

**IRIS
MURDOCH'S
PEOPLE **A** to **Z****

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Preface

On Iris Murdoch: Constructing Characters

The draft manuscript of Chris Boddington's *Iris Murdoch's People A to Z* arrived as I struggled with writing an overview of the salient issues that characterized each of the four decades during which Murdoch was publishing a novel around every eighteen months. I was seduced by the animation of the characters I found in Boddington's entries and fascinated by the eleven appendices that categorise characters according to profession, interests, ideas, and also lists references to literature, paintings, poetry, music, pubs, cars, train stations—the range leaves nothing to be desired for the most diligent researcher. There is even a section, I noticed, listing Murdoch's animals—who can remember which novels introduced us to Hatfield the cat, Ganymede the dog or Dagenham the horse? But behind schedule, I lingered only briefly over what was clearly a hugely impressive undertaking, acknowledged its excellence to its author, and filed it away until my chapter was complete. Twenty minutes later, having been unable to remember the surname of Ann Peronett's suitor, Felix, in *An Unofficial Rose*, I was consulting this unexpected gift to locate the elusive Felix. The usefulness of such a comprehensive research tool lies not only in having accessible means to refresh the memory and move on, but also to find detail there that suggests a fresh perspective on a character one thinks one knows well. Reading Boddington's perceptive description of Felix's physical characteristics and his succinct presentation of character triggered the thought that his character might subtly enlarge Murdoch's idea-play in ways I had not considered before:

Meecham, Colonel Felix, MC, / Yoyo

(UR 1962) Half-brother of Mildred Finch, 15 years her junior. A big man in his early 40s with a big face and very blue eyes and a lot of short receding colourless fair hair which stands up fluffily upon his head. His face is pleasantly weather-beaten and worn into an expression of non-committal professional superiority, and reveals little if any of what he feels. Drives a very dark blue Mercedes. Lives in Ebury

Street. He had commanded a company in Italy during the war and had won his MC at Anzio. Tall, Randall Peronett designates him 'that horse in human form.' He is between jobs at the moment. His next one is probably recruiting Gurkhas.

In this brief cameo Boddington introduces us to an *interesting* man, cultured, competent, brave, financially secure, and with those very blue eyes that, in Murdoch's novels, can denote spirituality and intelligence. Indeed, there was something more attractively enigmatic about Felix than I had remembered. No wonder the lesser man against whom he competes for Ann Peronett's affection, the profligate Randall Peronett, is diminished by comparison and Ann's thirteen-year-old daughter, Miranda, is in love with him. I wondered now if Miranda's Oedipal inclinations had perhaps been transferred from her ego-centric father to a more impressive object of attention which, in turn, suggested a more complex motive for her behaviour than a merely mischievous attempt to scupper her mother's happiness. I came away with my distaste for the demon-child Miranda having been suitably moderated and my assessment of the pallid, good, Ann, who rejects Felix and doggedly waits for Randall's return, also begging reconsideration.

Characters in any novel are, of course, significant in such ways to its larger meaning, but, by the nature of Murdoch's dual role as a philosopher-novelist, her characters take on unusual weight. Although she said frequently that she was not a philosophical novelist and did not want the philosophy to get into the novels, almost all her characters are in some sense emblematic of an idea, and a band of actual philosopher characters often serve as mouthpieces for Murdoch's philosophical views.¹ She freely admitted that philosophy sometimes comes into the novels 'through a character wanting to talk in a kind of metaphysical way'² or through 'chunks of reflection (as in Tolstoy) that can be put up with for the sake of the rest of the work',³ and every Murdoch character is a philosopher of sorts as he or she expounds deeply held beliefs or engages in helping or advising others. Their sagacity is invisibly loaded with philosophical allusion and moral probity: 'language itself is a moral medium' she argued, 'almost all uses of language convey value' (*Existentialists and Mystics*, p.27), so much so, that even the briefest entries in Boddington's *A to Z* are similarly loaded with implications that, liberated from their immediate textual context, more freely invite a greater range of intertextual links.

If understanding Murdoch's characters obliquely helps us to understand her moral philosophy, they are never mere mouthpieces created for that purpose; they are entirely concrete and 'real', the type one bumps into in lifts or catches a glimpse of in restaurants. Her ability to create characters that are at once outrageous and believable, and who take on such an uncanny actuality in readers' imaginations, accounts for the huge popular appeal of her novels—she makes her characters *live*, through the detailed psychological realism she ascribes to them. She identified her novels as 'moral psychology', delving deeply into the unconscious drives of her characters, so that they not only enhance her readers' understanding of what it is to be *other* than oneself, but also give a rather disquieting glimpse of what we ourselves might be. Reading an Iris Murdoch novel can be unsettling; readers often feel, somewhat guiltily, that their own secret lives have been exposed as unflinchingly as her characters'. In getting to know them, we get to know our-

selves better, and the experience is not always comfortable. Boddington's *A to Z* stands, in this sense, as a joyous celebration of the diversity and enduring fascination for characters with and by whom generations of readers have been both enthralled and appalled.

Murdoch's mission was to take the novel back to what had become an unfashionable naturalistic idea of character, and this sustained attempt to construct a detailed picture of the human soul is intended to bring with it a strong emotional force to the novels. Ultimately, it is the emotive engagement with her novels, over and above an intellectual one, on which she relies to communicate her moral philosophy; readers arrive at meaning through a deliberate stirring of all the senses. Love, she said was her great topic, and loving her characters and understanding and empathizing with their frailty, which should be viewed with justice and tolerance, is the moral imperative that lies at the core of the way her novels engage with her mission to help make us good—or at least slightly improved. The everyday moral choices that her characters think they make, for example, engage with her quarrel with the existentialist picture of humanity, which understands human beings as capable of a clear conception of all possibilities and absolute clarity of intention. This assumption, she thought, was overly optimistic and implausible, and she was alarmed at a philosophical picture of humanity that paid insufficient attention to unconscious forces that direct our actions in ways we are largely unaware. For Murdoch, goodness would come from a purification of the quality of consciousness that lies in-between overt actions, not in individual moments of presumed choice. To illustrate her point, she devised innovative narrative techniques that sought to extend the boundaries of language, what she called 'a new vocabulary of experience' (*Existentialists and Mystics*, p.295) to describe as accurately as possible the inner life of characters. The innovative ways in which she did so, using sight, sound, colour, space, imagery and complex symbolism, are still not adequately researched in Murdoch criticism. Boddington's perceptive portraits of Murdoch's characters will help enable her complex method of character construction to be more readily observed, and will in turn invite fresh interpretations of characters within a new century that in itself, with its radical reconfiguring of gender and sexual politics, is already inviting reassessments of her characters.⁴

Murdoch's portrayal of dark inner compulsions cohabits with sharply observed, breathtaking descriptions of the beauty of the world outside them. For there lies a reality too often unseen or ignored, a reality both sacrosanct and inviolable, flourishing independently of the voracious psyche that insidiously transforms the world into an emblem of its own fantasies. The actualities of this outer reality are catalogued in the eleven appendices of Boddington's *A to Z*, and are celebrated there for their separateness, as they are in Murdoch's novels. But they, too, speak of the inner world of her characters, nudging readers to recognize the psychological impact of their joy at singing hymns, looking at paintings or glimpsing a soaring kestrel (listed in appendices III, II and VI respectively). The imagination moves easily from Murdoch's artistry to the actuality of the sulphurous mists of Ireland, the glittering lakes of country houses, the effervescent seas of the North and even the effluence that floats upon her beloved River Thames, itself flanked by the impressive architectural structures of her beloved London cityscapes. All such landscapes function dually, as symbolic renderings of her characters' psyches as well as

vivid celebrations of all that lies outside them, luring characters, gently, away from self-absorption: 'Scenery and weather are almost as important as characters'⁵ Murdoch once said, and the landscapes of her novels say as much about how her characters perceive and distort the world as they do about the reality and beauty of the world itself, so that when Boddington invites us to notice the concrete world Murdoch's characters inhabit we are simultaneously being invited to find out more about her 'people'.

A number of characters undergo life-changing, revelatory experiences when they momentarily succeed in glimpsing the reality that lies outside their obsessions. A few do so while contemplating one of Murdoch's favourite paintings in a London art gallery, which often find their way into the pages of her books and are dutifully listed by Boddington, but only one character is recorded as undergoing such an experience while reading literature: Edward Baltram in *The Good Apprentice* whose chance reading of Proust's *À la recherche du temps perdu* changes his life. In the midst of appalling suffering, its beauty heaves his stomach and gives him 'intimations of other places, of elsewhere, of freedom'.⁶

Baltram, Edward

(GA 1985) Son of Jesse Baltram and Chloe Warriston. Half brother of Bettina and Ilona and stepson of May Baltram. Stepbrother of Stuart Cuno. Nephew of Midge and Thomas McCaskerville. He is 20. Tall and thin and dark, with a hawk nose and limp dark straight hair. He lives in a small bed-sitter in a shabby house in Camden Town. He is at university reading French. Willie Brightwalton is his tutor. Edward tells Victoria Gunn that he adores Proust. He quotes the opening sentence '*Longtemps je me suis couché de bonne heure*'. He administers to his friend Mark Wilsden the magisterial drug which transports its initiates to heaven or to hell when he is summoned by Sarah Plowmain. Stricken with remorse at Mark's death, his guilt is a huge pain which blots out ideas and he lives in it like a fish at the bottom of a dark lake, consumed with guilt for causing the death of someone he loved.

Edward's love of Proust echoes Murdoch's own, and she herself suffered just such biting remorse all too often in her life. Especially when young, she too could be careless of the effects of her actions on others, and the poignancy invested in her construction of Edward is heartfelt and real. Access to fresh biographical information relating to Murdoch's life is making more obvious where Murdoch vouchsafes myriad fragmented self-portraits in her characters, despite the fact that she claimed not to write herself or those she knew into her fiction, believing it to be limiting to the imagination and disloyal. Yet since the publication of Conradi's authorized biography, *Iris Murdoch: A Life*, in 2001⁷ followed by a number of contentious memoirs by John Bayley⁸ and two of her friends, A. N. Wilson⁹ and David Morgan¹⁰ and, most recently, the publication of more than 700 of Murdoch's personal letters in *Living on Paper* in 2015,¹¹ links between Murdoch's life and her art have been increasingly made evident. Conradi's biography intimated similarities between Murdoch and a number of her characters, but subsequent insights into her often tortured existence suggest what should always have been obvious, that Murdoch's denials were diverting attention from the visceral autobiographical resonances her

characters inevitably embody. Edward Baltram illustrates the unthinking foolishness that scuppers the most well-intentioned attempts to be good and his debilitating experiences of remorse, shame and hatred are also Murdoch's own. Yet Edward also illustrates Murdoch's own deep faith in the power of literature to heal, and the revealing of herself in her work is part of the authenticity of that larger artistic enterprise. Sometimes, as Pamela Osborn has perceptively observed, her characters even provide a startling and prescient understanding of the future and of how she would herself be understood and remembered.¹² Yet, if to know Murdoch's characters is also to know something of Iris Murdoch herself, she, like them, always remains ultimately enigmatic, always just beyond our grasp. What matters is that in Murdoch's characters readers have been privileged with a glimpse of one of the most wide-ranging, honest and recognizable portraits of humanity in twentieth-century literature.

The scrupulous detail relating to the hundreds of characters who inhabit Iris Murdoch's twenty-six novels is not the only remarkable product of Boddington's *A to Z*. Its accomplishment also lies in an equally detailed knowledge of their historical, political, philosophical and cultural contexts. Access to this material, that beautifully complements Cheryl Bove's seminal *A Character Index and Guide to the Novels of Iris Murdoch* (Garland, 1986), will expedite and enrich future research into Murdoch's novels, allowing more nuanced critical analyses of her complex narratives. The appearance of the *A to Z* comes too at a fortuitous time in Murdoch scholarship, for this decade is the most fruitful yet with regards to fresh primary resource material that now includes forty years of Murdoch's personal journals, recently gifted to the Murdoch Archives at Kingston University by John Bayley's widow, Mrs Audi Bayley. Boddington's itemizing of Murdoch's characters and their world, so lovingly detailed, is also a distinguished gift to Murdoch scholarship and together these research materials will invigorate Murdoch studies for decades to come. Indeed, the significance of *detail* in understanding the truth of humanity is voiced by one of Murdoch's most truthful characters at the close of her first novel, *Under the Net*: an exasperated Hugo Belfounder attempts to enlighten the benighted Jake Donaghue by reminding him that it is not the application of all-encompassing theories to situations that leads to the perception of truth but detail, lovingly observed: 'God,' says Hugo, 'is detail. It all lies close to your hand'.¹³

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Notes

1. See Scott Moore, 'Murdoch's Fictional Philosophers: What they Say and What they Show' in *Iris Murdoch and Morality*, pp.101-112. September, 1966.
2. Gillian Dooley, ed., *From a Tiny Corner in the House of Fiction: Conversations with Iris Murdoch* (South Carolina: University of South Carolina Press, 2003), p.21.
3. Iris Murdoch, *Existentialists and Mystics: Writings on Philosophy and Literature*, ed. by Peter J. Conradi (London: Chatto & Windus, 1997), p.19.

4. See Anne Rowe, *Writers and Their Work: Iris Murdoch* (Forthcoming, Liverpool: Liverpool University Press, 2019).
5. Iris Murdoch, Interview with Stephanie Nettel, 'Iris Murdoch: An Exclusive Interview', *Books and Bookmen*, September, 1966, 14-15.
6. Iris Murdoch, *The Good Apprentice* (1985; Harmondsworth: Penguin, 1986), p.278.
7. Peter J. Conradi, *Iris Murdoch: A Life* (London: HarperCollins, 2001).
8. John Bayley, *Iris: A Memoir* (London: Duckworth, 1998); *Iris and the Friends* (London: Duckworth, 1999); *Widower's House* (London: Duckworth, 2001).
9. A.N. Wilson, *Iris Murdoch: As I Knew Her* (London: Hutchinson, 2003).
10. David Morgan, *With Love and Rage: A Friendship with Iris Murdoch* (Kingston: Kingston University Press, 2010).
11. Avril Horner and Anne Rowe, eds., *Living on paper: Letters from Iris Murdoch 1934-1995* (London: Chatto & Windus, 2015).
12. See Pamela Osborn, 'How can one describe real people? Iris Murdoch's Literary Afterlife', the *Iris Murdoch Review*, no.5, 2014 (48-58).
13. Iris Murdoch, *Under the Net* (1954; Chatto & Windus, 1982), p.258.

Introduction

How to Use this Book

'I would not want to copy people. I invent them.' So wrote Iris Murdoch in a 1994 letter to Michael Hamburger.¹ In many interviews over her lifetime as an author she had repeated or paraphrased this remark. Murdoch's people remain the key element of her fiction. This book includes a complete alphabetical list of them and sets them into the context of the places they inhabit, the beliefs that inform them and the many works of literature and art that illuminate their lives. It includes lists of various of the small details of those lives, the pubs they visit and what they drink, the newspapers they read, their cars and cats and dogs. There are also details of the other people, historical, fictional, mythological mentioned or referred to in her works, as they affect the lives of her characters.

Iris Murdoch's People A to Z is a major new tool for research into the literary works of Iris Murdoch and the first comprehensive reference book of its kind to include her twenty-six novels, her one published short story and her plays. The A to Z is a handbook for teachers and students, academics and critics, providing a brief description of each entry and full cross-referencing to all other relevant entries. The cross-referencing, with the aid of the appendices, illustrates the details by which Murdoch places her people in each book relative to each other and to the context of her other novels and the times in which they were written and set.

Iris Murdoch's People A to Z will appeal to the many readers and fans of Iris Murdoch's novels and will introduce them to a new way of framing her many characters within the contexts of their own lives both in each novel as they appear, and within the wider world of the rest of her oeuvre.

The entries are filed alphabetically. People appear by reference to their surnames. Places, concepts, works of art or literature etc. either by the first letter as used by Murdoch in the text, or as amplified by me to the full or correct name. I have corrected what I believe to be one of very few misprints, Burckner for Bruckner in *Nuns and Soldiers* and one or two of the foreign names which appear to have been too much for Murdoch's editor. Each entry is listed against the different books in which it appears. In some cases entries are cross-referenced where Murdoch uses more than one term or synonym for what are essentially interchangeable: for example America and States or United States, Catholic and Roman Catholic.

The individual entries are derived from Murdoch's own words. I have generally started with the family relationships to place a character into context with other entries, followed by a brief description of who he or she is, principal characteristics such as profession or

religion, and other key elements. This is followed by cross-references to all other entries in which the character appears. So Jake Donaghue is described in his entry as 'A writer', but only visits 'Goldhawk Road' in his cross-references. Words included in the text of an entry are not listed separately in the cross-references.

Murdoch does not incorporate real people into the course of her novels (with a few exceptions); she refers to them. Where historical figures are included, as in Murdoch's one historical novel, *The Red and the Green*, they appear offstage, and inform the context of the narrative. She does, however, refer to many historical figures, the painters who created the pictures seen by her characters in the National Gallery, the authors, philosophers, politicians, generals, who occupy the minds and endeavours of her characters. Modern politics do not feature much, though Franco, Jimmy Carter and the Polish Pope each receive a brief mention, less than a cameo. These historical figures are given a very brief caption and date to identify them, and the reader is invited to do whatever research is necessary to further define them and establish any further context for the characters who engage with them in the novels. There are also fictional characters, like Thomas McCaskerville's favourite literary figures in *The Good Apprentice*, Mr Knightly and Achilles. These are, as far as possible, identified by the works in which they appear, and the authors or dramatists who created them.

I have listed the books, songs, plays and poems mentioned in the texts, and where possible the authors or composers. Murdoch's work is full of literary allusions, partial quotations and references; to the names and words of the popular songs she collected; to the novels she enjoyed, some all her life, like the works of Jane Austen, and others she discovered in her later years, like those of John Cowper Powys. I have identified many of these and referenced them to the original source. I have picked out as many of the direct quotations as practicable, but it has been impossible, for reasons of time and space, to spell out all the allusions and to have done so would have created a different kind of book. That is a task for other and more specialised scholars. Let them take this work as a starting point and follow their trail where it leads them.

Murdoch was a lover of paintings and a buyer of pictures. Many of her characters visit museums and galleries, often in London, but also in Venice, Paris, Athens, Madrid and elsewhere. Some have important meetings or revelations. The paintings and sculptures they see or think about tell the reader much about the person looking at, or thinking about, them, and provide a complex symbolism to enrich the reading of the novels.

The appendices form a useful set of cross references. The longer appendices (I on the Written Word, II on Art, III on Music and Verse, IV on Philosophy, Religion and Education, and V on Political and Administrative) include individual lists of the relevant works, concepts, historical, fictional and literary figures relevant to each section, and some of the relevant institutions. They include references to historical figures, for example Shakespeare and such of his plays as are mentioned in the novels, and Murdoch's own creations, such as Arnold Baffin from *The Black Prince*, and all his novels as read, reviewed or destroyed by Bradley Pearson. The lists include such figures as Ludwig Wittgenstein and Giordano Bruno, Scott Joplin and Gustav Mahler, Duccio and De Kooning, Gustavus Adolphus and Wladislav Gomulka. There are concepts from the Olympian Gods to the Oxford Movement, from Red Guards to the Temperance Movement. The reader can find

a relevant item in the appendices and refer into the alphabetical index for details including which novels are relevant to each entry.

The shorter appendices (VI, Animals, to XI, Roses) lead the reader into the details which Murdoch uses to distinguish one character from another. Who likes cats, who dogs? Why does Rain Carter in *The Sandcastle* drive a Riley, and the Revvy Evvy a baby Austin? Why does Felix Meecham drive a very dark blue Mercedes in *An Unofficial Rose*, indeed what kind of British army officer in 1962 would drive a German car? Not to mention the veritable convoy which brings the guests turning up at Charles Arrowby's remote seaside house in *The Sea, The Sea*. There are the many pubs from the long pub crawls by Jake and his friends in *Under the Net*, Barney Drumm in *The Red and the Green* and Tom and Emma in *The Philosopher's Pupil*, and from Danby Odell's wanderings in and out of Fulham and Chelsea in *Bruno's Dream*. Also the drinks, including a surprising amount of champagne, that the many characters consume. There are the languages that appear, many of them through the mouth of Hilary Burde in *A Word Child*.

My very personal review of Murdoch's literary works is designed as a tool for the literary critic or analyst. I have tried to avoid inserting my own personality, as Murdoch always said she did in relation to her own books, and if I have failed to exclude any opinions of my own, they may be ignored, contested, or indeed accepted, by the readers as they will.

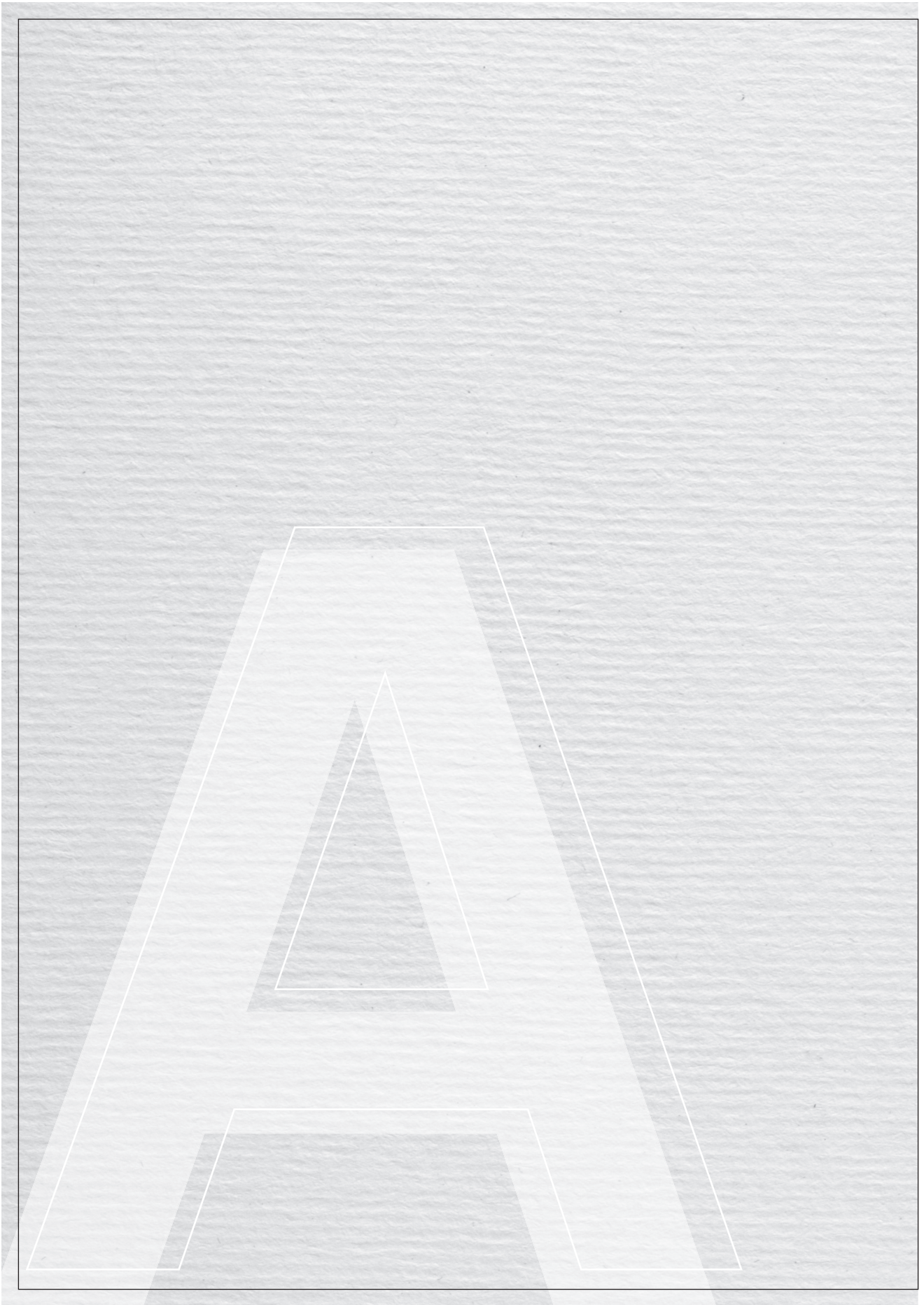
I must thank all my teachers and schoolmasters for instilling in me a sense of curiosity, a care for detail and a wide love of reading everything, as my mother used to say, down to the labels on the backs of any bottles or jars that found their way onto our kitchen table. Most of the details attached to entries in the index are, if Murdoch's characters inspired by her own descriptions of her people, or, if originating outside the books derived from my own memory and research or my own friends and colleagues, supported and supplemented by a wide range of reference works from my own library or other, public or academic libraries or on the internet. Any errors are my own. I hope no one will claim the copyright in such details as the country where Giotto flourished, or the century in which Jane Austen wrote 'the Six'.

I must thank my friend Ghassan Hage without whose suggestion this project would never have started, my wife, Ruth Naylor, without whose patience I would never have finished, the many friends who helped me track down an elusive reference or two, Les Ashton for the beautiful photograph of Iris, and friends at Kingston University, Anne Rowe, Katie Giles, Pam Osborn and Frances White. I particularly want to thank Anne, not only for her Preface to this book, but also for her years of patience both as my supervisor for my post-graduate studies and generally in easing me back into academic thinking. My thanks go to Pam for her invaluable assistance in reading and correcting my manuscript. Finally I must thank Debra for her beautiful work on designing the book, and for all her help in getting my work off my computer and onto the page.

Christopher Boddington
London, 2018

Note

1. Avril Horner and Anne Rowe, eds., *Living on paper: Letters from Iris Murdoch 1934-1995* (London: Chatto & Windus, 2015).



A

À la recherche du temps perdu (a novel, published in seven volumes, by Marcel Proust)

(UN 1954) *See*: Proust.

(FE 1956) *See*: Proust.

(FHD 1970) *See*: Proust.

(SS 1978) *See*: Proust.

(NS 1980) *See*: Proust, Peter Szczepanski, Swann.

(GA 1985) *See*: Albertine, Balbec, Willie Bright-walton, Proust, Proustathon.

(JD 1995) Rosalind Berran reads *À la recherche du temps perdu*.

À la Ville de Tours

(FHD 1970) A restaurant in Rue Jacob, Paris, recommended by Rupert Foster to Julius King: *La cuisine Tourangelle*.

Abbess, The

(B 1958) The Abbess at Imber Abbey. An old pale face, ivory coloured under the shadow of the white cowl. She persuades Michael Meade to create the community at Imber Court. Her information service brings her news of James Tayper Pace's situation and she beckons him to Imber. It is customary to run when summoned by the Abbess. Her bright, quite authoritative, exceedingly intelligent face, its long dry wrinkles as if marked with a fine tool, the ivory light from her wimple reflected upon it, reminiscent of some Dutch painting, reminds Michael Meade of his mother, so long

dead. *See also*: Italy, Mother Clare, Sister Ursula.

(NS 1980) The Abbess at the convent of which Anne Cavidge had been a member, (not the one who had received Anne) did not encourage either special friendships within the house or close relations with outsiders. She suspected Anne of a concealed spiritual collapse. The Abbess, older than Anne, had joined the order in her late twenties. Out in the world she had been a titled lady and an heiress; she had been a brilliant student and an administrator.

Abbey, The

(B 1958) *See*: Imber Abbey.

Abbey Theatre (otherwise known as the National Theatre of Ireland in Dublin)

(RG 1965) Some stuff by WB Yeats was on at the Abbey.

Abbot, The

(BP 1969) and (BP(p) 1989) The abbot in Arnold Baffin's new book. A Christ figure he, who is killed by an immense bronze crucifix falling upon him as he is celebrating mass. *See also*: Buddhism, the Heroine.

Abbott and Mansfield (A Primer of Greek Grammar)

(U 1963) Marian Taylor had learnt her Greek alphabet armed with *Abbott and Mansfield*.

'Abdul the Bulbul Emir' (a song by Percy French)

(UR 1962) A song sung by Penn Graham.

Abel

(GK 1993) *See*: Cain.

Abelson, Tim/Tuan, Jacob, Thomas, Tommy

(JD 1995) 30. A friend of Benet Barnell, nicknamed Tuan by Uncle Tim Barnell. He is rather inarticulate. He was allegedly picked up by Uncle Tim in a train from Edinburgh. He is extremely slim, even thin, with a long neck and a dark complexion, straight black hair, very large very dark brown eyes, a thin mouth and a shy smile. Tim calls him 'the Theology Student'. Tuan says little of his past and nothing of his family. He had gained a first at Edinburgh University, even taught at a London university, and now works in a bookshop and appears to be perpetually studying; he is said to be a student of a student of Scholem. He is Jewish on his father's side. His Jewish father had, when a small child, escaped with his family from the holocaust and settled in Edinburgh. When his father married a Scottish Presbyterian girl, there was some stir in the Jewish community. His father called him Jacob, his mother, Thomas. His father spoke Hebrew and Yiddish to him, sent him to a Judaic Liberal school, took him to Synagogue and insisted on a Bar-Mitzvah. He is deemed not to be gay, not to share Owen Silbery's inclinations. *See also*: Annabelle, Berlin, Charing Cross Road, Chelsea, Conrad, Dante, Meister Eckhart, Indian, Kensington Gardens, Maimonides, Spinoza.

Aberdeen

(FHD 1970) Rupert Foster's letters are neatly held in place by a lump of pinkish Aberdeen granite.

(WC 1975) Mr Osmand's eyes are hard and speckled like Aberdeen granite.

(BB 1987) *See*: Grantham, Newcastle.

Aberystwyth

(AM 1971) Mr Secombe-Hughes offers to marry Mitzi Ricardo and to have an office in Aberystwyth and a cabin by the sea.

'Abide with me' (a Christian hymn by H.F. Lyle sung to 'Eventide' by W. H. Monk)

(UR 1962) It is sung at Fanny Peronett's funeral.

(SS 1978) When it was getting dark Charles Arrowby's guests move on from 'Abide With Me' to 'The Day Thou Gavest, Lord, Is Ended'.

(NS 1980) Guy Openshaw quotes: Heaven's morning breaks and earth's vain shadows flee.

(MP 1989) One of the songs that Ludens, Gildas Herne and Jack Sheerwater sing.

'Abject Prayer'

(NS 1980) A Victorian painting which Guy Openshaw once saw.

Aborigines

(MP 1989) It is suggested that aborigines who die because someone has pointed a bone at them have died of something psychosomatic.

(GK 1993) Sefton Anderson, who could talk to anyone on a serious subject, questions Kenneth Rathbone about the mythology of the Aborigines.

(JD 1995) Marian Berran wants to see Aborigines. Cantor Ravnevik attempts to help the Aborigines. *See also*: Sydney.

Abraham (an Old Testament figure)

(AM 1971) Matthew Gibson Grey is head of the family, if there is a family, now that his father was in Abraham's bosom.

(NS 1980) Mrs Mount talks of chattering Yiddish in Abraham's bosom.

(GK 1993) *See*: Father Damien.

Absolute, The

(MP 1989) When Marcus Vallar decides to look for the Absolute he goes straight to art school.

'Abyssinia'

(SoS(ss) 1957) Used as a farewell by Yvonne Geary.

Abyssinian

(NG 1968) 'It was an Abyssinian cat / And on its dulcimer it sat', chants Edward Biranne. He is parodying Coleridge's lines from 'Kubla Khan': *It was an Abyssinian maid, And on her dulcimer she played.*

Acastos

(A 1986) A serious youth, a serious questing youth. A character in 'Art And Eros' and in 'Above The Gods'. *See also*: Delphi, Persians.

Accademia (The Accademia Gallery in Venice)

(FHD 1970) Axel Nilsson's dilatoriness makes them arrive two days running at the Accademia just when it was shutting. *See also*: Titian.

(BP 1973) Bradley Pearson dreams he is in the Accademia.

(SPLM 1974) *See*: Louvre.

(JD 1995) *See*: Venice.

Acheron

(WC 1975) The mysterious stone garden at the end of the lake seems to be a camouflaged entrance to some strange region (Acheron?).

(PP 1983) *See*: Dante.

(GA 1985) Thomas McCaskerville thinks: *Flectere si nequeo superos, Acheronta movebo* (colloquially 'If I cannot bend heaven, I shall move hell'). A quotation from the *Aeneid* of Virgil used by Freud as the superscript in *The Interpretation of Dreams*.

Achilles

(RG 1965) Cathal Dumay is Pat's Achilles heel.

(AM 1971) *See*: *Iliad*, Patroclus.

(SPLM 1974) A book lies open upon the table: *Poetry in Greek*. David Gavender reads of Achilles and Patroclus.

(HC 1976) The hero, Achilles, (his head not yet turning to his patroness, very large-eyed, very beautiful, very young, with parted lips, registering a mild surprise). *See also*: Flemish, Zeus.

(GA 1985) Thomas McCaskerville says his favourite literary characters are Mr Knightly and Achilles.

(A 1986) Said by Deximenes to be the biggest egoist ever. *See also*: Patroclus.

(BB 1987) Gerard Hernshaw reads of Achilles in the *Iliad*. *See also*: Trojan.

(BP(p) 1989) *See*: *Macbeth*.

(JD 1995) Benet Barnell narrowly escaped being called Achilles.

Acropolis, The

(SH 1961) Martin Lynch-Gibbon calls Georgie Hands's feet her beautiful Acropolis feet.

(RG 1965) The Martello tower is the Acropolis of Sandycove.

(FHD 1970) In the evening, when the gallery is closed, Simon Foster goes to the Acropolis.

(AM 1971) Gracie Tisbourne has a photo of it in her bedroom.

(BP 1973) *See*: 'Further to Freud's Experience on the Acropolis.'

(A 1986) Mentioned by Callistos.

(BB 1987) Crimond reminds Gerard Hernshaw of one of those Greek kouroi in the Acropolis museum.

(GK 1993) Sefton Anderson finds a resemblance in Aleph to a girl in the Acropolis museum.

Actaeon/Acteon (a character from Greek mythology)

(BP 1973) Bradley Pearson feels like Acteon, condemned and cornered and devoured.

(HC 1976) Henry Marshalsen stares at the picture, Titian's 'Diana and Actaeon', and his heart becomes quiet. How different it was, violence in art, from the horror of the real thing. The dogs are tearing out Acteon's entrails while the indifferent goddess passes.

Acton

(NS 1980) Tim Reede takes three of the cat pictures to a local pub and sells them at once (for a miserable sum it is true) to an Irishman who is opening a shop in Acton.

(BB 1987) Tamar and Violet Hernshaw live in Acton. The flat is small and extremely dirty. Violet's bedroom, where the bed is never made, is full of plastic bags, which she compulsively collects. The kitchen table is covered with used plates, milk bottles, sauce bottles, pots of mustard, pots of jam, crusts of bread, bits of old cheese, a squeeze of butter in a greasy paper, a pot of tea, now cold. *See also*: Uxbridge.

(MP 1989) Marcus Vallar has been living, presumably alone, in a lodging in Acton, which exists only as an address, no one is invited there.

Adam

(FE 1956) Mrs Wingfield says that before you knew where you were people are drinking your champagne and you don't know them from Adam.

(IG 1964) Edmund Narraway sees Otto and Elsa Levkin as Adam and Eve.

(TA 1966) Marcus Fisher realises that his mouth is open wide for crying like a banished Adam.

(HC 1976) A cool sense of the tough old Adam in Cato Forbes had never left him. *See also:* Eve.

(SS 1978) Charles Arrowby sees again, far away like a dulled yet glowing painting of Adam and Eve upon an old fresco, two innocent beings bathed in a clear light.

Adam, Robert (18C Scottish architect)

(FHD 1970) Simon Foster pushes a big handsome door designed by Robert Adam shortly after his return from Italy in 1785. It had once been in a baronet's mansion in Northamptonshire. It is now in Room 14 at the Prince Regent's Museum. *See also:* Venus.

Adelaide

(UR 1962) Jimmie Graham works in the ICI works in Adelaide. Penn is clever with bikes, and used to get into Adelaide stadium free as unpaid mechanic to Tommy Benson.

Adelphi Theatre (a theatre in Westminster)

(JD 1995) *See:* 'Getting Lost in London'.

Aden

(NG 1968) Paula Biranne does not seem at all pleased to receive a letter from Aden.

(SPLM 1974) *See:* Adrian Derwent, Harriet Gaver.

Adkins, Miss

(PP 1983) She comes into Hattie Meynell's school on Saturdays to wash the girls' hair. Her strong claw-like fingers search each bowed and suppliant scalp.

Admirable Crichton, The (a play by J.M. Barrie)

(SS 1978) Titus Fitch has directed *The Admirable Crichton* at school.

Admiralty

(TA 1966) *See:* St Petersburg.

Adwarden, Constance, Connie/Parfitt

(GK 1993) Married to Jeremy. Mother of Nick, Rosemary and Rufus. She was also at the same famously high-minded school (an implicit reference to Murdoch's old school Badminton) as Louise Anderson and Joan Blacket, and renewed acquaintance with Joan in France in their unbridled youth. She writes children's stories. *See also:* Tessa Millen.

Adwarden, Jeremy

(GK 1993) Married to Constance. Father of Nick, Rosemary and Rufus. A lawyer. He was always a bit sweet on Louise Anderson. The Adwardens live in London but possess a house in Yorkshire. They are currently in America. *See also:* Tessa Millen.

Adwarden, Nick

(GK 1993) Son of Jeremy and Constance. Brother of Rosemary and Rufus.

Adwarden, Rosemary

(GK 1993) Daughter of Jeremy and Constance. Older sister of Nick and Rufus. A year older than Aleph Anderson. She is as tall as Aleph, a lithe blonde destined by her barrister father for the legal profession, she already has a place at Edinburgh University. When she broke her leg skiing, she was quite mobile after a few weeks. *See also:* Harrods, North Country, Yorkshire.

Adwarden, Rufus

(GK 1993) Son of Jeremy and Constance. Brother of Rosemary and Nick.

Aeneas (a figure in Graeco-Roman mythology who features in Homer's *Iliad* and Virgil's *Aeneid*)

(UN 1954) *See:* Tuileries.

(NG 1968) *See:* *Aeneid*.

(GA 1985) *See:* Theseus.

Aeneid (an epic poem by Virgil)

(NG 1968) Paula Biranne is looking through its pages. She has got to Book 6 where Aeneas has descended to the underworld and met the shade of his helmsman Palinurus.

Aeschylus (6/5C BCE Greek tragedian. See also *The Agamemnon*)

(U 1963) Max Lejour sings a chorus from Aeschylus, how Zeus established the rule that we must learn by suffering.

(FE 1956) See: Clytemnestra.

(A 1986) See: Clytemnestra.

Afghanistan

(UN 1954) Sadie Quentin has rugs from Afghanistan.

(WC 1975) Mick Ladderslow once got as far as Afghanistan where he contracted jaundice and was returned to England at Her Majesty's expense.

Africa

(RG 1965) See: British Empire.

(NG 1968) Edward Biranne says that it was funny to think that the cuckoo was silent in Africa. Kate Gray said there was no dew in Africa.

(NS 1980) As for the swallow which flies from Africa back to the English barn where it was born, dark knowings are effective in Tim Reede's mind. Gertrude Openshaw says the Count is going to Africa to hunt lions—that is figurative.

(GA 1985) Ilona Baltram's jewellery is primitive, like in Africa.

(A 1986) See: A Servant.

(BB 1987) Gerard Hernshaw is sorry that the parrot was a captive, in a cage in London, not flying about in the tall trees of the rain forest in central Africa where grey parrots come from.

Jean Kowitz may go to Africa. Crimond says the world in the next century was going to look more like Africa than Europe. Rose Curtland says Crimond said the individual did not exist, but what about the starving in Africa. Of Gerard Hernshaw's comment on Crimond's book that even the maddest predictions could reveal things one had not dreamt of, Rose Curtland asks, 'Do you mean technology, Africa, nuclear war?' See also: Australia, Gloucester Road, Newcastle, South Africa, West Africa.

African

(TA 1966) Patricia (Pattie) O'Driscoll seems to be enjoying her African refugee camp.

(WC 1975) See: Japanese.

(HC 1976) Henry Marshalsen stands in the doorway of the library. A television programme is on, showing a picture of a hijacked aeroplane standing on the tarmac at an African airport. Note that hijacking of airliners became common in the 1970s. One of the most notorious was the hijacking of an Air France plane at Entebbe in 1976 and the subsequent rescue of the hostages by Israeli Forces.

(GA 1985) Bettina Baltram studies a volume about African crafts. Edward Baltram notices some Australasian and African masks propped against the wall, and little gaudily painted figures of Indian gods.

(BB 1987) See: Christianity.

(MP 1989) Patrick Fenman might have had an obscure African virus. Ludens said that Tuan was some sort of African word; it meant chief, or lord. Note that it is a Malay word. See also: Marcus Vallar.

Aga

(UR 1962) The big brightly lit stone-flagged kitchen was silent except for the click of dominoes and the perpetual purring of the Aga. Hatfield sat in his old place by the Aga.

Against the Theory of Games

(PP 1983) A work by Rozanov.

Agamemnon (a figure in Greek mythology known from Homer and Aeschylus)

(BD 1969) Bruno Greensleave recalled that Agamemnon was killed on his first night home from Troy—but Agamemnon was guilty, guilty.

(HC 1976) See: Flemish.

(BP(p) 1989) See: Macbeth.

Agamemnon, The (a play by Aeschylus, the first part of the house of Atreus cycle *Agamemnon*, *The Libation Bearers* and *The Furies*)

(FE 1956) See: Clytemnestra.

(U 1963) Max Lejour quotes from the *Agamemnon*.

(SPLM 1974) Edgar Demarnay's fantasies did not merely concern touching David Gavender's elbow over a text of the *Agamemnon*.

(A 1986) The *Agamemnon* was mentioned by Callistos. Agamemnon was said by Deximenes

to be a power-crazy general. *See also:* Clytemnestra.

Agatha Incarnata

(UR 1962) A Gallica rose given by Ann Peronett to Emma Sands.

Agincourt (15C battle between English and French armies)

(RG 1965) Frances Bellman's son says that the battles of the Spanish civil war were part of European history, like Agincourt. Her husband says that no Frenchman had heard of Agincourt.

(PP 1983) Emma Scarlett-Taylor and Mr Hanway sing the Agincourt song (a carol written to commemorate the victory at Agincourt in 1415).

'Agnus Dei'

(S(o) 1981) A liturgical chant sung by the servants.

Aida (an opera by Giuseppe Verdi)

(NS 1980) Veronica Mount hated *Aida*.

Ainsley, Dr. Horace

(SPLM 1974) Patient of Blaise Gavender who exhibits chronic indecision caused by irrational guilt. Formerly briefly Blaise's doctor and currently Monty Small's doctor.

Air Raid Precautions

(PP 1983) The Institute suffered during the war when it was used as an Air Raid Precautions centre.

Air Raid Warden

(BD 1969) *See:* Gwen Odell.

Air Terminal (the former British European Airways West London Terminal in Cromwell Road)

(WC 1975) *See:* Cromwell Road.

Aisne (a WW1 battlefield)

(WC 1975) *See:* Horse Guards.

Ajax

(SPLM 1974) A black Alsatian belonging to Harriet Gavender, acquired as an adult dog from the Battersea Dogs' Home, the only dog who, at great danger to his organs, could jump the orchard fence. He sits in an Egyptian attitude,

his black nose twitching, his dark rather dewy eyes with their fine eyelashes (which Harriet likens to the eyes of a handsome Jewess).

Akashi

(ThA(p) 1972) The Emperor Taihito has heard of a monastery at Akashi where the most extraordinary things went on.

Akita, Father

(ThA(p) 1972) An old Zen teacher. He was at the monastery at Midera. He taught Prince Yoritomo's father. *See also:* Amida, Buddha, Daitoki, Monks, Patushi and Roshi.

Aladdin

(RG 1965) The collapse of Aunt Millie's fortunes was not yet known to the world. All must shortly vanish like a dream, dissolve like Aladdin's palace.

(BP 1973) Bradley Pearson sees the absence of the bronze water-buffalo lady, which he gave to Julian Baffin, as a portent, the vanishing object which preludes the evaporation of Aladdin's palace.

(SPLM 1974) It is just that Monty Small wants to dismantle the place, like Aladdin's palace.

(SS 1978) Charles Arrowby wonders whether James Arrowby's flat would be gradually dismantled like Aladdin's palace.

Alba

(UR 1962) Faintly blushing roses grown at Grayhallock.

Albania

(MP 1987) *See:* Saint Tropez.

Albany

(GK 1993) The Albany side of Regent's Park. *See also:* Kensington High Street.

Albatross

(GA 1985) *See:* Antarctic.

Albert Hall (a concert hall in London)

(UN 1954) Jake Donaghue works his way towards the tail-board as the lorry is just passing the Albert Hall.

(BP 1973) *See:* Post Office Tower.

(JD 1995) *See:* London.

Albert Memorial, The

(UN 1954) Magdalen asks Jake Donaghue if he thinks she is the Albert Memorial.

(FHD 1970) Rupert Foster and Morgan Browne sit on the steps of the Albert Memorial.

(AM 1971) Trees haze the Albert Memorial.

(BP 1973) *See*: Post Office Tower.

(GK 1993) The pinnacle of the Albert Memorial, which on a sunny day looks like Orvieto Cathedral, or so Joan Blacket once said, is streaked and formless like a melting icicle. *See also*: Kensington Gardens.

(JD 1995) *See*: London.

Albert Tavern

(PP 1983) The Albert Tavern in Victoria Park, a pub in Ennistone.

Alberti (15C Italian architect)

(MP 1989) *See*: Ficino.

Albertine

(FHD 1970) A rose grown by Hilda Foster. *See also*: Ascot.

Albertine (a character in Proust's *À la recherche du temps perdu*)

(GA 1985) Edward Baltram reads in Jesse Baltram's copy of *À la recherche du temps perdu* of Albertine and Balbec and later cannot find the passage about Albertine going out in the rain on her bicycle.

Albion

(BD 1969) The art school from which Danby Odell was trying to buy an old Albion (a very beautiful early model which he had long coveted) sends a representative to discuss the sale. It is a thing of strength and beauty: Cope, London, 1827.

Alcibiades (Athenian politician and general: 5C BCE)

(A 1986) About 40. Presented as a character in *Above The Gods*.

Alcinous (Greek mythological figure who appears as a character in *The Odyssey* by Homer)

(GK 1993) *See*: Odysseus.

Alcman (Greek poet 8C BCE)

(U 1963) Max Lejour quotes to Effingham Cooper a poem of Alcman about sheep which Effingham has always imagined to refer to the night.

(SPLM 1974) *See*: Edgar Demarnay.

Alexander

(S(o) 1981) Son of Hans Joseph. He is dead, killed by Basil's father. *See also*: Maria.

(JD 1995) A friend of Benet Barnell—crazy Alexander.

Alexander, C.F. (Cecil Frances Alexander, 19C Irish hymnwriter and poet)

(SH 1961) *See*: 'Once in Royal David's City'.

(SH(p) 1964) *See*: 'Once in Royal David's City'.

(BB 1987) *See*: 'There is a Green Hill'.

Alexander (the Great, 4C BCE King of Macedonia)

(NS 1980) Frederick the Great had not made conquests as vast as those of Alexander.

(GK 1993) Sefton Anderson was crying last week about the death of Alexander.

Alexandra, Princess

(WC 1975) *See*: Alexandra Bissett.

Alexandria

(BB 1987) 'Did Gerard Hernshaw think we were in Alexandria in the last days of Athens?'

(JD 1995) *See*: Clement of Alexandria.

Alethea

(MP 1989) She works at Belmain.

Alfa Romeo

(SS 1978) Peregrine Arbelow has a white Alfa Romeo.

Algiers

(JD 1995) *See*: Sycorax.

Alice in Wonderland, Alice (*Alice's Adventures in Wonderland*, a book by Lewis Carroll)

(UN 1954) *See*: Cheshire Cat.

(FE 1956) Calvin Blick says it is like the Duchess in *Alice*. No one really gets beheaded. Someone would write to the *Times* or their MP long before it happened.

IRIS MURDOCH'S PEOPLE **A to Z**

CHRISTOPHER BODDINGTON



ANCHOVY HILL PRESS

Washington, DC

(IG 1964) Edmund Narraway sees Flora as Alice in Wonderland.

(NG 1968) *See: Through the Looking Glass.*

(IG(p) 1968) *See: Flora.*

(SS 1978) Hartley looks like the pig-baby in *Alice*.

(MP 1989) *See: Cheshire Cat.*

(GK 1993) *See: Cheshire Cat.*

(JD 1995) Uncle Tim quotes *Alice in Wonderland*, one of his favourite books. Tim is covered all over in a sort of faintly beautiful profound grief; Alice listening to the Mock Turtle weeping. When Tim is dying he reads *Through the Looking Glass*.

Alison, Miss

(TA 1966) Eugene Peshkov's English governess, A stiff figure who moved about slowly and uttered shrieks if anything fast occurred such as a dog jumping or a child leaping. She accompanied them on their flight from Petersburg as far as Riga.

All Souls, Oxford

(NG 1968) John Ducane proceeded to All Souls after Balliol.

(BB 1987) Levquist thinks Gerard Hernshaw should get into All Souls, become an academic.

Allenby, Heather Jessica

(MP 1989) Daughter of Sir Maurice and Lady Allenby of The Willows, Hexton, Gloucestershire. A friend of Alison Merrick, she lives in France during the summer. She wants to get married. Alison is dying to introduce her to Alfred Ludens. She becomes engaged to Christian Eriksen. *See also: Hilda Weatherby.*

Allenby, Lady

(MP 1989) Wife of Sir Maurice. Mother of Heather.

Allenby, Sir Maurice

(MP 1989) Husband of Lady Allenby. Father of Heather.

'Alles Schweiget' (a canon by Mozart)

(PP 1983) A German round Emma Scarlett-Taylor taught to Tom McCaffrey.

Alphonse, Lucky

(FHD 1970) Julius King was like lucky Alphonse, always in the middle. An allusion to Donatien Alphonse François, Marquis de Sade.

Alps, The

(B 1958) Michael Meade remembers an old peasant he had once seen high in the Alps sitting on a green bank and watching his cow feeding.

(BP 1969) Miles Greensleave saw Parvati off at London airport. The plane crashed in the Alps. Parvati was broken and scattered on a mountainside. Note that in 1966 an Air India jet had crashed into Mont Blanc killing all on board.

(AM 1971) Mitzi Ricardo sent her parents postcards from the Alps.

(PP 1983) *See: the Rockies.*

Alsace

(AM 1971) Ludwig Leferrier's father's family were protestants from Alsace.

Alsace-Lorraine

(RG 1965) *See: the Irish Review.*

Alsatian

(UN 1954) Inside Sammy Starfield's flat was a shining aluminium cage, about three feet high and five feet square. Inside the cage was a very large black and tan Alsatian dog. It was Mister Mars, marvellous Mister Mars, the dog star. Jake Donaghue was really rather of Finn's opinion that one Alsatian dog looks like another; but there are some people who can distinguish day-old chicks and Chinamen.

(SPLM 1974) *See: Ajax.*

Alto solo

(OA(p) 1995) A member of the People's Chorus. Her husband was in the army, far away.

Alvis

(UN 1954) Jake Donaghue saw a luxurious black Alvis purr round the corner from the Riverside Miming Theatre and up towards the main road. He wondered if Anna Quentin was inside. He saw it again at the Bounty Belfounder studio. He later conjectured that it was Hugo Belfounder who had driven Anna away.

(HC 1976) *The Vintage Alvis*; one of Sandy Marsholson's books.

'Always' (a popular song by Irving Berlin)

(BB 1987) The orchestra immediately begins again, with the sugary strains of 'Always'. Jean Cambus and Crimond dance away to it.

Amazing Stories

(UN 1954) A magazine sold by Mrs Tinckham.

Amazon

(FE 1956) 'Were the Amazons teetotal?', Mrs Wingfield was saying, 'Was Madame de Staël? Was Sappho?'

(RG 1965) Frances Bellman was seen as a graceful side-saddle Amazon.

(AM 1971) *See*: Midhurst, Mitzi Ricardo.

Amazonian

(NG 1968) Edward Biranne explains to Uncle Theo about some birds called 'honey guides' who lived in the Amazonian jungle and would lead bears to where the bees had their nests.

(HC 1976) *See*: Flemish.

Ambrose, Father

(SAS(p) 1970) A priest. *See also*: Mikey.

(S(o) 1981) (bass) A priest.

Ambrose (1930s English bandleader)

(FHD 1970) *See*: 'The Sun has got his hat on'.

America (*See also*: the States, United States, USA)

(UN 1954) Hugo Belfounder's set pieces are even exported to America. Anna Quentin is reported to have signed a long-term contract for work in America. *See also*: Liberté.

(FE 1956) SELIB was a hybrid organisation. Most of the voluntary contributions come from America. Nina rejects the notion of going to America not so much because it might be difficult as because Mischa Fox was frequently to be heard of jumping on the plane to New York.

(S 1957) Rain Carter might go to America.

(B 1958) *See*: English.

(SH 1961) Antonia Lynch-Gibbon hopes the infernal pair would go to America or Japan, to Los Angeles, to San Francisco, to Tokyo.

(U 1963) Where Peter Crean-Smith is on business when Hannah starts her love affair with Philip Lejour; and where Peter stays for seven years.

(IG 1964) Isabel Narraway thinks David Levkin went to America.

(SH(p) 1964) *See*: Borneo.

(TA 1966) For Eugene Peshkov Pattie O'Driscoll is the undiscovered America, the good dark continent.

(IG(p) 1968) Isabel wonders if David Levkin would go to America to make a brash fortune.

(FHD 1970) That must have been the evening Morgan Browne had told Tallis she was going to America. The necklace is somehow associated with her departure.

(AM 1971) Gracie Tisbourne calls Ludwig Lefferrier her America. *See also*: Daughter of the Revolution, English.

(BP 1973) *See*: Christian Evandale.

(SPLM 1974) Edgar Demarnay was just back from America.

(WC 1975) Gunnar Jopling tried psychoanalysis when he was in America.

(HC 1976) Henry Marsholson spent nine years of exile in America. America had been his *tabula rasa*. There was an America where things happened but the hard stuff never seemed to come Henry's way. His America was a soft drink. *See also*: Max Beckmann, Gerda Marsholson, Scotland.

(SS 1978) Charles Arrowby lived without running water and main drainage in America. He took hash in America. *See also*: Estelle Arrowby, Fritzie Eitel, Europe, Hollywood.

(NS 1980) Anne Cavidge says she is going to America. Cornelius Reede went to America. The Count thinks of going to America. Daisy Barrett goes to California. *See also*: Finchley Road, Jimmy Roland.

(PP 1983) *See*: Linda Brent, California, Rozanov, Saratoga Springs.

(GA 1985) Brownie Wilsden is in America when Mark dies. *See also*: San Diego.

(BB 1987) Leonard Fairfax is in America studying Art History at Cornell. Conrad Lomax is soon returning to America. Rose Curtland and

Gerard Hernshaw had been going to discover America together. Jean Kowitz would take counsel with her powerful father in America. Robin Topglass went to America, to Johns Hopkins University. Crimond is said to be in America. Rose invents a friend from America. *See also:* Newcastle.

(MP 1989) There had even been sightings of Marcus Vallar in America. When he disappears the second time he goes to America. He went to California involved with some kind of spiritual group who went in for meditation. It is one of the countries Jack and Franca Sheerwater go to. Maisie Tether wants Franca Sheerwater to go back to America with her. They would be opening bottles of champagne if she did. *See also:* Max Brod.

(BP(p) 1989) Christine is back from America.

(GK 1993) Lucas and Clement Graffe's father defects, departing to America with a mistress he subsequently marries. Lucas is thought to have gone to America or Italy or Germany. He thought he might go to America. The Adwardens were in America. Aleph Anderson goes to America with Lucas Graffe. She loves America, California is wonderful, so is New York. *See also:* Berkeley.

(JD 1995) Anna Dunarven's father had run away to America.

American

(UN 1954) *See: Evening Standard.*

(FE 1956) The question by the Conservative MP follows a charge of irresponsible management of monies donated by American organisations.

(S 1957) Tim Burke uses a number of Americanisms. *See also:* Dublin.

(SH 1961) Palmer Anderson strikes one immediately as an American, though he is in fact only half-American and grew up in Europe. He was sweet and polite and gentle as only Americans can be.

(UR 1962) *See:* English Cemetery, Sotheby's.

(U 1963) *See:* Sandy Shapiro.

(SH(p) 1963) *See:* Palmer Anderson.

(RG 1965) *See:* British Empire, St Patrick.

(TA 1966) Leo Peshkov wishes he was American.

(BD 1969) Gater and Greensleave had American machinery.

(JJ(p) 1969) *See:* Polonius Finkelstein.

(FHD 1970) Leonard Browne says all Americans should be shot on sight.

(AM 1971) It was the achievement of their lives for Ludwig Leferrier's parents to make him what they could never be, genuinely American. Ludwig has the precious privilege of an American passport. Matthew Gibson Grey says jogging was an American invention. *See also:* German.

(BP 1973) Evandale was American. Bradley Pearson says that Americans had heard of Hamlet.

(SPLM 1974) Sophie Small's voice has a faint touch of American.

(HC 1976) Russ and Bella Fischer, the Americans, seem to have no way of taking things for granted, but assume a regime of perpetual change wherein they ceaselessly ask: am I developing, am I succeeding, am I fulfilled, am I good? Henry Marshalon has an American accent, he talks 'all Yankee'. Beautiful Joe looks like a young American scholar.

(SS 1978) Estelle Arrowby was a rich pretty American girl. *See also:* Pamela Hackett, Leeds University, Peregrine Arbelow Peace Foundation.

(NS 1980) In Anne Cavidge's room there is an American patchwork counterpane which she is rumpling by sitting on. Daisy Barrett has emotional friendships with a group of vociferous American Women's Liberationists who depart to California. Daisy accuses the ghastly American actor at the Prince of Denmark of stealing Barkis. Daisy could let her flat if she could find a rich American spending three weeks in London who wanted to live in a stinking little room in Shepherd's Bush; she remembers a holidaying American girl who might be just the person to take it on for the summer. *See also:* Warsaw.

(PP 1983) Hattie Meynell is a skinny little American; she hasn't much of an American accent, more English public school. She is half-American, she values that, she has an American passport. *See also:* Florida, Whit Meynell, Pearl Scotney.

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Cover photograph of Iris Murdoch in 1967 by Madame Yevonde from the Yevonde Portrait Archive by kind permission of Mary Evans Picture Library

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For Ruth Naylor

IRIS MURDOCH ON HER PEOPLE

'... benighted creatures sunk in a reality whose nature we are constantly and overwhelmingly tempted to deform by fantasy.'

'Against Dryness'

'It's like Jesus and Mary and Buddha and Shiva and the Fisher King all chasing round and round dressed up as people in Chelsea.'

The Black Prince.

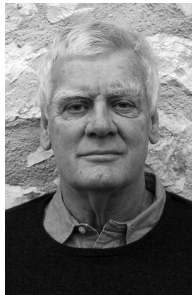
'Monty had once said to him, in relation to a writer and his characters that all curiosity divorced from love and science was necessarily malign.'

The Sacred and Profane Love Machine.

'It would not be a great work of scholarship. It expressed his love of Propertius, his love of Latin.'

The Nice and the Good.

ABOUT THE AUTHOR



Christopher Boddington has, since his student days, enjoyed Iris Murdoch's novels. After retiring from his career as a lawyer he has made a serious study of her work. In particular he has worked on the evolution and completion of this A to Z. As part of his research project he has recently completed a Master's Degree by Research at Kingston University, London, where in recent years much original material relating to Iris Murdoch, including several thousand of her manuscript letters and her hitherto private diaries, has become available in the University's Archives and Special Collections.

His dissertation, 'Precious Dead: the commemoration of Frank Thompson in the novels of Iris Murdoch', was the fruit of many years reading Iris Murdoch's works, including all her published literary writings, much of her philosophy, and many of her poems, letters, essays and interviews, intercontextualised with the lives of Murdoch and Thompson from the substantial quantity of biographical material which has recently become available.

He has delivered papers on Murdoch at international conferences at universities in England and in America. Some of these, together with his dissertation, can be found on www.Academia.edu.

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