

# 素材と作品

## —— *An American Tragedy* の場合 ——

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### I

*An American Tragedy* (1925) のモデルとして Gillette-Brown 殺人事件が用いられたのは周知の事実であるが、本論ではその事件を詳細に伝えた、*The New York Times* の新聞記事—1906年7月15日から12月13日まで—を、素材と作品の立場から論究してみたい。<sup>1)</sup> その目的は、Dreiser という作家の社会意識に、出来るだけ具体的な形で触れてみたいからである。材料の処理の仕方に、事実の作家と云われる Dreiser の作家精神が生き生きと表われていると思われ、又その作家的資質もいくらか解明できると思うからである。

この事件が直接関係しているのは、*An American Tragedy* の Book II と Book III である。つまり Clyde (Gillette) と Roberta (Brown) の恋愛、殺人、Clyde の逮捕、裁判、死刑判決の部分である。テニスラケットで Brown の頭を殴り、気絶させて、ボートを転覆させた Gillette が、“mental and moral cowardice”<sup>2)</sup> となり、“perhaps too pliable and sensual and impractical and dreamy mind”<sup>3)</sup> の持主たる Clyde に変っているいきさつ—Clyde の性格—については、既に色々とすぐれた指摘がなされているので、<sup>4)</sup> こゝでは触れない。本論で取り上げるのは、Brown の手紙、Gillette の母、Mrs. Gillette の言動、Gillette の生活態度、裁判のやりとり、新聞の社説などである。

### II

Brown が妊娠して、Gillette によって故郷に帰らされてから出した手紙は、11月21日付の

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1) *The New York Times* の記事は San Francisco State University の図書館で、マイクロフィルムからコピーをとった。尚本論は、第14回日本アメリカ文学学会全国大会で口頭発表したものを、加筆、訂正したものである。

2) Theodore Dreiser, *An American Tragedy* (New York : The World Publishing Company) p. 722

3) *Ibid.* p. 790

4) 例えば集英社、世界文学全集49巻「アメリカの悲劇」の解説（大浦暁生氏による）や、R. P. Warren, *Homage to Theodore Dreiser* など

記事で、検事側の証拠物件として、集中的に提出されている。それらは“pleadings and tears and yet faith in the young man”あるいは“expressions of endearment and faith in him and a desire to serve him, despite doubts that assailed her about his purposes”に満ちており、被告の Gillette も含めて、満座の人々の涙をさそったとある。次の引用文はすべて作品の Roberta の手紙の一部 (a, b) あるいは全部 (c) として用いられている。

a) Chester, I have done nothing but cry since I got here. If you were only here I would not feel so bad. I knew I should worry all the time. I do try to be brave, dear, but how can I when everything goes wrong. I cannot help thinking you will never come for me, but then I say that you can't be so mean as that, and, besides, you told me you would come, and you have never disappointed me when you said you would not. Everything worries me, and I am so frightened, dear. (p. 490)<sup>5)</sup>

b) Chester, there isn't a girl in the world as miserable as I am to-night, and you have made me feel so. Chester, I don't mean that. Dear, you have always been awfully good to me, and I know you will always be. (p. 491)

c) ... I have been bidding good-bye to some places to-day. There are so many nooks, dear, and all of them so dear to me. I have lived here nearly all my life. First I said good-bye to the spring house, with its great masses of green moss; then the apple tree, where we had our playhouse; then the “beehive,” a cute little house in the orchard, and, of course, all the neighbors that have mended my dresses from a little tot up to save me a thrashing I really deserved.

Oh, dear, don't you realize what all this is to me? I know I shall never see any of them again. And mamma--great heaven!--how I do love mamma. I don't know what I will do without her. She is never cross, and she always helps me so much. Sometimes I think if I could tell mamma, but I can't. She has trouble enough as it is, and I couldn't break her heart like that. If I come back dead, perhaps, if she does know she won't be angry with me. I will never be happy again, dear. I wish I could die. You will never know what I have suffered. I miss you and I want to see you, but I wish I might die. (p.714)

いくらかの変更のあるC)についてだけ、参考までに作品から引用したい。

“I have been bidding good-bye to some places to-day. There are so many nooks, dear, and all of them so dear to me. I have lived here all my life, you know. First, there was the springhouse with its great masses of green moss, and in passing it I said good-bye to it, for I won't be coming

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5) 頁数は作品の頁数を示す。

to it soon again--maybe never. And then the old apple tree where we had our playhouse years ago--Emily and Tom and Gifford and I. Then the 'Believe,' a cute little house in the orchard where we sometimes played.

"Oh, Clyde, you can't realize what all this means to me, I feel as though I shall never see my home again after I leave here this time. And mamma, poor dear mamma, how I do love her and how sorry I am to have deceived her so. She is never cross and she always helps me so much. Sometimes I think if I could tell her, but I can't. She has had trouble enough, and I couldn't break her heart like that. No, if I go away and come back some time, either married or dead--it doesn't make so much difference now--she will never know, and I will not have caused her any pain, and that means so much more than life itself to me. So good-bye, Clyde, until I do meet you, as you telephoned. And forgive me all the trouble that I have caused you.

Your sorrowful,  
Roberta."

これらの手紙は素材の手紙の約半分にあたり、更に作品の手紙は素材の倍以上になるが、その多い部分はRobertaとClydeの関係をより危機的に、より切迫した形で表わすように、つまり二人の間柄が決定的に離れているのを意識しながら、どうしても結婚しなければならないと思うRobertaのディレンマをきわ立たせるような形で書いてある。尚これら“pathetic letters”の与える“effect”については、素材でも作品でも指摘され、強調されているが、特に作品では終り近くで、先輩の死刑囚で、かつては自分でもlawyerであったMiller Nicholsonが、処刑を前にして次のようにClydeに忠告している場面が印象深い。

And after him again--but, oh--that was so hard; so much closer to Clyde--so depleting to his strength to think of bearing this deadly life here without--Miller Nicholson--no less. For after five months in which they had been able to walk and talk and call to each other from time to time from their cells and Nicholson had begun to advise him as to books to read--as well as one important point in connection with his own case--on appeal--or in the event of any second trial, i.e.,--that the admission of Roberta's letters as evidence, as they stood, at least, be desperately fought on the ground that the emotional force of them was detrimental in the case of any jury anywhere, to a calm unbiased consideration of the material facts presented by them--and that instead of the letters being admitted as they stood they should be digested for the facts alone and that digest--and that only offered to the jury. "If your lawyers can get the Court of Appeals to agree to the soundness of that you will win your case sure."<sup>6)</sup>

6) Theodore Dreiser, *op. cit.*, p. 832

こゝで Dreiser は単に裁判だけを批判しているのではなく、広く人生一般を、“emotional”なものが奇妙な“force”を発揮する人生そのものを批判しているのである。素材はこのような芸術的工夫によって、完全に生かされていることになる。

R. P. Warren は *Homage to Theodore Dreiser* の中で、Clyde の母親、Mrs. Griffiths を“a small masterpiece of characterization”<sup>7)</sup>と云っている。12月2日付の新聞は、Gillette の家族を次のように述べている。

Mrs. Gillette, with her husband, a son of 14, and a daughter, came here (Denver) last July from the Zion colony in Chicago, of which they were members. The family is in reduced circumstances and living in a remote quarter of the city.

これは作品の冒頭に出てくる Clyde の家族，“street preachers and singers”と直接結びつく。

Gillette の母親については、陪審の評決を伝え聞いた時の様子を、12月6日付の記事が次のように伝えている。

DENVER, Col., Dec. 5--When Chester Gillette's mother heard late last night, after sitting in the telegraph office for five hours, that he had been convicted of the murder of Grace Brown, she was overcome.

“My God!” she groaned, “I have believed in the mercy of God so long, and now--”

She stretched out her arms appealingly to her husband, breaking into tears and great grief at last.

“No God and no mercy. But there is a God,” she said, suddenly sitting up and drying her eyes, “There is a God and He is merciful. Please send a message to Chester; please send him a message now.”

Then she dictated the following:

“My Own Dear Boy: God still reigns; your innocence will be proved. We have sent word that the case will be appealed. Keep up your courage. Trust in God. Our trust is there. He will not fail us. We have firm faith in your innocence and the wrong shall not prevail. God willing, I shall be at the next trial. Your mother, “LOUISE GILLETTE.”

She put her hand in her husband's, “I want to send him a psalm,” she said appealingly. “Can't you remember one, dear?”

“It seems if I couldn't think of anything,” he muttered, “I have been so sure all the while

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7) R. P. Warren, *Homage to Theodore Dreiser* (New York : Random House ) p. 120

that it could not be that way. Our boy, mother, Our boy.”

Then a messenger came with a telegram and she opened it. It was from Chester Gillette.

“Dear father,” she read brokenly, “I am convicted. Will write.” She lay back in her chair, covering her face with her arms and moaning piteously.

To-day the following telegrams were exchanged:

“Mother: I am convicted, but, of course, I am innocent. Don’t worry. Be of good courage. Have until Thursday to appeal. Will be acquitted on new trial. Love to all. “CHESTER.”

At once the parents replied:

“Chester: Appeal at once. Another trial will prove your innocence. Trust in God. We believe you innocent. We will come to you soon. “FATHER AND MOTHER.”

作品では母親は、世間の目を逃れて隠れ住んでいる町はずれの貧しいアパートの一室で、新聞記事を通して評決の結果を知るわけであるが、その苦しみ、息子に対する信頼、神に対する信仰、弱々しい夫との関係など、本質的には素材と全く同じである。最後の電文も、作品ではアパートを嗅ぎつけて押しよせた新聞記者連とのやりとりの中で送られるのであるが、素材と殆ど同じである。この記事に続いて更に次のような文がある。

Chester Gillette’s mother said to-day:

“I have at no time shielded Chester in his sin against Grace Brown. I feel that though the State of New York does not count it as a crime, in God’s sight it is a crime, and my heart goes out in sympathy and love for the dead mother who has had such a burden to bear through the sin of my son. I feel that if Chester had the opportunity he would express the same feelings to Grace Brown’s mother. This we judge from his letters. But I feel that Chester was not on trial for this offense, since it was acknowledged, and that the Prosecuting Attorney would have had no case without these letters, with which he worked on the emotion of the jury.”

これが作品では次のようになっている。

“But,” continued Mrs. Griffiths, “at no time have I shielded Clyde in his sin against Roberta Alden. He did wrong, but she did wrong too in not resisting him. There can be no compromising with sin in any one. And though my heart goes out in sympathy and love to the bleeding heart of her dear mother and father who have suffered so, still we must not fail to see that this sin was mutual and that the world should know and judge accordingly. Not that I want to shield him,” she repeated. “He should have remembered the teachings of his youth.” And here her lips compressed in a sad and somewhat critical misery. “But I have read her letters too. . And I feel that but for them, the prosecuting attorney would have had no real case against my son. .

He used them to work on the emotions of the jury.” (p. 800)

この下線部（筆者による）の前二つは，“a mother and woman full of the wisdom of ancient Eve”<sup>8)</sup>としての Mrs. Griffiths に対する Dreiser の同情であり，同時に又一種の裁判批判でもあるが，最後の the teaching of his youth—Clyde が Kansas City で少女を車で轢き殺した過失一となると，もう完全に素材から離れた，作品だけの世界である。いずれにしても十分に素材が肉付けされ，立体化されているのが分かる。

判決の時の母親についての記事は，12月11日に出ている。

Sentence was pronounced. Immediately after Gillette left the courtroom, not even speaking to his mother, who sat just behind him in court. She had come 2,000 miles to comfort him in his trouble, arriving from Denver this forenoon. While he was being led from court Mrs. Gillette prepared to wire news dispatches to a Denver and a New York newspaper as a special correspondent in the case.

“Oh, don't speak harshly of me,” she said to reporters who crowded about her. “I am doing this so I can pay my way and arrange for a new trial. It will take a considerable amount of money, and I was able to bring but little from home...”

作品では旅費捻出のための特派員の交渉は Denver でなされるなど，当然時間的，小説的配慮は拂われているが，素材のエッセンスは次のような形で生かされている。

Immediately thereafter his mother seating herself at a press table proceeded to explain to contiguous press representatives now curiously gathering about her: “You mustn't think too badly of me, you gentlemen of the papers. I don't know much about this but it is the only way I could think of to be with my boy. I couldn't have come otherwise.” And then one lanky correspondent stepping up to say: “Don't worry, mother. Is there any way I can help you? Want me to straighten out what you want to say? I'll be glad to.” And then sitting down beside her and proceeding to help her arrange her impressions in the form in which he assumed her Denver paper might like them. And others as well offering to do anything they could -- and all greatly moved.<sup>9)</sup>

母親についても一例だけ，12月7日付の記事から引用したい。

Earlier in the day Mrs. Gillette expressed sorrow because her little son had been told of his brother's conviction.

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8) Theodore Dreiser, *op. cit.*, p. 799

9) *Ibid.*, p. 810

“I didn’t think any one would be so cruel,” she said. “He was crying when we came home, because he thought it was the end, as we have no money to appeal the case. I said if we had to beg from house to house I would get the money when I knew my son was innocent. It wouldn’t make any difference whose son it was—I would do the same thing for any boy convicted if I knew that he had not committed the crime. I will go to New York if I have to crawl there and scrub doorsteps for living when once I am there, but I must see my boy.”

この最後の部分の母親の気持は、作品の終り近くで、カトリック教会が固く門を閉ざす中で、次のように実現されている。

And therefore after many days spent in futile knockings here and there she was at last compelled--and in no little depression, to appeal to a Jew who controlled the principal moving picture theater of Utica--a sinful theater. And from him, this she secured free for a morning address on the merits of her son’s case--“ A mother’s appeal for her son,” it was entitled--which netted her, at twenty-five cents person--the amazing sum of two hundred dollars. At first this sum, small as it was, so heartened her that she was now convinced that soon--whatever the attitude of the orthodox Christians--she would earn enough for Clyde’s appeal. It might take time--but she would.<sup>10)</sup>

Mrs. Griffiths の涙ぐましいこの姿には、勿論 Dreiser 自身の母親のイメージも重なり合っているのであろうが、芸術家としての深い愛情がこめられている。芸術家としては、素材の母親に実にこのような形でしか愛情を表わせないという意味で、ぎりぎりの愛情である。

Gillette の生活態度については、二人の証人 — 一人は牧師で、もう一人は county clerk (郡主事) でいわゆる “society ” の一人一が、その評判も性格もよかったと証言している。検事はそれを仮面をかぶっていたのだと云ってはいるが、いずれにしろ作品の Clyde に見られる一種の pose を感じさせる。

Gillette が関心をもっていた別の女性、Miss Harriet Benedict の証言は、11月21日付の記事に只一ヶ所だけある。

In the afternoon Harriet Benedict of Cortland, to whom, it is alleged, Gillette paid attention while still engaged to Grace Brown, was put on the witness stand.

“He never called on me,” said Miss Benedict, calmly, referring to Gillette, “and he never was at my house except to escort me.”

She did not go near the prisoner.

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10) *Ibid.*, p. 823

Gillette が Miss Benedict と一緒に船遊びに出かけたり、Brown を殺害した後、平気な顔で一緒にグループでキャンプに加わっていた事などは、他の証人が証言しているが、問題はやはりこれだけの材料から、美と富の象徴としての Sondra を創造した Dreiser の芸術家としての技倆であろう。

11月20日付の記事に、スカート工場を経営している叔父や従兄弟の証言が出ている。

Another feature of to-day's proceedings was the appearance in court of Gillette's uncle, N.H. Gillette, and his cousin, Harold Gillette, both of Cortland. By placing the elder Gillette on the stand the District Attorney sought to support the statement which he made in his address to the jury on Saturday that Gillette's relatives found fault with him for keeping company with Miss Brown. Harold Gillette, who is superintendent in the factory in which Grace Brown and Gillette were employed, testified that he told Gillette it was "bad business" to call frequently upon a girl whom he would not take out in society. Miss Ella Hoag, Gillette's aunt, and pay mistress at the factory, testified that she also spoke to Gillette about keeping company with Miss Brown, and that Gillette denied that he was doing so.

Dreiser は最後の叔母は取り上げていないが、Sondra も叔父も従兄弟も作品では証人として出廷させていない。作品の中の「富」が占める力関係でそうならざるを得ないのであろう。ただ従兄弟の証言は、Clyde が叔父のカラー工場に入社した時、息子の専務から厳しく云いつけられる就業規則として、十二分に利用されている。

会社関係の証人としては外に女工たちが数人出廷している。彼女たちは異口同音に、Gillette がしょっちゅう Brown のそばに来て、話すものだから、割り当てられた仕事が出来なかったと証言している。つまり Gillette は Brown との関係を別に隠そうともしていない。従って小説の中で Clyde が Roberta との関係をひた隠しに隠そうとするのは、勿論その性格とも関係があるが、前述の従兄弟の厳重な注意と共に、心理的、劇的な効果をねらう Dreiser の芸術上の意図であるのが分かる。

検事と弁護士との法廷における烈しい応酬は、素材の新聞記事を通してでも十分に感じ取ることが出来る。併しそれは主として烈しい言葉のやりとりであって、検事も弁護士もたゞそのものとして存在しているに過ぎない。ところが作品では、先ず両者の陰影深い人物描写—検事には貧しさと劣等感に悩んだ青春時代の屈折した過去があり、弁護士には女と手を切るのに苦労した若い頃の過失があって、心理的には意外にも、両者とも Clyde に近い—から始まって、法廷での動作や視線の動き、それに対する Clyde や傍聴席の反応に至るまで、完全に劇化されている。そこには Dreiser のすぐれた新聞記者の眼と、確かな芸術家の腕が感じられる。

弁護側は "the theory of suicide" に立ち、その線に沿って、弁護士から "drill" された



かとの検事の問いに、Gillette はたゞ “No” と答えているだけである。併し作品では Clyde は2ヶ月にわたって、実際にその線に沿って “coach” されている。これは裁判における「真実」と「戦術」に係わる微妙な問題でもあるが、考えてみると当然至極の事であり、わざわざこゝに Dreiser の裁判批判を持ち出すまでもないようである。

Dreiser のはっきりした裁判批判が感じられるのは、凶行の行なわれたボートに残っていた Brown の毛髪取り扱いについてである。ボートは “the 12 feet cedar rowboat” で、素材でも作品でも、証據物件として法廷に持ち出されている。

Brown の毛髪は “long dark hair” で、集めると鉛筆の太さの束になった。それが作品では、検事側が故意に Clyde のカメラのレンズと蓋の間にくっつけた、事実無根の二本の髪の毛 (Roberta の髪は long light brown hair) となっている。これは凶器のラケットがカメラに変わったという技術的な意味もあるが、それ以上に、功を急ぐ検事側と、それによって代表される裁判に対する Dreiser の批判でもある。

しかしその裁判批判の最たるものは、そしてこれは又 Dreiser の社会批判でもあるのだが、政治を裁判にからませていることである。素材で政治を連想させる言葉と云えば、たゞ Gillette の主任弁護士、A. M. Mills の肩書きが、“Ex-Senator” とあるだけである。Dreiser は多分この一語をきっかけとしてであろうが、素材には全然ない、地方政治の動きと裁判とのからまり合いを実にリアルに表現している。Clyde の主任弁護士、Hon. Alvin Belknap は州議会上院議員を二期、下院議員を三期つとめたことのある Democratic politician であり、District Attorney Mason は Republican で、郡判事の地位をねらっており、Belknap とはライバル関係にある。裁判と平行して行なわれた11月の選挙は Mason の圧倒的勝利に終るが、それは Clyde の有罪を確信している一般大衆の、検事に対する信頼感の現われでもある。検事側の捜査の当初から政治的思惑はからまっており、勿論 Sondra の名前も、Miss X としてしか触れられないように high politics の手が延びている。しかも Dreiser は、ほんの端役に至るまで細心の注意を拂っている。評決を前にして、陪審員の意見が揃わないのを、12月5日の記事は次のように伝えている。

The jury would have reached its verdict before the door was fairly closed upon them, it was said, had it not been for one juror, who thought Grace Brown might have committed suicide. The other eleven argued against the theory he had formed, and ballot after ballot was taken until finally, on the sixth ballot, the jury agreed.

これが作品では

... Yet out of the whole twelve but one man--Samuel Upham, a druggist--(politically opposed to Mason and taken with the personality of Jephson)--sympathizing with Belknap and Jephson.

And so pretending that he had doubts as to the completeness of Mason's proof until at last after five ballots were taken he was threatened with exposure and the public rage and obloquy which was sure to follow in case the jury was hung. "We'll fix you. You won't get by with this without the public knowing exactly where you stand." Whereupon, having a satisfactory drug business in North Mansfield, he at once decided that it was best to pocket this opposition to Mason and agree.<sup>11)</sup>

Dreiser はこゝに、政治的な要素と社会の圧力という社会的な要素を付加している。勿論後者の方がDreiserにとっても、この作品にとってもより本質的であるが、いずれにしる素材の処理にあたって、Dreiserがどのような意識をもっていったか、何を批判しようとしていたかを知るいゝ例である。

素材にはBrownの検死に立ちあつた6人の医者に、検事側から賄賂が送られたと云う弁護側の反論がなされているが、Dreiserはこれを取り上げていない。

裁判について最後に、裁判長の陪審員に対する“Charge”(訓令、説示)についてふれたい。12月5日の記事は次のように述べている。

#### Judge Devendorf's Charge.

The case went to the jury at 5:50 o'clock to-night after Judge Devendorf had occupied an hour and fifteen minutes in his charge. He dealt with the points of law involved, and instructed the jurors to consider the evidence from a legal standpoint and not to be influenced by sentiment.

“When you have rendered your judgment,” continued the Judge, “based solely upon the evidence, whatever that judgment may be, if conscientiously given, you need never worry about the results of that decision. It should not disturb or bother you at any time through life, whether, on the one hand, it sends the defendant to answer the death penalty or whether it gives him the liberty and freedom which he seeks.

“I caution you to put aside any feelings of favor or sympathy, and in the closing hour of your labor to do your duty as you see it. The fact that the indictment was found against the defendant raises no presumption against him. In other words, the trial of this case starts along in this court with the presumption of innocence in favor of the defendant.

#### As to Circumstantial Evidence.

“Now, none of us was present on the 11th of July, where it is said this crime occurred. The evidence that Grace Brown lost her life at Big Moose Lake admits of no doubt. But there is no

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11) *Ibid.*, p. 792

testimony on the part of the people as to an eyewitness as to what occurred at the fatal moment other than the defendant to detail the last scene of the alleged tragedy. But all evidence is, however, in a strict sense, more or less circumstantial, whether consisting of facts which permit the inference of the guilt or whether given by an eyewitness. The testimony of an eyewitness is of course based upon circumstances.

“If any of the material facts of a case were at variance with the probability of guilt, it would be the duty of the jury to give the defendant the benefit of the doubt raised.

“Gentlemen, evidence is not to be discredited or decried because it is circumstantial. It may often be more reliable evidence than direct evidence.

#### Proof of Motive Not Essential.

“Something has been said with reference to the motive. Proof of motive of crime is not indispensable or essential to conviction. While a motive may be shown as a circumstance to aid in fixing a crime, yet the people are not required to prove a motive. The motive in this case is said by the people to be because of the relations that existed between this man and this girl. Now, whether the situation in which he was placed furnished a motive sufficient for him to commit this crime rests with the jury to say.

“The defendant in all cases may testify as a witness in his own behalf, but the jury must use its discretion in regard to his testimony, as he is an interested party. It is the duty of the jury to consider the evidence of the previous good character of the accused, together with all the other evidence in the case, in determining his guilt or innocence.

“I say to you, gentlemen, that I know of no law, in fact there is no law, that requires that a defendant should be present at the autopsy or that he should be represented. He has no particular right to be present; in fact, he cannot be expected to be a witness. What I say to you does not mean that I am seeking to influence your verdict; it is simply to call your attention to the fact that it is not an issue in the case, and is not to be considered.

#### The Talk of Graft.

“It was further said by one of the counsel that if every case of graft in Herkimer County could be investigated the first thing he would investigate in that regard would be that of the physicians. If there is any graft going on in Herkimer County that should be presented to the court in proper time and in the proper place. Undoubtedly the physicians called would be paid by the county for their services the same as all the other officials, the same as the defendant’s counsel, the same as the defendant’s physicians would be if they called a physician. It is the

duty of the court to see that the defendant and the people have sufficient money to properly prepare the case for trial and submission to the jury. That should have no effect on your consideration.

“There are two questions to be decided, first, was there a crime committed on Big Moose Lake on the 11th day of July, 1906? If it is your judgment that there was no crime committed, that ends the case, and your verdict would be ‘not guilty.’ If, however, you find upon consideration and deliberation that it is your judgment and decision that a crime was committed, you come to another question, and that is the second question, whether the defendant was a party to that crime. Did he commit the crime there?”

“If the jury finds that Grace Brown jumped overboard voluntarily and that the defendant made no attempt to rescue her, that does not make him guilty, and the jury must find the defendant ‘not guilty.’

“While I do not say that you must agree upon your verdict, I would suggest that you ought not, any of you, place your minds in a position which will not yield if, after careful deliberation, you find that you are wrong.”

Dreiserはこの中の特に微妙に専門的で、しかも格調高く思われる<sup>ま</sup>ぐらいを、そっくりそのままJustice Oberwaltzer に云わせ、次の引用文の( )内を除いて、外には何もつけ加えていない。

And then Oberwaltzer from his high seat finally instructing the jury: “Gentlemen--all evidence is, in a strict sense, more or less circumstantial, whether consisting of facts which permit the inference of guilt or whether given by an eyewitness. The testimony of an eyewitness is, of course, based upon circumstances.

“If any of the material facts of the case are at variance with the probability of guilt, it will be the duty of you gentlemen to give the defendant the benefit of the doubt raised.

“And it must be remembered that evidence is not to be discredited or decried because it is circumstantial. It may often be more reliable evidence than direct evidence.

“Much has been said here concerning motive and its importance in this case, but you are to remember that proof of motive is by no means indispensable or essential to conviction. While a motive may be shown as a circumstance to aid in fixing a crime, yet the people are not required to prove a motive.

“If the jury finds that Roberta Alden accidentally or involuntarily fell out of the boat and that the defendant made no attempt to rescue her, that does not make the defendant guilty and the

jury must find the defendant 'not guilty.' (On the other hand, if the jury finds that the defendant in any way, intentionally, there and then brought about or contributed to that fatal accident, either by a blow or otherwise, it must find the defendant guilty.)

“While I do not say that you must agree upon your verdict, I would suggest that you ought not, any of you, place your minds in a position which will not yield if after careful deliberation you find you are wrong.”<sup>12)</sup>

この場合の素材と作品との関係について、次のような点を考えざるを得ない。先ず Brown の手紙の場合と同様に、素材がそのまま一言葉がそのまま使っているということである。これは見方によれば作者の無神経、図々しさ、非芸術性、あるいは一種の盗用であると云われるかも知れないが、一方作品の世界にどの程度融合しているかで、むしろ作品のリアリティを増すという意味で、乗り越えられる問題であろう。次に素材が約半に縮めてあるということ、つまり半は切り棄てられ、それは現実では必要であるが、芸術の世界では不要であるということである。Dreiser は半を「選択」しているわけで、どれだけ棄て、どれだけ選ぶかという割り合いは問わないにしても、このことは素材と作品、現実と芸術の間に存在する一種奇妙な関係を暗示しているように思われる。究極的には作家の創作活動はこのような選択活動のことであり、決して無から有を生み出すことではないのである。

### III

この作品のシナリオ化を始めて試みた Sergei Eisenstein は、Dreiser の小説は “ninety-nine percent statement of facts and one percent attitude toward them”<sup>13)</sup> であると云っている。素材に当たった限りでは、これは本当のようである。事件の流れや人物や場所などは云うまでもないが、特に detail (細部描写) となると、一層その感を深くする。例えば Gillette が 3ヶ所のホテルで用いた偽名は、Charles George, Charles Gordon, Carl Graham であり、一方 Clyde は Clifford Golden を出身地だけ Syracuse から Albany に変えて二回、もう一回は Carl Graham の偽名を使っており面白いことに、裁判の答弁では Clifford Graham and wife となっている — 又 Gillette がボートに乗り込んだ時持っていたのは、 “a suitcase, and a camera and a coat” であり、そのスーツケースには “a tennis racket in a case and an umbrella” がくくりつけてあるのに対し、Clyde が Lycurgus — 実際の町の名は New York 州中部の Cortland — を出る時目撃された姿は、 “dressed in a gray suit and wearing a straw

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12) *Ibid.*, pp. 791–792

13) Quoted in R. P. Warren, *op. cit.*, p. 164

hat and carrying a brown suit-case, to one side of which was strapped a yellow camera tripod and something else--an umbrella it might have been”<sup>14)</sup>である。更に Brown の体重 (100 pounds) や Gillette が持っていた、道路に印のつけられた地図や、検挙のきっかけとなった、Brown が最後に投函した post-card などがある。結局 Dreiser にとって、云わば detail は既に出来上がっている感じであり、detail を埋める— reality をもたせる— のに作者は苦勞するという意味では、前述の素材の文章をそのまま用いるということも含めて、Dreiser はたゞ平坦な、既設の軌道を走っているに過ぎないのではないかという感じすら覚える。しかし Eisenstein の “one percent” はともかく、この attitudeこそ作家の本質にかゝることなので、これまで Dreiser の芸術的な意図としていくらか述べては来たが、更に結論的にこの点に関して述べてみたい。

12月6日と7日日付の論説欄に、この事件を論評した記事がそれぞれある。一つは

Responsibility, at Least Unquestionable.

In the Gillette case, as in so many others involving the commission of a crime, the details of which are and can be known only to the prisoner at the bar, the jury reached a verdict, generally satisfactory indeed, but not quite obviously, or at least not quite necessarily, in strict accord with their oath to consider nothing except the relevant evidence.

Judging from such comment on the trial as we have heard, that larger jury which consists of all who have read the newspaper reports of the proceedings agree in holding that GILLETTE is an abominable scoundrel, unfit to live, but not a few of that larger jury's members incline to treat the fellow's story of what happened in the boat as about as probable as the prosecution's theory that deliberate and premeditated murder was committed. A tennis racquet is about the last implement anybody in his senses would choose for inflicting a fatal, or even a stunning blow, and such a man as GILLETTE would be as likely to yield to the impulse of panic flight if he had only allowed his victim to drown as he would have been if he had killed her.

The strongest evidence against him was the condition of the girl's lungs and the blood clot on the brain. Both pointed direct to murder, and yet there was a chance, however minute, that they were misleading guides to those in search of the truth. But the jurymen brushed aside remote possibilities and their verdict was “Guilty!” The Judge, in his charge, told them that if in their opinion GILLETTE only refrained from saving the girl after she had voluntarily thrown herself into the water in the wild despair which he had brought about, then he was innocent of

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14) Theodoroe Dreiser, *op. cit.*, p. 705

murder and should be acquitted. That, of course, is the view of the law under its own cold definitions, but how different is that view from the one that guides us all in judging for our personal ends and guidance the character and responsibility of those around us!

文中 Brown の肺の状況とは、検死に立ちあった医者により、溺死を裏づける程の水は肺には入っていなかったとの証言がなされたことを指している。もう一つの論説は

Gillette and His Heredity.

In considering the case of young GILLETTE, some weight will be given by the charitably inclined--if they happen also to be familiar with the ideas of scientific criminology--to the fact that both of his parents are people of nervous and mental instability.

This is proved conclusively by their enthusiastic adhesion for a time to the grotesque doctrines and delusions of Dowieism, and it is illustrated by the telegrams, so clearly marked by the evidences of religious hysteria, which Mrs. GILLETTE has been sending to her son since his conviction. Of course, not all, or even many, of DOWIE's followers are mad in the ordinary acceptation of that term, but they are obviously abnormal, and their ability to believe the demonstrably impossible and to act upon it, convicts them, to that extent, of cerebral disequilibrium. GILLETTE himself is stolid enough, but his heredity is sufficiently bad to make the professional alienist accord to him some degree of irresponsibility for his crimes.

It will not, and need not, have that effect with others. Society must protect itself and in doing so it is impossible, or at least impracticable, for it to make the definition of insanity as broad as do they who, as scientists, properly include within it all departures from the normal. Perfectly normal people are so rare that they can hardly be said to exist. Few, indeed, of us are without a queer notion or two in some corner of our brains--some foolish little superstition or irrational prejudice that affects our life and conduct, even though we laugh at it. GILLETTE may not be wholly sane, but he is quite sane enough to know what he is about and quite sane enough to be subjected to the ordinary penalties for his crimes.

文中の Dowieism を信奉する Dowieite について、Webster 辞典（第 3 版）は次のように説明している。

a member of the Christian Catholic Apostolic Church in Zion, a religious organization chiefly centered in Zion City near Chicago, Ill., formed in 1896 by John Alexander Dowie and devoted orig. to the practice of a religious communal life, faith healing, and abstinence

これらの論説の論調は、微妙で、やゝこしいケースとか、犯罪学や精神医学や遺伝との結びつきとか一応は譲歩しながらも、社会は自らを守らねばならないとする、極めて厳しい判断を示す

ものである。新聞の社説が世論の代表というか、社会の良識を代表するとして、この事件を作品の素材として取り上げる場合、作者は先ずこの厳しい有罪説、断罪説の社会常識の壁を突き破らなければならない。いや壁はそれだけではない。遺伝や精神医学でも同じような壁として、眼の前に立ちはだかることがあり得る。例えば“people of nervous and mental instability”あるいは“religious hysteria”という言葉は、たゞそれだけで我々の判断力を停止させる魔力を持つ。

Mrs. Gillette の“religious hysteria”に関連する記事として

DENVER, Col., Dec. 6 --Mrs. Gillette to-day sent the subjoined telegram to her son Chester, convicted of the murder of Grace Brown:

“Dear Chester: A sister in the church has just been here, referring me to a passage in Isaiah 55 as a message she has received from God for me in answer to prayer. It has been a great comfort to me and I want you to read it carefully. Telegram telling that you have confessed just received. Make your confession in true repentance before God and your mother will rejoice even in this affliction. God will stand by you and you will yet live to be a blessing to the world. The first part of the telegram was written before I received the news, but God sent the woman's message for me and for you to read. Read 55 Isaiah on your knees. God, I believe, will bring you to himself.”

なるほど一見神がかりである。そして我々はその“religious hysteria”という言葉によって、事態を理解したと思う。Dreiserはこの壁を突き破り、更に次のようなMrs. Gilletteに満腔の同情をそぐのである。

HERKIMER, N.Y., Dec. 12--Chester E. Gillette, who is sentenced to death in the week beginning Jan. 28 for the murder of Grace Brown, was taken to Auburn Prison to-day. He left Herkimer at 11:55 o'clock in the custody of Sheriff Klock and a deputy. He was taken to the station in a hotel omnibus.

His mother, Mrs. Gillette, remained behind to avoid possible scenes on the way. She will go to Auburn to-night.

Mrs. Gillette had a farewell breakfast with her son in his cell, and just at the close of the visit she gave way and cried out:

“I can stand it no longer.”

A guard led her to another part of the jail, where she recovered her self-possession. An hour later she went back to Gillette and bade him good-bye.

要するにDreiserは、これらの「壁」を突き破ることによって、Clydeを、又Mrs. Griffiths



を創造した。更にこの“religions hysteria”のMrs. Griffithsの延長線上には、若い牧師、Rev. Duncan McMillan があり、結果的には満足のいく解答は得られなかったにしろ、それは社会における宗教の役割あるいは意味を求めての、Dreiserの血みどろの闘いであったとも云えるのである。私はEisensteinの“One percent attitude”の第一に、Dreiserのこのような精神の柔軟性一壁を突き破ろうとする一種の内部衝動—を挙げたい。それは内部衝動であっても、その性質は社会活動であり、社会批判である。Dreiserの精神活動は、そもそもの始めから社会的なのである。次に挙げたいのは、社会の重圧や貧富の差をきわ立たせる方法としてのsymbolismである。前者の例では、Clydeが只一度見る恐ろしい夢とか、電気椅子の連想があり、後者の例では、例えば第40章—ふと通りすがりに、Sondraと同じ金持の娘がClydeと話をしているのを見たRobertaは、彼女に“an epitome of all security, luxury and freedom from responsibility”<sup>15)</sup>(富が象徴するもの)を見て、我が身を悲しむが、一方殆ど同時に、ClydeはRobertaの実家を見て“poverty”そのもの(貧困が象徴するもの)を感じとり、道を尋ねるのをためらう—がある。因にこのごく短かい第40章ほど、貧富の差の鋭い意識と対照の妙を見せている例は他にはない。そしてこのような素晴らしい描写は、いくらfacts(素材)が整っていても、あるいはいくら材料を積み重ねても、作者独自の才能なしには、不可能なのである。尚、激しく何かを抽象しようとする試みとしては、同じように殺人事件をモデルとしたF.Norrisの*Mctague: A Story of San Francisco*がある。最後に、Clydeの苦悩に相当の同情を示しながらも、Dreiserはやはり社会そのものを見据えていたという点を挙げたい。というのは、例えばあれほどClydeが憧れ、望み、堅固で、幸福そうに見えたSondraのFinchley家や、叔父のGriffiths家も、一度事件が発覚したり、Clydeが有罪になったりすると、偽名を使ってかくれ住んだり、Boston近郊にexilesとして生活したりしなければならないからである。Dreiserは単にClydeを処刑(抹殺)するばかりでなく、「金持」に対しても同じような凶暴性を揮う、不可解な社会を、じっと見据えているのである。

[論文受理 51. 9. 29]

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15) *Ibid.*, p. 462