18世紀イギリスのIt-Narratives

I. モノ語り（it-narratives）とは何か


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. . . . Variousley 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”)

【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った。2世紀ローマの作家Lucius ApuleiusのMetamorphoses（『黄金の醜馬』）は人間が醜馬になっているという目にある物語だが、この作品の醜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 Closets, 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)

【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-Prospér Jolyot de Crébillonの作品Le sophis（1742）の英訳より。前世がソフィアであったパラモン教徒の男が、ソフィア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 Sophia'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 Sophia, 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 Sophis. (Sophis 21–22)

【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は多様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)

【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 picturesque 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)
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覗き込む。これによって様々な情景が描かれる。作品の大部分を占めていることが多く、観客が異なる視点から物語を理解する。 Inspite of this, the way people react to the presence of the character can be very varied. Some may become more aloof, while others may be more open. The character is set to reveal the underlying issues of the story, which is a fundamental aspect of the genre. (内田 19–20)

18世紀イギリスにおけるモノ語りの基本構造は、そのような捉えが可能である。（内田 22）

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

8. 【弁髪髪（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闇営と暖炉に投げ込まれた弁髪髪の末路。農夫に拾われる脅迫に陥るところを物乞いに戴され、この物乞いが街踏で靴磨きをする時に、靴の汚れを落とすのに使う。】
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、ここで皮肉な備えがする、植物学者および作家として知られた John Hill (17147–75)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. 【古着屋の装着詐称の中で、老いた黒外衣 (Sable) は新入りの白外衣 (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 waredbore; 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)
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、父親の肉屋が喰く。肉
屋の妻は見栄っ張りで、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。]

What 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)

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 Salvation, 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適当につきはぎして、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完成過程を示唆している、自己誇示的な描写である。]

He was an excellent Handycraftsman, and three times a week, furnished the carpenters and joiners 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 Pannassian merchants, and sold as new cut from the Forest of Pannassus, 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こちになり、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, quo! 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、すでに自己普及び的語が行われていた。] For 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、文章とは会話なだから、読者も想像力を大き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。小型愛読犬 Pompey は、裕福な老婦人が大切にしていた本のページに置き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]here 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 wilt 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)
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「『漱石山居藏書目録』」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、「テビデポンベイ」およびその影響下にある小説を取り上げた箇所には、しつこい線が引いてある。[…] その線の引け方はいつもの漱石の引け方で、他人の手によるものではないさそうである。この本の他ページは、たとえはデフォーマーでリチャードソンやフィルディングを読むところでも、か

いうふ扱いを受けておらない。興味深いことに、コヴントリー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観察してゆく方法の初期の例として、「テビデポンベイ物語 あるいはある愛玩犬の生活と冒険」（一七五）をあげ（この「愛玩犬」の下に漱石はよくめぐる線を引く）、「モデルがあるとはらくわしい人物たちの気がきいてゐて誤訳的な肖像が、細い糸でつづく出来事で数珠つなぎになってゐる」と紹介している。

このあとチャールズ・ジョンストンの「クレサル またはギンニ金貨の冒険」（一七六〇）といふ譯訳小説のことにより（「ギンニ金貨」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。問題はそのあとで、「長篇小説におけるその後の同種の例としては「黒外貨の冒険」（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）、『鴨の回想』（一七八五年）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、現代になっても新しい展開がなされた」とある（この「黒外貨」の下線、『猫』の下にまつすぐの短い線、『ルピー貨』の下線、『鴨』の下に線）。漱石がいつ「イギリス小説」を読んだかな知る由もないが、東京大学における十八世紀英文学講義の準備のためこの本を手に取り、より新生の事実を猫が糟粕被る直後、この一九二ページに目を通して、「猫」とふるいの下線を引いたので

ではないか、などと空想する自由はわれわれに許される。すなはち、ひょっとするとコヴントリーの作はローリーの小説史という回路を経て、それとももっと直接的ないし使用に（この場合「猫の生活と冒険」はいは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、内面は人なのに扱いされない「生き・モノ」の悪夢が生まれる。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 complexities: but how was I terrifiad, 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ピクオを（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

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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)

**引用した資料**


THE
New Metamorphosis:
OR, THE
Pleasant Transformation:
BEING
The Golden Ass
OF
Lucius Apuleius of Medaura.
Alter'd and Improv'd to the Modern Times and
Manners; expounding the Secret Follies and Vices
of Maids, Wives, and Widows, Nuns, Fryars,
&c.
Written in Italian by Carlo Monte Socio, Fellow
of the Academy of the Humoristi in Rome,
and Translated from the Vatican Manuscript.
Adapt'd with Care: In Two Volumes.
VOL. I
The Second Edition Corrected.
LONDON,
Printed for D. Brown, at the Black Swan without Temple-
Bar, G. Smock, at the Three Flower-de-luces, in
Little-Britain, J. Singer, at the Post-House, in Fleet-
Street, R. Beilby, at the Swan, and J. Baker, at the Black
Boy in Temple-Bar: 1749.

THE
SOPHIA:
A MORAL TALE.
Translated from the French Original
of Monsieur CREBILLON.
VOL. I
LONDON:
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Paternoster Row.
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THE
HISTORY
OF
Pompey the Little:
OR, THE
Life and Adventures
OF A
LAP-DOG.

POMPEY
THE LITTLE

--- graffumque Canes comitantur herilem.
Vir.Æn.
--- mutata nomine de te
Fabula narratur. Hor.

LONDON:
Printed for M. COOPER, at the Globe
in Paternoster Row. MDCCCLI.
The MIDWIFE.
NUMBER I.

The genuine Memoirs and most surprising Adventures of a very unfortunate Tye-Wig.

Communicated to Mrs. MIDNIGHT by the poor Sufferer.

HAVING some Business to transact with my good Friend Mr. NEWBERY, in St. Paul’s Church-Yard, I was the other day tempted by a fine Morning, to quit my House in St. James’s Place, without my Chariot, and fairly tramp it for the Benefit of my Health. But before I had reach’d one third Part of my Way; I was overtaken by a Shower, which obliged me to take Shelter in a cover’d Alley; where I saw a Boy wiping a Gentleman’s Shoes with a Tye-Wig, in order to prepare them for the Operations of the

VOL. II. B

Brush

THE
ADVENTURES
OF A
BLACK COAT.

CONTAINING
A SERIES of Remarkable Occurrences
and Entertaining Incidents,

That it was a Witness to its Peregrinations
through the Cities of London and Westminster,
in Company with Variety of Characters.

As related by ITSELF.

Qui moritum hominum vidit. Hor.

LONDON:
Printed for J. WILLIAMS, under St. Dunstan’s-
Church, and J. BURD, at the Temple-Exchange,
Fleet-street. 1760.

18世紀のロンドンで出版されたさまざまなit-narrativesのうち、この発表で
取り上げたもの。

左ページ上段左：Charles Gildon, The New Metamorphosis 2nd. ed. (1709) タイトルページ

左ページ上段右：The Sopha: A Moral Tale (1742) タイトルページ

左ページ下段：Francis Coventry, The History of Pompey the Little; or the Life and Adventures of a Lap-Dog (1751) 口絵およびタイトルページ

右ページ上段左：Christopher Smart, “The Genuine Memoirs and Most Surprising Adventures of a Very Unfortunate Tye-Wig” (1751) 雑誌掲載時の最初のページ

右ページ上段右：The Adventures of a Black Coat (1760) タイトルページ