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# *The Iris Murdoch Newsletter* *of Japan*



No.24

March, 2025

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## Arriving in Kyoto

Wendy Jones Nakanishi

Arriving in Kyoto by bus on the morning of Saturday November 23<sup>rd</sup>, my spirits lifted at the prospect of listening to interesting presentations and meeting old friends. It helped that the weather was glorious, and this majestic ancient city was crowded with happy-looking people. So many of them, in fact, thronged the bus terminal in front of Kyoto station that I needed to force my way through rather aggressively (while making effusive apologies – it is Japan, after all) to get to a nearby hotel where I had arranged to meet two other attendees.

I briefly toyed with the idea that our President Paul Hullah's impressively designed poster for our annual meeting had attracted an audience greater than anticipated. It featured a moody-looking young Murdoch leaning against a brick wall, obviously pondering the meaning of life. Alas, the explanation for the crowds was more prosaic. First, there had been (such a rarity in Japan) nationwide disruption to the shinkansen bullet train schedule, with our President himself delayed by almost an hour in his arrival from Tokyo. Second, I heard that many people had come to Kyoto to enjoy the autumn foliage that weekend and would travel by bus to its various temples and shrines to see the red and gold leaves.

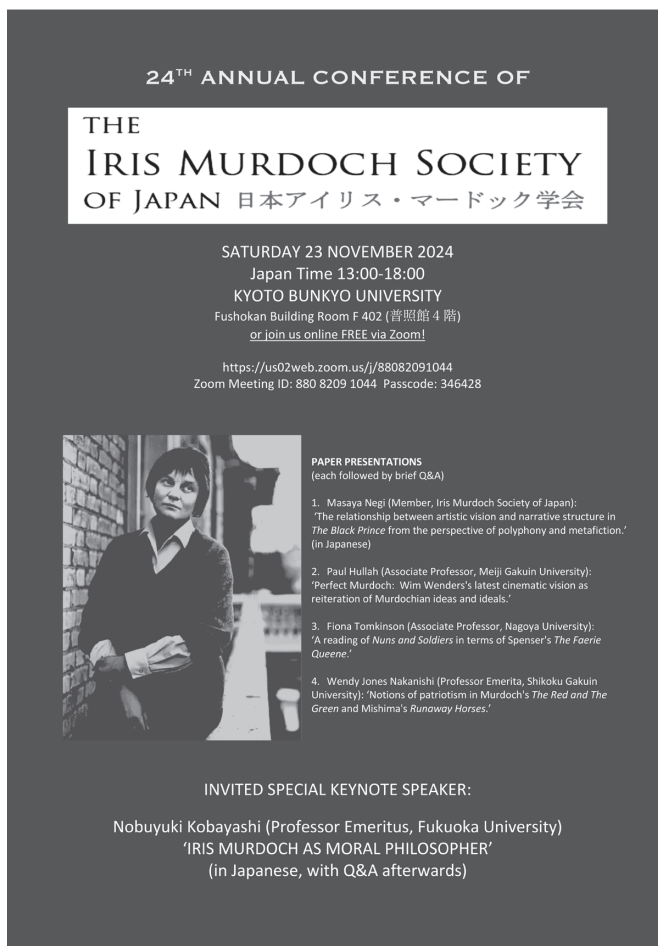
We made our way by local train to Kyoto Bunkyo University in Uji, on the outskirts of city, where our society's hardworking Secretariat Professor Yasushi Nakakubo, who has worked there for many years, had made all the requisite arrangements and preparations. Plenty of us were physically present for the one-day conference, and, despite a few technical issues with Wi-Fi and connectivity, a good number of people attended online, remotely offering some valuable input in the form of welcome comments and questions throughout the event. 'Hybrid' conferences are not ideal, but it's always preferable to have as many persons as possible enjoy our speakers' papers and the fruitful intellectual discussions thereafter.

After Professors Hullah and Nakakubo had delivered opening remarks and Professor

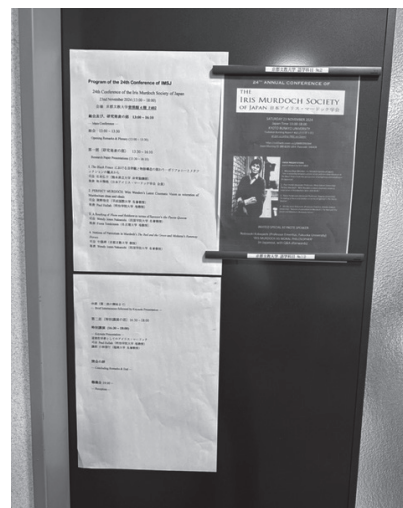
Koshi Okano succinctly outlined the state of our society's accounts (not unhealthy, though we need more new members!), the first presentation was delivered as a Zoom presentation by Masaya Negi, a graduate student of Hokusei Gakuen University in Hokkaido, in Japanese on 'The Relationship between Artistic Vision and Narrative Structure in *The Black Prince* from the Perspective of Polyphony and Metafiction', a fresh perspective on one of Murdoch's most popular and most intriguing fictions, from a young man we are glad to have as one of our society's newest members.

Three in-person presentations in English followed. Professor Hullah used video clips and his inimitable wit to argue that 'Wim Wenders's latest cinematic vision' is 'reiteration of Murdochian ideas and ideals'. The film in question, of course, is *Perfect Days*, which depicts how a man can live like a Buddhist monk in the midst of one of the world's largest and busiest cities. Professor Fiona Tomkinson followed with 'A Reading of *Nuns and Soldiers* in Terms of Spenser's *The Faerie Queene*'. This expert in intertextuality also included a number of other sources Murdoch apparently drew upon in writing that novel. I gave the final presentation in English on the topic of 'Notions of Patriotism in Murdoch's *The Red and the Green* and Mishima's *Runaway Horses*'. I had come up with this subject on noticing odd similarities between these two writers who were contemporaries and astonishingly prolific, producing a considerable body of work to both popular and critical acclaim. Of course, Murdoch wrote books on philosophy as well as novels and plays, and Mishima also ventured beyond literature, composing essays and founding a private militia composed mainly of right-wing college students dedicated to traditional Japanese values and veneration of the emperor. They both had strong views on their own national identity.

The final presentation of the day was the keynote speech, given by Fukuoka University Emeritus Professor, Nobuyuki Kobayashi, on 'Murdoch as a Moral Philosopher'. Kobayashi studies and has written widely in the field of the history of thought, encompassing work on Justice, Democracy, Beauty, Plato, and, of course, Murdoch, moral philosophy, and virtue ethics. Among his major works are his 1992 translation of Iris Murdoch's *The Sovereignty of Good*, and his groundbreaking 1993 critical essay 「美と道徳—プラトン『饗宴』の場合」 (Beauty and Morality: The Case of Plato's *Feast*), in which he echoes and reinforces Murdoch's argument for the inadequacy and inappropriateness of analytical philosophy's versions of humanity and value, innovatively presenting 'old' Platonism in a way that is resoundingly modern, both seminal texts for Japanese Murdoch scholars. Following his reliably excellent and thought-provoking talk, a number of us made our way to a nearby restaurant for a post-conference party. Murdoch would have approved. We ate well and most of us imbibed in wine or beer. But alas, like all good things, it ended too soon, and we dispersed, going our separate ways, to meet again next year, when the conference will be held in November in Tokyo, at Meiji Gakuin University.



The poster of the 24<sup>th</sup> Conference of the Iris Murdoch Society of Japan.



The Conference Room at Kyoto Bunkyo University.



Preparations making sure that the Zoom link was functioning properly.



Listening to Masaya Negi's online presentation.



The Post-Conference Party お疲れ様！

特別寄稿

## This Year's Words: Beginning (Again) with Iris (IMSJ President's Message)

'For last year's words belong to last year's language  
And next year's words await another voice.  
And to make an end is to make a beginning.' (T. S. Eliot 'Little Gidding')<sup>1</sup>

Paul Hullah

Eliot's evolutionary cyclical conception of time and language can be comfort and compass to us today, as we watch 2024 recede in the rear view mirror, all splendid Murdoch conferences in Paris and Chichester, followed by our own successful annual academic meeting in Kyoto. Beginnings bloom from endings, and our completions become catalyst to further creation, this notion of renewal, continuance, 'getting on with it', so fundamental to our sane survival.

We would do well to take heed of this when appraising our own aims and history as a dedicated literary society. Eliot's lines can profitably be interpreted via Heidegger's ontology, alongside his assertion that poetry (by extension, 'good' literary writing) reveals *truth* in ways that ordinary language cannot, offering experiential possibilities otherwise often obscured by conventional, rational thought, which clearly influences Murdoch. Eliot's 'last year's words belong to last year's language' mirrors Heidegger's and Murdoch's hypothesis that traditional modes of understanding can limit engagement with being, affirming the importance of renewal in language and thought. Through *poetic* expression (profound, sympathetic, interrogation of letter and spirit, *a priori* and *posteriori*: which perhaps in our classrooms we teachers now, perversely and partially label 'critical thinking'), we can break free from the constraints of established schema and explore new existential territories.

In *The Sovereignty of Good*, Murdoch insists: 'There are properly many patterns and purposes within life, but there is no general and as it were externally guaranteed pattern or purpose of the kind for which philosophers and theologians used to search.'<sup>2</sup> Literature, not least her own fictions and poems, is where we find a more modern and meaningful Murdochian search for something good: a moral vision that admits the complexity of human existence. No need to seek a singular transcendent purpose, for this will lead to idle abstraction that neglects the real, messy *thinginess* (as Murdoch liked to term it) and moral immediacy of quotidian life.<sup>3</sup>

Murdoch's thoughts chime with contemporary challenges. Rushed technological advances, climate change, geopolitical tensions, pandemics both viral and of social inequality, boosted by un (fact) checked monopolistic social media dominance gone wrong, have all combined to create a new diversity of intolerances and a hostile landscape where traditional sources of 'truth' and meaning have lost hallowed ground. In this ambience of

anxiety, Murdoch steers us to build a bespoke attentive moral life, attuned to contingency, grounded in love and good deeds, rather than languishing in lax behaviour and dangerous dogma.

All of which should encourage those of us that teach to (re) start using Murdoch's work in our classes. For it speaks to contemporary youth of the importance of betterment, more eloquently than a TikTok video or Instagram influencer ever will. As we grapple with ideological disorder and emotional and intellectual isolation, despite being 24/7 hyperconnected and carrying every 'fact' known to humankind in our pocket (unless we've lost our smartphone again), Murdoch quietly and imaginatively maps pathways to a 'good' existential moral vision, a realistic and empathetic commitment to others beyond our 'fat relentless' ego-driven selves.<sup>4</sup>

For, ultimately, Murdoch's work dramatizes a shift from seeking comfort in fantastical universal patterns toward embracing the rich real diversity of human experiences and the contingent and circumstantially malleable moral imperatives they necessarily invoke. In sailing our own ships in 2025, we can find purpose *not* in set sealines, but in the authenticity of our honest close relationships and the sundry ethical challenges we all must face, in focusing on love, awareness, and the intricacies of our interconnected existence. Like 'the dialect of the tribe' was for Eliot, for Murdoch, and for us, the moral landscape is multifaceted, ever-evolving.<sup>5</sup>

And meanwhile at the message, some of our unfailingly uneasy members continue to lament the seeming inability of our tight-knit society to expand and attract 'new blood'. But, in context, the size of our community is not unhealthy and not of great concern. And after an overlong sojourn in the wilderness, Murdoch herself is now fully re-established (perhaps *academically* revered more than ever before?) as a venerable, potent, and presciently relevant 20<sup>th</sup> century Anglophone author/philosopher of considerable note and equal foresight. Her worldwide reputation is fêted and sustained via the marvellous ongoing *Iris Murdoch Today* Palgrave Macmillan critical book series (co-edited by Frances White and Miles Leeson, whom we welcomed as splendid IMSJ keynote speakers in 2022 and 2023 respectively). Moreover, this year will bring forth a brand new, substantial selection of Murdoch's poetry (the first since, with Iris's personal blessing and participation, our society's founder Yozo Muroya and I co-edited her limited debut selection, *Poems by Iris Murdoch*, here in Japan almost 30 years ago), as well as a variety of other critical studies looking at Murdoch's oeuvre anew, from original and diverse perspectives.<sup>6</sup>

Looking ahead to our 25<sup>th</sup> Conference in 2025 (a silver anniversary of gatherings!), I will thank my committee colleagues and wish them and all IMSJ members well, and end with Garth Gibson Grey's advice in *An Accidental Man*, leaving it to you, Gentle Reader, to work out why: 'Don't imagine that you are that big psychological buzz that travels around with you. Step outside it.'<sup>7</sup>

(President, The Iris Murdoch Society of Japan)



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## 第 24 回大会報告記

中 窪 靖

第24回日本アイリス・マードック学会年次大会が、11月23日勤労感謝の日の土曜日に京都文教大学にて開催された。例年と同様、研究発表が4件と特別講演という構成となった。

一番目の発表者は、2023年度に新会員となった柊木雅哉氏で、修士論文を基にした発表を披露した。マードックは、*The Black Prince* によって、芸術とは真実を導き出すことがいかに困難であるかを示していると結論付けた。

二番目は、ポール・ハラー会長が2023年にカンヌ映画祭で最優秀男優賞を受賞したヴィム・ペンダース監督の『パーフェクトデイズ』を、マードックの善の思想にひきつけて解釈した。特に、映画の中に、彼女の詩作品の中にあるロマン主義思想と日本の禅仏教思想とに共通するものを指摘した。

三番目は、フィオナ・トムキンソン氏がエドモンド・スペンサーの *The Fairie Queene* とマードックの *The Nuns and the Soldiers* を比較し論じた。スペンサーの *The Fairie Queene* の中に登場する騎士と、*The Nuns and the Soldiers* の登場人物とを比較してその類似性を明らかにした。特に発表者は、色の象徴性に注目した。例えば、イングランドの守護聖人の旗の色が赤と白であることと、マードック作品の中心人物である伯爵の母国のポーランドの国旗にも赤と白が使われていることを指摘した。

四番目は、ウェンディ・ジョーンズ・中西氏が、三島由紀夫の晩年の連作『豊饒の海』の第二作目に置かれている『奔馬』*Runaway Horses* と1916年の復活祭に起こったダブリンでの武装蜂起を題材にしたマードックの *The Red and the Green* を比較し論じた。三島の作品は作者自身の割腹自殺の伏線となる。マードックの作品は彼女のルーツであるアイルランドの歴史をテーマにした唯一の作品である。いずれの作品も、国を愛する思いをそのテーマとしつつ、結果としては蜂起を先導した若者の意思は遂げられないままに終わる。

そして特別講演「道德哲学者としてのアイリス・マードック」の演者として、福岡大学名誉教授の小林信行氏を招聘した。氏は、完全性とか充足性という概念をキーワードにしてマードックの道德哲学の到達点をわかりやすく解説した。そこには、真理概念と善の感覚との結びつきがあった。それを媒介するのがダイモンと呼ばれる存在である。また、道德哲学は日常の言葉で実践されるべきものであるとの観点から、マードックがその活動の中心を哲学から小説に移したと解釈した。マードック研究のトレンドが彼女の哲学に傾斜している現状を鑑みるとタイムリーな内容であり、マードック研究者にとっては新しい知見を得る機会となったと思われる。

最後に、コロナ禍が小康状態になった昨年より対面とオンラインを合わせたハイフレックスによる年次大会の実践を行っているが、今年度はオンラインでの参加者にメイン会場の映像と音声を常時届けることが可能となったことを申し添えたい。

## Iris Murdoch as a Moral Philosopher

Nobuyuki Kobayashi

Plato's famous 'Cave Metaphor' in *Republic* clearly provides the fundamental frame for Murdoch's moral philosophy. The metaphor makes a strong impression with regard to the improvement of our understanding (*paideia and apaideusia*), but not so strong with regard to our *moral* improvement, and we may tend to lose sight of any moral enlightenment while examining the three stages in the metaphor. As a result, many rationalists who read the metaphor from perspective of modern science, put moral problems in parentheses, losing all sense of a moral reality. Needless to say, we must keep in mind that the sun (the Good) and the light (reality) are crucial in the metaphor. Our understanding goes with the light and its source. And, as we know, this is a central issue for Murdoch: to connect realism with a sense of the Good.

As it is, there is an important difference between Plato's and Murdoch's respective interpretation of the cave metaphor's third stage. Plato explains the preparatory procedures (adjustments or habits through dialectical method) for the climber who emerges from the cave to face the sun, and concludes explicitly that that the climber would finally be able to see and study the sun itself. Plato's explanation perplexes Murdoch, who is certain that the climber could not see the sun itself, even if he is accustomed to see its light. [We must remember the foreword quotation of *Metaphysics as a Guide to Morals*: 'Une difficulté est une lumière. Une difficulté insurmontable est un soleil' (Paul Valéry).] Murdoch wants to emphasise the *distance* of the sun from us. The sun itself is there with us, but so far away, not near us. This distance emphasises the transcendence of the sun. Thus, Murdoch seems to want to draw our attention to some religious practices or meditative trainings in attentiveness. Such practices and attitudes are for looking at individual realities through which we might be detached from the ego and led to a manner of spirituality.

On the other hand, the practices which Plato recommends in the final stage are metaphysical or purely mathematical, but not *moral* trainings, as were told in the preceding pages in *Republic*. The cave metaphor seems simply formally to be indicating *terminus ad quem* (a genuine first principle, the Good) which provides us with reality (truth) and understanding.

Are they, Plato and Murdoch, on different paths to the Good? Of course, we know that Plato's *Symposium* and *Phaedrus* show a spiritual way to the Beautiful and the enthusiasm of Love. These are full of enjoyments and sweet pains, and through which we may achieve a metaphysical insight into the idea of perfection. The idea resembles what Murdoch terms the 'magnetism' of (good) things to which we are drawn. So Plato and Murdoch may not seem so far apart. And yet we should not forget the intellectual training involved in Plato's dialogues. He never gives up on philosophy; it is the ultimate

training to reach the end (the Good), and the third stage for Plato is not merely a formal explanation. He also knows the pain and difficulty of philosophy, which is suggested everywhere in the metaphor. Not only is the light painful, but moral philosophy, too.

## 研究発表要旨

### ***The Black Prince* における芸術観と物語構造の関わり —ポリフォニーとメタフィクションの観点から—**

柊 木 雅 哉

私が修士論文で取り上げた *The Black Prince* において、最初の語り手とは異なる語り手が登場する点特徴的であると言える。その点からこの作品を見ると、登場人物たちの言葉は他者から意識されているため、一つの言語の中に異なった対立する意味があると考察した Heusel の論について注目した。本論文では彼女が考察していない点から、どのような相互作用をもたらしているのかを深掘りし、Murdoch の芸術観がどのように描かれているのかを明らかにすることを目的にしている。

第1章では、研究の手法として取り扱ったポリフォニーやメタフィクションという用語の解説や、研究対象にした作品の構造との関わりについて簡単に説明している。上記で述べた語り手の一人である Bradley の手記が批判されることから、物語が虚構であるというメタフィクションの指摘や、そこに Mikhail Mikhailovich Bakhtin の考える言葉の意味の複数性（ポリフォニー）といった指摘が出来るのではないかと考えた。

第2章では、この作品における Bradley の手記と他の登場人物たちの手記との関係性について、外部構造と名付け、その相互作用を論じた。彼の手記に現れた人物たちが、その内容は事実ではないと批判する。特に、その一人である Rachel と Bradley との語り方の特徴について比較してみると、前者は説得性を損なおうとしているもの、後者は説得性を保とうとするものとして考えることが出来、真実は何かという問題が説得性の問題になっていることを指摘した。その他の執筆者も Bradley の手記の内容を批判しているが、信憑性のある発言をしているわけではない。最後に Bradley を擁護した人物である Loxias は、Bradley の手記の中に真実があるという旨の発言を行う。それが、読者を再びこの作品 *The Black Prince* を最初から読むことに誘導するため、この物語が循環構造になっており、真実が何かということがわからない構造になっていることを明らかにした。

第3章では、Bradley の手記、これを内部構造と名付け、その中で Bradley や Julian が *Hamlet* を取り上げている場面から、相対化作用がどのようなものかを論じた。*Hamlet* について彼らが言及している箇所は二つあり、前者は Bradley が Julian に *Hamlet* を講義している場面、後者は Julian が *Hamlet* の黒い衣装を纏い、Bradley に披露する場面である。両者から、Bradley は、*Hamlet* に見られるような、自身や身の回りの環境の不安定さ、言葉の意味の相対化に影響を受けているのではないかと指摘した。その後、Bradley は友人 Arnold を殺した疑いで尋問されている時も、さながら道化のような振舞いをする。Julian との性行為後、Murdoch が考えるような道徳や創造性を得て、Bradley はこれまで躊躇していた物語執筆が出来ることを直感する。Julian と性行為するまで取っていた自分自身が精神的に傷つくことを恐れるような態度から変化が感じられ、自分の価値の相対化作用によるものだとすることを明らかにした。

2章と3章の内容を整理すると、内部構造の手記において相対化作用は、Bradley に物語執筆の大きな要



因を与えたが、皮肉なことに外部構造において、その手記は他者に批判され、循環構造を生み出すことから作品全体において真実を伝達することが出来ないのである。Bradleyの手記を滑稽だと馬鹿にするRachelに対して、編集者LoxiasはBradleyの滑稽さを肯定している。このLoxiasの発言から、何が真実かを特定することが困難な世界に身を置き、複雑な現実世界を示すきっかけになったBradleyを肯定していると考えられる。そのような彼の行動から判断すると、彼女の芸術観は、複数の意味を持つ言葉がもたらす登場人物たちの相互作用を描き出すことによって、より複雑な現実世界を描こうとするものであると考えられる。

## 研究発表要旨

# PERFECT MURDOCH: WIM WENDERS'S LATEST CINEMATIC VISION AS REITERATION OF MURDOCHIAN IDEAS AND IDEALS

Paul Hullah

This new paper introduces and attempts to elucidate, explain, and extrapolate some nuanced and meaningful ways in which Wim Wenders's award-winning 2023 film *Perfect Days*, a gently engaging study of the unspectacular daily activities of an unassuming, taciturn Tokyo toilet cleaner, aligns with and, both literally and figuratively, reiterates and reinforces some cornerstone elements of Iris Murdoch's moral philosophy.

In particular, I argue, the film skilfully and poignantly dramatizes Murdoch's concepts of unselfing and the human (ist) quest to identify and emulate 'goodness' in our (in the movie's case, literally) faecal (I want to say 'shitty'; Iris might have preferred 'messy') messed-up modern life.

In doing so, Wenders's film can, in turn, function as a useful conduit to the comprehension of revealing similarities (be they conscious or unconscious) between the early British Romantic ideals and Japanese Zen psycho-philosophy that sit seamlessly in much of Murdoch's work. I select some specific instances of these intertextual intercultural correlations in order to clarify and amplify this aspect of the heightened significance the movie might have to a viewer interested in Murdoch's work.

In pursuit of this, by referring to a selection of Murdoch's published and unpublished poems, her novels, and philosophical writings, I necessarily dwell upon Murdoch's moral philosophical idea of unselfing, the moral process by which an individual, piercing the resistant ego, shifts attention away from self-centred concerns toward a clearer vision: a more objective and truthful apprehension of reality. This, Murdoch often linked with an appreciation of beauty, nature, or art (including music and song, as judiciously used in Wenders's understated narrative): a secular modern morality with love at its centre is thereby and consequently discovered rather than created. Goodness, in Murdoch's view,

is transcendently (and transcendentally) tied to this attentiveness to others and the world outside of oneself, indubitably concomitant with nature filtered and framed into art, and Wenders knowingly makes this both his film and its protagonist Hirayama's *raison d'être*.

In short, in this paper, I endeavour to identify and consider ways Wenders's beautifully engaging cinematic vision elegantly ventriloquises important Murdochian themes at what must ultimately be considered both textual and meta-textual levels.

*(This presentation was respectfully dedicated to the memory of Miharū Otsuki, a much loved IMSJ member and a highly regarded Murdochian scholar. A wonderful, good person, taken from us far too soon, she is greatly missed.)*

研究発表要旨

## A Reading of *Nuns and Soldiers* in Terms of Spenser's *The Faerie Queene*

Fiona Tomkinson

The paper offered a new reading of *Nuns and Soldiers* in terms of colour symbolism, virtue ethics and references to Edmund Spenser's *The Faerie Queene*. argued that certain characters in the novel are identified with the knights from the books of *The Faerie Queene* who represent the 'private' Aristotelian virtues. Guy is identified with Sir Guyon, the Knight of Temperance and Gertrude, the 'Arthurian girl' in search of what constitutes 'just mourning', is identified with Sir Artegall ('the equal of Arthur'), the Knight of Justice; like him she has to deal with the danger of slanderous wagging tongues personified by the Blatant Beast. One of the clues to Gertrude's identification with the Knight of Justice is that Guy speaks of justice as being 'like brown', not in the spectrum, whilst Gertrude is repeatedly described in terms of her brown hair and brown dresses; colour in *Nuns and Soldiers* often has a chain of symbolic significances, similar to what Merleau-Ponty, (a philosopher indirectly alluded to in the novel at a number of points), refers to as a 'ray of the world'. The 'nun' Anne Cavidge (whose signature colour is the blue associated with the Virgin Mary) plays a role corresponding to that of Britomart, the lady knight of Chastity, and her near-drowning experience has parallels with a famous passage of Britomart in distress by the seashore. The Count with his soldierly virtues and his struggle to overcome suicidal despair plays the role of the Redcrosse Knight, with the precious lifeblood of Poland taking the place of the redeeming blood of Christ (his colours are the red and white of the Polish flag, which is the same as those of the flag of St. George). The group of friends surrounding Gertrude play the roles of the knights of friendship (Cambell and Triamond) and Tim Reede plays the role of Sir Calidore, the Knight of Courtesy, which explains his associations with wild nature

and leaves which take us into the pastoral world of Book VI of *The Faerie Queene*, suggesting that his name is intended to invoke that of the pastoral 'reed' flute.

研究発表要旨

## Notions of Patriotism in Mishima's *The Red and the Green* and Mishima's *Runaway Horses*

Wendy Jones Nakanishi

This paper compares and contrasts two novels about patriotism by writers who were contemporaries and alike in producing a considerable body of literary work greeted by both popular and critical acclaim: Iris Murdoch (1919-1999) and Yukio Mishima (1925-1970).

The plot of Murdoch's *The Red and the Green*, published in 1965 and set in Dublin in the week leading up to the Easter Rising in 1916, revolves around the week-long armed rebellion against British rule in Ireland. Carried out by members of both the Irish Republican Brotherhood and the Irish Citizens Army, the Easter Rising was a patriotic movement launched in protest against foreign influence in the country.

Similarly, Isao Inuma, the protagonist of Yukio Mishima's *Runaway Horses* (the second book in his masterpiece the tetralogy *Sea of Fertility*) published in 1969 and set in the early 1930s, is obsessed with a group called 'The League of the Divine Wind' active in Japan in the late 19<sup>th</sup> century which was intent on expelling Western 'barbarians' and restoring the country's ancient samurai culture.

Murdoch and Mishima were both preoccupied by notions of national identity. Murdoch was born in Dublin but moved to London when she was a few weeks old, only visiting Ireland on holidays as a child. Despite living in England most of her life, Murdoch invariably thought of herself as Anglo-Irish. According to her biographer Peter Conradi, Murdoch invested heavily in her 'Irishness' as a 'source of reassurance, a reference-point, a credential, somewhere to start out from and return'.

Mishima also identified fiercely with his nationality, but in his case, it included not only pride in being Japanese but also his heritage as the descendent of samurai and distinguished scholars and government officials. His sense of belonging to a privileged lineage was undoubtedly reinforced by his being taken, as a child, to live with his grandmother, a descendant of Tokugawa Ieyasu, founder of the Tokugawa Shogunate.

*The Red and the Green* was Murdoch's only historical novel and one she engaged in considerable research to write. Andrew Chase-White, the main character of this, her ninth novel, resembles her in biographical details. Like Murdoch, he is the only child of doting Anglo-Irish parents, spending most of his life in England. A soldier, he has come to

Ireland to convalesce from an illness contracted shortly after his regiment's deployment to France during the first world war but, like Murdoch, he has ambivalent feelings about the country. It is at once 'intensely familiar and yet disturbingly alien'.

Similarly, Mishima extensively researched events described in *Runaway Horses* and its protagonist resembles him. Like the martyred heroes of the League who had attempted to reverse the Westernization of Japan, Isao has assembled a group of like-minded friends eager to join him in assassinating financial elites and corrupt government officials to restore the Emperor to his former dignity and reinstate ancient traditions. Isao kills himself after killing a wealthy businessman, his death foreshadowing Mishima's own, when he committed *seppuku* after his plea to the Self Defense Forces to stage a coup was ignored or mocked.

Both Murdoch's and Mishima's novels are paeans to cultures perceived to be in danger of being diluted, distorted or even destroyed by foreign influences.

## 事務局からのお知らせ

### 第25回大会について

第25回大会は2025年秋に明治学院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いたしますので、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の研究以外にも、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：2025年6月末日（予定）

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日本アイリス・マードック学会事務局まで

総会・研究発表会運営費	143,799
内訳 特別講演講師謝礼	50,000
特別講師宿泊交通費	50,000
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懇親会補填（特別講師分）	6,500
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合計	279,585
差引残高	545,658

### 原稿募集

マードックの人物像や作品の研究にまつわる新発見・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。）

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### 会計報告

#### 2023年度会計報告

2023年1月1日～2023年12月31日（単位：円）

収入の部

前年度繰越金 692,243

学会費 133,000

合計 825,243

支出の部

事業費

ニューズレター印刷費

（印刷会社からの発送料を含む） 60,500



## 編集後記

本学会の元副会長で早稲田大学名誉教授の井内雄四郎先生が2024年5月19日に逝去されました。温厚な紳士で、お茶目なところもあった先生にお会いできないのは悲しく残念ですが、マードックに関するご著書がありますので、時おり取り出してページを繰りたいと思います。

研究と出版が大切であることを改めて感じるこの頃です。今号でご寄稿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。

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

The Iris Murdoch Newsletter of Japan No.24

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