(a) Sterne's importance to sentiment:

The emphasis on feeling as the guide to virtue, and also to understanding, brought about the importance of sentiment in Sterne's age (see ante, Chap.II). Sterne's humanity—we have noted (Chap.VIII) — was realized through this vital agency of feeling. Feeling, again, being a guide to understanding, it (feeling) becomes with Sterne a medium of apprehension of life; and he considers it even a safer guide than reason, in the business of life;

"I was never able", he says as the 'sentimental traveller', "to conquer any one single bad sensation in my heart so decisively, as by beating up as fast as I could for some kindly and gentle sensation to fight it upon its own ground". 1

We find the 'sentimental traveller' counting the Grisset's life-beats through her pulse. Feeling is a powerful informing principle. At Paris, all his 'systematic reasonings upon the Bastille' were overthrown the moment he heard the caged starling's cry—

"I can't get out; I can't get out"3—
a cry which, by its overwhelming appeal to feeling, made him realize the truth and the bliss of freedom. His travel to France, he says, was motivated by the desire to know her people by a study of their hearts 'through the different disguises of customs, climates and religion'. Sterne's sermons, we have already noted, are distinguished by their appeal to the heart;
and the whole humour of *Tristram Shandy* derives from the ridiculous absurdity of the heart-less character, that is Walter Shandy's. The heart is the custodian of sincerity; all is genuine that springs from it. Regretting his past rudeness to the begging monk, and offering him his own snuff-box, the author requests him to accept this

"peace-offering of a man who once used you unkindly, but not from his heart". 5

Sterne once told a friend that in life

"delicacy and propriety do not always consist in observing their frigid doctrines".6

Sterne's importance to feeling as a principle, or medium, of apprehension of life, is also seen in his setting it up as an essential element in good writing. As he said -

"an author must feel himself, or his reader will not".7

This is because - he said elsewhere,--

"a true feeler always brings half the entertainment along with him". 8

He says that he loves 'the classics' all right; but with all their virtues, he finds them lacking in 'sentiment', that is, in predominant appeal to feeling. In a sermon, while he commends the wisdom of 'the moral writers of antiquity', he believes that this fine teaching lost much of its efficacy for want of any stirring appeal to feeling; for

"what they said proceeded more from the head than the heart". 9

When Sterne considered feeling so important in good writing, it is very natural that his own work should be distinguished by this appeal to sentiment.

It is important to remember here, that the words 'sentiment' and 'sentimental' in Sterne's time did not have the
derogatory connotation we now associate with it. To be 'sentimental' in the 18th century was a mark of refinement; 'sentiment' denoted a noble feeling, or idea. And there could be nothing more noble than to have a tender feeling for others' misfortunes - a feeling of consanguinity with God's good world. Even Smollett, whose work generally is distinguished by the violence of his temperament, considered the heart's susceptibility to 'deep impressions' a positive virtue; he noted, of course, the Frenchmen lacking in this. Goldsmith's Miss Hardcastle speaks of 'a sober, sentimental interview'; she is surprised that 'a man of sentiment' could admire 'those light airy pleasures'. Goldsmith's meaning of the word ('sentimental') is even more clear in a passage from his *Citizen of the World*, where he distinguishes between 'sensual and sentimental enjoyments', between 'the vulgar satisfaction of soliciting happiness from sensual enjoyment' and 'the exquisite raptures of sentimental bliss'. Dr. Johnson, admirer of Richardson, said that

"there is more knowledge of the heart in one letter of Richardson's than in all *Tom Jones*," adding that

"if you were to read Richardson for the story, your impatience would be so much fretted that you would hang yourself. But you must read him for the sentiment, and consider the story as only giving occasion to the sentiment." 

The meaning of 'sentiment' as an elevating feeling is very clear here. Early in the 19th century, Hazlitt also used the word in this sense of a good moral feeling, when he said -

"Richardson's nature is always the nature of sentiment and reflection, not of impulse or situation".

Commending the noble and generous Mrs. James to his daughter,
Sterne says,

"Mrs. J-- is kind-- and friendly-- of a sentimental turn of mind-- and so sweet a disposition, that she is too good for the world she lives in. Just God! if all were like her, what a life would this be!" 17

He speaks of his 'sentimental visit' to Petrarch's tomb. Sterne regrets the misuse of the word by some ignorant and unthinking people, who least consider its association with refined and noble feeling;

"notwithstanding they make such a pother about the word ('sentiment'), they have no precise idea annexed to it. And so much for that same subject called love". 19

Then he goes on to say how he disapproved of the suit of a rich Frenchman for the hand of his daughter, because

"there was very little sentiment on his side". 19

The 'sentimental traveller' is ashamed of harbouring a feeling of unfriendliness even towards one with whom he is making a commercial bargain. The 'sentimental traveller' is not only distinguished by a noble, warmed-up heart; his sympathy enlarges his soul (see ante, Chap.VI,p.111-2). His ever-cheerful spirits transmute all experience into pleasant sensations.

"I pity the man who can travel from Dan to Beersheba, and cry, 'Tis all barren. And so it is; and so is all the world to him, who will not cultivate the fruits it offers. I declare ... that was I in a desert, I would find out wherewith in it to call forth my affections." 21

Critics, like Leslie Stephen and even Sir Ifor Evans, who charge Sterne with sentimentalism (in its modern derogatory sense of indulgence in excessive or wrong sentiment), ignore this higher moral significance of the word 'sentiment', or 'sentimental', in Sterne's age, and particularly to Sterne.
(b) Sentiment, Sensibility, pathos:

'Sensibility' was derived from the Lockean concept of sensation as the primary basis of all knowledge or experience.

"Our observation, employed either about external sensible objects, or about the internal operations of our minds perceived and reflected on by ourselves, is that which supplied our understandings with all the materials of thinking. These two, I say, viz., external material things, as the objects of SENSATION, and the operations of our own minds within, as the objects of REFLECTION, are to me the only originals, from whence all our ideas take their beginnings... ideas in the understanding are coeval with sensation; which is such an impression or motion made in some part of the body, as produces some perception in the understanding. In time the mind comes to reflect on its own operations about the ideas got by sensation, and thereby stores itself with a new set of ideas, which I call ideas of reflection. The impressions then that are made on our senses by outward objects that are extrinsical to the mind, and its own operations about these impressions, reflected on by itself, as proper objects to be contemplated by it, are, I conceive, the original of all knowledge". 25

Ideas, thus, have their first beginning in sensation

("If it shall be demanded then, when a man begins to have any ideas, I think the true answer is, when he first has any sensation". 26)

The Lockean importance to sensation finds an echo in Addison who explains imagination as a sensuous experience. Referring to the sense of sight, Addison says -

"It is this sense which furnishes the imagination with its ideas, so that by the pleasures of the Imagination or Fancy I here mean such as arise from visible objects, either when we have them actually in our view, or when we call up their ideas into our minds by paintings, statues, descriptions, or any the like occasion. We cannot indeed have a single image in the fancy, that did not make its first entrance through the sight". 27

Richardson accepts the sensational basis of experience or ideas, when he ridicules Platonism in passing, through Pamela -
"Platonic love is Platonic nonsense". 28

Feeling was considered as a sensation. Fanny, the favourite 
heroine of Fielding's *Joseph Andrews*, sheds tears on seeing 
a hare hunted by the hounds; and her example is commended by 
his creator, who says that 

"there is a pleasure in a tender sensation beyond 
any which he (i.e., a human being) is capable of 
tasting". 30  

So, the happy feeling caused by his reconciliation with the 
monk becomes a pleasurable sensation - a 'sweet and pleasurable 
... thing to the nerves', to the 'sentimental traveller'. 'The 
pulsations of the arteries along my fingers' bespeak the warmth 
of his sentiment towards the lady at Calais*. Similarly, spe-
aking of his kindly feelings towards the Frenchmen, he says 
that he felt 

"every vessel in my frame dilate, the arteries beat 
all cheerily together". 33  

In a letter to his friend, the author refers to his happy sp-

irits in terms of rejoicing 'from my heart, down to my reins'

Toby's pleasurable excitement at the idea of the bowling-green, 
is described in these words - 

"this identical bowling-green instantly presented 
itself, and became curiously painted all at once, 
upon the retina of my uncle Toby's fancy". 35 

Sterne adds that this 

"was the physical cause of making him change colour, 
or at least of heightening his blush." 35  

In Virginia Woolf's *To the Lighthouse* - we may remember - Mrs. 
Ramsay's feelings and 'accumulated impressions' about Mr. Bankes

......
become 'one sensation' to her.

Our feeling thus is a sensation awakened by the operation of the senses upon objects. 'Sensibility' is susceptibility to this feeling. Our sensibility is not a weak sentiment, but a source of strength and manliness to us. As Adam Smith puts it—

"far from being inconsistent with the manhood of self-command, (it) is the very principle upon which that manhood is founded". 37

Hannah More, in an inspired invocation to 'Sensibility', hails it as 'Perception exquisite', 'fair virtue's seed', 'quick precursor of the liberal deed', and so on. By its power—Sterne says—

"I feel some generous joys and generous cares beyond myself". 39

Sterne the humanist, who felt so intensely and whose feelings informed his moral and artistic faculties, hailed this 'Sensibility', the active principle of 'sympathy' of the moral philosophers (See ante, Chap. II, pp.36-7), as a higher elevating principle, lifting man 'up to Heaven'. Sterne praised God for his sensibility, and said that

"Though it has made me wretched, yet I would not exchange it for all the pleasures the grossest sensualist ever felt!" 40

Its power moves all creation.

In T.S., Sterne's sensibility is perhaps at its happiest in the scene with which Tristram's comic travel-account (Bk.VII) ends. The scene has the ring of true 'sentiment'—sentiment that elevates the human spirit.

"'Twas in the road betwixt Bismes and Lunel—...The sun was set—they had done their work; the nymphs had tied up their hair afresh—and the swains were preparing for a capital—... A sun-burnt daughter..."
of Labour rose up from the path to meet me, as I advanced towards them; her hair, which was a dark, chestnut approaching rather to a black, was tied up in a knot, all but a single tress. ... A lame youth, whom Apollo had recompensed with a pipe, and to which he had added a tabourin of his own accord, ran sweetly over the prelude, as he sat upon the bank." 41

Nannette puts a piece of string into Tristram's hand, and asks him to tie up her tress instantly.

"It taught me to forget I was a stranger - The whole knot fell down - we had been seven years acquainted". 41

The lame youth struck a note upon his tabourin, and then on his pipe;

"and off we bounded ... The sister of the youth, who had stolen her voice from heaven, sung alternately with her brother - 'twas a Gascoigne roundelay.

VIVA LA JOIA! (Long Live Joy!) FIDON LA TRISTESSA! (Fie on sadness!)

The nymphs joined in unison, and their swains an octave below them -". 42

Here Tristram's sense-experience is transmuted into a joy of spirit. His heart is warmed up by the rustic chorus into an awareness of cosmic kinship with creation, and brings him the very bliss of heaven.

"Why could I not live" - he muses - "and end my days thus? Just Disposer of our joys and sorrows, ... why could not a man sit down in the lap of content here - and dance, and sing, and say his prayers, and go to heaven with this nut-brown maid?" 42

Even Thackeray, with all his bitter criticism of Sterne, conceded that the Nannette scene is

"deliciously painted by one who had the keenest enjoyment and the most tremulous sensibility". 43

In his scenes of pathos, in which Sterne is in his elements, his sensibility finds happy expression. Though humour predominates in his novel, where he flashes his festive
wit on learned folly, pathos may be found in the Story of Le Fever - a story which Sterne himself described as 'a humane one'. And the language in which it is told is the language of sincere, deep feeling, and of a simple, chaste beauty. A few lines may be quoted here -

"The sun looked bright the morning after, to every eye in the village but Le Fever's and his afflicted son's; the hand of death pressed heavy upon his eyelids, - and hardly could the wheel at the cistern turn round its circle, - when my uncle Toby, who had rose up an hour before his wonted time, entered the lieutenant's room, and without preface or apology, sat himself down upon the chair by the bed-side, and, independently of all modes and customs, open-ed the curtain in the manner an old friend and brother officer would have done it, and asked him how he did, - how he had rested in the night, - what was his complaint, - where was his pain, - and what he could do to help him; - and without giving him time to answer any one of the enquiries, went on, and told him of the little plan which he had beenconcerting with the corporal the night before for him. - You shall go home directly, Le Fever, said my uncle Toby, to my house, - and we'll send for a doctor to see what's the matter, - and we'll have an apothecary, - and the corporal shall be your nurse; - and I'll be your servant, Le Fever. There was a frankness in my uncle Toby, - not the effect of familiarity, - but the cause of it, - which let you at once into his soul, and shewed you the goodness of nature; to this, there was something in his looks, and voice, and manner, superadded, which eternally beckoned to the unfortunate to come and take shelter under him." 45

But Le Fever's last hour had come.

"The blood and spirits of Le Fever, which were waxing cold and slow within him, and were retreating to their last citadel, the heart, - rallied back, - the film forsook his eyes for a moment, - he looked up wishfully in my uncle Toby's face, - then cast a look upon his boy, - and that ligament, fine as it was, - was never broken." 46

In the sermons, too, Sterne is at his best, where he draws scenes of compassion. Prophet Elijah has come seeking food of the poor widow of Zarephath. He has come at 'the call of his God';
"the same hand which brought him to the gate of the city, had led also the poor widow out of her doors, oppressed with sorrow". 47

She was sharing her last meal with her child, and had nothing to offer. But

"True charity is always unwilling to find excuses — else here was a fair opportunity of pleading many... in generous spirits, compassion is sometimes more than a balance for self-preservation. For, as God certainly interwove that friendly softness in our nature to be a check upon too great a propensity towards self-love — so it seemed to operate here... she must have been wrought upon by an unmixed principle of humanity. — ...She considered, for charity is ever fruitful in kind reasons, that he was now far from his own country, and had strayed out of the tender offices of some one who affectionately mourned his absence — her heart was touched with pity". 48

In the 'house of mourning', we have

"a virtuous family lying pinched with want, where the unfortunate support of it, having long struggled with a train of misfortunes, and bravely fought up against them — is now piteously borne down at the last — overwhelmed with a cruel blow which no forecast or frugality could have prevented. Behold him distracted with many sorrows, surrounded with the tender pledges of his love, and the partner of his cares — without bread to give them, — unable, from the remembrance of better days, to dig; — to beg, ashamed". 49

Such scenes of pathos directly touch our hearts; they appeal to our deep-rooted, basic instincts of love and sympathy. Even as the words are charged with feeling, their effect gains from the remarkable simplicity and economy of phrasing.

This quiet lyricism distinguishes many of Sterne's 'sentimental' scenes. It acquires supreme beauty in that memorable line which the author puts in the mouth of Maria in the S.J., namely,

"God tempers the wind to the shorn lamb". 50
For its depth of feeling and poetical beauty, the line reads like one from the Authorized Version (see Chap.XVI on Impressionism).

(c) Tears, and emotional balance:

Tears are the visible expression of feeling, intensely felt, and a mark of sentiment and sensibility. A 'sentimental' writer, who excites heart's affections, who values the sentiments of love and humanity most, will naturally make use of tears. Fielding, the gentle satirist, knew also the value of tears.

Tom Jones is not as sentimental as Pamela, that is, not so easily prone to sentiment; he has a healthy, masculine spirit. But all the same, we find tears running down his cheeks, as he relates the distress of the game-keeper to Allworthy. Towards the close of T.J., Allworthy, too, sheds tears of repentance at his past 'cruelty' to Tom Jones, whom he now has discovered to be his own nephew Horace Walpole, who, too, did not deal much in tears, and whose Castle of Otranto has more of suspense and the supernatural than sentimental effusion, lets tears fall plentifully from friar Jerome's eyes as his son Theodore narrates to Manfred the said story of his mother's suffering and death. Earlier, The grateful Theodore asks for the 'beauteous hand' of the good princess Matilda, so that he can

"bathe it with the warm tears of gratitude";54 he adds that his soul

"would print its effusions on thy hand".54

Rousseau, the extreme 'sentimentalist' of the age, who quivered
with feeling, made much of tears —

"Nothing unites hearts so much as the pleasure of
shedding tears together". 55

His great contemporary, and intimate friend for a while, David
Hume, reports a scene of their reconciliation to Rousseau him-
self, in which

"all of a sudden and to my great surprise, you cla-
pped yourself on my knee, threw your arms about my
neck, kissed me with seeming ardour, and bedewed
my face with tears". 56

Rousseau's observations on the 'sentimental' effect of his
Julie are interesting. He says how his reading of the first
two parts of it in manuscript moved Therese to tears, while her
mother, having little sensibility, or susceptibility to feel-
ing,

"understood nothing of it (and) remained quiet ...". 57

Rousseau combined his sharpness of mind with an infallible faith
in tears — which (tears), he believed, not only cemented kinsh-
ship, but also informed the judgment. Rousseau, of course, was
hyper-sensitive, but the philosopher Hume was not. But Hume,
58 too, speaks of having once "kissed and embraced" his friend
(Rousseau) 'twenty times, with a plentiful effusion of tears',
on being moved by the latter's childlike simplicity and purity
of heart. Even Voltaire, the sharp sword of reason, saw a wh-
olesome moral significance in tears;

"it would be beautiful" — he said — "that nature
made them flow in order to stir us to pity". 59

The fact is, tears were not so suspect in that age of sensi-
tibility, as in ours. Sometimes, however, tears are more a
pretension of feeling, than a genuine expression of it. Even
so, the tears themselves do not lose their sanctity, for this,
Voltaire says—

"There are women who are accused of weeping when they wish. I am not at all surprised at their talent. A live, sensitive, tender imagination can fix itself on some object, on some sorrowful memory, and picture it in such dominating colours that they may wring tears from it. It is what happens to many, and principally to actresses, on the stage. The women who imitate them in their own homes add to this talent the petty fraud of appearing to weep for their husbands, whereas in fact they are weeping for their lovers. Their tears are true, but the object of them is false". 60

Rousseau, who considered sensibility as a 'heavenly fire', is very hard on Grimm, who — Rousseau thought — affected tears and made a show of his sentiment.

That Sterne had an honest faith in tears as a mark of humanity, is borne out by the god-like Toby's recommendation of it to his Trim. When corporal Trim says that he cries 'like a coward', his master at once corrects him, saying —

"Tears are no proof of cowardice, Trim. — I drop them oft times myself". 62

We do not find Toby, however, doing so in the novel. On the other hand, Trim says how his master bore his grief (on the death of his nephew Bobby) 'in silence', sighing 'in his bed for a whole month together'. Trim, however, who was as sincere as his master, sheds profuse tears and wipes them with his handkerchief, while telling the story of his poor brother's own sufferings. Tears gush out of the author's eyes, too, even as he thinks of the surpassing loving-kindness of Uncle Toby. It is natural that tears, the visible mark of sensibility, of love and human fellowship, would accompany the author's intense feelings of regard for his Toby, who was the very embodiment of goodness and sympathy. Tears, and its inevitable accompaniment
accompaniment, the handkerchief, are at once a source of strength and weakness to 'sentimental' writers. While they can move our hearts to love and pity, and enlarge our sensibility, any frequency of them will render the sentiment ridiculous. Sterne the 'sentimentalist' mostly steers clear of this pitfall; for Sterne was not only a master of sentiment, he was also a master of comic invention. It is Sterne's sense of humour that saves his sentiment from degenerating into the macabre. Carlyle rightly pointed out that

"unless seasoned and purified by humour, sensibility is apt to run wild; will readily corrupt into disease". 66

Susannah's bursting 'into a flood of tears', as Trim suddenly lets his hat fall upon the ground (to express the sentiment of mortality), may seem a bit overdone; but Sterne's artistic sense neutralizes any possibilities of mawkishness, for he subtly puts Susannah's tears by the side of her selfish longing for her mistress's 'green satin night-gown' - a longing excited by the same occasion, namely, Bobby's death. The sentimental scene of bereavement in the kitchen, it may be noted again, is immediately followed by the comic account of Walter Shandy's Tristrepedia. Thackeray was very hard on Sterne for what he considered to be a display of false sentiment in the Dead Ass scene in S.J., where the poor German traveller mourns, and sheds tears on, the death of his ass, and the author commends this example as a lesson of universal humanity. Thackeray here found Sterne whimpering

\[\ldots\]
"over that famous dead donkey, for which any sentimentalist may cry who will". 71

But the great Victorian did not consider that the dead ass does not exist in the scene of mourning (the owner of the ass sorrows sitting on the stone-bench at the hotel-door at Nampont), and also that, the dead animal— which, according to him, Sterne "dresses ... and serves up quite tender and with a very piquant sauce"— 73 lay on the road (from Montriul to Nampont) as the comic obstruction to La Fleur's bidet (post-horse). Similarly, the 'sentimentalism' of the Maria scene in T.S. has the saving grace of humour (in the equating of man and beast) 74 see ante, Chap. XII, pp.270–1 74. The author meets Maria again in the Sentimental Journey; he sits, as before, by her side. This time she has a dog, Sylvio, instead of a goat. As poor Maria implores her dog not to leave her, tears trickle down her cheeks.

'Maria let me wipe them away as they fell, with my handkerchief. I then steeped it in my own, and then in hers, and then in mine, and then I wiped hers again, and as I did it, I felt such undescrivable emotions within me, as I am sure could not be accounted for from any combinations of matter and motion"; 74

the experience convinced him that he had 'a soul'. While the genuineness of the author's feeling in this scene is not in doubt— as is borne out further by his beautiful invocation to 'Dear sensibility', with which he closes the Maria scene, one only feels here that the supply of tears is a little too liberal. It is clear that in S.J. the emphasis is more on sentiment than on humour. When Sterne wrote his S.J., his life's...
term was nearing its end, and obviously he did not have his festivity of spirit in the same measure as in his T.S. He wanted also his Journey to be "thought a chaste book," and thus saved from the 'cant of criticism', which he refers to in his T.S. Even so, we may note, that the Sentimental Journey, too, closes with a droll episode in the way-side inn (see ante, Chap. VI, p.123 - ) - which he is a clear pointer to us that the author, who valued sentiment so much, knew how to prevent its indirection into morbidity. On the whole, Sterne's sense of humour and love of life, which (life), he saw, was always 'big with jest' saved his sentiment from losing its grace and becoming unhealthy.

(d) Emotional imbalance: 'Journal to Eliza':

Sterne's sentiment, however, loses its happy, positive character, and becomes extravagant in the Journal to Eliza. He made friends with Eliza in London, early 1767, that is, a year before his death. Eliza, or Mrs.Draper, was the young, attractive wife of a high British official in India, and was living in London when Sterne became her friend. The friendship quickly ripened into intimacy. We find him writing to her variously as L.Sterne, Yorick, Tristram, and as her 'Bramin'(the word being obviously suggested by his profession of priesthood and her association with India) - she becoming his 'Bramine'. All his letters to her reveal his infatuation for her. Sterne had always been vulnerable in matters of the heart, and a little too prone to amorous sentiments. But this time, his aggravated illness and vanishing prospects of a little more of life had shaken his inner strength of spirit, and threw him off his gear in the management of his sentiments. He was right, when he wr-
wrote to her -

"I think I lose both firmness and philosophy, as I figure to myself your distresses". 80

The 'distresses' were caused by her leaving London to join her husband in India. Eliza's attractive personality and charm made a poor victim of her lover, as is evident from such lines (from his letters to her) as these -

"Were your husband in England, I would freely give him five hundred pounds (if money could purchase the acquisition) to let you only sit by me two hours in a day, while I wrote my Sentimental Journey. I am sure the work would sell so much the better for it, that I should be reimbursed the sum more than seven times told"; 81

"Talking of widows - pray, Eliza, if ever you are such, do not think of giving yourself to some wealthy nabob - because I design to marry you myself. My wife can not live long ... and I know not the woman I should like so well for her substitute as yourself". 82

This is disgraceful for any man, far less for an author of eminence. The fine advice which he gives Eliza in his last letter to her; namely,

"Reverence thyself ... May no anguish of heart plant a wrinkle upon thy face ... May no doubts or misgivings disturb the serenity of thy mind ..."; 83

he cannot follow up himself.

This is all the more evident in the Journal to Eliza. Sterne's little preface to the Journal says that it was written 'under the fictitious names of Yorick and Draper, and sometimes of the Bramin and Bramine, and is

"a Diary of the miserable feelings of a person separated from a lady for whose society he languished". 84

The preface speaks also of

"a counterpart, which is the lady's account (of) what transactions daily happened, and what sentiments occupied her mind, during this separation from her admirer". 84
This 'counterpart', if there was one, is lost. The period covered by the Journal is April to August (1767), with a Postscript, dated Nov. 1, in which the author records the return of his wife from France.

The occasion of the Journal is the same sorry languishing for the company of Eliza, who has embarked for India to join her husband. In the first entry in the Journal (Apr. 13), he finds the world lightless without her, for Eliza was 'eternal sunshine' to him. He refers also to his depression of spirits, and of his physique. The theme of his physical and spiritual breakdown recurs again and again in the Journal. He refers, for example, to his

"fever of the heart with which I'm eternally wasting and shall waste till I see Eliza again", of his bursting into tears while thinking of her, of his pitiful pining for her ("Come! - come to me soon, my Eliza, and save me") In one entry, he even imagines her as 'my dear wife'; sometimes, again, he conceives their relationship as one of brother and sister - as where, referring to her 'virtue and honour', he assures her that it

"would be safe in Yorick's hands, as in a brother's".

The whole of the Journal is charged with self-pity, and soaked in sick sentiment. Here he is truly the 'Poor sick-headed, sick-heARTed Yorick' - as he describes himself. In the Journal to Eliza, Sterne has lost his self-confidence, and forgot to laugh; he has lost those qualities, that is, which distinguished his character, and his moral and philosophical faith (see ante, Chapt. IV - His Personality, VIII - Humanity, IX - Love and
Happiness, XII - Humour). His present 'debility of mind and body' has clouded his characteristic sense of humour. His sentiment, therefore, has become morbid. We should remember, however, that the Journal to Eliza is a personal diary, not meant for publication, and it relates to purely personal matters of the author. The Sentimental Journey, which Sterne was writing at the time, (the Journal contains references to the composition of S.J.), is free from this sick sentimentalism; for, in the Journey, as in the 'sentimental' scenes in the novel, Sterne's sentiment preserves, on the whole, its happy character by the touch of his wider humanism, his gaiety and his sensibility.