

「人新世の夜明けのコールブルックデイル—アンナ・シーワードの環境詩」

川津雅江 (mkawatsu@nagoya-ku.ac.jp)

1. 人新世の起点

To assign a more specific date to the onset of the “anthropocene” seems somewhat arbitrary, but we propose the latter part of the 18th century.... This is the period when data retrieved from glacial ice cores show the beginning of a growth in the atmospheric concentrations of several “green-house gases”, in particular CO₂ and CH₄ (7). Such a starting date also coincides with James Watt’s invention of the steam engine in 1784.

(Crutzen and Stoermer 17-18)

2. コールブルックデイル (Coalbrookdale) 地名の由来

The VILLAGE derives its Name from its situation in a low Valley surrounded on every side by high hills, thro’ the midst of which runs a small Rivulet, which from its rise among the Coal-mines, is call’d COALBROOK, and which after it has been employ’d through the whole Valley in driving a number of Water-Wheels, loses itself about half a mile below, in the River Severn. (George Perry, “A Description of Coalbrookdale” [1758] ; Trinder, *Most Extraordinary* 30)

3. 1758 年のコールブルックデイル (ジョージ・ペリー)

THIS place affords a number of delightful prospects. One might venture to say that all the principal Beautifies of landscape may be observ’d from some or other of the hills that surround it. Some of the Hill are cover’d with Verdure, others overgrown with Wood, and some again are naked and barren. These, with a View of a fine fertile Country, Water’d by the Severn, all contribute to form as agreeable a Variety to the Eye, as can well be conceiv’d. The Beauty of the scene is in the meantime great increas’d by a near view of the Dale itself, Pillars of Flame and smoke rising to vast height, large Reservoirs of Water, and a number of Engines in motion, never fail to raise the admiration of strangers, who’ it must be confess’d these things join’d to be the murmuring of the Waterfalls, the noise of the Machines, and the roaring of the Furnaces, are apt to occasion a Kind of Horror in those who happen to arrive in a dark night. UPON the whole, there are perhaps few places where rural prospects, and Scenes of hurry and Business are so happily united as at COALBROOKDALE.

(George Perry, “A Description of Coalbrookdale” [1758]; Trinder, *Most Extraordinary* 31)

4. 1776 年 6 月のコールブルックデイル (アーサー・ヤング)

Colebrook Dale itself is a very romantic spot, it is a winding glen between two immense hills which break into various forms, and all thickly covered with wood, forming the most beautiful sheets of hanging wood. Indeed too beautiful to be much in union with that variety of horrors art has spread at the bottom; the noise of the forges, mills, &c. with all their vast machinery, the flames bursting from the furnaces with the burning of the coal and the smook of the lime kilns, are altogether sublime, and would unite well with craggy and bare rocks, like St. Vincent's at Bristol. (Arthur Young, *Annals of Agriculture, and Other Useful Arts* (1785), 168)

5. 1788 年のコールブルックデイル (チャールズ・ディブデン)

It was from this place, where I remember in my former tour I complain of eating musty chicken and tainted ham, that I went to see COALBROOK DALE. I found the country beautifully picturesque, and if I could have satisfied my hunger by the food I took in at my eyes, I should have had no no reason to complain.

It was our intention I remember to stay all night, but this was impossible, for the day was insufferably hot, and the prodigious piles of coal burning to coke, the furnaces, the forges, and other tremendous objects emitting fire and smoke to an immense extent, together with the intolerable stretch of the sulphur, approached very nearly to an idea of being placed in an air-pump. [...]

Affected as we were with the thick atmosphere, if it may be called so, in this strange region, we nevertheless noted some of its most remarkable objects, and among them of course the iron bridge which was then a great curiosity to me, as I had at that time never seen that at BRIDGEWATER, or the other at SUNDERLAND. I think this is the most beautiful of the three; for though it seems like network wrought in iron, it will apparently last uninjured for ages. COALBROOK DALE wants nothing but Cerberus to give you an idea of the heathen hell. (Charles Dibdin, *Observations on a Tour* (1801-02), 2: 311)

6. 1787 年 10 月はじめのコールブルックデイル (アンナ・シーワード)

A friend in Shropshire has lately shewn me the wonders of Colebrooke Dale. We passed a fine autumnal day in exploring the features of that scene, where we find, in such uncommon union, the dusky, noisy, assiduous, and indeed stupendous efforts of art, with romantic nature;--where the Cyclops usurp the dwellings of the Naiads and Dryads, and drown, with their dissonance, the woodland song; light their blazing fires on each of the many hills, and, with their thick black smoke, shroud, as with a sable crape, the lavish woods and fantastic rocks; sully the pure waters of the Severn, and dim the splendour of the summer's sun; while the shouts of their crowding barges, and the clang of their numerous engines, din through every winding of the valley. In short, we there saw a town, noisy and smouldering, and almost as populous as Birmingham, amidst sylvan hills, lofty rocks, and meandering waters. You have heard of the lately-discovered bituminous fluid, distilling through the subterraneous

cliffs. We found the iron bridge very stupendous in the art of its construction, and very beautiful in the grace and lightness of its appearance--but it is represented so exactly in the prints, as to leave the eye little to acquire by actual contemplation.

(To Mm. Hayley, Esq. Lichfield (Oct.6, 1787); Seward, *Letters* 1: 338-39)

7. コールブルックデイルの詩

“Colebrook Dale”

(writ. 1787[?], *The Poetical Works of Anna Seward* [1810], 2: 314-19)

“To Colebrooke Dale”

(*Original Sonnets* [1799], 65; *The Poetical Works of Anna Seward* [1810], 3: 184)

8. シーワードの詩の特徴

Miss Seward was in practice trained and attached to that school of picturesque and florid description, of lofty metaphor and bold personification, of a diction which inversion and the use of compound epithets rendered as remote as possible from the tone of ordinary language, which was introduced, or at least rendered fashionable, by Darwin, but which was too remote from common life, and natural expression, to retain its popularity. (Walter Scott, “Biographical Preface,” Seward, *Poetical Works* 1: xxv)

9. “To Colebrooke Dale”

Thy Genius, Colebrooke, faithless to his charge,
Amid thy woods and vales, thy rocks and streams,
Form'd for the train that haunt poetic dreams,
Naiads, and nymphs,--now hears the toiling barge
And the swart Cyclops' ever-clanging forge
Din in thy dells; --permits the dark-red gleams,
From umber'd fires on all thy hills, the beams,
Solar and pure, to shroud with columns large
Of black sulphureous smoke, that spread their veils
Like funeral crape upon the sylvan robe
Of thy romantic rocks, pollute thy gales,
And stain thy glassy floods; --while o'er the globe
To spread thy stores metallic, this rude yell
Drowns the wild woodland song, and breaks the
poet's spell.

コールブルックよ、自分の責務に不誠実な汝の守り神は、詩の夢に現れる一行、ナイアス[水の精]やニンフたちのためにつくられた汝の森や谷間、岩や川に囲まれて――今や、骨折って進む荷船と黒ずんだキュークロプスの鑄造工場のカンカンなり続ける音が汝の谷間に鳴り響くのを聞き、赤褐色の炉から出る暗赤色の閃光が汝のすべての小山の上で輝くのを許し、太陽の清い光を、黒い硫黄の煙の大きな柱で覆い隠してしまう。その煙柱は、汝のロマンティックな岩の樹木の衣の上に、吊いの喪のクレープのようにベールを広げて、汝の風を汚染し、そして汝の鏡のような川を変色させる。その間、世界中に汝の金属の貯蔵を広げるために、この騒々しい轟音は野生の森の歌をかき消し、詩人の魔法をこわす。

10. “Colebrook Dale” (lines 1-13)

Scene of superfluous grace, and wasted bloom,

O, violated Colebrook! in an hour,
 To beauty unpropitious and to song,
 The Genius of thy shades, by Plutus brib'd,
 Amid thy grassy lanes, thy woodwild glens,
 Thy knolls and bubbling wells, thy rocks, and streams,
 Slumbers!—while tribes fuliginous invade
 The soft, romantic, consecrated scenes;
 Haunt of the wood-nymph, who with airy step,
 In times long vanish'd, through thy pathless groves
 Rang'd;—while they pearly-wristed Naiads lean'd,
 Braiding their light locks o'er thy crystal flood,
 Shadowy and smooth. [...]

11. “Colebrook Dale” (lines 13-33)

[...] What, though to vulgar eye
 Invisible, yet oft the lucid gaze
 Of the rapt Bard, in every dell and glade
 Beheld them wander; saw, from the clear wave
 Emerging, all the watry sisters rise,
 Weaving the aqueous lily, and the flag,
 In wreaths fantastic, for the tresses bright
 Of amber-hair'd Sabrina.—Now, we view
 Their fresh, their fragrant, and their silent reign
 Usurpt by Cyclops; hear, in mingled tones,
 Shout their throng'd barge, their pond'rous engines clang
 Through thy coy dales; while red the countless fires,
 With umber'd flames, bicker on all thy hills,
 Dark'ning the Summer's sun with columns large
 Of thick, sulphureous smoke, which spread, like palls,
 That screen the dead, upon the sylvan robe
 Of thy aspiring rocks; pollute thy gales,
 And stain thy glassy waters.—See, in troops,
 The dusk artificers, with brazen throats,
 Swarm on thy cliffs, and clamour in thy glens,
 Steepy and wild, ill suited to such guests.

12. “Colebrook Dale” (lines 43-50)

[...] Ah! the traffic rich,
 With equal 'vantage, might Britannia send

無駄な優美さと荒廃した花の景色、おお、犯されたコールブルックよ！美と歌に好ましくない時に、汝の人目につかない場所の守り神は、ブルータスに買収されて、眠っている！汝の草深い細道、汝の未開の森の溪谷、汝の丘や泡立つ湖、汝の岩、そして川に囲まれて。その間に、すすだらけの一族が、穏やかでロマンティックな、神聖な景色に侵入する。そこは、木の精が出没する場所。木の精は軽やかな足取りで、はるか昔に、汝の道なき小さな森を歩き回った。その間に、真珠のような手首をしたナーイアス(水の精)が、汝の、影のように穏やかな、水晶のように澄んだ川の上にかがんで、明るい髪をリボンで結んでいる。

卑俗な目には見えないものけれども、心を奪われた詩人の澄んだ眼差しはしばしば、小さな谷間や林間の空き地で、彼女たち[ニンフたち]が歩きまわっているのを眺めた。水の姉妹たちがみんな、透明な波から浮かび上がって、琥珀色の髪のサブリーナ[セバーン川のニンフ]のために、水ゆりやあやめのすばらしい花の冠を編んでいるのを見た。——今や、私たちは、彼女たちの生気に満ちた、芳しい、静かな王国がキュークロブスに強奪されているのを見る。彼らのひしめき合う荷船の叫び声と、彼らの大きくて重いエンジンのカンカン鳴る音が混ざり合って、汝の人目につかない谷間中に響くのを聞く。その間に、無数の赤い炉が、赤褐色の炎とともに、汝の小山すべての上できらめき、濃い硫黄の煙の大きな柱で、夏の太陽を暗くする。その煙の柱は、死者を覆い隠す黒布のように、汝の高く聳える岩の木の上に広がり、汝の風を汚染し、汝の鏡のような川に色を付ける。——見よ、真鍮製ののどをした、黒っぽい職人たちが群をなして、汝の崖をよじ上がり、そして、このような客人にはふさわしくない、汝の陰しくて荒れ果てた峡谷で騒ぎ立てるのを。

ああ！ブリタニアが、同等の利益がある高価な製品を、彼女のコールブルックの詩神に捧げた谷間よりも、そのような目的にもっと合った地方から、名声轟くバーミンガム(アーシア王国の自慢、成長するロンドン)へと送り、それから我らが支配する海を漂い、あらゆる港へと送るといいのに。

From regions better suited to such aims,
 Than from her Colebrook's muse-devoted vales,
 To far resounding BIRMINGHAM, the boast,
 The growing London of the MERCIAN realm;
 Thence to be wasted o'er our subject seas
 To every port. [...]

13. “Colebrook Dale” (lines 84–104)

Warn'd by the Muse, if Birmingham should draw,
 In future years, from more congenial climes
 Her massy ore, her labouring sons recall,
 And sylvan Colebrook's winding vales restore
 To beauty and to song, content to draw
 From unpoetic scenes her rattling stores,
 Massy and dun; if, thence supplied, she fail,
 Britain, to glut thy rage commercial, see
 Grim WOLVERHAMPTON lights her smouldering fires,
 And SHEFFIELD, smoke-involv'd; dim where she stands
 Circled by lofty mountains, which condense
 Her dark and spiral wreaths to drizzling rains,
 Frequent and sullied; as the neighbouring hills
 Ope their deep veins, and feed her cavern'd flames;
 While, to her dusky sister, Ketley yields,
 From her long-desolate, and livid breast,
 The ponderous metal. No aerial forms
 On Sheffied's arid moor, or Ketley's heath,
 E'er wove the floral crowns, or smiling stretch'd
 The shelly scepter; --there no Poet rov'd
 To catch bright inspirations. [...]

14. “Colebrook Dale” (lines 104–115)

[...] Blush, ah, blush,
 Thou venal Genius of these outraged groves,
 and thy apostate head with thy soil'd wings
 Veil!—who has thus thy beauteous charge resign'd
 To habitants ill-suited; hast allow'd
 Their rattling forges, and their hammer's din,
 And hoarse, rude throats, to fright the gentle train,
 Dryads, and fair hair'd Naiades; --the song,

詩神に警告されて、もしバーミンガムが将来、もっと適した国々から、彼女の重い鉱石を取り出し、彼女の働く息子たちを召還し、木の茂ったコールブルックの曲がりくねる谷間を美と詩に返還し、詩的ではない景色から重くて焦茶色の素晴らしい蓄えを引き出すのに満足するならば、もし、そこから供給された彼女[バーミンガム]が、イギリスよ、汝[イギリス]の商業熱を満たすのに失敗するならば、陰しいウルヴァーハンプトンがその燻った火をたきつけ、そして、シェフィールドが煙に包まれているのを見よ。彼女[シェフィールド]はかすんでよく見えず、その周りを囲む高い山々は、彼女の黒く渦巻く輪[煙]を濃縮して、しばしば汚れた霧雨を降らせる。近くの小山がその深い鉱脈を開け、彼女のくりぬかれた火炎[溶鉱炉]に食べ物を供給するので。一方、ケットリーは彼女の黒い姉妹[詩の脚注:ウルヴァーハンプトン]に、彼女の長く荒れ果てた土色の胸から出た非常に重い金属[鉄]を譲り渡す。シェフィールドの乾燥した荒地やケットリーの荒野では、霊妙な精がかつて花の冠を編んだことはなく、微笑みながら貝殻のような笏を差し伸べたことはなかった。——そこでは、詩人が輝く靈感を捉えるために彷徨うこともなかった。

恥じよ、おお、恥じよ、汝暴行された小森の金銭ずくの守り神よ、そして汝の背徳の頭を汝のよごれた羽で隠したまえ！守り神はこのように汝の美しい委託地を不似合いの住民たちに譲り渡してしまい、彼らのガッチャンガッチャン鳴る鑄造工場や、彼らのハンマーのやかましい音、そして耳障りで乱暴な炉喉が、優しい一行、ドリユアス[木の精]、そして金髪ナーイアス[水の精]を脅かすのを許し、——かつて高らかで快かった野生の森の合唱隊の歌をだまらせ——詩人の魔法を解き、テンペ溪谷のライバルになる運命だった場所を薄暗いエレボス[冥界、暗黒界]へと変容させるのを許してしまった。

Once loud as sweet, of the wild woodland choir
To silence; --disenchant the poet's spell,
And to a gloomy Erebus transform
The destined rival of Tempean vales.

15. エラズマス・ダーウインの換気の勧め

If you lose your health, the power of being industrious will forsake you. *That* you know; but you may *not* know, that to breath fresh and changed air constantly, is not less necessary to preserve health, than sobriety itself. Air becomes unwholesome in a few hours if the windows are shut. Open those of your sleeping-rooms whenever you quit them to go to your workshops. Keep the windows of your workshops open whenever the weather is not insupportably cold. I have no *interest* in giving you this advice. Remember what I, your countryman, and a physician, tell you. If you would not bring infection and disease upon yourselves, and to your wives and little ones, change the air you breathe, change it many times in a day, by opening your windows. (Seward, *Memoirs* 67-68)

16. ジャン・インゲンハウスの空気浄化理論

Jan Ingenhousz, *Experiments upon Vegetables, Discovering their great Power of purifying the Common Air in the Sun-shine, and of Injuring it in the Shade and at Night. To which is Joined, A new Method of examining the accurate Degree of Salubrity of the Atmosphere* (London, 1779)

Cf. Seward, To Mr Saville (Mansfield Woodhouse, Sept. 19, 1796)

Inclined, however, to Dr Ingenhouz's system, I fear the whole of this scene is somewhat too luxuriantly embowered to make the mansion, which stands low. perfectly healthy, especially at this season,

“When the less wholesome gales of autumn blow,
And shake the ripe fruit from the bending bough.” (Letters 4: 253)

17. モンペッサン夫人の館の庭園

17-1 To Miss Powys (Mansfield Woodhouse, May 13, 1791)

By her industry, attention, and taste, she has made a little Eden of a spot which had little original beauty [...]

Confined as I was through my life with invalid parents, it was, till now, only once, and that in my twentieth year, soon after the death of my sister, that I visited her lovely bowers. The morning after my arrival bloomed with all the orient hues of May. I rose early, and walked alone around the pleasure-ground, shedding tears of joy as I rambled contemplating its beauty and extent, and from observing the growth of her plantations, the yet more graceful

disposition of her smooth and verdant lawns, her winding shrubberies, and crystal waters, after a lapse of so many years. (*Letters* 3:56, 57)

17-2 To David Samwell, Esq. (Mansfield Woodhouse, May 15, 1791)

You are very good to be solicitous for my health. It seems to renovate very much beneath the fresh and balmy gales that blow around this beautiful retreat of friendship, and the sylvan graces. (*Letters* 3: 61)

17-3 To Humphry Repton, Esq. (Mansfield Woodhouse, June 1, 1791)

I enter entirely into your ideas about providing a graceful home for the Naiads at Sir John Reus's in future years. (*Letters* 3: 65)

18. ナーイアス(水の精)の癒しのカ

18-1 “Epistle to Miss Honora Sneyd.--Written, Sep. 1770!”

On the moist, silver'd ground my glances fell;
But still each thought with fair Honora staid,
Who late, enervate, from her Lichfield stray'd:
Seeking, where Bristol's tepid fountains rise,
The health that fled beneath our colder skies.
Then thus again, in half-formed accents, stole
Th'impassion'd dictates of her Anna's soul.

(前略) 彼女[オノーラ]は最近、衰弱して、リッチフィールドを離れ、私たちの冷たい空の下で逃げ出してしまった健康を求めて、ブリストルの生ぬるい泉があるところへ行ってしまった。(中略)

Ah ! sure she must, at those soft springs, regain
The strength that wasted on her favourite plain!
Their lenient power the fever's course shall break,
That dyed with hectic flash her lovely cheek;
Parch'd that moist lip, and from its vermeil hue
Exhaled energetic Health's ambrosial dew;
And, banishing the Wood-Nymph's airy grace,
Sunk the light step in Languor 's stealing pace:
Bade the warm sense of Pleasure fade and cloy,
And veil'd the facile smile of Youth and Joy. [...]
(*Poetical Works* 1: 78-79)

ああ、確かに、彼女はあの柔らかな泉で、大好きな平原に使っていた体力を取り戻すに違いない! その和らげる力は熱の進行を終わらせるだろう。その熱は、彼女の愛くるしい頬を消耗性の閃光で紅潮させ、潤いのある唇を乾燥させ、その朱色からエネルギー的な健康の神々しい雫を吐き出した。そして、木の精の軽やかな優雅を追払いながら、軽い足取りを倦怠のそつとした歩調に落とし、暖かい喜びの感覚に色褪せ飽き飽きせよと命じ、青春と喜びの優しい笑みを覆い隠していた。

18-2 To Mrs Adey, of Aylsham, Norfolk (Buxton, June 14, 1793)

I AM invoking the Naiads of these warm soft springs, to wash away the dregs of that obscure and long disease, which, assuming various forms, has oppressed me since the birthday of this year. There was reason to hope, that bathing and drinking the waters would have been of great use; but, lo! a violet cold now shivers through my veins. The weather is perverse. After a long drought, and cloudless horizon, no sooner came luckless I, than loud

and keen blew the north, and rainy clouds drew their dark trains over the mountains. If this hoarse soreness on my lungs should settle into one of my fierce hereditary coughs, the prospect of the north-coast will vanish from my purposes, and I shall shrink back home to quiet and domestic nursing. (*Letters* 3: 255)

18-3. To Rev. Dr Parr (Scarborough, July 27, 1793)

Dr Darwin enjoined, that I should go to Buxton in June, pass some weeks there, and then travel onward to the North Coast, for the benefit of sea-bathing. [...]

Travelling thus far to obtain the smiles of Hygeia, I am ordered to wait upon her naiads on the ocean brim, during a period of equal length with that on which I courted those who administer at her soft fountains in Derbyshire. (*Letters* 3: 282)

18-4. To The Rev. F. Jauncey (Hoyle Lake, Aug. 9, 1797)

Dr Jones fearing, from the exhausting nature of my late indisposition, that I had not strength to encounter the crowds of Buxton and Harrowgate, advised coast-residence. The comparative quietness of the Hoyle Lake Hotel, and the healthful *agremens* of the scene, allured me hither. (*Letters* 4: 373)

Works Cited

- Barnard, Teresa. *Anna Seward: A Constructed Life: A Critical Biography*. Farnham: Ashgate, 2009.
- Coffey, Donna. "Protecting the Botanic Garden: Seward, Darwin, and Coalbrookdale". *Women's Studies*, vol. 31, no. 2, 2002, pp. 141-64.
- Collard, Andree, and Joyce Contrucci. *Rape of the Wild: Man's Violence against Animals and the Earth*. Women's Press, 1988.
- Crutzen, Paul J, and Eugene F. Stoermer. "The 'Anthropocene.'" *IGBP Newsletter*, no 41, 2000, pp. 16-18
- Dibdin Charles. *Observations on a Tour through Almost the Whole of England, and a Considerable Part of Scotland in a Series of Letters*. 2 vols. London, 1801-1802.
- Ingenhouse, Jan. *Experiments Upon Vegetables, Discovering Their Great Power of Purifying the Common Air in the Sun-shine, and of Injuring it in the Shade and at Night: To which is Joined, a New Method of Examining the Accurate Degree of Salubrity of the Atmosphere*. London, 1779.
- Merchant, Carolyn. *The Death of Nature: Women, Ecology and the Scientific Revolution*. Harper & Row, 1980.
- Perry, George. "A Description of Coalbrookdale" (1758). Trinder, *Most Extraordinary* 30-31.
- Reno, Seth T. *Early Anthropocene Literature in Britain, 1750–1884*. Palgrave Macmillan, 2020.

- Scott, Heidi C. M. *Chaos and Cosmos: Literary Roots of Modern Ecology in the British Nineteenth Century*. Pennsylvania State UP, 2014.
- Scott, Walter. Biographical Preface. Seward, *Poetical Works*, vol.1, pp. iii-xxxix.
- Setzer, Sharon. "'Pond'rous Engines' in 'Outraged Groves' The Environmental Argument of Anna Seward's 'Colebrook Dale.'" *European Romantic Review*, vol. 18, no. 1, 2007, pp. 69-82.
- Seward, Anna. *Letters of Anna Seward: Written Between the Years 1784 and 1807*. 6vols. Edinburgh, 1811.
- . *Memoirs of the Life of Dr. Darwin, Chiefly During His Residence in Lichfield: With Anecdotes of His Friends, and Criticisms on His Writing*. London, 1804.
- . *Original Sonnets on Various Subjects; and Odes Paraphrased from Horace*. London, 1799.
- . *The Poetical Works of Anna Seward*. 3 vols. Edited by Walter Scott, London, 1810. AMS Press, 1974.
- Trinder, Barrie. *The Industrial Revolution in Shropshire*. Phillimore, 1981.
- . *'The Most Extraordinary District in the World': Ironbridge and Coalbrookdale*. Phillimore, 1998.
- Young, Arthur, editor. *Annals of Agriculture, and Other Useful Arts*. Vol. 4. London, 1785.