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On November 5th, 1641, Cornelius Burges preached his first Gunpowder Plot sermon as a Puritan. The Gunpowder Plot was a failed assassination attempt against King James I of England and VI of Scotland and Protestant notables by a group of provincial English Catholics. After the attempted assassination, Anglican preachers preached sermons about the Gunpowder Plot in memory of the event every year on November 5th. When the civil wars broke out in 1642, Puritan preachers took the place of Anglican preachers. The first Puritan preacher who sermonized on the Gunpowder Plot was Burges. Anglican preachers’ sermons on the Gunpowder Plot were almost the same in content: choosing a passage applicable to the Gunpowder Plot from the Bible, decrying the heinous nature of the plot, criticizing the Catholic Church and Catholics, marveling over the miraculous delivery of King James, and ending in thanksgiving and praise to God whom Anglican preachers believed delivered the King from harm. Puritan preachers’ sermons were very similar to those of Anglican preachers: selecting a verse from the Bible - chiefly the Old Testament, decrying the heinous nature of the plot, and expressing thanksgiving and praise to God who ‘foiled the plot’. The purpose of this paper is not to compare the Gunpowder Plot sermons of Puritan preachers with those by Anglican preachers. Instead, what I want to pay special attention to are the footnotes of his sermon, wherein Burges notes the names of three preachers. Of them two are Anglican preachers, Lancelot Andrewes and John Prideaux. Andrewes’ sermon was preached in 1616, and Prideaux’s in 1636. The third preacher is Stephen Marshall, a Puritan. His sermon was delivered on September 7th, 1641, about two months before Burges’. Burges not only jots down their names in the footnotes of his sermon but also quotes parts of each preacher’s sermon. This would imply that Burges had access to and had read the sermons of these three preachers. After reading the sermons of the three preachers, it becomes apparent that there are some
similarities between Burges’ sermon and the sermons of the three preachers. For this reason I have tried to make clear the relationships Burges shares with the three preachers. The objective of this paper is to provide evidence for the hypothesis that Burges got some ideas from the three preachers when writing his own Gunpowder Plot sermon. In what follows it will become clear that Burges takes up some central themes from the three preachers. So far, parts of Burges’ sermon have been taken up or discussed in relation to the civil wars but my primary interest lies in the ways in which Burges draws up his sermon. To what extent he owes his sermon to the previous preachers is an unexplored field in the study of Burges’ sermon. This doesn’t mean, however, that Burges’ sermon was a mere patchwork. To be sure, Burges made full use of the materials available to him at the time, but the further importance of his sermon lies in the fact that he expresses zeal for living a true Christian life opposed to the formal religious life of Anglicans. Before long this zeal will bring about the victory in the civil wars on the part of the Puritans. In this paper, I will first try to clarify how the three preachers influence Burges. Secondly, I will argue that Burges’ sermon reflects difficulties Puritans faced just before the outbreak of the civil wars, and that this sermon is one which was strongly conscious of the need to reform English society.
This paper aims to point out an end of the genre of Restoration comedy by reading thorough John Vanbrugh’s *The Relapse*, R. B. Sheridan’s adaptation of it called *A Trip to Scarborough*, and the production history of each play. Especially the erotic desire represented in each is focused on. As a sequel, or an antithesis, to Colley Cibber’s *Love’s Last Shift*, which featured the sentimental tears of regret by the reformed rake Loveless, Vanbrugh turned Loveless once again into a rake who chases Berinthia, his wife Amanda’s cousin. Vanbrugh uses several sexual representations in a well-calculated way and tries to let the audience accept the erotic in the text as a part of the theatrical entertainment. Vanbrugh uses both heterosexual and potentially homosexual desire as attractions for the audience. The former is presented with the blasphemous use of Christian images. The latter is actually a way of rousing heterosexual male spectators’ visual pleasure, by making the ‘old Sodom’ Coupler harass the young man Fashion played by an actress. The homoerotic relationship between Coupler and Fashion was a theatrical joke by Vanbrugh, but after 1715 when young male actors started to take the role of Fashion, male homosexual desire was represented on the eighteenth century stage. Sheridan tried to reuse one of the sex comedies as a source of his laughing comedy when he adapted *The Relapse* into *A Trip to Scarborough*, but he dropped off all these erotic contents. What is considered laughable had changed. A version of Restoration comedy, which even required the audience to accept the promiscuous desire as a part of theatrical entertainment, ended in 1777 when *A Trip to Scarborough* replaced *The Relapse* in the repertoire of the theatre company.
India as the Dangerous Other
in Sir Walter Scott’s
The Surgeon’s Daughter

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Sir Walter Scott’s novella, *The Surgeon’s Daughter*, included in his book *Chronicles of the Canongate* (1827), is remarkable for being one of the earliest pieces of British historical fiction set in India. However, it has been largely ignored by most critics and remains mostly unknown, partly because of the incongruity between the portions of the novella set in Scotland and those set in India, and partly because Scott’s knowledge of the customs of India might be considered second-hand and the information he gives about the geographic features of India is often incorrect. John Gibson Lockhart, Scott’s biographer and his son-in-law, points out that the portion of the story set in India is ill-harmonised with the rest. George Gordon dismisses the novella with these words: ‘[It] begins well enough in a Scottish village, but [then it becomes] smothered in melodrama and curry-powder.’ However, rereading *The Surgeon’s Daughter* in the light of imperialism, domination, and colonialism not only helps us to recognise some aspects which were previously overlooked, but also offers us an opportunity to consider the workings of Orientalism in the novella.

The purposes of this essay are threefold. First, I argue that two plot devices established in Sydney Owenson’s *The Wild Irish Girl* (1806), namely, a journey of discovery plot and intermarriage, are used in *The Surgeon’s Daughter*. Second, I illustrate how these two plot devices connect the part of the novella set in Scotland with that set in India. Third, I investigate Scott’s political purpose in this novella, for which his representation of India provides clues.

Owenson’s *The Wild Irish Girl* depicts a colonising subject travelling through a colonial space and falling in love with a colonised subject; the colonised heroine marries the colonising hero, bringing about the conciliatory marriage between colonised and coloniser. Owenson draws on the conventional use of the journey of discovery plot as a vehicle for addressing cultural contact. *The Surgeon’s Daughter* is also framed as a travel narrative. The novella depicts three young people going to India; Adam Hartley, who travels to India as a surgeon’s mate on a ship in the service of the East India Company; Richard Middlemas, who decides
to make his fortune in India, by enlisting himself for a
term of service in the East India Company; and Menie
Gray, who is asked to come to India by Richard, her
fiancé, under the pretext that their long-deferred mar-
riage is at last to take place.

*The Surgeon's Daughter* is an imperial text,
although it is a curiously non-triumphalist because the
lives of the three young Scots who venture to India
are ruined. Menie and Adam do not marry. Menie
never fully recovers from her experience of abduc-
tion in India, and Adam catches an infection and
dies. Furthermore, Richard is stamped to death by an
elephant and Madame Montreville dies of poisoning.
The fates of these characters clearly show that the
novella is pessimistic about crossing boundaries of race,
gender, religion and political allegiance. *The Surgeon's
Daughter*, in its narrative structure and its use of two
common plot devices, works to expose the corruption,
greed, and brutality involved in imperial expansion.
Scott's political implication in this novella is to express
his anxiety about the imperial exploits of the British
Empire and to represent India as the dangerous Other,
the native qualities of which contaminate British integ-
Rity and therefore must be purged.