Henry Fielding's analogy between reading and a stage-coach journey is evident even before his novel 'Joseph Andrews' and Laurence Sterne continues the tradition in his application of the analogy in 'Tristram Shandy.' Critics have commented about Fielding's development of the idea in 'Joseph Andrews' and 'Tom Jones.' There has been no analysis of this analogy in his periodical The Champion. Sterne plays with Fielding's theory of reader participation by exaggerating Fielding's analogy. By denying the reader the secure position that Fielding offered, Sterne stresses the complexity of his narrative.
is mainly due to misapplication of statistical measures or the users failure to understand the boundary conditions and full scale expansion techniques of the original data. This paper will scrutinize several major statistical resistance prediction programs and their regression techniques. Before Sterne: Reluctant Familiarities From the sixteenth-century advent of the coach at the English court until around the time of the publication of A Sentimental Journey, the place of the passenger, not the driver, was the honored one. Coaches were distinct from carts after all precisely because their suspension systems (the use of straps, braces, and later, springs between the axle and the carriage body) and their Carriages, Conversation, and A Sentimental Journey / 245 built-in covers made passenger seats more comfortable than ever before.9 On arrival in England coaches had been merged The pioneers of the novel were Richardson, Fielding, Smollett, and Sterne. The work of this foursome is of monumental significance, particularly because they were not only our first novelists but some of our best. No doubt the seeds of the novel were already there in the English literary soil but they burgeoned only with the arrival of these masters. Louis I. Bredvold refers to the contrast between Richardson and Fielding in these words: “From the first appearance of their earliest novels a literary feud has persisted in regard to the relative merits of the novels of Richardson and Fielding. In personality, artistic method and ethical outlook the two men are as far apart as the poles.”