemulquinier devotes his life to Claës' experiments: "Ces deux vieillards enveloppés d'une idée [ . . . ]" (VI, 672).
Their conversations are reminiscent of some of the exchanges between Toby and Trim:

— Ah! ça se ferait comme ça, dit Lemulquinier en contemplant son maître avec admiration.
— Or, reprit Balthazar après une pause, la combinaison est soumise à l'influence de cette pile qui peut agir...
— Si monsieur veut, je vais en augmenter l'effet...
— Non, non, il faut la laisser telle qu'elle est. Le repos et le temps sont des conditions essentielles à la cristallisation...
— Parbleu, faut qu'elle prenne son temps, cette cristallisation, s'écria le valet de chambre [...]. (VI, 668)

Lemulquinier is totally absorbed in the hobby-horsical obsession of his master, just as is Trim. But how far this is from Toby and Trim's "innocent" pleasures, even as described by Balzac himself: "J'eus une complète idée de la joie avec laquelle l'oncle Tobie enfourchait, Trim aidant, son cheval de bataille" (Autre Étude de femme, II, 445).
Claës' obsession causes financial ruin and the destruction of the family, two of the greatest possible disasters in Balzac's world.

The connection between Claës' obsession and Toby's may be further substantiated by several direct mentions of Sterne in the course of the novel, including one where Claës is trying to divert his daughter: "[...] Marguerite. Margarita? [...] ton nom est une prophétie. Margarita veut dire une perle. Sterne a dit cela quelque part. As-tu lu Sterne? veux-tu un Sterne? ça t'amusera" (VI, 662; in original edition, 1834). Citron, in a footnote to this
passage says, "Le mot est du latin courant, et il n'y a nul besoin de Sterne pour dire cela" (VI, 662, n.). Citron is right—in fact, I find no mention in Sterne of the name Margarita meaning pearl—but Balzac often mentions Sterne when it is a question of names. This can be pushed further—Claës the monomaniac, repeating in a sort of hysteria the name of the author whose hobby-horse gives birth to the crushing mania that grips Claës—in any case, this evocation of Sterne can serve as substantiation for the Toby-Trim/Claës-Lemulquinier parallel, as it shows that Balzac had Sterne in mind while writing the novel.

It is in La Cousine Bette that monomania shows most strongly its destructive force. Hector's mania for women causes the breaking up of the family and directly causes the death of three of its members, Marshal Hulot, Hector's brother; Johann Fischer, Hector's wife's uncle; and ultimately Adeline, Hector's wife. It even indirectly causes two more deaths, those of Crevel and Valérie, who are both involved in the embroglio only because of Hector's obsession. In La Cousine Bette, there is no talk of hobby-horses. The idea has been totally absorbed into Balzac's world.

I do not wish to maintain that the entire genesis of the Balzacian monomania is in Sterne's hobby-horse. I strongly feel, however, that it was a major contributing factor to Balzac's ideas about the behavior of obsessed
people, and it most certainly contributed to the imagery that Balzac used to describe them. And in this case, instead of changing Sterne's idea, Balzac has perceived the seriousness underlying Sterne's text, and has pushed the hobby-horse to its logical conclusion, monomania. The hobby-horse has been made to serve the tragic view of the Comédie humaine.
NOTES

1 Delattre, p. 171.

2 Delattre, p. 172.

3 Stuart Tave, in The Amiable Humorist (Chicago: University of Chicago Press, 1960), writes, "Shaftesbury, Addison, the Examiner, Blackmore, all praised [Cervantes'] novel for the excellent result of its satire. [ . . . ] For many years Cervantes was regarded primarily as a satirist" (pp. 152-53). Tave feels, however, that "Sterne must have been a major influence in teaching his readers to identify amiability with Cervantes, even in the writing of satire. To Tristram, Don Quixote is 'the peerless knight of La Mancha, whom, by the bye, I love more, and would actually have gone further to pay a visit to, than the greatest hero of antiquity!'" (p. 159). I think it can be shown that despite Tristram's opinion of Don Quixote, Sterne uses references to Quixote to undermine the reader's trust of Tristram.

4 Baldensperger, p. 45.

5 Baldensperger discusses this question at some length, and cites many of the examples I have here (pp. 44-47). In this area, I understand what Guise means when he says that Baldensperger is so comprehensive that he has had a "paralysant" effect on further comparatist studies of Balzac. Guise, p. 4.

6 Delattre, p. 172.

7 An excellent summary of the controversy can be found in Traverse, pp. 1-10.

8 VI, 433; in original edition, 1831. It seems that Balzac is quoting Sterne's Memoires from memory, given the discrepancy in the wording of the title and the spelling. As Prioult says, in speaking of Balzac's allusions to other authors: "Ces détails, Balzac va les puiser dans le vaste 'kaléidoscope' que constitue sa mémoire, d'ordinaire sans recourir à des notes, et, par conséquent, au risque de déformer les éléments" (p. xi).

See New, pp. 16-18.

VI, 633. Citron tells us that this is a "citation, passée en proverbe, du Glorieux de Destouches (1732)" (VI, 633, n.).
CONCLUSION

Sterne remained an integral part of Balzac's literary consciousness throughout his writing career. Balzac cites and imitates Sterne in his first published work, in 1822, and continues to mention him regularly until his last year of writing, 1848. Sterne is, to Balzac, a source of characters, techniques, and ideas, as we have seen.

In dating Balzac's many direct references to the English author, I find a heavy concentration of citations in 1829 and 1830, when he was writing the first Etudes analytiques; this concentration is, I believe, due to the nature of the works themselves, rather than to any upsurge of interest of Balzac in Sterne at the time. Balzac wrote the Physiologie du mariage when such works were in vogue; his enduring interest in Sterne simply served this mode. From this point on, scarcely a year passes without the appearance of a direct reference to Sterne somewhere in Balzac's work. A few years, 1839 and 1844, for example, bring particularly numerous citations of Sterne and his characters, but I strongly feel that this was simply because the type of characters Balzac was creating happened to bring Sterne to mind often.
The appearance of Sterne in Balzac's work year after year makes me feel that Balzac had the English author in mind in a fairly consistent manner as he wrote; there is no one point in time where it becomes obvious that Balzac reread Sterne. Either he reread him regularly—perhaps Tristram Shandy was indeed his livre de chevet—or he remembered Sterne vividly from his early reading.

In checking for the appearance of some of the key references in original editions, it was surprising to find that all of the allusions checked did appear in the original editions of the works. Balzac never ceased to revise his work, and a common form his revisions take is the additions of citations of other authors. This is apparently not the case with his citations of Sterne; they are consistently a part of Balzac's original conception of his works.

There are a few types of references that are more prevalent at particular times in Balzac's career. There is a concentration of references to the hobby-horse during the years 1832-38, at the time that Balzac was presenting us with the first great monomaniacs, Claës, Goriot and Grandet. This is further proof, I feel, that the hobby-horse contributed materially to Balzac's development of the idea of monomania; certainly the hobby-horse was very much in his mind at this time. The hobby-horse continues to be mentioned in Balzac's work as late as 1847.
Balzac never ceases to praise Sterne; even after he no longer believes in the sincerity of his tears, he still calls Sterne "le plus spirituel des auteurs anglais." When he lists Sterne with other authors, it is generally with the greatest of comic and satiric geniuses: Voltaire, Rabelais, and especially Cervantes and Lesage. He often appears with Walter Scott, who was one of Balzac's most important models. This type of citation, however, even though it indicates Balzac's opinion of Sterne's place among the greatest of authors, could be seen to be simply pedanticism on Balzac's part--name-dropping. But the number of details that Balzac retained from his reading of Sterne, the numerous allusions to specific characters from Tristram Shandy, and the ideas of Sterne he adopted --whether sincere ideas of Sterne or not--show that Balzac's knowledge of the English author was not superficial.

Stylistic borrowing from Sterne is also less a matter of time than a matter of the type of works Balzac was writing. Again the most borrowing is done in 1829 and 1830, when Balzac wrote the Physiologie du mariage and Traité de la vie élégante. But in 1833, there is strong stylistic reflection of Sterne in Théorie de la démarche. All of the parts of Petites Misères de la vie conjugale, written and published in various parts from 1830 on, but the greater part of which was composed in 1844-45, show clear stylistic borrowing from Sterne. Sterne certainly
contributed to Balzac's satiric style, and it is evident from this fact, from the type of authors Balzac groups Sterne with in a list, and particularly from what he says about Sterne, that he considered the English author to be primarily a satiric writer rather than a sentimental one.

While Sterne may not be the most important contributor to Balzac's development—I feel that Balzac's debt to Scott and Rabelais is greater—his importance in the development of Balzac's light, satiric style cannot be overlooked. The many references to Sterne's characters add relief and interest to Balzac's narratives, and Walter Shandy's extravagant ideas on names fed right into Balzac's interest in the occult—these are important debts. But perhaps the most important contribution Sterne made to Balzac is the hobby-horse, which becomes integrated into the monomania, one of the main touchstones of the Comédie humaine.
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