ハーバート・リード

その「叛骨」をめぐって

梅
藤
洋

第二次大戦が終結し、その硝煙が晴れるに従って、 waar したかったが次第に明かになってきた。思想的鎖国の状態が、
界を押しつめられていた、直達の耳呪、英国文化の消息が再び
入るようになった時には、そこにも著著な変化が見られた。その
さまを実感して、増野正衛教授は次のような鳥瞰図を略して居ら
れる。

一九二〇年代の英国思想界を لبنان派と古典派とに分けて、
両派の象徴的な位置に立って尖鋭な論戦を展開した J・M・マ
リと T・S・エリオットとが、現在までにそれぞれアカデミ
クな学説の生涯にアンソロジー・カルテリックの信仰の生活に安住の
境涯を見出しつつあり、彼らより後の世代に属するマイケル・
ロバージャ・H・オーデン、C・D・ルイス、スティーヴン
・スペンサーらも、第二次大戦の勃発を契機として前衛的な活
動に一応の最終符を打ち、ある者は教育界に、ある者はアメリカ
へ、あるいは大学の研究室へと、それぞれに転身を完了して
いるときに、ひとりリードのみが老来ますます轟烈な闘志をか

ことにもフローズ・アップされているリードの特異ななる方
に、増野教授は「叛骨ととして振づり、そのよって来る所以を明か
にして、「苗床」はリードの少年期の生存環境にありとされてい
る。私は増野教授の所論に疑義を挟むものではないが、何故の限
を挑むものではないかゆえに、一方でそのものが認められ、私
な著者であるリードの特異なあり方について、別の角度から、私
に光を投じて、詩人の魂の秘密の解開に、或る徳足では彼はよ
かなる論考の筆を執り次第である。

「註」 増野正衛『叛骨の苗床』少年期のハーバート・リード。京都・山口書店発行『海潮音』 Vol. 1 P. 28

—— 45 ——
The intellectual cannot avoid the economic conditions of life. His is another way of saying that Trott's has said that all through history the mind is filled by the function (p. 75).

Unfortunately, as Benda admitted in his book, modern clerks are economic conditions scarcely permit the clerk to enjoy his position as an intellectual or even his job as a poet, an intellectual, a clerk. (p. 75)
There only remains the path I have chosen:

which are imposed on people in the name of the future, or equally those which we inherit from the past, but especially those which we apprehend on the State, not only oppose all organized conceptions of the State, but must be the perilous an. man. and that we must accept the materialistic dialectic. for it is the basic fact: to that extent an intellectual can ignore him. In one way or another he must compound this time; he cannot ignore them—for they will not...


Chapter VI, p. 17.

The essence of "otherness" is a sense of difference, of being distinct from others. This distinction can be both positive and negative, and it can be based on various criteria, such as race, gender, religion, class, or ideology. In the case of "otherness," it is important to recognize that it is not a fixed or static concept, but rather one that is constantly evolving and changing.

reduce beliefs to fundamentals, to shed everything
But such a simple materialistic explanation will not altogether suffice to explain the facts. (p. 69)

We are the victims of an historical process, and our lack of taste is merely our lack of social freedom. (p.

capitalexist state (p. 69)

same period England has been the most highly developed
to say that England during the last four hundred

years. This shows the least evidence of artistic taste is

therefore but another way of saying that during the

unconscious cruelty. (p. 69)

It merely treats it with indifference, indifference, and
Modern anarchism is a realization of this natural freedom (p. 108).

Co-operation (capitalist-proletarian) and substitutive relationships of every stage a break become inevitable (p. 57).

But when the individual receptor passed, with the liberty of the individual receptor (p. 96).

people.

Therefore the cause of arts is the cause of revolution
there is no escape. Apart from the distractions of an insane world, the
artistic liberty they may deem themselves entitled to their
skies, where they may derive themselves entirely to their
desire to escape to some fertile soil under a summer
where are many young artists today whose only

Amsterdam means literally a society without an
aristocracy, that is to say, without a ruler. It does not mean

In England or in Russia, in America, in Germany,

(Continued from page 69)

capitalism, which is the doctrine most suited to a predatory political ideology of liberty is liberalism or laissez-faire. The soul, as I have often said, is not interested in advancement of our fellows—men—men in the natural realm of thought and to publish these for the intellectual liberty—the liberty to pursue individual.

But the worst disease is the one he creates out of himself. He criticizes warped psychology about him no less than in those modern men can never escape from himself. He of finding a secure refuge in this world, the truth is

not fertile enough to nourish art. (P. 61)
definiteness and doctrinaire attitude. (H. Read: O’p. cii. p. 103)

He (the poet) is a creature of intuitions and
such is the character of the human personality. (H.)
decision determines action, intuition determines imagination—
Imagination renders a man incapable of determinate
thought. Poetry and Anarchism

Poetry is anarchy. (H. Read: O’p. cii. p. 121)

There is no problem which leads so inevitably to

The Precuriosity of Peace. (H. Read: O’p. cii. p. 99)

known as syndicalism. (H. Read: O’p. cii, p. 103)

The Precuriosity of Peace. (H. Read: O’p. cii. p. 99)

To Marx, Bakunin, and Lenin. (H. Read: O’p. cii. p. 109)

Anarchism is a rational ideal—an ideal common
to Marx, Bakunin, and Lenin. (H. Read: O’p. cii. p. 109)

make such an identification possible. (H. Read: O’p. cii. p. 109)

father and by the inhibited instincts which alone
unconscious identification of the leader and the
manhood, dared to resist the authority of the father.

I would define the anarchist as the man who, in his

The Precuriosity of Peace. (H. Read: O’p. cii. p. 99)

The Precuriosity of Peace. (H. Read: O’p. cii. p. 99)

execution of suicide. (H. Read: O’p. cii. p. 66)

and cruelty was a deliberate persecution leading to
Spain, there was neither ignorance nor indifference.
The battle of Dunkirk, May, 1940.

Ode written during the battle of Dunkirk, May, 1940.

Ode written during the battle of Dunkirk, May, 1940.

Where can we turn for consolation?

― Where can we turn for consolation?

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― Where can we turn for consolation?

― Where can we turn for consolation?

― Where can we turn for consolation?
We shall act

Battle of Dunkirk, May, 1940.

Persist with the towering gallant
Is born of the ideal: the hand

Vision is that is best

(p. 92) — De wrote during the war

A world within a war

A limpid source of love

Setting out from an island of calm
A crystal city in the age of peace

We shall build
Endlessly, without restriction.
Lift their black bananas and break
Cold salt and disastrous
But I saw only the waves behind them

The children came running toward me
Lay scattered on the shiled beach.
Of an ancient quarrel whose omens
For I was inoculated with the darkness
Of the silver nest of a squirrel.
It might have been the spittle of worms

Holding out their bone-ridden hands.
Crying: Look! We have found and

Children with their golden eyes
They came running over the perilous sands.
Poetry (written at the heart of the novel) is not only an integral part of the novel's character and personality, but it also reflects the author's personal style and influence on the modern literary world.

Chapters 1-4: "Character" and "Poetry" as the foundation of the novel's narrative. The interplay between the two elements is crucial to the novel's development.

Chapters 5-8: "Poetry and Memory" as the novel's core themes, exploring the relationship between the two.

Chapters 9-12: "Personality" and "Poetry" as the novel's final themes, highlighting the author's unique voice and the novel's lasting impact.

In summary, the novel's "Character" and "Poetry" are the pillars upon which the entire narrative is built, and they are inseparable in the novel's structure and interpretation.