

---



---

*The Iris Murdoch Newsletter*  
*of Japan*




---



---

No.23

March, 2024

---



---

## On Visiting Japan

Miles Leeson

It was an honour for me to be invited to be the keynote speaker at the 23<sup>rd</sup> Conference of the Iris Murdoch Society of Japan, in their 25<sup>th</sup> year of foundation. I have known the President, Paul Hullah, for many years since we first met at a conference here in the UK, at the University of Kingston, and our friendship has grown through collaboration: both through the *Iris Murdoch Review* and more recently my co-edited collection *Iris Murdoch's Literary Imagination* (Palgrave, 2023). Alongside that we have regularly been in touch and Paul was kind enough to be a keynote speaker here, at my home institution the University of Chichester, in 2022. Of course, due to the pandemic my visit has been much delayed; I was originally due to be in Tokyo in the autumn of 2020 but nature conspired against us. In any event, it gave me time to reflect on my own work and also to read all of John Bayley's fiction, much of which I had never tried before, as well as a selection of his literary criticism.

Although a special edition of the *Iris Murdoch Review* was dedicated to John's memory in the aftermath of his death – and Frances White's superb short essay in *IMR 6* was the starting point for my lecture – nothing else had been written save a few negative reviews of the *Iris* trilogy and a little biographical work. Whilst my lecture, which will be worked up into a longer published work, tries to address this somewhat there is a wealth of material that still needs to be read and considered in terms of their intellectual partnership. Whilst Murdoch's archives rest at Kingston, Bayley's are still at his former home in Oxford in the state in which he left them: the archive team hope that they will be reunited at Kingston in the near future.

As well as my lecture at the conference, Paul was kind enough to invite me to talk to his students at Meiji Gakuin University the following week on British Music and Culture – a little outside of my usual teaching fare but I was delighted that over eighty students attended and asked a variety of questions that made the ninety minute session fly by. Two of Paul's students were my guides in the city the day after my arrival from

Britain, and Paul and his wife kindly took me to visit Kamakura and Enoshima the day after – to all of them my grateful thanks. I was also engaged to speak at Nanzan University in Nagoya, at the invitation of Dr Ve-Yin Tee, on Literature and Trauma, and my thanks go to him for the invite and to another member of the IMSJ, Dr Fiona Tomkinson, for putting us in touch. Fiona and Ve-Yin escorted me around Nagoya for which I am very grateful. The final two days I spent visiting Kyoto, most of which was walking for hours visiting all the ‘must see’ shrines, temples and gardens – a wonderful way to end my time in Japan.

I very much hope to be with the IMSJ again in the future, and I am especially pleased to be able to welcome Paul here, to Chichester, as a Visiting Fellow for his upcoming sabbatical. My thanks again to all the members of the IMSJ for making me so welcome and making my trip to Japan my highlight of 2024.

(Director of the Iris Murdoch Research Centre, University of Chichester &  
Lead Editor of *The Iris Murdoch Review*)

特別寄稿

## Love Central: Another Year With Iris (IMSJ President’s Message)

Paul Hullah

Predicable as Christmas, coming gradually then suddenly with its mix of pleasure and panic, post-November conference season, we brace ourselves for that perennial end-of-year IMSJ existential crisis. *Whither shall we go? We need new members. How to smuggle more Murdoch into our teaching? Can we survive . . . ?*

(We can. We will. We have the capability; need to keep kindled the desire. As Geoffrey counsels Marian in *The Unicorn*: ‘Stop thinking that life is cheating you. Take what there *is* and use it.’)

For, whatever relentless tragedies haunt our nightmarish newsfeeds, this has been a *good year* for the IMSJ and for Murdochian studies in general. Most eventfully, in our 25<sup>th</sup> year of existence, our 23<sup>rd</sup> conference took place at Aoyama Gakuin University’s elegant Tokyo Shibuya Campus (against suitably invigorating background: their annual student festival, punk soundtrack, *yakitori* fragrance . . . ) on Saturday 4 November. Our first ‘in person’ event (albeit simultaneously broadcast ‘live’ online) since 2019, with that venerable UK-based energetic engine of international Murdochian academic activities, Dr Miles Leeson, our charismatic guest keynote speaker. A quite splendid day of fruitful discussion: focused new takes on a range of texts, agile insightful ideas delivered with grace, gusto and good humour. Iris would have heartily approved. The spirit (of good

living via selfless attention) still moves within us, stronger, more useful and relevant, in these challenging times. And Dr Leeson's lecture, a revelatory assessment of the synergistic intellectual/academic relationship between Iris and John Bayley was superb: a hitherto largely overlooked open goal for Murdoch scholars seeing yet another reason to demonstrate her (and Bayley's) prescient fecund reach as thinker, reader, and writer. Iris's gift is the gift that keeps giving. And what a gift it is.

Thank you to *all* speakers and attendees. Always, I leave our conferences with a soaring spirit, a fizzing set of fresh ideas, and a lengthy new reading list. These precious academic endeavours summon my imposter syndrome from smug slumbers, but I've become accustomed to that and it's okay. We all need to strive to be better. Iris said stuff like that, and she was right, and, in our humble society's silver anniversary year, it is a pleasure to honour her work, her legacy, once more.

It was apt (and altogether wonderful) to have Miles with us to mark that quarter century of togetherness. He is one third of the 'triumvirate', the Murdoch *Übermenschen* (Rowe-White-Leeson: those most erudite, indefatigable vessels of Murdochian vim), all three of whom we've now been blessed to welcome as a keynote speaker. Alongside countless others in the Chichester Research Centre and Kingston Archive, they work ceaselessly to manage the U.K. Murdoch Society and promote Iris's profile, both scholarly and public-eye-wise. They are our role models, and it was reassuring to hear Dr Leeson's very positive assessment of Murdoch studies going forward, as his main talk on John and Iris's symbiotic artistic synergies morphed organically and usefully into a discussion of (to borrow Bowie, as I love to do) 'Where Are We Now?'

Answer: in a better place than we pessimistically suppose. Personally speaking, I have (at last!) a sabbatical year next year, much of which I will gladly devote to boosting our own society's profile and forging new and stronger links with Murdoch-related ventures elsewhere. Newly appointed Vice President Professor Chiho Omichi and I are making plans. (And I will be introducing more items from Iris's oeuvre into all my own classes in 2025, hopefully thereby ensuring an intake of new blood to quicken our society's pulse yearly.) Murdoch conferences, both literary and philosophical, dot the horizon like affirmative beacons, lighting us easily discouraged travellers' way out of this self-exaggerated rut into which, at the close of each year, we seem prone to sink. This notorious recurrent post-conference dysphoria is needless: something we can consciously work to overcome.

You protest: *but you wrote the same thing here last year!?* And, yes, you have a point. Because, well, it is so. We should be always trying to consolidate, expand, improve, widen our scope. As Iris wrote: '**we don't know the consequences of actions. But we don't know the consequences of inactions either, and inactions are actions.**'

So, let's go forth confidently caring. 'We need a moral philosophy in which the concept of love, so rarely mentioned now, can once again be made central', we learn in *The Sovereignty of Good*. Our conferences, our society, each new Murdochian we meet on our way, we would like proudly to say, all embody and persevere in promoting and propagating that glorious notion, a good and ongoing endeavour: the maintenance (in both

senses) of Murdoch's presence in a disorderly disharmonious world that needs the tonic of her curative moral philosophy and elegant use of language perhaps more than ever before.

Thanks, again, to everyone who shares my concerns. I hope you will share my confidence too, and I hope we will all meet again, regularly and soon. お疲れ様でした。

(President, The Iris Murdoch Society of Japan)

PS. We took Miles whistlestop sightseeing to Kamakura and Enoshima too, hence the *al fresco* images, as well as scene from Tokyo and the conference itself. He sends all IMSJ members his best wishes, and do listen out for a podcast on 'Iris and Japan' which he is hosting soon.


Haste ye back, Leeson sensei!




Dr Leeson visiting Enoshima, with IMSJ President Paul Hullah.



A splendid post-conference dinner, with IMSJ members.


  
**23<sup>rd</sup> CONFERENCE OF THE IRIS MURDOCH SOCIETY OF JAPAN**  
 SATURDAY 4 NOVEMBER 2023 13:00-18:00 JAPAN TIME  
 AOYAMA GAKUIN UNIVERSITY 15 号館 5 階 第 13 会議室  
 Online participation FREE:  
 Zoom Meeting ID: 835 0297 1718 Passcode: 687991  
<https://us02web.zoom.us/j/83502971718>



1. 'Agamemnon Class 1939' 名読心  
岡野浩史 (平成国際大学 名誉教授)
2. Mishima's Dog Blocking the Waterfall: Nuns and Soldiers and The Sea of Fertility  
Fiona Tomkinson (名古屋大学 准教授)
3. Murdochian Engagements with Some Japanese Thought as Exemplified in 'Motorist And Dead Bird'  
Paul Hullah (明治学院大学 准教授)
4. Colours in Literature: Iris Murdoch's The Sea, The Sea and Anita Brookner's Hotel du Lac  
北村有紀子 (近畿大学 非常勤講師)

Followed by Special Keynote Presentation with Q&A afterwards:  
**What John Learnt from Iris, What Iris Learnt from John**

**Dr Miles Leeson**  
 (Reader in English Literature at the University of Chichester, UK,  
 Visiting Research Fellow at Kingston University, UK,  
 Director of the Iris Murdoch Research Centre, Editor of *The Iris Murdoch Review*,  
 Author of *Iris Murdoch: Philosophical Novelist*, Series Editor of *Iris Murdoch Today*,  
 Currently writing *Iris Murdoch: Feminist*, Host of *The Iris Murdoch Podcast*.)  
(<https://www.chi.ac.uk/people/miles-leeson/>)



The IMSJ 2023 Poster.



Dr Leeson finally in Tokyo.



Dr Leeson's paper *What John Learned from Iris, What Iris Learned from John*, chaired by IMSJ President Paul Hullah.



Dr Leeson at Sensōji, on conference morning.

## 第23回大会報告記

中 窪 靖

11月4日（土）、大学祭の最中の青山学院大学で、日本アイリス・マードック学会第23回年次大会が開催された。4年ぶりに対面での実施となった。当日は、学園祭の熱気を感じながらの幕開けとなった。ハラ会長の尽力により、イギリスのマードック学会の中心のメンバーであり、著名なマードック研究者であるマイルズ・リーソン先生を特別講演の講師として招聘することができた。

今回の第23回大会は、対面を基本としながら、希望に応じてオンラインでの参加も可能とした。結果、理事を中心に会場に参加する会員に加えて、Zoomでの参加を希望する会員、合わせて、海外からのマードック研究者が特別講演に参加することによって、参加者は延べ20名ほどとなった。中には、学会のSNSの情報を見て参加した研究者がいた。これは、新しい会員の獲得が伸び悩んでいる中での朗報と言える。SNSがあれば、これから先も、マードックに関心をもつ学究の参加が得られるであろう。今回も、研究発表と特別講演の二部構成とすることができた。研究発表は、詩作品が2本、日本人作家との比較研究、さらに、英国人作家との比較研究という多様な構成が実現した。

岡野浩史氏は、詩‘Agamemnon Class 1939’を取り上げて、彼女の凡庸ならざる詩的な才能を明らかにした。この作品はトロイ戦争のイメージが巧みに織り込まれ、意に反して命を落とした学友、フランク・トンプソンへの哀悼の意となっている。フィオナ・トムキンソン氏は、三島由紀夫の最後の連作『豊饒の海』と *Nuns and Soldiers* とを比較し論じた。三島の作品の中の“溺れ死んだ犬”をキーワードにして、マードックが三島のこの連作に影響されて *Nuns and Soldiers* を書いたと指摘する。三島が、目的のためには死をも恐れないあるいは死をもって償うという登場人物を創造したことと関連付けた。ポール・ハラ氏は、禅とマードックとの関わりを切り口にして、マードックの詩作品、*Motorist and Dead Bird* (1977) を分析した。マードックは、禅を中心とする日本の思想の中の重要な側面を知ることにより、その作品に影響を受けていると論じる。北村有紀子氏は、マードックの『海よ、海』とアニタ・ブルックナーの『秋のホテル』とを比較した。二人の作家の用いる色のイメージが、それぞれの作家の創造する登場人物の内面を映し出す効果を持っていると論じる。また、批評家レベッカ・モディンの論じていない論点に着目し、それぞれの作家には黒と灰色の使い方に特徴があることを明らかにした。

特別講演のマイルズ・リーソン氏は、アイリス・マードックとジョン・ベイリーの夫婦が、実作者と批評家として相互に影響し合って、それが錬金術的に新たな効果を生んだことを指摘した。ジョンは小説の校閲者として *The Bell* の改稿を迫ろうとした。アイリスは、ジョンの申し出を受け入れなかったが、それが彼が小説を書くきっかけを与えた。一方、アイリスは、彼女の良き理解者ジョンの助言を受けて、多くの作品を書き続けることになった。

久しぶりに対面での開催となった第23回大会は、コロナ禍の中で身につけたオンラインの要素も含めた大会となった。青山学院大学に集まった会員が対面で研究発表を披露するその一方で、Zoomを通じて参加する会員と海外からの参加者がそれと一体となるという新たな形の学会発表が実現した。

特別講演要旨

## What John Learnt from Iris, What Iris Leant from John

Miles Leeson

Much of our conception of the relationship between Iris Murdoch and John Bayley, happily married for over forty years, comes from Bayley's memoirs, and the Oscar-winning film adaptation of the first, *Iris* (2001). But what do we know of their life together outside of their public appearances and international travel? In this lecture I will explore their intellectual relationship from their first meeting in 1955, through to John resuming his novel writing with his 'Alice' trilogy in the 1990s. Murdoch's achievements are very well known, of course: John's stretched well beyond memoir and fiction writing; his first major publication, the poem 'Eldorado', won the Newdigate Prize in 1951, and he was acclaimed as a book reviewer and essayist for *The New York Times* and many other journals and newspapers: in total he wrote eighteen books of non-fiction during his lifetime. As an expert on Austen, Tolstoy, Shakespeare, Pushkin, Goethe and many others - indeed many of Iris's favourite writers - their mutually enriching conversations arguably created a synergy or minds in simpatico. For example, when he was writing his first major work of secondary criticism after their marriage, *The Characters of Love*, he says in *Iris: A Memoir of Iris Murdoch*: 'The real satisfaction I got from it at the time was Iris's wish to read it as it slowly proceeded, and what was for me the unexpected warmth of her reaction. This was not just automatic loyalty . . . she was really interested. We talked about it a lot . . . I was fascinated in my turn when I found later how much of what we had felt and spoken together had gone into Iris's landmark seminal essays. *Against Dryness* and *The Sovereignty of Good* . . . I recognised in them the things we used to talk about in our own way, which we had become conscious together by our own private and collective means'. I want to consider them to be as important an intellectual couple as Sartre and de Beauvoir, the Woolfs, and the Nabokovs to name but three. As Frances White pointed out in 2016, 'This most remarkable of twentieth century literary partnerships should be clearly seen as a marriage of equals, each partner encouraging and enabling the other to achieve their artistic and intellectual potential. Without Murdoch we would not have Bayley's remarkable moving memoirs of her - without him we might well not have had her highly prized novels. They form a synergic duo.' This lecture will attempt to trace these confluences and suggest ways of approaching their work in tandem.

(Director of the Iris Murdoch Research Centre, University of Chichester &  
Lead Editor of *The Iris Murdoch Review*)

## 研究発表要旨

# ‘Agamemnon Class 1939’ を読む

岡野浩史

‘Agamemnon Class 1939’ は Iris Murdoch の学友であり恋人にも近い存在であったが第二次世界大戦時24歳で戦死した Frank Thompson に捧げられている。この4連79行から成る詩を極力マードックの思いに近いところで受け止めるためには表面の字句だけでなく、その背後にあるものも読み解かなくてはならない。

この詩の十全な理解には劇『アガメムノン』の内容及びその背景（トロイ戦争）のみならず、主人公アガメムノンの家系についての知識が不可欠である。Zeus の子 Tantalus に始まる、その家系では infanticide, cannibalism, murder, adultery, incest などがアガメムノンの代になるまでに繰り返されている。彼自身も娘を殺している。さらに彼の死後にはその息子による matricide がある。悪事の連鎖が続く呪われた家系である。

第1連では、戯曲を読んで、それまでの自分たちの常識や思い込みがことごとく破壊され、過去の体験が無意味と化す様子から描かれる。『アガメムノン』ならではの衝撃である。そして時は1939年。戦争に対する不安をのぞかせながら、魂について以下の記述が出てくる。

With exquisite dressage / We ruled a chaste soul.

‘dressage’ とは special art of riding a horse の意で馬術の用語である。魂を語るのに馬術を用いるのはプラトンの流儀である。彼は魂を天駆ける2頭立ての馬車と御者に見立てて論じている (Phaedrus 246-247)。そこでは翼ある2頭の馬は白い方が血統のよい馬（善）、黒い方が血統の悪い馬（善ならざるもの）で、それらを御者（ロゴス）が操っている。‘exquisite’ が効いている。すぐあとには以下の行が続く。

They had not yet made an end / Of the returning hero.

‘They’ は何か？ ‘returning hero’ がアガメムノンだとわかれば ‘They’ はその妻 Clytaemnestra と妻の愛人 Aegisthus（アガメムノンの従弟）であることに気が付く。これは戯曲の内容である。この2行により読む者は一気に『アガメムノン』の授業の現場に引き戻されると同時に戯曲の緊迫した空間に連れていかれる。極めて技巧的である。

第2連は次の1行で始まる。

Heralded by the cries of hitherto silent Casandra

Casandra は予言の神アポロに愛された悲劇の予言者でトロイ王 Priam の娘である。アガメムノンは戦利品とともに彼女を連れ帰った。劇中ではクリュタイムネストラに殺される直前まで彼女は馬車の中にとどまり沈黙を守るが、突然狂ったように叫び出し、アガメムノンの死や自分の死を予言した後、宮殿内に入り、殺される。このようなカサンドラが第1行に登場した後にドイツ軍の空爆による the London Blitz 時の描写が続けられる。この1行は第2連の内容を展開する上できわめて効果的な導入となっている。空襲のもたらす惨状が淡々と描かれ、カサンドラの影のもと、神の死で第2連は終わる。

第3連は以下の1行で始まる。

Delphi medises and Apollo’s face grows dim.

medise とは OED によれば to sympathize with or favour the interests of the Medes or Persians の意。この1行はペルシャ戦争時のデルフォイの神託のことを言っている (Herodotus: *The Histories* Book 7 Chapter 140-144)。アポロの神託もじつは政治の道具にすぎない。戦争に無関心な現在の若者、戦争で死んだ過去の若者が言及されたあとに以下の行が来る。



Even grief dates, and even Niobe / At last was fed,

子を失ったニオベはしばしば悲しみの象徴とされるが、この行自体は *Iliad* から来ている (Book 24 ll. 699-727)。Achilles に長男 Hector を殺されたプリアモスはその遺体を引き取りに来て、アキレスと対面している。アキレスは自分がまもなく死ぬことを知っている。その時は自分の父親も目の前のプリアモスのように悲しむだろう。老王は自分の息子を殺した男を前にして何も食べられず悲嘆にくれている。二人の間にあるのは憎しみではなく深い悲しみである。反戦文学『イーリアス』の痛切な山場である。トロイの北方300kmのトラキアで死んだフランク・トンプソンとアキレスが重なる。

第4連はわずか9行から成り、以下の3行で始まる。

No one can rebuild that town / And the soldier who came home / Has entered the machine of a continued doom.

この3行はアガメムノンが、あのおぞましい、延々と続く呪われた家系の運命から逃れることができなかったことを言っている。彼を 'the soldier' として兵士の運命一般への示唆もある。以下には太古のギリシャから現在までを意識させる記述が続き、人類全体もまた呪わしき戦争の呪縛から解放されていないことがアガメムノンの運命と重ね合わせて暗示される。そしてギリシャの明るい空が薄れて消えていき、詩は終わる。起承転結の明快な美しい結構に死者への祈りが込められている。

研究発表要旨

**‘Mishima’s Dog Blocking the Waterfall’:  
Iris Murdoch and Yukio Mishima’s *The Sea of Fertility***

Fiona Tomkinson

The influence of Japan on the British-Irish author Iris Murdoch was complex and pervaded both her novels and her philosophical writing. Recurring themes in her writings are Japanese fox mythology, Buddhist beliefs and practices and the Heian classic, Lady Murasaki’s *The Tale of Genji*/ 源氏物語 (*Genji monogatari*). In this presentation I shall focus on an area of influence as yet unexplored by Murdoch scholars – that of Yukio Mishima. Mishima is explicitly referenced in Murdoch’s final novel, *Jackson’s Dilemma*, where the artist Owen Silbury indulges his sado-masochistic tendencies with fantasies about Mishima’s suicide by *seppuku* wishing that there was a photograph of it in existence. (There is in fact a photograph of Mishima’s severed head). However, I shall argue, more obliquely in her fiction of the 1970s and 80s where we can find allusions to his masterpiece *The Sea of Fertility*, especially the first volume *Spring Snow*/ 春の雪 (*Haru no Yuki*) (English translation 1972).

I argue that in *The Sea, the Sea*, a novel with multiple Japanese references, the mysterious suicide of a James, a homosexual soldier who practises Buddhism, has some intentional similarities to that of Mishima, and that descriptions of the sea are influenced by those of Mishima in *Spring Snow*.

In *Nuns and Soldiers*, a key episode from *Spring Snow*, the ominous appearance of a drowned black dog in a waterfall during an early encounter between the star-crossed lovers Kiyoko and Satoko, is echoed in the appearance in a French canal of first a drowned and later a drowning dog being sucked into the ‘horizontal waterfall’ of a tunnel. The latter incident almost leads to the death of one of the characters, Tim Reede, but turns out to be instrumental in bringing about a happy ending for him and his widowed lover Gertrude. (The title of the novel might seem to combine two very disparate groups of people, yet these two groups are united in their common renunciation – the soldier risking premature death and the nun renounces carnal relations and an ordinary life in the world.)

A major theme of the novel is that of heroic confrontations with death resonating with Mishima’s attitude in the days leading up to his suicide, but the deliberate reworking of the incidents suggests a more life-affirming ethics celebrating everyday happiness.

研究発表要旨

## MURDOCHIAN ENGAGEMENTS WITH SOME JAPANESE THOUGHT AS EXEMPLIFIED IN ‘MOTORIST AND DEAD BIRD’

Paul Hullah

Extolling its ego-negating ‘imageless austerity,’ Iris Murdoch described Japanese Zen as ‘impressive and attractive’ in 1992, some 50 years after R. H. Blyth had (in)famously hailed Zen as ‘the most precious possession of Asia.’ This century, though, we witness a skeptical shift: by 2014 Jørn Borup is arguing that Zen has instilled itself in contemporary Western consciousness in a ‘limp, vague and philosophically-neutered fashion.’ The truth? It likely falls somewhere between the two views: this itself being arguably a Zen (or neo-Daoist?) proposition. However controversial its fashionable arc, a keen and deep critical consciousness of certain important aspects of Japanese thought certainly permeates Murdoch’s work. Chiho Omichi has noted ‘Murdoch’s serious interest in Japan’ and correctly (and cannily) suggests that ‘paying more attention to “Japan” in Murdoch’s works might lead to a fruitful discussion’. In this paper, I dutifully attempt to do so.

Trigger Warning: reality and morality must inevitably be discussed: Murdoch writes about being human, after all. If we are not sure what being human is, or what reality and our relationships to it are, including the ways we codify morality, then how can we make literature that is honest and useful? This conundrum preoccupies the parts of Murdoch’s oeuvre to which I repeatedly return, hopeful moth to a promising flame. In particular, I want to demonstrate and emphasise Murdoch’s persistent belief, developed and modified over time, that artful creation, here filtered through some Zen-like musing, can rectify, remedy and heal (or at least soothe) many of the issues our modern ways of living and thinking have brought to the forefront of existence. In pursuit of this aim, Murdoch’s 1977 poem ‘Motorist and Dead Bird’ must specifically be considered, alongside other of her unpublished ‘bird’ poems. Essentially, this paper aims to propose that Murdoch’s attraction to and understanding of some major facets of Japanese thought were pivotal in the clarification and solidification of her unique philosophical and artistic worldview, simultaneously signifying ‘a serious attempt to introduce eastern philosophy to western philosophy’.

研究発表要旨

## Colours in Literature: Iris Murdoch's *The Sea, The Sea* and Anita Brookner's *Hotel du Lac*

Kitamura Yukiko

Virginia Woolf wrote 'All great writers are great colourists'. This statement seems to be true for Iris Murdoch (1919-99) and Anita Brookner (1928-2016). Focusing on colours, I comparatively examine two Booker Prize winning novels: Murdoch's *The Sea, The Sea* (1978) and Brookner's *Hotel du Lac* (1984).

It is noteworthy that Murdoch and Brookner, both of whom were deeply interested in painting, used various colour words in their novels to make their fictional world visually impressive, though there has not been much discussion on this in previous studies. In her article 'Colors of Consciousness in the Novels of Iris Murdoch', Rebecca Moden presents the inspiring thesis that the richly coloured description of the sea in *The Sea, The Sea* implies the protagonist's egoism. However, Moden does not clarify what kinds of colours are distributed throughout the work. This study will complement previous research by analysing the colour references in *The Sea, The Sea*, specifically as much as possible, as well as those in *Hotel du Lac*. Through comparison, I identify the similarities and differences between these works.

The similarities of colour usage in the two works can be summarized as follows: first, Murdoch and Brookner utilize the meanings of the predominant colours to develop their themes; second, both novelists use colours to differentiate characters and express their psychology.

Regarding the differences, Murdoch is more eloquent with colour words than Brookner. According to my count, *The Sea, The Sea* has an average of 1.77 words per page. This is almost twice as many as in *Hotel du Lac*, in which Brookner uses only 0.9 word per page in average. In *The Sea, The Sea*, the predominant colour hue is black, which symbolises death, sin and horror. Overall, the visual contrast between black and the other colours is outstanding. This confrontational relationship of colours seems appropriate to Murdoch's dynamically unfolded plot. Meanwhile, in *Hotel du Lac*, Brookner dramatises an unpretentious plot, and the predominant colour hue is grey, which symbolises depression, ominousness and mystery. In colour theory, grey can match any kind of colour. Brookner creates a harmonious colour scheme by using grey in the large background and more vibrant colours in the details.

Finally, I explore the possibility of the influence of *The Sea, The Sea* on *Hotel du Lac*. It should be difficult to deny the influence, when we consider the following points: both novels have the same setting that the protagonist writes at a waterside shelter; both describe water as the mirror of human psychology; both use white and blue many times; the given name of the most colourful lady in *Hotel du Lac* is Iris, just like Iris Murdoch and the Greek goddess of the rainbow.

## 事務局からのお知らせ

### 第24回大会について

第24回大会は2024年秋に京都文教大学で開催の予定です。日程が決まり次第、学会員の皆様にはご連絡いたします。

研究発表、特別講演（又は、シンポジウム）、懇親会などを計画しています。

研究発表については、以下の要領で発表者を募集しますので、奮ってご応募くださいますようお願いいたします。

作家としてのマードック研究、哲学者としてのマードック研究以外にも、マードックと同時代の作家、思想的な類似性をもつ作家、マードックが関心を寄せていた作家、マードックに影響されたと思われる作家などに関する研究発表も受け付けます。発表題目（仮題目も可）に要旨（日本語の場合は1200字程度、英語の場合は400 words程度）を添えてお申し込みください。

応募資格：日本アイリス・マードック学会会員

発表時間：発表25分、質疑応答5分

締切日：2024年6月末日（予定）

申し込み：氏名、所属、住所、電話を明記して  
〒611-0041 京都府宇治市横島町千足80  
京都文教大学 中窪 靖研究室内  
日本アイリス・マードック学会事務局まで

ホームページドメイン代	4,202
ホームページ更新料	17,000
事務局用封筒印刷代	11,825
ハガキ代	5,040
プログラム等郵送料	7,520
振込料	990
合計	72,035
差引残高	692,243

### 原稿募集

マードックの人物像や作品の研究に纏わる新発見・苦労話・未公開の写真や資料などについての原稿を募集いたします。肩の凝らない内容で結構です。奮ってご投稿くださいますようお願いいたします。

本文：1600字程度、MS Word で作成をお願いいたします。（手書き原稿も受け付けます。）

締切り：2024年10月31日

送先：北村有紀子宛

yu125kita@gmail.com

または

〒661-0035 兵庫県尼崎市武庫之荘6-3-2

### 編集後記

ニューズレター第23号をお届けいたします。2023年には慶ばしいことに、英国からマイルズ・リーソン先生をお迎えして4年ぶりに対面を主とする年次大会を開催することができました。その成果をまとめたのが、今号となります。すばらしい原稿をお寄せくださいました先生方に、心より感謝申し上げます。

今後ともニューズレターへのご協力をよろしくお願いいたします。

### 会計報告

#### 2022年度会計報告

2022年1月1日～2022年12月31日 （単位：円）

収入の部

前年度繰越金 594,278

学会費 170,000

合計 764,278

支出の部

事業費

特別講演講師謝礼 20,000

管理・通信費

ホームページサーバー使用料 5,458

## 日本アイリス・マードック学会役員名簿

会 長 Paul Hullah (明治学院大学)  
副会長 大道千穂 (青山学院大学)  
理事 Paul Hullah (明治学院大学)  
石本弘子(熊本県立大学(非))  
中窪 靖(京都文教大学)  
Wendy Jones Nakanishi  
(四国学院大学名誉教授)  
大道千穂 (青山学院大学)  
Fiona Tomkinson (名古屋大学)  
監 事 北村有紀子 (近畿大学(非))  
会 計 岡野浩史 (平成国際大学名誉教授)  
事務局 中窪 靖 (京都文教大学)

## マードック学会ホームページアドレス

<http://irismurdochjapan.jp/jp/>

The Iris Murdoch Newsletter of Japan No.23

発行者 日本アイリス・マードック学会  
会 長 Paul Hullah  
編 集 北村有紀子  
事務局 京都文教大学 中窪 靖研究室  
〒611-0041  
京都府宇治市横島町千足 80  
Tel. 0774-25-2883 Fax. 0774-25-2481  
e-mail: y-naka@po.kbu.ac.jp