

## Authorial Authority and the Mapping of an -ana

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I have . . . collected chiefly imitations, translations, and books of the kind known as *ana*: and I confront the visitor not with the important books which he wishes to see but with the trivial books of which he has never heard.

J.C.T. Oates, *Shandyism and Sentiment, 1760–1800* (1968)<sup>1</sup>

A map is *not* the territory it represents, but, if correct, it has a *similar structure* to the territory, which accounts for its usefulness.

Alfred Korzybski, *Science and Sanity* (1933)<sup>2</sup>

### Authors, Intertexts and -anas

A search for “Tristram Shandy” within “Archive of Our Own”—one of the principal internet hubs for fan fiction—yields links to seven works with a connection to Sterne. The seven include “The Siege of Stralsund” (2014) and “There is always space for a siege” (2014) by an author using the name “ICryYouMercy (TrafalgarsLaw).” We also find “Opaque Matter” (2010) by “highfantastical,” “A sentimental breakfast” (2018) by “Marsan,” and by “Never\_Satisfied” there is “The Life and Opinions of Captain Lorth Needa, Imperial Defector” (2020), which takes inspiration from *Star Wars* as well as Sterne, with a summary stating that Lorth Needa is the “lucky survivor of both Darth Vader and the Battle of Endor.” The other two works are of a racy kind. These are “helping hands make amends (leviathan)” (2020) by “Outis\_of\_the\_Cave” and “Stud: Or, the Unwonted Influence of Lord Trevelyan and Lisette de Rouen, Thoroughbreds” (2014) by “redscudery,” which may have a relation to *Tristram Shandy* but which looks firstly to Arthur Conan Doyle and then beyond to find its

energy. What happens in “Stud,” the summary indicates, is that “Sherlock Holmes, second son of a baronet, is in charge of the horse breeding at Holmes Manor, and, by these means, rocks the house (and the hayloft, and the stables, and the garden shed) to its foundations by creating a sexual chaos so great and legendary that it will forever be remembered.”<sup>3</sup>

However slight or indirect the Sternean influence in these born-digital works may be—and in “Stud” it does appear to be very slight—it may still be said that they collectively provide evidence of a degree of ongoing vitality in Sterne’s work as a literary model. Whether the works are excellent, good, mediocre or bad, the fact of their having been authored and uploaded with tags or content that connect them somehow to *Tristram Shandy* is testimony to the capacity of Sterne to inspire new writers more than 250 years after his death. Here on this digital media platform, the Sterne enthusiast might declare, is the latest chapter in that long history of “Sterneana” which began in 1760 with the publication of such pamphlets as *Explanatory Remarks upon the Life and Opinions of Tristram Shandy* and *The Clockmakers Outcry Against the Author of the Life and Opinions of Tristram Shandy*, and which subsequently has seen the production of hundreds of new writings—as well as paintings, prints, ceramic works and more—all with a connection of some kind to Laurence Sterne.

On the other hand, the unstraightforward, polyamorous nature of intertextuality that is witnessed in these digital fanworks may offer a reason to pause before blithely co-opting them within a history of Sterne’s creative reception. Taking something from Sterne and letting this rub shoulders with Darth Vader or a priapic Sherlock Holmes, the works proclaim their varied stimuli and point to their status, in Kristevan terms, as intertexts within wide matrices of preexisting texts, or as Barthes famously put it in his critique of the idea that writing can be original, as “tissue[s] of quotations drawn from the innumerable centres of culture.”<sup>4</sup> Or for an alternative and more recent take on their intertextuality, they may be deemed “transformative.” This is the term promoted by the association that established

“Archive of Our Own”—the “Organization for Transformative Works”—and it is used to serve both a literary critical and legal function. The OTW “was created to work toward a future in which all fanworks are recognized as legal and transformative, and accepted as legitimate creative activity.”<sup>5</sup> The idea of the “transformative” appears here to be a pre-emptive rebuttal of any charges of plagiarism or copyright violation that may hover threateningly around the activity of such self-consciously derivative composition as fan writing. It insists upon a distinction between literary homage and theft, acknowledging connections to precursors while claiming differences from them. Being “transformative,” for many of the authors using “Archive of Our Own” as their publishing platform, often involves looking to more than one source text or, to use Genette’s term, more than one hypotext. A result is that the “crossover” work is a key category within the archive. Defined on the site as “a work with more than one fandom,” the crossover is seen in the basic “Work Search” which offers the option to include or exclude crossovers, or to search only for crossovers. By giving such prominence to the crossover, the type of intertextual hybridity or multiplicity that is seen by Kristeva and Barthes as innate to new creation is energetically fostered as something of readerly and writerly interest and desire.

There is much, then, that has little or nothing to do with Sterne within this gathering of seven works that is brought together by means of a Sterne-centered collecting procedure of the digital age: a simple title search. And because of this, to deem the works examples of “Sterneana” is arguably reductive: partially correct but at the same time deaf to the works’ multitudes and to the fundamental unfaithfulness of literary influence. It would be a type of “arborescent” labelling—a result of the kind of thought process, critiqued by Deleuze and Guattari in *A Thousand Plateaus* (1980), that seeks the form of the tree in order to explain cultural growth and relations. “Arborescent systems are hierarchical systems,” Deleuze and Guattari insist in their philosophical intervention into network theory; they have “centers of

significance and subjectification.”<sup>6</sup> A title-search that trawls the vast, mixed terrain of “Archive of Our Own” may create a false impression of a center and thereby a dubious taxonomy; around the root of Sterne, works with deeply varying levels of connection are brought together and seen to cohere in relation to that root, and from that root they are seen to gain their nourishment. Sterne nudges away Darth Vader who falls by the wayside with Sherlock Holmes.

Yet arborescent thought is widely applied in the organization and analysis of writing that self-consciously references earlier authors or displays discernible adaptive or derivative features. The field of adaptation studies is marked by bold lines of arborescent investigation, driven in large part by interest in the legacies of single authors, and this is despite influential critique of the tendency to consider adaptation in terms of hierarchized pairs: originals and disciples or roots and offshoots. “[H]ierarchical value judgements,” Yvonne Griggs states in a survey of the field, “have haunted the adaptations discipline for many years,” but those specters of undemocratic criticism and analysis, Griggs and others suggest, have been largely exorcised.<sup>7</sup> Central to that purgative process have been vociferous arguments against the pursuit of “questions of fidelity”—that is, probings of the extent to which a “secondary” hypertext captures or fails to capture the “essence” of a “primary” hypotext. Theorists including Linda Hutcheon and Robert Stam (whose focus is largely film adaptation) have insisted that considering fidelity as an issue when examining related cultural texts is an intellectual blind alley. In building this argument, they have undoubtedly exaggerated the idea of an erstwhile crowd of critics driven by simplistic ideas of fidelity – they have created, as Kamilla Elliott has eloquently argued, a powerful “field myth.”<sup>8</sup> But however manufactured and artificial the myth and the reaction against it may be, the campaign has produced what Thomas Leitch has recognized as a “near-unanimous rejection of fidelity discourse,”<sup>9</sup> and this has contributed to an ongoing questioning of the idea of singular textual

roots and a consequent emergence of a paradigm of textual relationships in which narratives are treated as parts of “an endless process of recycling, transformation and mutation with no clear point of origin.”<sup>10</sup> A cyclical model, in other words, has come to challenge that of the tree. Yet the pull of the traditional canon is strong, and a form of fidelity is still present within the field, particularly at the intersection of Adaptation and Reception Studies where the figure of the single author still looms large as a center of significance.<sup>11</sup>

It is at this intersection that the “-anas” are located: “Dickensiana,” “Shakespeareana,” “Austeniana,” “Conradiana,” as well as “Sterneana” and others. These plural nouns created from single names (or sometimes titles, as in “Gulliveriana”), with the name serving as the organizing principle for a gathering of multiple items, may have an antiquarian ring about them yet they remain in circulation due to the purpose they perform for collectors, bibliographers, librarians, critics and more. Cambridge University Library’s development in 2019 of “Laurence Sterne and Sterneana” as a collection within its Digital Library is a testimony to the ongoing taxonomic utility, within an evolving media technology landscape, of the -ana.

The author-centered -ana is different from one based upon personal *ownership* of a collection, as seen in auction catalogues such as *Bibliotheca Beauclerkiana: A Catalogue of the Large and Valuable Library of the Late Honourable Topham Beauclerk* (1781). Yet within an “author-ana” there is still some sense of *intellectual* ownership at work, as the suffix extends the reach of the name as “function.” As Foucault writes in his well-known discussion of the “author function,” an author’s name “serves as a means of classification. A name can group together a number of texts and thus differentiate them from others.”<sup>12</sup> With the name alone, the expectation is that the classification groups together creations of the name’s actual bearer; add “-ana” and the boundaries of the category are expanded so that classification embraces texts associable with the name but at one remove. In some

applications of an -ana formulation, critical studies are included—as in the academic journal *Conradiana*. In other usages, creative responses are emphasized over reviews and criticism. For example, the term “Sterneana” is used by its leading scholar, Mary Newbould, to embrace “any creative response showing the taste for Tristram” (with “Tristram” implying Sterne’s oeuvre as a whole).<sup>13</sup> Those responses may include continuations, imitations, adaptations, visual representations, material objects, musical pieces and more. Translations are sometimes counted among creative responses, as are practices which are basically tributes to an author—for example, the naming of animals after a literary character (a number of race horses have borne names derived from Sterne’s characters).<sup>14</sup> The materials assembled by the gatherers of an -ana, then, may be highly eclectic in nature—and will have different types and degrees of connection to the author—but behind the gathering process lies a firmly centered principle: rooted in an author, an -ana is inherently dendroidal.

An -ana does more than catalogue a gathering of materials, though, and one reason that -anas matter is that, as well as affording insights into an author’s impact and legacy, they can exert influence over the perception of their content. Systems of classification, as Foucault argues in *The Order of Things*, have power, and it is for this reason that it is worth probing the practices attached to an author-centered -ana, since a mapping of literary territory that proceeds according to an arborescent structure has, as suggested in relation to the crude title-search of “Archive of Our Own,” the potential to generate partial inflections of the objects it incorporates.<sup>15</sup> There are two principal types of coloring or distortion that may arise from the type of commentary that can be implicit in an -ana classification. Firstly, as noted in relation to the digital “crossovers,” the foregrounding of a singular source of inspiration can have the effect of muffling other intertextual connections. Secondly, the location of a work within an -ana may serve automatically to stamp subalternity upon it and thereby foster a manner of reading which sees it always on the secondary, shadowy side of a hypotext-hypertext relation.

In the mapping of Sterneana, in fact, the subaltern status of the gathered material has long been considered a given, as is suggested by the epigraph above which is taken from the seminal published lecture, *Shandyism and Sentiment, 1760–1800*, by J. C. T. Oates, the Cambridge librarian and collector who, in the 1960s, laid the foundations for modern studies of Sterneana. Oates was keen to distinguish between “important books” and the numerous, largely unknown “trivial books” which he had unearthed in his tracing of creative responses to Sterne. Few readers would take issue with Oates’ recognition of a qualitative difference between “important” Sterne and most of those who were prompted to turn author through admiration of him, but to operate with an “important”/“trivial” distinction as an unassailable prior assumption nonetheless runs the risk of misconstruing material located within the -ana, and some works have indeed fared ill through such classification. To demonstrate that, it is necessary to move from the general to the very particular, and what follows is a case study which aims to show the repeated misapprehension of a literary work which has been located within the canon of Sterneana. Exploring the critical treatment of this one work—a lengthy, playful travelogue of 1768 by Samuel Paterson (1728–1802) entitled *Another Traveller!*—the aim here is to show at the micro-level how arborescent, Sterne-skewed interpretation may significantly distort conceptions of a work’s status and its intertextual relations.

Sternean Appropriation of Samuel Paterson’s *Another Traveller!* (1767–69)

*Another Traveller! Or, Cursory Remarks and Tritical Observations Made Upon A Journey Through Part of the Netherlands In the Latter End of the Year 1766* was published in three parts under the pseudonym “Coriat Junior,” with the first volume, containing two parts, appearing towards the end of 1768—the year which had earlier seen both the publication of *A Sentimental Journey* and the death of Sterne. *Another Traveller!* was a successor to *A Sentimental Journey* in terms of publication date, then, but whether it was written under its

influence is far less certain. Indeed, following its publication, that question became the matter of an unusual public dispute when Paterson objected to being deemed an imitator in reviews of his work. With regard to the later mapping of Sterneana, what is significant about the publication of *Another Traveller!* and the ensuing dispute is the readiness of critics to dismiss Paterson's protest and simply to assume that he must have been in thrall to *A Sentimental Journey. Il n'y a pas de hors* Laurence Sterne, such judgments seem to suggest.

*Another Traveller!* was a new venture for Paterson, who was a bookseller-turned-auctioneer and, as such, was more used to producing auction catalogues than travel accounts. He was deeply bibliophilic, known for preferring "reading to selling books,"<sup>16</sup> and he was well connected within London's literary culture. Samuel Johnson was close enough to become godfather to his son and described him as "a man for whom I have long had a kindness."<sup>17</sup> It was a two-month book-buying trip to Europe that spurred Paterson's new endeavor, and in the writing and in the presentation of the travelogue he displayed both his bookishness and his sensitivity to the literary marketplace.<sup>18</sup> His title, as Newbould has observed, pointed to his awareness of the crowded field of contemporary travel writing—here is *yet another* contribution, it suggested—while the pseudonym looked back in time to make a connection to Thomas Coryate (c. 1577–1617), a droll traveler and writer who, having been employed as a type of jester by the son of James I, became an early pioneer of the idea of the Grand Tour.<sup>19</sup> Coryate travelled widely in Europe—covering much of the ground on foot—and he became a popular conduit of European customs for English readers with the account of his tour published as *Coryats Crudities Hastily gobbled up in five Moneths travells in France, Savoy, Italy . . .* (1611). As "Coriat Junior" Paterson pointedly situated his work in relation to this celebrated forebear, but in addition to the broad allusion towards Coryate's travels, he openly declared several other influences, among them Sterne's *Tristram Shandy*.

The preface to *Another Traveller!* begins by recalling the success of “An ingenious countryman of ours” who “a few years ago, made no difficulty of filling two handsome volumes in octavo with *a journey from Portsmouth to Kingston-upon-Thames, performed in no less than Eight Days.*”<sup>20</sup> The work referenced here is Jonas Hanway’s *A Journal of Eight Days Journey from Portsmouth to Kingston upon Thames . . . with Miscellaneous Thoughts, Moral and Religious; In a Series of Sixty-Four Letters: Addressed to Two Ladies of the Partie* (1756), and Paterson was clearly holding it up as a model which inspired and, in his view, validated his own effort. Following the discussion of Hanway, the preface moves on to give praise to Sterne. “Within these four years,” Paterson writes, “that reverend joker the facetious Mr. S— hath obliged the world with somewhat of a sort of an itinerary; which though a little deficient according to the vulgar method, yet I could wish from my soul that the generality of travellers were but half as entertaining.”<sup>21</sup> Looking back “four years” here, Paterson is evidently not referring to *A Sentimental Journey*, but exactly which part of Sterne’s oeuvre he had in mind is unclear, and this is confused by the fact that in the second edition of *Another Traveller!*, published in 1769, a footnote is added: “See TRISTRAM SHANDY, V. 5. 6.”<sup>22</sup> The fifth volume of *Tristram Shandy* begins with a fragment of an account of a coach journey, with a “madcap of a postilion” holding the reins, but it seems too insubstantial to be the basis of Paterson’s observations.<sup>23</sup> Volume VII of *Tristram Shandy*—the aberrant volume that is filled with an account of Tristram’s travels—is the more likely referent for the “sort of an itinerary” and this, having been published in 1765 (as half of the fourth instalment of *Tristram Shandy*), fits within Paterson’s timespan of “these four years.” Given Paterson’s position in the book trade, it would certainly have been difficult for him to have been unaware of Volume 7 when he made his European tour “*In the Latter End of the Year 1766.*”

Whichever the volume, *Tristram Shandy* clearly provided a general inspiration to Paterson and, as critics have observed, a palpable Sternean influence can be detected at many points beyond the preface. Katherine S. H. Turner has explored the place of Paterson's work within the broad culture of eighteenth-century travel writing and notes that "the style of *Another Traveller!* is consciously Shandean, with much use of dashes, exclamations, and white space, and much discussion of the mechanics of writing, publishing and reading."<sup>24</sup> Similarly, Joanna Maciulewicz has written in an introduction to the work for Cambridge University's Digital Library that Paterson's writing displays a "fragmentary structure . . . , digressiveness, self-reflexive comments, and typographic eccentricities" which, in addition to specific formulations that are actually "borrowed from *Tristram Shandy*," are indicative of a debt to Sterne.<sup>25</sup> Maciulewicz suggests that Paterson "facetiously parodies *Tristram Shandy*" when, pointing to his distinctiveness as a traveler and author, he begs leave "*to proceed in my own way*," and there are other moments which offer yet more tangible connections between the two works.<sup>26</sup> Recalling Tristram's reflections on the rarity of literary originality, for example, Paterson has his narrator reflect "If I cannot produce new thoughts for your entertainment, I shall endeavour, at least, at a few new casts of old ones; and the very moment I discover that I have nothing to say, I shall lay down my pen." As if to confirm an injection of hypotextual fuel here, he concludes the observation by stating: "I have no opinion of forcing, under the notion of assisting nature; and, from my soul! I abominate Dr. *Slop*'s forceps."<sup>27</sup>

Both Turner and Maciulewicz also address differences from Sterne in Paterson's approach, particularly regarding the clarity with which a moral agenda is tied to the travels. Maciulewicz notes that Paterson's purpose is "more overtly didactic" than Sterne's, while Turner finds in *Another Traveller!* "a more anxious and outspoken intelligence than Sterne's, engaging more explicitly with the problems of inequity and intolerance brought into focus by foreign travel."<sup>28</sup> A point of Turner's study, in fact, is to liberate *Another Traveller!* from the

shadow of Sterne, but that project involves no denial of the fact that Paterson was offering the world, by his own admission, “a couple of *Shandean* duodecimos.”<sup>29</sup>

Still, Paterson was insistent in maintaining that he was not aware of *A Sentimental Journey* when he wrote the bulk of *Another Traveller!*. A late chapter in the second part of Volume I actually makes a point of this. In a self-reflexive passage, Paterson has Coriat Junior receive a visit from the bookseller Joseph Johnson—one of the three actual booksellers for whom the work was printed. Johnson complains that Coriat has breached a contract with him by failing to deliver his work on time. The delay is particularly unfortunate because of a looming rival publication which is named when Johnson draws Coriat’s attention to an advertisement in the *St. James’s Chronicle*: “Speedily will be published—*A sentimental journey, by Mr. Yorick.*” The dialogue that follows shows Coriat to be blithely unworried:

Good!—I am heartily glad of it!—for then we shall have something worth reading!—

How can this affect us, but with delight?

“Are you not abashed?—And will not malicious folks say?”——

Let them say what they will—for after him, and a thousand worse, Another Traveller will still be read!—There is room enough in this big world for him and me too—Shadows fill no place—Mr. Yorick will be read for his wit—I must be heard for my cause.<sup>30</sup>

There is a playfulness in Paterson’s handling of the competition—not least in his reworking of a famous passage from *Tristram Shandy* (Uncle Toby telling a fly that the world “is wide enough to hold both thee and me”) to suggest that the literary market is capacious enough both for the latest piece from the well-established Sterne and for his own upstart effort.<sup>31</sup> But Paterson was serious in wishing to assert his unawareness of *A Sentimental Journey* during most of his composition process, and he became insistent upon this once

*Another Traveller!* had been judged by the reviewers. Unlike his narrator, Paterson was absolutely not prepared to “Let them say what they will.”

It was in mid-autumn 1768 that the first (two-part) volume of *Another Traveller!* was published—an advertisement for it is found in the November 5–8 issue of the *St. James’s Chronicle*, the paper that brought news of *A Sentimental Journey* to Coriat. An enthusiastic review appeared soon after in the *Critical Review*, with the reviewer noting that *Another Traveller!* was “of the same cast with that of *Tristram Shandy*” but “not an absolute imitation of it, for it contains much originality.” The author is also given praise for steering clear of the type of “reprehensible passages” as are found in *Tristram Shandy*, which give “offence to virtue and modesty.”<sup>32</sup> In this review no mention is made of *A Sentimental Journey*, but the following month Paterson’s work was seen in the light of Sterne’s more recent fiction when Ralph Griffiths came to assess it for the *Monthly Review* of December 1768.<sup>33</sup> “Sentimental Travels seem now to be coming into vogue,” Griffiths began, expressing both pleasure at seeing this new turn and a clear belief that *A Sentimental Journey* had been the catalyst: “The sprightly, the humorous, the sentimental Yorick, was the first who had sense and taste enough to quit the beaten pack-horse path.” Coriat Junior is consequently placed in Yorick’s wake; he is explicitly dubbed an “imitator” but is deemed a talented one. He is praised for having “the good fortune to follow [Yorick] at no despicable rate,” and indeed is singled out from other followers: “There have been many imitators of that celebrated original; but none who, in our opinion, have caught so much of his manner and spirit as Mr Coriat, Junior” (here Griffiths is presumably merging imitators of *Tristram Shandy* and *A Sentimental Journey*, since there had yet to be published “many” imitations of the later work). Regarding Paterson’s humor, the review is more critical and, differentiating between an imitation and a copy, it is suggested that “Mr. Coriat has humour, too; but in this he has the misfortune of appearing as a copyist.”<sup>34</sup> The judgment here is based upon a subtle distinction which, as

Betty A. Schellenberg has shown, was coming into focus in the reviewing culture of the period and segregated a high form of “inspired” writing, involving “claims to a literary genealogy,” from “copied form or matter” which bore “the mark of the mercenary hack.”<sup>35</sup> “Coriat Junior” is seen in the review sometimes to veer onto the lower path but overall is judged as a “very agreeable and sensible writer” and, in conclusion, Griffiths hopes that “it will not be long before we have the pleasure of taking another trip to the continent, with so entertaining and instructive a companion.”<sup>36</sup> But despite this praise, Paterson was clearly deeply irked by the public assertion that he had drawn his inspiration from *A Sentimental Journey*. He was also distressed by a far briefer review that appeared in the *Political Register* as a single sentence note: “A Wretched imitation of Sterne’s sentimental journey, and is without wit or humour.”<sup>37</sup>

Paterson responded with a defensive pamphlet: *An Appeal to the Candid and Spirited Authors of the “Critical Review,” against Ignorance, Malevolence and Detraction: With Lively Portraits of Two Notorious Phantoms in the Republic of Letters; namely, “The Gentleman Journalist, and “The Political Register”* (1769).<sup>38</sup> In this indignant riposte to the partly critical *Monthly Review* and entirely hostile *Political Register*, Paterson averred that the writing of *Another Traveller!* predated *A Sentimental Journey*, explaining that his work was scheduled for publication in 1767 (as the title page actually indicates), that much of it was already printed (not, of course, the final sheets that mention *A Sentimental Journey*), but that business intervened and delayed completion and publication. His keenness to defend himself was such that he gathered affidavits from six professionals—his booksellers, printer and stationers—to include as verification of his version of events. As one testimony stated, Paterson’s work

. . . was several months antecedent to the said Sentimental Journey of the said Yorick, in our hands, and in the hands of the printer—And further, That the said Travels of the

said Coriat Junior, beginning with the title-page and preface, were put to press in the month of August, 1767—that the whole of the first part, as now published, was printed off before the middle of October of the same year—that it was the full intention of the author to publish it in the following month of November (from which however he was hindered by multifarious business, and diverted by sundry avocations) – and that some sheets of his said work, *as yet unpublished*, to be comprized in his third part, are actually printed, and have been so, ever since Michaelmas 1767.<sup>39</sup>

Paterson's pamphlet itself came to be reviewed and the responses were quite different. The *Critical Review* supported Paterson with a declaration that "his performance is an original, and that he owes nothing to . . . Yorick's Sentimental Journey." The case, the reviewer agreed, was "unanswerably proved by the subjoined affidavits of creditable booksellers and printers."<sup>40</sup> The *Monthly Review*, on the other hand, was more resistant to "the chagrin of this Writer" which had been excited by "his having been number'd among the imitators of Sterne." Paterson's basic case is not disputed in the review, but the author expresses amazement that such protest should be publicly voiced—particularly since the thrust of the *Monthly's* review had been positive—and reminds readers that even if *A Sentimental Journey* was not available to Paterson, *Tristram Shandy*, including the travel-packed Volume 7, most certainly was.<sup>41</sup>

But what have later critics and the cartographers of Sterneana made of Paterson's case? The predominant view is that Paterson should not be trusted. Oates includes Paterson within a throng of authors he deems weak imitators of *A Sentimental Journey*, and he notes how some of these aspirants "were curiously anxious to deny their source." Paterson's publishing "of affidavits from booksellers and printers" is cited as the prime example of this tendency.<sup>42</sup> For Oates, the case is simple: Paterson was lying when he published his defensive pamphlet; A

*Sentimental Journey* must have been Paterson's source, but the roguish copyist would have the public believe otherwise. Here is arborescent thinking in action: a kneejerk verdict arrived at by an admirer of Sterne who, tellingly, having invested great energies in gathering numerous specimens of Sterneana, expresses a whimsical contempt for much of what he has found. For Oates, reading many imitations of *A Sentimental Journey*, for example, "cannot but reduce the brain to the consistency of damp flannel."<sup>43</sup> The point is made with Cantabrigian humor, but it points to a serious critical agenda: the collecting and study of Sterneana is undertaken to show not only Sterne's influence but also his superiority; it is ultimately canon-confirming work, despite the valuable attention it gives to little-known non-canonical literary performances. And with regard to Paterson's travelogue, the assumptions concerning Sterne as a singular, originating font of idiosyncratic literary ideas and narrative tricks precludes the possibility of seeing *Another Traveller!* anywhere other than in the wake of *A Sentimental Journey*.

Other critics have inherited Oates's view of the line of influence.<sup>44</sup> Maciulewicz, writing half a century after Oates, describes *Another Traveller!* as a "self-reflexive travel narrative written . . . in imitation of Laurence Sterne's *A Sentimental Journey through France and Italy*."<sup>45</sup> Turner follows Oates in seeing chicanery in Paterson. She finds duplicity in "the way in which he presses his claims" to originality, and of the 1767 date on the title page of his first volume, she declares: "This is mendacious."<sup>46</sup> Oddly, though, before expressing this judgment Turner cites several early descriptions of Paterson that testify to his rectitude and integrity. She records, for example, that he was dubbed "Honest Sam Paterson" by John Nichols in his *Literary Anecdotes of the Eighteenth Century* (1812–15), while in Alexander Chalmers's *General Biographical Dictionary* (1812–17) it was observed that Paterson's "moral character was eminent, and unexceptionable, in every sense of the word."<sup>47</sup> Given Turner's interest in rescuing Paterson from Sterne—in seeing him as much more than an

imitator—it is surprising that she does not use these assessments to question the version of events passed down from Oates, for they undoubtedly dent its credibility. To maintain that narrative in the light of the affirmations of good character, it must be accepted that “Honest Sam Paterson” experienced a passing moral lapse during which he went to the trouble of writing and arranging the publication of an untrue account of when he wrote *Another Traveller!*, and furthermore that he persuaded six professionals from within the book trade (“Messrs. Johnson, Payne and Cadell, Booksellers, Thomas Jones, Printer, and Wright and Gill, Stationers”) to support his fabrication with fallacious testimonies, despite the fact that they would have nothing to gain by such deceit but a good deal to lose, in terms of reputation, should it become known.<sup>48</sup> It is actually a lot easier to believe Paterson.

And what happens if we take that easier course (as the *Critical Review* explicitly did) or if we at least entertain the idea of his credibility? Sterneana does not lose one of its players: Paterson’s debts to *Tristram Shandy* are not in doubt.<sup>49</sup> But we gain an intriguing picture of *A Sentimental Journey* and *Another Traveller!* evolving more or less simultaneously but separately, as both Sterne and Paterson developed ideas of a new sentimental mode of travel writing, at least some seeds of which are found in *Tristram Shandy*. Those seeds “belonged” to Sterne as author but, through publication, they also belonged to his readers—including readers who could become writers and who might well, consciously or otherwise, pursue similar opportunities for their nurturing as Sterne himself. It would not have been the first time that one of Sterne’s admiring reader-writers had taken a creative position alongside or even ahead of Sterne himself. The early surge of spin-offs from *Tristram Shandy* in 1760 meant that for most of his literary career Sterne was writing with an awareness of his own ongoing appropriation and of the fact that, as René Bosch puts it, “the commercial printing world threatened to run away with the Shandy project.”<sup>50</sup> Critics have pointed to different ways in which this awareness shaped his own writing. Anne Bandry has argued that as

*Tristram Shandy* grew incrementally through the 1760s, Sterne would sometimes appropriate ideas from those who had imitated him.<sup>51</sup> Bosch sees an alternative form of influence through deflection, suggesting that as Sterne kept abreast of how other writers were developing the Shandean mode he consequently sought alternative pathways: “in his efforts to keep *Tristram Shandy* enigmatic, paradoxical and surprising, he came to avoid the pattern revealed in the imitations.” For Bosch, the spin-offs turned the author into an Argos-eyed figure having “to be constantly aware of what others were doing in the name of Yorick” in order to maintain his own claim upon eccentricity.<sup>52</sup> Regarding *Another Traveller!*, though, Sterne was almost certainly not aware of what Paterson was doing (in the name of Coriat Junior rather than Yorick, but still with a Shandean leaning) as he himself wrote *A Sentimental Journey*. Had *Another Traveller!* actually been published in 1767—in the midst of Sterne’s own composition—perhaps it would have led Sterne to change his own course and *A Sentimental Journey* would have been different from the work that we know today. As it was, the works, if we believe Paterson, were produced in isolation from each other and yet emerged with similarities that have proven striking enough for some readers, such as Ralph Griffiths in the *Monthly Review*, erroneously to sense a case of imitation.

It is, in fact, relatively easy to see why imitation has been suspected. The two works share a basic premise—a lively, emotionally sensitive narrator recording impressions from a continental journey—and there are also local passages which can appear to echo one another closely. On his travels, for example, Coriat Junior, like Yorick, meets a monk:

Here a reverend hoary-headed monk, with standing tears of tenderest compassion, importuned me much concerning the disposition of our king, particularly towards the roman catholics; and seemed perfectly easy, when I assured him, that the heart of our present sovereign was humanity itself.<sup>53</sup>

Could this emotionally charged encounter with a wizened monk really have been written without prior knowledge of Sterne's celebrated account of Yorick meeting Father Lorenzo with his "few scatter'd white hairs upon his temples" in Calais?<sup>54</sup> A Sterne enthusiast might wish to think not, but actually, of course, it could have been, and, if we believe Paterson, it was. Accepting that idea does not involve relinquishing any conception of Sterne as the more talented author, if that is a concern, but it might invite some questioning of the type of hierarchy with which, say, Oates operates as he regards the producers of *Sterneana* as mind-numbing scribblers swarming around the genius of Sterne. Indeed, it allows Sterne to be seen better as a writer who, as Thomas Keymer has argued, was firmly embedded, on similar terms as others such as Paterson, in the literary developments of his time, including the proliferation of European travel writing following the end of the Seven Years' War and the rise of sentimentalism. In this view of Sterne's cultural position, he can remain an exceptional, influential literary innovator, but he becomes less the singular pioneer.<sup>55</sup>

Furthermore, tempering the idea of Paterson as an imitator of Sterne allows for a more nuanced view of *Another Traveller!* as a text within a network of several or many intertexts. It opens up a space wherein greater recognition might be given to other hypotexts or influences, such as Hanway's *Journal of Eight Days Journey from Portsmouth to Kingston upon Thames*, which Paterson invokes at the start of his preface. Regarding *Coryats Crudities*, Paterson's borrowing may not have stretched much farther than his naming of his narrator; this was Samuel Johnson's view, who admittedly saw *Another Traveller!* as an "imitation of Sterne, and not of Coriat, whose name Paterson had chosen as a whimsical one."<sup>56</sup> But even if it was a whimsical choice, it still performed a function and would have signaled to readers a connection of some kind to a work that was still widely known and enjoyed (the preface to a 1776 reprint of Coryate's work pointed to the author's ongoing fame and "the favourable Reception his Book has always met with").<sup>57</sup> With the name

“Coriat Junior,” Paterson suggested to readers that an entertaining travelogue lay in store and he invited them to allow *Coryats Crudities* to hover somewhere in their experience of reading. Perhaps, then, *Another Traveller!* may be seen as a type of “crossover” work, like those fan fictions referencing multiple hypotexts that are uploaded to “Archive of Our Own.” The comparison certainly has some purchase as a non-reductive way of seeing the work’s intertextuality which recognizes Sterne, while also seeing beyond him. But Paterson’s work is also more than a mere meeting point of intertexts. Turner sees *Another Traveller!* as “one of the most readable and apparently ‘authentic’ sentimental travelogues of the 1760s or 1770s.”<sup>58</sup> It is certainly more than an extended homage to or imitation of others; “Coriat Junior” was a new pseudo-author with a new journey to narrate—in this respect he was like Yorick, but it does not follow that he was an imitation of him.

#### The Rhizomic, Digital -ana

In the work of Deleuze and Guattari, the suspicion of arborescent structures is conjoined to their promotion of the rhizome as a preferable biologically based model of thought. The rhizomic structure is seen in the subterranean, horizontal systems of roots and shoots and nodes by which many plants propagate themselves; it is an uncentered, non-hierarchical network with multiple entry points. It follows principles of “connection and heterogeneity” that mean that “any point of a rhizome can be connected to anything other, and must be”; it is thus “very different from the tree or root, which plots a point, fixes an order.”<sup>59</sup> Does the rhizome offer a preferable way of imagining literary networks and the structure of an -ana? Or is it the case that there is no model, however souped-up with the insights of network theory, which can adequately enframe the varied content of an -ana—stretching from pamphlets to race horses—plus that content’s multifarious cultural relations? As Sterne himself suggests in his depiction of Walter Shandy, systems of knowledge are often mere

chimeras, while “systematick reasoners” will typically fail in their endeavors to find epistemological order in the world.<sup>60</sup> A consciousness of this perhaps underlies Newbould’s broad study of Sterneana, which resists imposing any overarching frame upon the multiple phenomena under scrutiny. For Newbould, Sterneana is “a vast, somewhat sprawling body of material” produced by an “amorphous mass” of authors; it is “a disparate spread of material” appearing in “very different genres and media . . . created within shifting historical moments.”<sup>61</sup> Such shapelessness and variety arguably present insurmountable challenges to any type of modelling—even one which invokes the open and sprawling rhizome.

Still, a type of rhizomatic consciousness is perhaps useful in the examination of individual works of Sterneana as a counterforce to the pull of Sterne since it may afford more breathing room to what is not Sternean and allow the porous borders of Sterneana to be better recognized. *Another Traveller!*, as suggested, benefits from an “anti-arborescent” reconsideration of its intertextuality, while there are other specimens of Sterneana which are of interest as much for their reaching outward from the classification as for their demonstration of the influence of Sterne. *Yorick’s Jest: Or, Wit’s Common-Place Book . . . A New Edition* (c.1785), for example, is a compilation of material presenting little that connects directly to Sterne—here are *bon mots* from Samuel Foote and James Quin, together with gatherings of “Voltaireana,” “Chesterfieldana,” “Johnsoniana” and more. Using the name of Yorick as a marketing device, the volume is a sign of Sterne’s ongoing posthumous eminence but its content is significant firstly as a mixed intersection of -anas: the work is a type of “crossover” but one produced by an editor rather than a fan. Many such hodge-podges have been classified as Sterneana, while there are other works that present unstable or evolving hypo/hypertext relationships. “A Sentimental Journey, by a Lady,” for example, is a long travelogue that was published in serial format in the *Lady’s Magazine* between 1770 and 1777. In its early phases it seems to revel in its status as a spin-off, with the narrator, for

example, claiming a family relation with her “Uncle Yorick.” In the later phases, though, the references to Sterne dry up—a sign of the work having grown away from its initial source of inspiration.<sup>62</sup> Further examples might be explored to suggest how resistance to the arborescent model can allow Sterneana to be recognized better as an uncontained phenomenon which overlaps with other discourses (including other -anas) and which sometimes breaks or loses its connection to the author.

This essay began by suggesting how a simple title search of “Archive of Our Own” can produce a false image of a modern, digital phase of Sternean fan fiction by giving undue prominence to a singular intertextual strand. The recent digitization of historical works of Sterneana by Cambridge University Library presents an opportunity to do the reverse: to uncover the wider intertextuality within a body of material that has already been curated and defined as “Sterneana.” As an open access, searchable digital library (based on the Oates collection, but supplemented), it offers unprecedented analytical possibilities and new opportunities for probing how the works connect not only to Sterne, but also to one another as well as to other cultural works beyond the Sternean demesne. Oates’s collection may have grown like a tree, but its digital remediation facilitates rhizomic explorations.

Samuel Paterson’s *Another Traveller!* is included in the collection. Would he mind? Probably not, but he would have been interested in the categorization. As an auctioneer, he was one of the most innovative cataloguers of the eighteenth-century—a “pioneer in the book auction trade”—and as such he was responsible for producing numerous -anas.<sup>63</sup> *Bibliotheca Beauclerkiana* was Paterson’s work, as were *Bibliotheca Westiana* (1773), *Bibliotheca Croftsiana* (1783), *Bibliotheca Fageliana* (1802), and others. Clearly an enthusiast for that suffix, he also used it playfully in *Joineriana: Or, The Book of Scraps* (1772), a collection of his own musings (which includes an essay on *Tristram Shandy*). “Joineriana, or the Book of

Scraps?” someone asks in the preface. “—Ay, or Carpenteriana,” comes the reply, “or the Book of Chips, if you had rather—or any other Ana you like.”<sup>64</sup>

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Notes

1. J. C. T. Oates, *Shandyism and Sentiment, 1760-1800* (Cambridge: Cambridge Bibliographical Society, 1968), 3.
2. Alfred Korzybski, *Science and Sanity: An Introduction to Non-Aristotelian Systems and General Semantics*, 5th edition (Brooklyn: Institute of General Semantics, 1994), 58.
3. *Archive of Our Own*. Accessed January 20, 2021. <https://archiveofourown.org/>
4. Roland Barthes, *Image, music, text*, trans. S. Heath (London: Fontana, 1977), 146.
5. “What is the Organization for Transformative Works?,” *Archive of Our Own*. Accessed January 20, 2021, [https://archiveofourown.org/faq/about-the-archive?language\\_id=en](https://archiveofourown.org/faq/about-the-archive?language_id=en)
6. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (London: Athlone Press, 1988), 16.
7. Yvonne Griggs, *The Bloomsbury Introduction to Adaptation Studies: Adapting the Canon in Film, TV, Novels and Popular Culture* (London: Bloomsbury Academic, 2016; repr. 2019), 4.
8. Kamilla Elliott, “Adaptation Theory and Adaptation Scholarship,” in *The Oxford Handbook of Adaptation Studies*, ed. Thomas Leitch (Oxford: Oxford University Press, 2017), 679–97.
9. Thomas Leitch, “Adaptation and Intertextuality, or, What isn’t an Adaptation and Why Does it Matter?,” in *A Companion to Literature, Film, and Adaptation*, ed. Deborah Cartmell (Chichester: Wiley-Blackwell, 2012), 103.

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10. Robert Stam, “Beyond Fidelity: The Dialogics of Adaptation,” in *Film Adaptation*, ed. James Naremore (New Brunswick, NJ: Rutgers University Press, 2000), 66. See also Stam’s *Literature through Film: Realism, Magic and the Art of Adaptation* (Malden: Blackwell, 2005). Linda Hutcheon’s main contribution here is *A Theory of Adaptation* (2006) and its second edition, co-authored with Siobhan O’Flynn, *A Theory of Adaptation*, 2nd ed. (New York: Routledge, 2012).
11. Griggs’ *Adaptation Studies* shows the resilience of the canon within Adaptation Studies, at the same time as it presents the different models and movements within the field that pull against the canon’s power.
12. “What is an Author?,” first published in English in Michel Foucault, *Language, Counter-memory, Practice: Selected Essays and Interviews*, trans. Donald F. Bouchard and Sherry Simon, ed. Donald F. Bouchard (New York: Cornell University Press, 1977), 113–138 (123).
13. M-C. Newbould, *Adaptations of Laurence Sterne’s Fiction: Sterneana, 1760–1840* (Farnham: Ashgate, 2013), 2.
14. Kenneth Monkman, “Shandean Race Horses,” *The Shandean* 10 (1998): 21–27.
15. Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, trans. A. M. Sheridan (London: Tavistock Publications, 1970), *passim*.
16. From Henry Richard Tedder’s DNB entry on Paterson, cited in Katherine S. H. Turner, “At the Boundaries of Fiction: Samuel Patterson’s *Another Traveller!*,” in Alvaro Ribeiro, SJ and James G. Basker (eds), *Tradition in Transition: Women Writers, Marginal Texts, and the Eighteenth-Century Canon* (Oxford: Clarendon Press, 1996), 144–160 (145).
17. James Boswell, *Life of Johnson*, ed. R. W. Chapman, rev. ed. (Oxford and New York: Oxford University Press, 1970), 785.
18. In January 1767 Paterson held an auction of books acquired in the Netherlands. See *A Catalogue of a Fine Collection of Books, in Various Languages and Sciences, Lately Made in*

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*the Provinces of Utrecht and Holland . . . Which will be Sold by Auction, by Samuel Paterson . . . on Wednesday the 7th of January 1767* (London, 1767).

19. Newbould, *Sterneana*, 61. An expansive account of Coryate is given in Michael Strachan, *The Life and Adventures of Thomas Coryate* (Oxford: Oxford University Press, 1962).

20. Coriat Junior [Samuel Paterson], *Another Traveller! Or, Cursory Remarks and Tritical Observations Made Upon A Journey Through Part of the Netherlands In the Latter End of the Year 1766*, 2 vols. (London: [1767]-69), I, v. 1767 is given on the title-page of the first volume; discussion of the convoluted chronology of *Another Traveller!* follows.

21. Paterson, *Another Traveller!*, I, vi. In the second edition (1769), the name “Sterne” is printed in full (1:vi).

22. The second edition also offers a date for the composition of the preface: July 1767 (I, viii).

23. Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*, ed. Melvyn New and Joan New (Gainesville: University Presses of Florida, 1978), 1:407.

24. Turner, “At the Boundaries of Fiction,” 146. Turner also discusses Paterson’s work in her *British Travel Writers in Europe, 1750–1800: Authorship, gender and national identity* (Aldershot: Ashgate, 2001), 101–109.

25. Joanna Maciulewicz, Introduction to Samuel Paterson, *Another Traveller!*, *Laurence Sterne and Sterneana*, Cambridge Digital Library, accessed February 1, 2021, <https://cudl.lib.cam.ac.uk/view/PR-OATES-00455/10>. The Digital Library copy is the second edition.

26. Newbould similarly notes the Shandean ring of Coriat Junior’s intention to “proceed in [his] own way” (*Sterneana*, 62).

27. Paterson, *Another Traveller!*, 1:174.

28. Maciulewicz, Introduction. Turner, “At the Boundaries of Fiction,” 147.

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29. Paterson, *Another Traveller!*, 1:viii.
  30. Paterson, *Another Traveller* 1:443.
  31. Sterne, *Tristram Shandy*, 1:131.
  32. *Critical Review*, November 1768, vol. 26, 348, 354.
  33. The review is unsigned; the identification of Griffiths as author follows Turner, “At the Boundaries of Fiction,” 149.
  34. *Monthly Review*, December 1768, vol. 39, 434–35.
  35. Betty A. Schellenberg, “‘The Measured Lines of the Copyist’: Sequels, Reviews, and the Discourse of Authorship in England, 1749–1800,” in *On Second Thought: Updating the Eighteenth-Century Text*, ed. Debra Taylor Bourdeau and Elizabeth Kraft (Newark: University of Delaware Press, 2007) 26.
  36. *Monthly Review*, December 1768, vol. 39, 448.
  37. *The Political Register, and Impartial Review of New Books* (London: 1768), 3:384. This magazine excelled in curtly expressed contempt; on the same page another work is judged simply “An heap of trash.”
  38. It has not been possible to consult this rare pamphlet (only one known extant copy of which is listed in the ESTC). The tenor and substance of it are inferable, though, from the reviews of it in the *Critical Review* and *Monthly Review* cited below.
  39. Quoted in the *Critical Review*, November 1769, vol. 28, 387–88.
  40. *Critical Review*, November 1769, vol. 28, 387.
  41. *Monthly Review*, February 1769, vol. 40, 167.
  42. Oates, *Shandyism and Sentiment*, 15.
  43. Oates, *Shandyism and Sentiment*, 15.
  44. Newbould’s study, which slightly confuses the chronology of Paterson’s publication by mixing the second part of Volume 1 with Volume 2, does not express an explicit view on the

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- question of which of Sterne's works influenced Paterson (*Sterneana*, 61–62). *Another Traveller!* is not addressed in René Bosch's *Labyrinth of Digressions*, but Bosch does look briefly at Paterson's *Joineriana* (1772), which includes an essay on *Tristram Shandy*.
- 45 Maciulewicz, Introduction.
46. Turner, "At the Boundaries of Fiction," 147.
47. Turner, "At the Boundaries of Fiction," 145.
48. The names are given in the *Monthly Review*'s review of the pamphlet, 167.
49. Paterson was himself open about the debt, and when his travelogue was reissued in 1782 it was given a new title that made the influence all the more explicit: *An Entertaining Journey to the Netherlands . . . The Whole written in the Manner and Stile of the Late Mr. Laurence Sterne, by Coriat Junior*, 3 vols. (London, 1782).
50. Bosch, *Labyrinth of Digressions*, 255.
51. Anne Bandry, "Tristram Shandy : créations et imitations en Angleterre au XVIIIe siècle" (Doctoral thesis, Université de la Sorbonne Nouvelle, Paris, 1991).
52. Bosch, *Labyrinth of Digressions*, 141, 255.
53. Paterson, *Another Traveller!*, 1:357–58. Turner discusses Coriat Junior's engagement with Catholicism in *British Travel Writers in Europe, 1750–1800*, finding an ambivalent attitude "oscillating between fascination and distaste" together with "a sentimental agenda of broader tolerance" (107–108).
54. Laurence Sterne, *A Sentimental Journey through France and Italy and Continuation of the Bramine's Journal. The Text and Notes*, ed. Melvyn New and W. G. Day (Gainesville: University Press of Florida, 2002), 7.
55. Thomas Keymer, *Sterne, the Moderns, and the Novel* (Oxford: Oxford University Press, 2002).
56. Boswell, *Life of Johnson*, 480–81.

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57. Thomas Coryate, *Coryat's Crudities* (London, 1776), 1, preface, n.p.
58. Turner, "At the Boundaries of Fiction," 146.
59. Deleuze and Guattari, *A Thousand Plateaus*, 7. The first section of the book, "Introduction: Rhizome" (3–25), is an elaboration on the topic.
60. Sterne, *Tristram Shandy*, 1:61.
61. Newbould, *Sterneana*, 2, 4.
62. See Paul Goring, "The Evolution of 'A Sentimental Journey, by a Lady' in *The Lady's Magazine*," *The Shandean*, 31 (2020): 67–100.
63. Richard Landon, "Samuel Paterson", *ODNB*.
64. Samuel Paterson, *Joineriana: Or, The Book of Scraps*, 2 vols. (London, 1772), 1, preface, n.p.