

18 世紀イギリスの It-Narratives

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I. モノ語り (it-narratives) とは何か

[1] 【*British It-Narratives, 1750–1830* (2012) の監修者 Mark Blackwell が 2004 年に書いた文章より。】

During the eighteenth century there emerged a type of prose fiction in which inanimate objects (coins, waistcoats, pincushions, corkscrews, goose-quills, coaches, whipping-tops) and animals (dogs, fleas, cats, ponies) endowed with consciousness serve as the central characters. These characters typically narrate their own life stories, but their biographies always comprise a crazy quilt of others' tales — namely, the adventures of the various possessors through whose hands these circulating objects pass. . . . Various called 'it-narratives', 'novels of circulation', and 'object tales', the subgenre boasts such phenomenally successful works as Francis Coventry's *The History of Pompey the Little: or, the Life and Adventures of a Lap-Dog* (1751) and Charles Johnstone's *Chrysal: or, the Adventures of a Guinea* (1760-65). (M. Blackwell, "It-Narrative")

[2] 【品物や動物が言葉を話すのが新しいのではない。18 世紀の it-narratives の特徴は、品物や動物が「監視カメラ」として人間を観察し、人間たちのプライバシーを暴き出すことだ。2 世紀ローマの作家 Lucius Apuleius の *Metamorphōsēs* (『黄金の驢馬』) は人間が驢馬になっているいろいろな目に遭う物語だが、この作品の驢馬を小型の愛玩犬に置き換えて翻案した、Charles Gildon, *The New Metamorphosis* (1708) の序文は示唆的である。】

An Ass was an Animal, that cou'd scarce come into any Place where there cou'd be any Secret Transacted, and therefore no proper Machine for the Discovery of secret Vices, and Unmasking Hypocrisy. But a fine *Bologna* Lap-Dog is admitted to the Clossets, Cabinets, and Bedchambers of the Fair, and the Great, and therefore a Transformation into that Shape was more proper and Conducive to the Design, than that of *Lucian* and *Apuleius*. (Gildon)

[3] 【人々のプライバシーを暴き出す it-narratives は、1740 年代のフランスでエロティックな発展を遂げた後、1750 年代以降のイギリスで本格的に流行する。以下はフランスの Claude-Prosper Jolyot de Cr billon の作品 *Le sofa* (1742) の英訳より。前世がソファであったバラモン教徒の男が、ソファとして見聞した男女の秘密を語っていく。】

It was from the great Passion I had had for *Sopha's*, I suppose, that made the all-just *Brama* think of confining my Soul to this Piece of Furniture. . . . [A]s I had . . . the Privilege of having Admission into the most private Recesses, and making a third Person in Things that were imagin'd the most conceal'd, I confess these Advantages made some Amends for my Punishment.

After *Brama* had pronounc'd my Sentence, he was pleas'd to transport my Soul into a *Sopha*, that was carrying Home to a Woman of Quality, who had the Character of being a Lady of consummate Virtue. But if it be true, that few pass for *Heroes* with those, who see them *near at hand*, I can say too, that there are few *chaste Women* on the *Sopha*. (*Sopha* 21–22)

[4] 【it-narratives を定義づける要素は、(1) 主人公が自分の力では動き回れないこと、(2) 主人公が本来接点のない人物たちの間を移動し続けること。その結果、it-narratives は雑多なエピソードの寄せ集めになる。】

The narratives that comprise this subgenre can . . . be identified as having one or both of the two definitive components. The first is a narrator that, whether animal, vegetable, or manufactured object, lacks independent agency. . . . [T]he second definitive aspect of the genre . . . is the transference of the narrator or protagonist between otherwise unconnected characters. . . . Above all, these works are different means of accumulating stories, which gives them their distinctive looseness of form. (Bellamy 121)

[5] 【it-narratives に対する伝統的な評価。Walter Raleigh が 1894 年に出した文学史より。】

One curious class of novels deserves a passing mention. It has already been remarked that a certain limitation is imposed on the worker in the picaresque form by the necessity of bringing all the events recorded within the cognizance of the hero, who is also, in most cases, the narrator. This particular form, however, was valued by many authors for the opportunity it gave of stringing together detached scenes of scandal and satire without any of the unity imposed by art. . . . To compare the method of some of these minor writers to the photographic art would be to compliment it unduly, for the camera is used by them in the service, not of art, but of the police. (Raleigh 191–93)

[6] モノ語りにおいては、人間の入り込めない場所に潜入した物語るモノたちが、「監視カメラ」として様々な人物の秘密の行為を嬉しそうに「隠し撮り」しているかのような描写が、作品の大半を占めていることが多いのだ。[...]。嬉々として動き回る品物が目撃する場面が、ヒト・モノ・カネの動きの背後に普段は隠蔽されている、都市の邪悪なメカニズムを暴露してしまう——18世紀イギリスにおけるモノ語りの基本構造は、そのように捉えることができるだろう。(内田 19-20)

[7] 18世紀イギリスのモノ語りの中では、(1)モノの力によって階層を超えて流動するヒト、(2)高級品から廃棄物へと徐々に価値を下落させながら流動するモノ、(3)ヒトとモノに流動性を与えるために流動するカネ、という三者が動き回っている。ヒトはみな、社会階層の一員であることによるのみ存在意義を規定される、無個性な存在である。モノやカネは都市の内部を嬉々としてさまよい、その過程で、ヒトどうしの関係の裏に働く搾取・暴力・破壊といった、都市のメカニズムの暗部を目撃する。(内田 22)

II. 実例 1: Christopher Smart, “The Genuine Memoirs and Most Surprising Adventures of a Very Unfortunate Tye-Wig” (1751)

[8] 【弁髪鬘(べんぱつがつら)による語りの冒頭。偽医者から法律家へ。】

At my first setting out in the World I was the Property of a young Physician, who may with the strictest Property be said to have *taken* his Degree, because it was *given* him by no University in the World: From the Gravity which I lent him he got some Repute, and being withal a very handsome Fellow, he was often consulted by Ladies of Distinction. However, the little Credit he had with his Barber often threw me into very great and dangerous Disorders, and had not my Master been happily executed for poisoning an old Citizen, who stood in the Way of a young *Blood*, my Memoirs might have ended here. — I was sold by my Master’s Executioner to an eminent secondhand Hair Merchant in *Middle-Row, Holborn*, where I spent the long Vacation in great Tranquillity; but at the Beginning of the Term I was purchased by a young *Irish* Templar, and call’d to the Bar along with him. (Smart 4)

[9] 【コーヒーハウスでの喧嘩で暖炉に投げ込まれた弁髪鬘の末路。農夫に拾われて案山子に被らされているところを物乞いに盗まれ、この物乞いが街頭で靴磨きをする時、靴の汚れを落とすのに使われる。】

I was kickt about the Coffee-house, and trod upon by People of all Ranks and Degrees for upwards of a Week, when a Country Farmer, a great OEconomist, one of whose Maxims it was, that every Thing had its Use, . . . put me into his Pocket. As soon as I arrived in the Country I was stationed on a Mop-stick, to fright the Crows from a Pea-Field, . . . but a Beggar Man coming by one Day, . . . took me from my grand Post, and placed me upon his own . . . Head. This is the worthy Gentleman, whom you now see condescending to amuse himself with cleaning the Shoes of Persons of Quality, and who now employs me in the servile Occupation of being the Harbinger of the Blacking-Ball, and Gentleman Usher to a Brush. (Smart 5)

[10] 【海外ニュースをでっち上げる三文文士。当時の読者には、ここで皮肉られているのが、作者 Christopher Smart (1722-71)と仲が悪く、植物学者および作家として知られた John Hill (1714?-75)のことだと分かったらしい。】

My present Possessor was a constant Attendant at the *Temple-Exchange* Coffee-house, and his Profession was of a Nature very extraordinary. His Business was to assist the News-Writers in the Vacation, and other Times when there was a Dearth of Events; he wou’d make you a Plague at *Constantinople* at a Minute’s Warning, and for the Consideration of half a Crown wou’d dethrone the grand Signior, or kill you an hundred Thousand *Tartars*. (Smart 5)

III. 実例 2: Anonymous, *The Adventures of a Black Coat* (1760)

[11] 【古着屋の衣装箆筒の中で、老いた黒外套(Sable)が新入りの白外套(White)に、苦難に満ちた半生を語り出す。】

A Sable coat, whose venerable rents confest a life of business, and a length of years, long had hung sole tenant of a wardrobe; till a gay white coat with care was ushered in, and laid at decent length: when lo! with mortal voice, and sounds articulate, Sable was thus heard to address the stranger: ‘Thy presence, spark, warns me of my approaching dissolution; but when I cast a retrospect over my former life, and behold thy native purity and unblemished form, I cannot but pity the many and various misfortunes thou art, in all probability heir to.’ (*Adventures* 115)

[12] 【次々と男たちに着られながら老朽化していく黒外套の物語は、そのまま娼婦の人生のようだ。】

This novel depicts the short, desolate life of a harlot, represented metonymically by a formal frock coat that has been worn by so many strange men that now no one wants to be seen in it. . . . [T]he novel repeatedly underscores the feminized predicament of garments rented by men. Their ability to circulate is based upon their attractiveness, their apparent newness, however feigned with dyes and fierce brushing, and their serviceability. Sable's lesson for White is that even the most crisp and attractive will be discarded without a thought after a few uses. This life of contingency, circulation, and neglect is a female one. (B. Blackwell 271–72)

[13] 【立派な黒外套を着た偽将校に騙され、結婚しそうになる身の程知らずの肉屋の娘について、父親の肉屋が嘆く。肉屋の妻は見栄っ張り、娘に淑女のような贅沢な暮らしをさせてきたため、娘は商人の妻には向かなくなってしまった。】

[W]hat tradesman do you think will have her, as she will to be sure expect to live in the manner she has been brought up, and if she does not, says I, then she will be unhappy; and what tradesman is there, says I, that can afford, or if he could, wou'd think it proper, to keep her like a lady? and what gentleman, says I, will take a butcher's daughter without a farthing, only because the girl, says I, has a notion of dress and politeness, as they call it? so that, says I, the girl will be brought up to be fit for nothing, and in the end, says I, turn whore. . . . (Adventures 132)

[14] 【年を経てみすばらしくなり、貧乏医者に安く買われた黒外套は、病院で肉屋の娘と再会する。彼女は娼婦に身を落とし、梅毒に冒されて水銀による流涎療法 (salivation) を受けていた。肉屋の娘と黒外套の人生の軌跡が重なり合う。】

During our stay in the womens ward at the hospital, continued Sable, I recollected, amongst the unhappy creatures, the features of the daughter of Mr. Sirloin, who was so well recovered from a *Salivation*, as to convince me by her behaviour, that she was an abandoned prostitute: I was struck with surprize and pity, continued Sable, to see what a wretched condition she was reduced to. . . . (Adventures 150)

[15] 【古外套の持ち主となった三文文士は、著名作家の作品から少しずつ盗んでは適当につぎはぎして、定期刊行物に載せる文章を量産していく。匿名の三文文士が書いたこの作品自体の成立過程を示唆している、自己言及的な描写である。】

[H]e was an excellent *Handycraftsman*, and three times a week, furnished the carpenters and jointers of a certain periodical work with *easy chairs, wooden spoons, &c. &c. &c.* the materials for which, he pilfered from the storehouses of several eminent Parnassian merchants, and sold as *new cut* from the *Forest of Parnassus*, daubing it over by way of disguise, with a nasty composition of his own making. (Adventures 148)

IV. 実例 3: Francis Coventry, *The History of Pompey the Little; or the Life and Adventures of a Lap-Dog* (1751)

[16] 【小型愛玩犬 Pompey は、ポローニャの高級娼婦の飼い犬を母として生まれる。グランド・ツアー中のイギリスの裕福な青年がこの娼婦とねんごろになり、別れの形見に自分の金時計と子犬の Pompey を交換するが……。】

As her Affection for him was wholly built on Interest, of course it ended the very Moment she lost sight of his Chaise; and we may conclude his for her had not a much longer Continuance; for notwithstanding the Protestations he made of keeping her Dog for ever in Remembrance of her, little *Pompey* had like to have been left behind in the very first Day's Stage. (Coventry 47)

[17] 【裕福な商人の家で飼われることになった Pompey は、動物とおもちゃを同一視する子どもたちに虐待される。】

Besides many inanimate Play-things, this little Family had likewise, as before observed, several living Favourites, whom they took Delight to vex and torture for their Diversion. Among the Number of these, little *Pompey* had the Misfortune to be enrolled; I say Misfortune, for wretched indeed are all those Animals, that become the Favourites of Children. . . . Sometimes they took it into their Heads that he was full of Fleas, and then he was dragged thro' a Canal till he was almost dead, in order to kill the Vermin that inhabited the Hair of his Body. At other Times he was set upon his hinder Legs with a Book before his Eyes, and ordered to read his Lesson. . . . (Coventry 81)

[18] 【Pompey は貧しい詩人の Mr. Rhymer に飼われることになり、詩人の妻がふがいない夫を非難するのを目撃する。】

"I tell you, Mr. *Rhymer*, you are a Fool, and have ruined your Family by your senseless Whims and Projects. — A Gentleman, quotha! Yes, forsooth, a very fine Gentleman truly, that has hardly a Shirt to his Back, or a Pair of Shoes to his Feet. — Look at your Daughters there in the Window, and see whether they appear like a Gentleman's Daughters; and for my Part, I have not an Under-petticoat that I can wear. — You have had three

Plays damned, Mr. *Rhymer*, and one would think that might have taught you a little Prudence; but, Deuce fetch me, if you shall write any more, for I'll burn all this Nonsense that lies upon the Table.” (Coventry 183–84)

[19] 【Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* (1759–67)と it-narratives との関連。 *Pompey the Little* をはじめとする 1750 年代の it-narratives では、すでに自己言及的な語りが行われていた。】
[F]or a full decade before the publication of the first two volumes of *Tristram Shandy*, object-narratives had explored their own place within an increasingly commercialized print culture with features later elaborated and popularized by Sterne: among them, the direct address to both critics and readers, the taxonomizing of readers, the authorial self-consciousness, the inscription of the scene of writing, and digressive reflections on the process of novel-writing and on the literary marketplace. (Englert 260–61)

[20] 【*Tristram Shandy* より。自らの生涯と意見を書き連ねる語り手 Tristram は、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言う。】

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)

[21] 【*Pompey the Little* 第 3 版 (1752) で挿入された文章。小型愛玩犬 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)

[22] 【*Tristram Shandy* より。語り手 Tristram が自らの脱線を賛美する。】

For in this long digression which I was accidentally led into, as in all my digressions (one only excepted) there is a master-stroke of digressive skill, the merit of which has all along, I fear, been overlooked by my reader, — not for want of penetration in him, — but because 'tis excellence seldom looked for, or expected indeed, in a digression; — and it is this: That tho' my digressions are all fair, as you observe, — and that I fly off from what I am about, as far and as often too as any writer in *Great-Britain*; yet I constantly take care to order affairs so, that my main business does not stand still in my absence. (Sterne 57–58; vol. 1, ch. 22)

[23] 【*Tristram Shandy* が評判を呼んだ年に刊行された、*The Adventures of a Black Coat* (1760)の一節。作者が自らの脱線を弁護する文章は、おそらく *Tristram Shandy* の影響下で書かれている。】

But here, reader, lest thou should imagine this digression from the chain of adventures as related by our Black Hero, is an artifice calculated to extend this work, . . . we do assure thee, that nothing but sacred truth obliged us to relate it, and which we shall at all times think ourselves bound in justice to do. . . . [W]ere we inclined to enlarge this performance, the bare recital of numberless minutes, which we have and shall suppress, would extend it to volumes, and if thou will favour us with thy company to the end of this work, thou wilt find such little arts were needless, the sage's narrative alone affording us ample matter for thy entertainment. . . . (Adventures 125)

[24] 【確かに 1760 年代以降の it-narratives には Sterne の影響が濃厚だが、Sterne と it-narratives との影響関係は、必ずしも一方的なものではない。】

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] 【*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)

[26] 【夏目漱石『吾輩は猫である』（1905）との関連。漱石は本資料[5]の Walter Raleigh の英文学史を読んでいた。】

ウォルター・ローリーの『イギリス小説』は例の蔵書目録 [『漱石山房蔵書目録』] にある本だが、現在東北大学図書館にある漱石旧蔵本の一九二ページから一九三ページにかけて、『チビ犬ボンベイ』およびその影響下にある小説を取上げた箇所には、しきりに線が引いてある […。]。その線の引き方はいつもの漱石の引き方で、他人の手によるものではなくささうである。この本の他のページは、たとへばデフォーやリチャードソンやフィールディングを論じたところでも、かういふ扱ひを受けてゐない。興味深いことに、コヴントリの小説の近辺だけが別格なのである。 […。] ローリーは人間でないもので社会の諸相を觀察してゆく方法の初期の例として、『チビ犬ボンベイ物語 あるいはある愛玩犬の生活と冒険』（一七五一）をあげ（この『愛玩犬』の下に漱石はよるめくやうな線を引く）、「モデルがあればすぐわかる人物たちの気がきいてゐて諷刺的な肖像が、細い糸でつづく出来事で数珠つなぎになつてゐる」と紹介している。

このあとチャールズ・ジョンストンの『クリサル またはギニ金貨の冒険』（一七六〇）といふ諷刺小説のことに移り（『ギニ金貨』の下にわりあひまつすぐの線）、こちらのほうが行数はずつと長い。問題はその後で、「長篇小説におけるその後の同種の例としては『黒外套の冒険』（一七六〇）、『紙幣の冒険』（一七七〇）、『猫の生活と冒険』（一七八一）、『ルピー貨の冒険』（一七八二）、『蚤の回想』（一七八五）がある。この形式は人気があつたので、このほかにも数多いし、現代になつても新しい展開がなされた」

とあることだ（『黒外套』の下に線、『猫』の下にまつすぐの短い線、『ルピー貨』の下に線、『蚤』の下に線）。漱石がいつ『イギリス小説』を読んだかは知る由もないが、東京大学における十八世紀英文学論講義の準備のためこの本を手に取り、ちょうど夏目家に猫が飼はれた直後、この一九二ページに目を通して、「猫」といふ字の下に線を引いたのではないか、などと空想する自由はわれわれに許されてゐる。すなはち、ひよつとするとコヴントリの作はローリーの小説史といふ回路を経て、それとももつと直接的に作用して（この場合『猫の生活と冒険』はいはば念押しした格好になる）漱石に『吾輩は猫である』を書かせたのかもしれない。（丸谷 183–85、角括弧内は私の補足）

V. 「生き・モノ・語り」の視座

[27] 【人と同じように生きているのに、人ではなく物扱いされる。それが「生き・モノ」の特徴。】

[A]nimals raise unique issues for thinking about this circulation: questions about what it means to be at once an object — something characterized by a lack of agency, whose movement is beyond its own control — and a living, moving being. (Keenleyside xiii)

[28] 【「生き・モノ・語り」は、「ぼくらはみんな生きている」ことを——他者の生に共感することを——教えてくれる。】

By narrating the ‘life’ of something that is living (animate, sentient), animal narratives may help readers to imagine the ‘lives’ of different kinds of things or even different kinds of persons, or to imagine the lives of persons (or animals, or things) differently. Very often, animal narratives ask us to consider what it would mean to take seriously the representation of pleasures and pains felt by other sorts of beings, to imagine and to respond to their desire for self-preservation — what it would mean, in other words, to conceive of a community composed of more than human beings, and concerned with many kinds of lives. (Keenleyside xx)

[29] 【物を人として一人称で描く手法を突き詰めれば、内面は人なのに人扱いされない「生き・モノ」の悲劇が生まれる。Mary Shelley, *Frankenstein; or, The Modern Prometheus* (1818) より、怪物が水面に映る己の姿におののく場面。】

‘I had admired the perfect forms of my cottagers — their grace, beauty, and delicate complexions: but how was I terrified, when I viewed myself in a transparent pool! At first I started back, unable to believe that it was indeed I who was reflected in the mirror; and when I became fully convinced that I was in reality the monster that I am, I was filled with the bitterest sensations of despondence and mortification. Alas! I did not yet entirely know the fatal effects of this miserable deformity.’ (Shelley 116–17)

[30] 【逆に考えれば、物を人として描けるなら、人を物として描くファンタジーを生きることでもできるはず。Yann Martel, *Life of Pi* (2001) より、主人公の飢えた少年がファンタジーの中でトビウオを（現実ではおそらく人を）初めて殺す場面。】

Several times I started bringing the hatchet down, but I couldn’t complete the action. Such sentimentalism may seem ridiculous considering what I had witnessed in the last days, but those were the deeds of others, of

predatory animals. I suppose I was partly responsible for the rat's death, but I'd only thrown it; it was Richard Parker who had killed it. A lifetime of peaceful vegetarianism stood between me and the willful beheading of a fish.

I covered the fish's head with the blanket and turned the hatchet around. Again my hand wavered in the air. The idea of beating a soft, living head with a hammer was simply too much.

I put the hatchet down. I would break its neck, sight unseen, I decided. I wrapped the fish tightly in the blanket. With both hands I started bending it. The more I pressed, the more the fish struggled. I imagined what it would feel like if I were wrapped in a blanket and someone were trying to break my neck. I was appalled. I gave up a number of times. Yet I knew it had to be done, and the longer I waited, the longer the fish's suffering would go on.

Tears flowing down my cheeks, I egged myself on until I heard a cracking sound and I no longer felt any life fighting in my hands. I pulled back the folds of the blanket. The flying fish was dead. (Martel 242–43)

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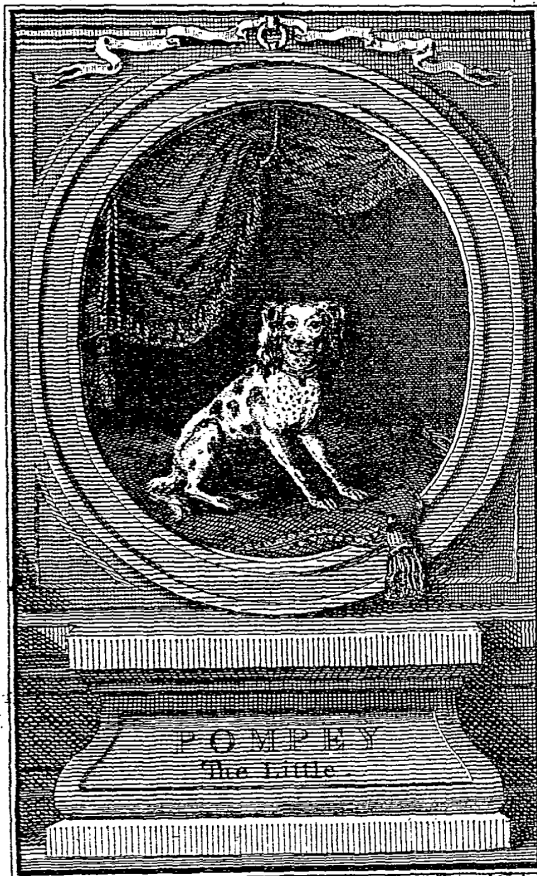
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