

ディケンズ・フェロウシップ日本支部&日本マーク・トウェイン協会合同大会（於明治大学）

シンポジウム「『アメリカ紀行』を手がかりに」

**Authorship と Expectations——著作権問題からみたディケンズとトウェイン**

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①1870年1月22日トウェインからブリス宛の手紙【海賊版の宣伝効果】

I don't copyright the "Round the World" letters because it don't hurt anything to be well advertised—and these are getting pretty well advertised—but you see out of 50 letters not more than 6 or 10 will be copied into any one newspaper—and that don't hurt. (Hill 29) [下線は発表者による]

②1872年9月20日トウェインから『スペクテイター』紙編集長宛の手紙【著作権人格権侵害への抗議】  
Mr. John Camden Hotten, of London, has, of his own individual motion, republished several of my books in England. I do not protest against this, for there is no law that could give effect to the protest; & besides, publishers are not accountable to the laws of heaven or earth in any country, as I understand it. But my little grievance is this: My books are bad enough just as they are written; then what must they be after Mr. John Camden Hotten has composed half-a-dozen chapters & added the same to them? (Twain, 1872-1873) [下線は発表者による]

③1880年10月30日トウェインからハウエルズ宛の手紙【カナダの海賊版対策としての国際著作権】  
Will the proposed treaty protect us (& effectually) against Canadian piracy? Because if it doesn't, there is not a single argument ~~against~~ in favor of international copyright which a rational American Senate ~~ought to~~ could entertain for a moment. (Twain, 1876-1880) [原文ママ]

④1906年12月7日連邦議会特許委員会公聴会でのトウェインのスピーチ【「遺産」のための著作権】  
I can take care of myself as long as I live. I know half a dozen trades, and I can invent half a dozen more. I can get along. But I like the fifty years' extension because that benefits <sup>2</sup> my two daughters, who can't get along as well as I can, because I have carefully raised them as young ladies, who don't know anything and can't do anything. (Fatout 534) [下線は発表者による]

⑤ディケンズ『アメリカ紀行』第17章「奴隷制」【「世論」について】  
Public opinion! Why, public opinion in the slave States *is* slavery, is it not? Public opinion, in the slave States, has delivered the slaves over, to the gentle mercies of their masters. Public opinion has made the laws, and denied the slaves legislative protection. Public opinion has knotted the lash, heated the branding-iron, loaded the rifle, and shielded the murderer. Public opinion threatens the abolitionist with death, if he venture to the South; and drags him with a rope about his middle, in broad unblushing noon, through the first city in the East. (Dickens, *American* 271) [強調は原文による]

⑥有名人であるがゆえの不自由【lionization について】  
Many years before the global fame of modern celebrities like Elvis and the Beatles, Dickens's experience of the euphoria and then the claustrophobia of his own fame was unprecedented for an artist. (John 79)

⑦自分自身に対する所有権【lionization と著作権】  
In the hands of the lionizers, whether reporters or hand-shakers, Dickens was not his own man. (Davis 54) [下線は発表者による]

⑧盗まれただけでなく辱められたディケンズ【財産権と人格権】  
Is it tolerable that besides <sup>1</sup> being robbed and rifled, <sup>2</sup> an author should be forced to appear in any form—in any vulgar dress—in any atrocious company—that he should have no choice of his audience—no controul [sic] over his

own distorted text—and that he should be compelled to jostle out of the course, the best men in this country who only ask to *live*, by writing? (Dickens, *Letters* 230) [強調は原文]

⑨比類なき (inimitable) 公開朗読【authorship と海賊版 (複製)】

Dickens was one of many performing soloists at the Reading desk, but . . . his particular kind of Reading was *sui generis*, a highly individual instance of an increasingly popular and diverse form of entertainment. (Andrews 61) [強調は原文]

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