

ありふれた流行小説としての *Tristram Shandy*

内田勝（岐阜大学）

I. 1750年代イギリスの流行小説

[1] In recent years a consensus has arisen amongst scholars of the eighteenth century that fiction published in the 1750s—that is, after the first successes of Henry Fielding and Samuel Richardson, and before the heyday of Laurence Sterne, Tobias Smollett, Frances Burney, or Jane Austen—should be considered anew. Propelled by a general sense that the novels of this time were quirky and self-reflexive in ways that the celebration of realist fiction has eclipsed, critics have turned with some enthusiasm to texts like the anonymous *Charlotte Summers, the Fortunate Parish Girl* (1750), Francis Coventry's *Pompey the Little: or, the Life and Adventures of a Lapdog* (1751), and John Kidgell's *The Card* (1755). (Lupton, "Giving" 289)

[2] These are novels notable for their material experiments—for instance, with title pages and inserted illustrations—and for characterized narrators that anticipate *Tristram Shandy* (1759–67). They are, however, fairly derivative of Fielding in their style, and often more brazen than clever in their refusal to offer the rewards of plot development and reader immersion. (Lupton, "Giving" 289)

[3] 【William Goodall, *The Adventures of Capt. Greenland* (1752) より、脱線について。】
Our Readers shall here be remember'd, that in our first Chapter we reserved to ourselves a Right of digressing, when, where, and howsoever, we, in our infinite Judgment, shall think proper. . . . (Goodall 20)

[4] No one who had read this book could have been shocked by *Tristram Shandy* seven years later, or could have felt that Sterne's narrative style was derived from very remote sources. But few read it (there was only one edition), and when Tristram's book came, it was so superior to the weak adventures and tedious intrusions of *Captain Greenland* that everyone read it. There is little reason to wonder that Sterne was taken to be a much more outrageous original than he really was. (Booth 184)

II. 『シャーロット・サマーズ』 (*The History of Charlotte Summers, The Fortunate Parish Girl, 1750*) の場合

[5] 【匿名の作者による小説 *The History of Charlotte Summers* (1750) のあらすじ。】
A wealthy aristocrat, Lady Bountiful, adopts a lovely girl of unknown origin, Charlotte Summers, who grows up in her household together with her son, Sir Thomas, and the two fall in love. When Lady Bountiful makes it clear that she will never agree to this union, Charlotte runs away from her benefactress and goes through a series of perilous adventures, yet manages to remain virtuous and faithful. At the end of the novel she finds her long-lost rich father, turns out to be of noble origin, and marries Sir Thomas. (Garn 255)

[6] While this plot is quite conventional, the novel's discourse is refreshingly original. The most remarkable feature of the narrative frame . . . is the introduction of simple-minded readers of the book within the book itself, as well as dialogues between the narrator and these readers on various matters, including crucial elements of the novel's plot and conclusion. (Garn 255)

[7] 【登場人物 Lady Bountiful の性格の欠点をなかなか語ろうとしない作者に、読者の一人 Miss Censorious がしびれを切らせる。後半の引用符の中の言葉は Miss Censorious のセリフ。】
You must know then, that this Lady amiable as she is in Person and Character has her Failings and some little Foibles; but pray Miss *Censorious* don't run too quick upon a malicious Scent, her Faults are not such as your Imagination has fixed on. . . . 'But why need you keep a Person in suspense? Tell us for God sake at once this mighty Failing in your old Heroine for I really cannot guess what it can be; it must be something very bad, you are so loath to tell. . . .' (*History* 25–6; bk. 1, ch. 1)

[8] 【*Tristram Shandy* より。作者と読者の会話。】

-----How could you, Madam, be so inattentive in reading the last chapter? I told you in it, *That my mother was not a papist*. -----Papist! You told me no such thing, Sir. Madam, I beg leave to repeat it over again, That I told you as plain, at least, as words, by direct inference, could tell you such a thing. ----Then, Sir, I must have miss'd a page. ---No, Madam, ---you have not miss'd a word. ----Then I was asleep, Sir. ---My pride, Madam, cannot allow you that refuge. ----Then, I declare, I know nothing at all about the matter. -----That, Madam, is the very fault I lay to your charge; and as a punishment for it, I do insist upon it, that you immediately turn back, that is, as soon as you get to the next full stop, and read the whole chapter over again. (Sterne 47-48; vol. 1, ch. 20)

[9] 【*Charlotte Summers* 第1巻第4章の末尾の文章。作者が読者にいったん眠ることを許す。】

But now having handed my pretty Parish Girl into a Coach with good Mrs. *Margery*, and seen them in the Way to the Lady *Bountiful's* House, I shall permit the Reader to take a Nap, or entertain himself any other way most suitable to his Inclinations; only let him remember that he left off at the End of the 4th Chapter. (*History* 66-67; bk. 1, ch. 4)

[10] 【第1巻第5章の冒頭。読者代表の Miss Arabella Dimple はこの場面で始めて登場するキャラクター。】

Pretty Miss *Arabella Dimple* is just now stept into Bed ----the Evening is very warm, and the blooming Fair has turn'd herself to and fro, and cannot find herself disposed for Rest; she has tossed the Bed Cloaths almost down to her Middle, and lies with her delicate Arms and snowy Bosom exposed to full View, while her Maid *Polly*, envious that so much Beauty should appear unshrouded, is just about to take away the Candle; when the charming Girl calls to her; *Polly*, ----This Night is so intolerably warm, I shall not sleep this Age unless you can find some Means to lull me to Rest. -----Pray step down to the Parlour, and bring me up the first Volume of the *Parish Girl* I was reading in the Afternoon. I think I left it on the Spinet. ----- (*History* 67-68; bk. 1, ch. 5)

[11] 【直前の引用の続き。Arabella はメイドの Polly に、間違った章を朗読させてしまう。】

Polly goes, and returns with the dull Book, and sets herself down by her Mistres's Bedside. ----Pray, Ma'am, where shall I begin, did your Ladyship fold down where you left off? -----No, Fool, I did not; the Book is divided into Chapters on Purpose to prevent that ugly Custom of thumbing and spoiling the Leaves; and, now I think on't, the Author bid me remember, that I left off at the End of-----I think it was the 6th Chapter. Turn to the 7th Chapter, and let me hear how it begins-----*Polly* reads, "Chapter the 7th, ----The Death of my Lady *Fanciful's* Squirrel occasioned a wonderful Hurly-Burly in the Family, and had like to have produced very fatal Consequences, if the Wit and Address of Beau *Careless* had not opportunely interposed, to remedy those Disasters the fatal Accident had occasioned." ----Hold, Wench, you read too fast; and I don't understand one Word of what you are saying, about a Beau, and a Squirrel, and Lady *Fanciful*; I never heard of them before; I must not have got so far----- (*History* 68; bk. 1, ch. 5)

[12] 【直前の引用の続き。ようやく本来の話に戻る。】

Look back at the End of that Chapter where the Blockhead of an Author bids us take a Nap, and remember where he left off. ----O la, Ma'am, I have found it; here it is. As your Ladyship said, he says, "But now I have handed my pretty Parish Girl into a Coach with good Mrs. *Margery*, and seen them in their Way to the Lady *Bountiful's* House, I shall permit my Reader to take a Nap, or entertain himself any other way suitable to his Inclinations; only let him remember, he left off at the End of the 4th Chapter." Is not that the Place, Ma'am? -----Yes, *Polly*, go on, and read distinctly, and not as if you were drauling over your Prayers.-----

When Mrs. *Margery* got Home, the Lady *Bountiful* was engaged with a Room full of Ladies, but she was so eager to acquaint her Ladyship of the Success of her Negotiation, that she could not stay till they were gone, but immediately presented herself, and whispered her Lady, that she had brought the Girl. (*History* 68-69; bk. 1, ch. 5)

[13] 【第5章の末尾。メイドの Polly は物語の展開に夢中だが、Arabella のほうは飽きて眠ってしまう。】

The Farmer took his Wife's Advice. But the Reader must remember *Polly*, Miss *Dimple's* Maid, is reading all this while. She had just come to this Length, when she looks about at her Mistress and finds her fast asleep. Oh la, says she, softly to herself, how can my Mistress fall asleep at hearing this sweet Book read? I am sure I will not sleep a wink, at least till I get to the End of this pure Story of the Charitable Farmer, sure he was a good Man; but I will steal away softly to my own Bed, and there read for I shall never be tired; but stay, I must not lose my Place, nor yet fold down the Leaves; oh, I shall remember it, for I am just at the End of a Chapter. The sixth Chapter is next; that I shall not forget, for I will put just six Pins in my Sleeve, and that will make me remember it when my Mistress asks me. The Reader may do the same if he pleases, for its time to put an end to the

Chapter, when pretty Miss *Dimple* sleeps over it. (*History* 85–86; bk. 1, ch. 5)

[14] 【第7章冒頭を開くと、第5章冒頭で *Arabella Dimple* がメイドに間違っ読ませた文章が本当に載っている。】
The Death of my Lady *Fanciful's* Squirrel, occasioned a wonderful hurly burly in the Family; and had like to have produced very fatal Consequences, if the Wit and Address of Beau *Careless* had not opportunely interposed, to remedy those Disasters the fatal Accident occasioned. . . . (*History* 124; bk. 1, ch. 7)

[15] The *Monthly Review* [2 (1749–50): 352] did not like this novel: "... all that we can say of this performance, is, that the author has kept his name unknown, which is an instance of his discretion: and that it is sold by Charles Corbet in Fleet-Street." The readers, however, did like it. Lady Mary Wortley Montagu confessed that she could not lay it down, although she was convinced that the author did not know how to draw the virtuous character he intended to. (Foster 62)

[16] 【メアリー・ワートリー・モンタギュー (Lady Mary Wortley Montagu) が娘に宛てた 1752 年の手紙より。】
The next Book I laid my Hand was the Parish Girl, which interested me enough not to be able to quit it till it was read over. . . . (Montagu 363)

III. 『チビ犬ポンピー』 (*The History of Pompey the Little: or, the Life and Adventures of a Lap-Dog, 1751*) の場合

[17] 【直前の引用と同じ手紙より。架空の愛玩犬の伝記 *Pompey the Little* が、ロンドンの人々の暮らしを活写する。】
Candles came, and my Eyes grown weary I took up the next Book meerly because I suppos'd from the Title it could not engage me long. It was *Pompey the Little*, which has really diverted me more than any of the others, and it was impossible to go to Bed till it was finish'd. It is a real and exact representation of Life as it is now acted in London, as it was in my time, and as it will be (I do not doubt) a Hundred years hence, with some little variation of Dress, and perhaps Government. (Montagu 363)

[18] By the 1750s, it had become a fairly standard trope to consign sections of the plot to the reader. . . . In *Pompey*, the narrator complains, "had I a hundred Hands, and as many pens, it would be impossible to describe the Folly of that Night" before "begging the Reader to supply it by Help of his own imagination." (Lupton, "Giving" 293)

[19] 【*Tristram Shandy* より。文章とは会話なのだから、読者も想像力を大いに働かせるべきであると。】
Writing, when properly managed, (as you may be sure I think mine is) is but a different name for conversation: As no one, who knows what he is about in good company, would venture to talk all: ---so no author, who understands the just boundaries of decorum and good breeding, would presume to think all: The truest respect which you can pay to the reader's understanding, is to halve this matter amicably, and leave him something to imagine, in his turn, as well as yourself.

For my own part, I am eternally paying him compliments of this kind, and do all that lies in my power to keep his imagination as busy as my own. (Sterne 87–88; vol. 2, ch. 11)

[20] 【*Pompey the Little* 第3版 (1752) で挿入された文章。小型愛玩犬の *Pompey* は、裕福な老婦人が大切にしていた本のページに糞をしたために屋敷を追い出され、従僕に殺されかけるが……。作者が読者に直接呼びかける。】
He [*Pompey*] was had away therefore that moment to execution; which I dare say, courteous reader, thou art extremely glad to hear, as it would put a period to his history, and prevent thee from misspending any more of thy precious time. But alas! thy hopes are vain—thy labours are not yet at an end. The footman, who happened to have some few grains of compassion in his nature, instead of obeying his lady's orders, sold him that day for a pint of porter to an ale-house keeper's daughter in *Tyburn Road*. Here then, gentle friend, if thou art tired, let me advise thee to desist and fall asleep; or if perchance thy spirits are fresh, and thou dost not yet begin to yawn, proceed on courageously, and thou wilt in good time arrive at the end of thy journey. (Coventry 98)

[21] In the years before and immediately after *Tristram Shandy* appeared, a significant number of lesser-known but equally self-conscious novels were published. Most of these contain only moderately interestingly romances, adventures, and life narratives. But they are framed and delivered by well-characterized narrators possessed of the disarming power to describe the flaws of novel writing and to reprimand and banter with fictional readers. (Lupton, *Knowing* 21)

[22] 【*Pompey the Little* 校訂版の編者 Nicholas Hudson の序文より。】

Interestingly, modern scholars often point to eighteenth-century novels as precursors to meta-fiction, particularly Laurence Sterne's *Tristram Shandy* (1759–67). This highly self-conscious “autobiography” of the muddle-headed Tristram seems to expose the ultimate subjectivity and fictionality of the novel-form because it repeatedly draws attention to its own composition through repeated references to the act of writing itself. But Sterne was not demolishing any fully-realized model of realist fiction. Rather, *Tristram Shandy* capitalizes on the inherent subjectivity and uncertainty generally characteristic of the fiction before Sterne. (Coventry 25)

【18世紀後半には *Pompey the Little* のように、動物や商品を主人公にしてそれらの遍歴を語る小説のサブジャンルが流行した。現代の研究者はそれらを “it-narrative” あるいは “object-narrative” という名前で読んでいる。】

[23] 【it-narrative においては、作者の目に付いた文章はなんでも、手当たり次第に小説に挿入される。】

[R]ather than the rationally unfolding progression of events that constitutes a developmental plot, the object-narrative consists of an accumulation of discrete character sketches, scenarios, incidents or fragments of incidents with no necessary relation to one another. Many—*The Adventures of a Goose-Quill* (1751) and *The Adventures of a Pen* (1795), for instance—reproduce scraps of the poems, receipts, and epistles for the composition of which they have been pressed into service by their possessors. (Englert 265)

[24] Sterne's significance to the object-narrative as a subgenre of the novel, then, is not one of simple literary influence or indebtedness. Rather, the loose narrative structure, the digressions and interruptions, the sudden transitions and semi-autonomous sketches and episodes associated with Shandeanism, the serial publication of *Tristram Shandy*, and the rampant magazine and miscellany redactions before and after his death combine to create a picture of literary culture in which the object-narrative had a secure place. (Englert 263)

[25] Object-narrated tales and novels share with the works of Sterne a narrative method that both explores and exploits the realities of a new market for literature as popular entertainment. (Englert 263)

[26] 【同時代の読者にとって、スターンは it-narrative の作者である三文文士たちと同程度にいかがわしい存在だ。】

If Sterne evokes inimitability for contemporary critics and late eighteenth-century reviewers, then, his name generated more complex, sometimes contradictory resonances for readers and writers earlier in the century. Far from an indisputable sign of originality, during the '60s and '70s, the name of Sterne was just as likely to signify the instability of the borders still being drawn between rigorous narrative license and slapdash compositional practice, between legitimate imitation and copying, between literature and hack-work, writing and marketing, respectable publication and institutionalized piracy. (Englert 262)

IV. 『ジョン・バンクル』 (*The Life of John Buncler, Esq., 1756, 1766*) の場合

[27] 【トマス・エイモリー (Thomas Amory, 1691?–1788) の小説 *The Life of John Buncler, Esq.* (第1巻 1756、第2巻 1766) は、*Tristram Shandy* の先駆けとも呼ぶべき、博覧強記の長大な脱線だらけの作品である。】

Tristram Shandy has long been considered *sui generis*. But other works of fiction were already beginning to explore the textual effects that helped make Sterne's book famous. And like *Tristram Shandy*, they artfully engage the reader's explicit awareness of the text's material embodiment. A lesser known work of fiction such as Thomas Amory's 1756 narrative *The Life of John Buncler, Esq.*, for example, adopts as eccentric an approach to the author-text function as Sterne's work. (Flint 106)

[28] Amory's fiction, which probably influenced Sterne, is, in fact, one of the most overtly meta-literary *Künstlerromane* in the period. Its narrating protagonist refers to himself repeatedly as “the author” and to his audience as “the Reader,” and frequently describes his development as a writer in marginal glosses, inserts, and footnotes, organizing the main story as numbered “memorandums,” perhaps in imitation of the numerical system in his favorite book, Locke's *Essay on Human Understanding*. (Flint 106)

[29] 【*John Buncler* と *Tristram Shandy* は、互いに影響し合っていた可能性がある。】

Autobiographical or mock-autobiographical works staging the collapse of life-writing into narrative disorder were not, of course, an invention of the 1750s, though they do appear to have had a special appeal to contemporary tastes. While recognizing the mutual interaction of *John Buncler* and *Tristram Shandy* (mutual in

that Amory's work, in its 1766 sequel, gained a new lease of life from Sterne's success). . . . (Keymer 64)

[30] 【*John Bunce* の物語構造。同じ物語が何度もループ状に反復され、そこに長大な脱線が挿入される。】

The plot itself is repetitive: Bunce travels, mostly through mountainous and remote parts of northern England; he stops at hospitable lodges and estates along the way; he marries an improbably beautiful, charming, and erudite woman who, like him, is a Unitarian; they settle down; she dies; he travels some more; he marries again. Against this looping backdrop, Bunce digresses on topics as diverse as the properties of metals, the Talmud, differential calculus, medicine, Gaelic history, the weather, and his favorite topic, Unitarianism. The digressions fill out the shape of the narrative and heighten its eccentricities and engagements. (Skeen 354)

[31] 【*Bunce* が出会った美しく若い女性 Miss Noel の屋敷には、贅を尽くして壁や床に宝石や貴重な貝殻を埋め込んだグロッタ（人工洞窟）があった。*Bunce* は自分の恋の話をそっこのけに、グロッタの壮麗さをひたすら描写する。】

In one of the fine rotunda's I have mentioned, at one end of the green amphitheatre very lately described, the shining apartment was formed. Miss Noel's hand had covered the floor with the most beautiful *Mosaic* my eyes have ever beheld, and filled the arched roof with the richest fossil gems. The Mosaic painting on the ground was wrought with small coloured stones or pebbles, and sharp pointed bits of glass, measured and proportioned together, so as to imitate in their assemblage the strokes and colour of the objects, which they were intended to represent, and they represented by this lady's art, the *Temple of Tranquillity*, described by *Volusenus* in his dream. . . . Nor was her fine genius less visible in the striking appearance of the extremely beautiful shells and valuable curiosities, all round the apartment. Her father spared no cost to procure her the finest things of the ocean and rivers from all parts of the world, and pebbles, stones, and ores of the greatest curiosity and worth. These were all disposed in such a manner as not only shed a glorious lustre in the room, but shewed the understanding of this young lady in natural knowledge. (Amory 72–73)

[32] 【*Bunce* が旅の途中で出会った独身男性哲学者たちのコミュニティで、暗箱（camera obscura）につないだ太陽顕微鏡（solar microscope）を見せてもらう場面。投影装置と組み合わせた顕微鏡によって、蚤と虱の死闘の映像が壁に映し出される。科学実験を伝えるはずが、途方もない法螺話に発展していくエキセントリックな文章。】

The first that was brought on the stage was the flea, and to shew us what an active one he was, he sprung and bounced at a strange rate: the velocity of his motions in leaping, were astonishing; and sometimes, he would tumble over and over in a wanton way: but the moment the louse appeared, he stood stock still, gathered himself up, and fixed his flashing eyes on his foe. The gallant louse did with a frown for some time behold him, and then crouching down, began very softly to move towards him, when the flea gave a leap on his enemy, and with his dangerous tail and pinching mouth, began the battle with great fury: but the louse soon made him quit his hold, by hurting him with his claws, and wounding him with his sharp snout. This made the flea skip to the other side of the box, and they both kept at a distance for near a minute, looking with great indignation at each other, and offering several times to advance. The louse did it at last in a race, and then the flea flew at him, which produced a battle as terrible as ever was fought by two wild beasts. Every part of their bodies were in most violent motion, and sometimes the flea was uppermost, but more frequently the louse. They did bite, and thrust, and claw one another most furiously, and the consequence of the dreadful engagement was, that the flea expired, and the louse remained victor in the box: but he was so much wounded, that he could scarce walk.—This battle was to me a very surprizing thing, as each of them was magnified to the size of two feet: But considering what specs or atoms of animated matter they were, it was astonishing to reflexion to behold the amazing mechanism of these two minute things, which appeared in their exertions during the fray. It was still more strange to see the aversion these small creatures had to each other, the passions that worked in their little breasts, and the judgement they shewed in their endeavours to destroy one another. It is indeed a wonderful affair: nor was it the least part of my admiration to see through the extraordinary transparencies of the louse, the violent circulation of the blood in its heart. This was as plain to my eye, as red liquor forced by a pump in several experiments through circulating glass pipes.—As to the dead flea, it was opened, and by the camera obscura or solar microscope, (which magnifies the picture of such a body as a flea, to eight feet)⁽²⁸⁾ we saw the intestines distinguished and arranged in a manner that cannot be enough admired. It was full of eggs, and in every egg were many half-formed young ones. (Amory 196–97)

[33] Eccentric narrative styles—or new kinds of textual play—are certainly commonplace in fiction of the 1750s. (Haslett 180)

[34] 1750年代のイギリス小説はすべて、流行に乗って消費される使い捨ての商品だったのだ。移り気な流行に左右される市場では、つねに新奇なもの、目新しいもの、これまで誰も見たことのない変わったものこそが求められる。校訂版『ジョ

ン・バンクル伝』の編纂者でもあるモイラ・ハスレットは、この時代のイギリスで「エキセントリック」(eccentric)という単語が、「中心を外れている」という数学的・天文学的な意味に加えて、「常軌を逸した、風変わりな」という現代的な意味でも使われ始めることを指摘し、そんな時代に次々に出版された小説が、その語り口にこそって新奇な、エキセントリックな仕掛けを施していたことを論じている。一見矛盾に思えるハスレットの言葉は示唆的だ。「エキセントリックな語りのスタイルは——あるいは新しい種類のテキストの戯れは——1750年代の小説にとっては確実に、ありきたりの常套手段だったのだ」(Haslett 180)。

変わっているのが当たり前。その中でより斬新なエキセントリックさを演出して人目を引き、本を売らねばならない。そんな中で『ジョン・バンクル伝』が打ち出した新機軸は、本筋からの脱線を、他の作者が決してやらないくらい過剰に長引かせ、そこに百科全書的な、当時の人々の知的活動の全範囲を覆ってしまうほど膨大な情報をぶち込むことだった。ハスレットは『ジョン・バンクル伝』が持つそうした包括性を、『トリストラム・シャンディ』に登場する、鼻についてのあらゆる情報を百科全書的に網羅した書物に関して使われた用語である、「余蘊なく完全な」(thorough-stitch'd)という言葉で表現する。(内田 16)

[35] The recovery of the “thorough-stitch'd” (3.38.274) nature of *Buncle* adds a new dimension to critical debates about how to read and to situate *Tristram Shandy*, for Amory's novel, published three years before the first installment of *Tristram*, suggests that extensive learning, textual indebtedness, and playful handling of sources can be 'novelistic', and that Sterne's 'Renaissance' wit needs to be rethought in terms of the full range of eccentric possibilities evident in fiction of the 1750s. (Haslett 181)

引用した資料

- Amory, Thomas. *The Life of John Buncle, Esq.* [Vol. 1.] 1756. Ed. Moyra Haslett. Dublin: Four Courts, 2011.
- Booth, Wayne C. “The Self-Conscious Narrator in Comic Fiction Before *Tristram Shandy*.” *PMLA* 67 (1952): 163–85. *JSTOR*. Web. 28 Feb. 2013.
- Coventry, Francis. *The History of Pompey the Little; or the Life and Adventures of a Lap-Dog*. Ed. Nicholas Hudson. Peterborough, Can.: Broadview, 2008.
- Englert, Hilary. ““This Rhapsodical Work”: Object-Narrators and the Figure of Sterne.” *Studies in Eighteenth Century Culture* 37 (2008): 259–78. *Project MUSE*. Web. 19 Oct. 2009.
- Flint, Christopher. *The Appearance of Print in Eighteenth-Century Fiction*. Cambridge: Cambridge UP, 2011.
- Foster, James R. “Sentiment from Afra Behn to Marivaux.” 1949. *The Eighteenth-Century English Novel*. Ed. Harold Bloom. Philadelphia: Chelsea House, 2004. 43–69.
- Garn, Rimma. “Born in Translation: Mikhail Chulkov and *Charlotte Summers*.” *Comparative Literature* 63.3 (2011): 253–68.
- Goodall, William. *The Adventures of Capt. Greenland*. Vol. 1. London: R. Baldwin, 1752. *Google Books*. Web. 21 May 2013. <<http://books.google.com/books?id=xcANAAAAQAAJ>>.
- Haslett, Moyra. “Eccentricity, Originality, and the Novel: *Tristram Shandy*, Volumes 1 and 2.” *Reading 1759: Literary Culture in Mid-Eighteenth-Century Britain and France*. Ed. Shaun Regan. Lewisburg, PA: Bucknell UP, 2012. 169–85.
- The History of Charlotte Summers, the Fortunate Parish Girl*. Vol. 1. London, [1750]. *Google Books*. Web. 21 May 2013. <<http://books.google.com/books?id=H64BAAAAQAAJ>>.
- Keymer, Thomas. *Sterne, the Moderns, and the Novel*. Oxford: Oxford UP, 2002.
- Lupton, Christina. “Giving Power to the Medium: Recovering the 1750s.” *The Eighteenth Century: Theory and Interpretation*. 52.3-4 (2011): 289–302. *Project MUSE*. Web. 10 Jan. 2012.
- . *Knowing Books: The Consciousness of Mediation in Eighteenth-Century Britain*. Philadelphia: U of Pennsylvania P, 2012.
- Montagu, Mary Wortley. *Selected Letters*. London: Penguin, 1997.
- Skeen, Catherine. “Projecting Fictions: Gulliver's Travels, Jack Connor, and John Buncle.” *Modern Philology* 100.3 (2003): 330–59. *JSTOR*. Web. 21 June 2012.
- Sterne, Laurence. *The Life and Opinions of Tristram Shandy, Gentleman*. 1759–67. Ed. Ian Campbell Ross. Oxford: Oxford UP, 2009.
- 内田勝. 「絶景と美女と過剰な脱線——トマス・エイモリー『ジョン・バンクル伝』について」. 『岐阜大学地域科学部研究報告』 32 (2013): 1–18.