

公の暴力としての死刑―招かれなかった作家 Eliza Meteyard

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<発表の構成>

- I. 目的
- II. Eliza Meteyard 紹介
- III. Charles Dickens との接点
- IV. Dickens の死刑反対論と Meteyard のそれの比較―1846 年―
- V. 結び―Dickens と Douglas Jerrold の死刑論争―1849 年以降

*引用文中の下線部はすべて発表者による

1. Eliza Meteyard is just slipping out of literary history. (Mitchell, 30)
2. Meteyard was a regular contributor to . . . *Household Words* . . . (Alexander, *The Cambridge Bibliography of English Literature*, vol.4, 1355)
3. I feel much obliged to you for your note, and beg to assure you that I am no stranger to some of your writings. . . . to impart to me the general idea of any essay you may have in contemplation, I should be able to tell you if it were already anticipated. . . . (Dickens, “To Miss Eliza Meteyard”, 1 January 1850, *Letters*, vol.6, 1)
4. ●Dickens: *Daily News* に 5 通の死刑反対の書簡を発表する。
第一の手紙 1846 年 2 月 23 日掲載
第二の手紙 同年 2 月 28 日掲載
第三の手紙 同年 3 月 9 日掲載
第四の手紙 同年 3 月 13 日掲載
第五の手紙 同年 3 月 16 日掲載
●Meteyard: E.M. の名で “The Gibbet—Its Death and Burial” を *Douglas Jerrold’s Shilling Magazine* に同年 (1846 年) 9 月に発表。
5. My Lord Judge has just gone out of town with the black cap so smooth and unruffled in his wig-box, that it might be a seraph’s wing for the mercy and gentleness that lies

upon it. Yes! snug in the veritable wig-box has it lain the whole circuit through, in all probability astonished at its quiescent innocence; for it is a tough, hard, iron-souled old cap, that in its day has sat mightily and flaunting on the gorgon head of Statute Law, and crowned its judgments of blood! But now Christ's mercy hides and blots out for ever the shadows of the pale anguished features that have gazed upon it, and left graven pictures of unutterable human woe! (E. M., "The Gibbet", 230)

6. One of the most remarkable instances of murder originating in mad self-conceit; and of the murderer's part in the repulsive drama, in which the law appears at such great disadvantage to itself and to society . . . is presented in the case of Hocker. (第三の手紙)

7. The miserable wretch, inflated by this lunatic conceit, arranges his whole plan for publication and effect. It is quite an epitome of his experience of the domestic melodrama or penny novel. There is the Victim Friend; . . . the Family Apartment, with a song by Thomas Hocker; the Inquest Room, with Thomas Hocker boldly looking on; the interior of the Marylebone Theatre, with Thomas Hocker taken into custody; the Police Office with Thomas Hocker "affable" to the spectators; the interior of Newgate, with Thomas Hocker preparing his defence; the Court, where Thomas Hocker, with his dancing-master airs, is put upon his trial, and complimented by the Judge; the Prosecution, the Defence, the Verdict, the Black Cap, the Sentence—each of them a line in any Playbill, and how bold a line in Thomas Hocker's life! (第三の手紙)

8. There is another and a stronger reason still, why a criminal judge is a bad witness in favour of the Punishment of Death. He is a chief actor in the terrible drama of a trial, where the life or death of a fellow creature is at issue. . . . I submit that his prominent share in the excitement of such a trial, and the dread mystery involved, has a tendency to bewilder and confuse the judge upon the general subject of that penalty. I know the solemn pause before the verdict. . . . I know the thrill that goes round when the black cap is put on, and how there will be shrieks among the women, and a taking out of some one in a swoon. . . . (第五の手紙)

9. . . . better let us knowingly . . . leave the unscotched slimy serpent Evil crawl forth to prey upon society again; better leave the Law of Conscience to fashion its own unerring Law of Justice, than for us to give another text for another sermon of blood. . . . (E. M., "The Gibbet", 230)

10. Better that hundreds of guilty persons should escape scot-free . . . than that one innocent person should suffer. Better, I will even say, that hundreds of guilty persons should escape, than that the possibility of any innocent man or woman having been sacrificed (第一の手紙)

11. And . . . *one* man must starve! Yes! Thugg, the hangman, who . . . cried “Give, give!” with the vociferating and endless croak of the carrion vulture! . . . till shall come a week’s satiety and debauch after the jolly Farce of Saintship won by Slaughter! (E. M., “The Gibbet”, 230-31)

12. I learn from the newspaper accounts of every execution, how Mr. So-and-so, and Mr. Somebody else, and Mr. So-forth shook hands with the culprit, but I never find them shaking hands with the hangman. All kinds of attention and consideration are lavished on the one; but the other is universally avoided, like a pestilence. I want to know why so much sympathy is expended on the man who kills another in the vehemence of his own bad passions, and why the man who kills him in the name of the law is shunned and fled from? Is it because the hangman executes a law, which, when they once come near it face to face, all men instinctively revolt from? Then by all means change it. (第四の手紙)

13. Thousands are round the prison walls; thousands of different natures in *one brave human heart*. At last he comes, within the surge of human joy, Meg on one arm, the baby on the other Well, they have him; when some voice cries out, “Friends, down with the gibbet!” And pretty loudly the thousands cry this out again. (E. M., “The Gibbet”, 239)

14. ●Dickens: *Times* に 2 通 (1849 年 11 月 14 日、19 日) の公開死刑反対の書簡を発表する。

15. I believe that the enormous crimes which have been committed within the last year or two, and are fresh, unhappily, in the public memory, have indisposed many good people to share in the responsibility of abandoning the last punishment of the Law. And I know that there are many such who would lend their utmost aid to an effort for the suppression of *public* executions for evermore, though they cannot conscientiously abrogate capital punishment in extreme cases. (Dickens, “To Charles Gilpin”, 15 November 1849, *Letters*, vol.5, 647-48)

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