**研究発表要旨**

**Byronic Iris? Some Unlikely Influences
on Murdoch's Poetry**

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I have written in the past, and spoken to the Iris Murdoch Society of Japan at previous conferences, of some identifiable motifs, themes, and attitudes plainly present in Iris Murdoch's writings, in her novels as well as in her poems, that might usefully be traced to certain philosophies of self, life, and art that characterise the literature produced during the Romantic period in English literature (1789-1832). It has been my constant argument that Murdoch judiciously adopts and adapts several of the main epistemological and aesthetic directives forcefully present in the thinking of the Romantic writers as evinced by both their poetic writings and prose essays. I believe that Murdoch's modern concern with the relationship between art and life draws significantly on and is heavily coloured by ideas and poetic strategies that originated in Romantic literature. I think her writing can properly be termed post-Romantic for a range of reasons.

In this new paper I would like further to clarify and highlight this important issue by turning now from the general to the particular and demonstrating precisely how some of Murdoch's poems are not only indirectly but indeed *directly* influenced by specific writings, particular textual segments, of the English Romantic poets: Blake, Wordsworth, Coleridge, Shelley, Keats, and Byron. Some arguably surprising and unexpected close resemblances and connections can be found between several of Murdoch's 'original' poems of both her juvenile and mature periods and both well-known and much lesser-known texts of Romantic writers. I will offer a range of evidence to show how closely Murdoch read and assimilated not only the aesthetic and epistemological philosophy of the Romantics, but how she also not only subtly echoes but also at times directly ventriloquises and repeats some of the keystone images, conceits, and poetic discourses of Romantic lyric and ode in her quest to extend and adapt notions pioneered by writers such as Coleridge, Keats, and, perhaps more unexpectedly, Byron, the writer regarded (perhaps unfairly, perhaps not) as the least philosophical of the major English Romantic authors.

Finally some passages from the prose writings of Thomas De Quincey and the letters of John Keats will be introduced and their relevance to and influence upon Murdoch's poetry evaluated and discussed in the light of that already demonstrated regarding Murdoch's debts to the Romantic poets. The blatancy of some of this extensive and undeniable influence has been hitherto entirely overlooked by critics, but awareness of it can undoubtedly help us to achieve a more rounded appreciation of Murdoch's technique and motives as a poet-philosopher and perhaps as a novelist too.