

Iachimo, the villain in Shakespeare's **Cymbeline*, whose name, a diminutive of Iago (see below), may recall the villain in **Othello*.

Iago, the villainous ensign in Shakespeare's **Othello*. The equivalent character in the source was nameless. His character has often been seen as problematic, *Coleridge speaking in a famous phrase of the 'motive-hunting of motiveless malignity'.

iamb, iambic pentameter, see METRE.

IBSEN, Henrik (1828–1906), Norwegian dramatist, generally acknowledged as the founder of modern prose drama. His first successes, *Brand* (1866) and *Peer Gynt* (1867), both 'dramatic poems', created his name in Scandinavia, but it was over 20 years before the work of *Gosse and *Archer (and later the support of *Hardy, W. *James, G. B. *Shaw, and others) established him as a major dramatist in England. In 1872 Gosse wrote a review of *Poems of the unknown Ibsen*, and in 1872 translated an early play (*Love's Comedy*) and published an enthusiastic account of Ibsen's work. In the same year Archer read Ibsen's *Emperor and Galilean*, and his translation of *The Pillars of Society* was used for the first performance of Ibsen in England in 1880 (a single matinée) which was largely ignored. Archer introduced and read Ibsen to the young Shaw, who became deeply interested. By the end of the 1880s Archer's few translations were selling well, and in 1889 a long review of Ibsen's work by Gosse in the **Fortnightly Review* was followed by a highly successful production of Archer's translation of *A Doll's House* (1889). In 1890 Shaw gave a lecture which he published in 1891 as *The Quintessence of Ibsenism*, and the first volumes of Archer's translation of Ibsen's collected works were well received. In 1891 a single performance of *Ghosts* (1881) and a commercial production of *Hedda Gabler* (1890) both caused a storm of outrage; in 1893 a production of *The Master Builder* was reviled by critics but supported by the public. In the course of the next ten years Ibsen became established in England as a major dramatist and an important influence, both through Archer's continuing translations and through productions of many of the plays. In 1900 the *Fortnightly Review* contained an enthusiastic review of *When We Dead Awaken* (1899) by the 18-year-old *Joyce, who became a lifelong admirer.

Ibsen's earlier plays (such as *Ghosts* and *An Enemy of the People*, 1882) were concerned largely with social and political themes, but the last six (*The Wild Duck*, 1885; *Rosmersholm*, 1886; *The Lady from the Sea*, 1888; *The Master Builder*; *Little Eyolf*, 1894; and *John Gabriel*

Borkman, 1896) are more deeply concerned with the forces of the unconscious, and were greatly admired by *Freud. At the end of his life Ibsen commented that he was 'more of a poet and less of a social philosopher than people . . . suppose', and also declared that his interest was not so much in women's rights as in human rights. Ibsen created new attitudes to drama, and is credited with being the first major dramatist to write tragedy about ordinary people in prose. The quality of his dialogue, and his discarding of traditional theatrical effects, demanded and achieved a new style of performance. All his great prose dramas are now in the standard English-language repertoire, and *Peer Gynt* is also frequently revived; there have been many translations since Archer's, including versions by Una Ellis-Fermor, M. Meyer, R. Farquharson Sharp, J. W. McFarlane, and Peter Watts, and recent stage adaptations include those by A. *Miller, J. *Osborne, C. *Fry, A. *Jellicoe, G. *Hill, and Christopher *Hampton. There is a life by M. Meyer (3 vols, 1967–71).

Ida, Princess, the heroine of Tennyson's **The Princess*, which is the basis of the *Gilbert and Sullivan opera *Princess Ida*.

Idea, a sonnet sequence by M. *Drayton, first published as *Ideas Mirrour* in 1594, much revised and expanded, reaching its final form of 63 sonnets in 1619.

idealism, in philosophy, the view that minds or spirits are the only, or the fundamental, entities in the world, material things being unreal or in some way parasitical upon the mental. There are several varieties of idealist philosophy, and their most notable exponents include *Berkeley, *Kant, and *Hegel.

Idea of a University, The, see NEWMAN, J. H.

Idea: The Shepherds Garland, see DRAYTON.

'Idiot Boy, The', a ballad by *Wordsworth, first published in **Lyrical Ballads* (1798). One of the most characteristic and controversial of the poet's early works, it takes as hero the idiot son of a poor countrywoman, Betty Foy, who is sent off on horseback by night to fetch the doctor for a sick neighbour. He is so long gone that his mother sets out to seek him, and finds him at last by a waterfall, whither the pony has wandered freely through the moonlight, to the boy's delight. The neighbour recovers and sets out to meet mother and son, and all three are happily reunited; the boy's description of his adventures,

'The cocks did crow to-whoo, to-whoo,
And the sun did shine so cold',

fittingly illustrate Wordsworth's intention of 'giving the charm of novelty to things of everyday'. Wordsworth ably defended his choice of subject matter (which offended many) in a letter to John *Wilson, June 1802, attacking the 'false delicacy' of his detractors, and praising the natural humanity of the poor: 'I have indeed, often looked upon the conduct of fathers and mothers of the lower classes of society towards idiots as the great triumph of the human heart.'

Idler, (1) a series of papers contributed by Dr *Johnson to the *Universal Chronicle: or Weekly Gazette* between 15 Apr. 1758 and 5 Apr. 1760. These papers are shorter and lighter than those of the **Rambler*, but their general character is the same. They include the well-known sketches of Dick Minim, the critic, of Mr Sober (the author himself), Jack Whirler (*Newbery the publisher), and Tom Restless. Twelve were by other contributors, including three by *Reynolds and three by T. *Warton the younger. (2) a monthly journal edited by J. K. *Jerome and Robert Barr, 1892–1911.

idylls, see ELOGUE.

Idylls of the King, a series of 12 connected poems by *Tennyson, of which *'Morte d'Arthur', subsequently incorporated in 'The Passing of Arthur', was composed in 1833 after A. H. *Hallam's death and published in 1842. It was a project that preoccupied Tennyson over many years, during which he studied *Malory, **The Mabinogion*, *Lazamon, and other sources of Arthurian legend. In 1855–6 he began writing the first Idyll, which was to become 'Merlin and Vivien', which he followed with 'Enid', later divided into 'The Marriage of Geraint' and 'Geraint and Enid'. The first four were published in 1859 as 'Enid', 'Vivien', 'Elaine', and 'Guinevere' and constituted, though with many revisions, roughly half of the final version. They were extremely successful, selling 10,000 copies in six weeks. In 1869 followed 'The Coming of Arthur', 'The Holy Grail', 'Pelleas and Ettarre', and 'The Passing of Arthur'. 'The Last Tournament' was published in the **Contemporary Review* in 1871, then, with 'Gareth and Lynette', in 1872. 'Balin and Balan', written 1872–4, did not appear until 1885. The sequence as now printed first appeared in 1891.

The poems present the story of *Arthur, from his first meeting with Guinevere to the ruin of his kingdom and his death in the 'last, dim, weird battle of the west'. The protagonists are Arthur and Guinevere, Launcelot and Elaine, but the design embraces the fates of various minor characters. The adultery of Guinevere and Launcelot is seen as one of the forces that destroys the idealism and bright hopes of the Round Table, and the scene in which the guilty Guinevere 'grovelled with her face against the floor' before Arthur to listen to his long denunciatory speech was received with great enthusiasm; his forgiveness of her ('Lo! I forgive thee, as Eternal God | Forgives') moved the poet himself to tears. But even in his day some critics found the poems

abstract, shadowy, and defective in dramatic power, the scenes of violence false, and the medieval costume trappings absurd; *Swinburne commented ironically on the fact that 'our Laureate should find in the ideal cuckold his type of the ideal man'. These doubts have been endorsed by most subsequent criticism, though some, following Tennyson's own hint that 'there is an allegorical or perhaps rather a parabolic drift in the poem', have argued in favour of the *Idylls* as 'a dramatic parable of enormous variety, richness and complexity' (F. E. L. Priestley, 1973) or as a new and therefore perplexing genre, a symbolist vision of apocalyptic doom (Rosenberg, *The Fall of Camelot*, 1973).

IGNATIEFF, Michael (1947–), cultural historian and novelist. He was born in Toronto, Canada, but has made his home largely in England. His first substantive work was a sociological examination of prisons during the Industrial Revolution, *A Just Measure of Pain* (1978). He has also produced works of fiction (e.g. *Asya*, 1991; *Scar Tissue*, 1993), political theory, combinations of biography and history (*The Russian Album*, 1987; *Isaiah Berlin*, 1998), and has co-written (with Hugh Brody) an exceptional film *Nineteen Nineteen* (1985), based upon a fictitious meeting between two of *Freud's patients. One of Ignatieff's most characteristic themes is reflection upon the nature of pathos through the examination of past lives: he has also shown a continuing concern (which might be seen as part of his mixed Russian-Canadian inheritance) with questions of liberalism, nationalism, national identity, and multiculturalism.

IGNATIUS LOYOLA, St (1491–1556), a page to Ferdinand II of Aragon, and subsequently an officer in the Spanish army. He was wounded at the siege of Pampeluna (Pamplona) (1521), and thereafter devoted himself to religion. He constituted himself the Knight of the Blessed Virgin, went on a pilgrimage to the Holy Land in 1523, returned in 1526 to study at Barcelona and Alcalá, and in 1534 founded in Paris the Society of Jesus (Jesuits), bound by vows of chastity, poverty, obedience, and submission to the holy see, and authorized by papal bull in 1540. Its principal activities were preaching, instruction, and confession, and it formed a spiritual army bound to obedience. The object of the society was to support the Roman Church in its conflict with the 16th-cent. reformers and to propagate its faith. Francis *Xavier and other missionaries carried on the latter work in the most distant parts of the world. Loyola's *Exercitia* (*Spiritual Exercises*), a manual of devotion and of rules for meditation and prayer, was published in Rome in 1548.

Ignoge, in *Geoffrey of Monmouth's *History* (i. 2), the daughter of the Greek king Pandrasus, abducted and married by Brutus (*Brut). She was the mother of *Lochrine, *Camber, and Albanactus. Spenser (**Faerie Queene*, II. x. 13) calls her Inogene of Italy.

Ignoramus, a famous university farcical play in Latin by George Ruggle (1575–1622), a fellow of Clare College, Cambridge, produced in 1615 before James I, an adaptation of an Italian comedy by della Porta. The title part is a burlesque of the recorder of Cambridge, Brackyn, who is subjected to various humiliations; he falls in love with the heroine Rosabella, but is fobbed off with the virago Polla, belaboured, thought to be possessed by evil spirits, subjected to exorcism, and finally carried off to a monastery for treatment. Brackyn had already been held up to ridicule in the last part of **The Parnassus Plays*.

Igraine, in Arthurian legend, the wife of *Gorlois of Cornwall, taken as his wife by Uther *Pendragon who assumed the likeness of Gorlois by Merlin's magic. *Arthur was the child of this union.

Iliad, The, a Greek epic poem attributed to *Homer, describing the war waged by Achaean princes against Troy for the purpose of recovering Helen, wife of Menelaus, whom Paris, son of King Priam of Troy, had carried off. In particular it deals with the wrath of Achilles, the special hero of the poem, at the slight put upon him by Agamemnon, leader of the host, and his final return to the field and slaying of Hector.

'Il Penseroso', a poem in rhymed octosyllabics (with a ten-line prelude) by *Milton, written ?1631, printed 1645. The title means 'the contemplative man'. The poem is an invocation to the goddess Melancholy, bidding her bring Peace, Quiet, Leisure, and Contemplation. It describes the pleasures of the studious, meditative life, of tragedy, epic poetry, and music. It had a considerable influence on the meditative *graveyard poems of the 18th cent., and there are echoes in Pope's *'Eloisa to Abelard', and later *Gothic works. It is a companion piece to *'L'Allegro'.

Imaginary Conversations of Literary Men and Statesmen, by W. S. *Landor, published 1824–9, followed by *Imaginary Conversations of Greeks and Romans*, published 1853.

The conversations are between characters from classical times to the 19th cent.; some are dramatic, some idyllic, some satirical. There are some 150 dialogues and the quality is very uneven, for Landor's own passionate and often prejudiced views tend to obtrude. *Wordsworth observed that the dialogues between classical characters, such as between Cicero and his brother, were often the best.

Imagism, a movement of English and American poets in revolt from *Romanticism, which flourished c.1910–17, and derived in part from the aesthetic philosophy of T. E. *Hulme. Its first anthology, *Des Imagistes* (1914), edited by *Pound, had eleven contributors: R. *Aldington, H. *Doolittle, F. S. Flint, Skipwith Cannell, A. *Lowell, W. C. *Williams, *Joyce, Pound, F. M. Hueffer (*Ford), Allen Upward, and John Cournos. Some of D. H. *Lawrence's poems of

this period may also be described as Imagist. The characteristic products of the movement are more easily recognized than its theories defined: they tend to be short, composed of short lines of musical cadence rather than metrical regularity, to avoid abstraction, and to treat the image with a hard, clear precision rather than with overt symbolic intent. (Pound: 'the natural object is always the adequate symbol.') The influence of Japanese forms (tanka and *haiku) is obvious in many. Amy Lowell succeeded Pound as spokesperson of the group, and was responsible for several Imagist anthologies.

Imitation of Christ, or *De Imitatione Christi*, see THOMAS À KEMPIS.

Imlac, a character in Dr Johnson's **Rasselas*.

Imogen, the heroine of Shakespeare's **Cymbeline*. Her name may be the result of a typographical error by the printers of the First *Folio; **A Mirror for Magistrates*, *Holinshed, and *Forman all give the name as 'Innogen', which is also that of *Leonato's silent wife in **Much Ado about Nothing*.

Imoinda, see OROONOKO.

Impertinent, The Curious, see CURIOUS IMPERTINENT, THE.

Importance of Being Earnest, The: A Trivial Comedy for Serious People, a play by O. *Wilde, first performed at the St James's Theatre, London, on 14 Feb. 1895.

Wilde's most dazzling and epigrammatic work, it describes the courtships and betrothals of two young men-about-town, John Worthing (Jack) and Algernon (Algy) Moncrieff, who are in pursuit respectively of Gwendolen Fairfax (Algy's cousin) and Jack's ward, Cecily Cardew. Both young men lead double lives, in that Jack is known in town under the name of Ernest, while representing to his ward Cecily in the country that he has a wicked brother Ernest; Algy, to cover his own diversions, has created a fictitious character, the sickly Bunbury, whose ill health requires a visit whenever engagements in town (particularly those with his formidable aunt Lady Bracknell) render his absence desirable. After many confusions of identity, during which it transpires that Cecily's governess, Miss Prism, had once mislaid Jack as a baby in a handbag at Victoria Station, it is revealed that Jack and Algy are in fact brothers, and that Jack's name is indeed Ernest. All objections, both financial and genealogical, to both matches, are thus overcome, and Gwendolen's addiction to the very name of 'Ernest' is satisfied, so all ends happily.

Impressionism, the name given in derision (from a painting by Monet called *Impression: soleil levant*) to the work of a group of French painters who held their first exhibition in 1874. Their aim was to render the effects of light on objects rather than the objects themselves. Claude Monet (1840–1926), Alfred Sisley

(1839–99), and Camille Pissarro (1831–1903) carried out their aims most completely. Auguste Renoir (1841–1919) reacted against the spontaneity of the movement in the early 1880s, while Paul Cézanne (1839–1906) became increasingly interested in an analysis of form that led on to Cubism. The term is used by transference in literature and music.

Impressions of Theophrastus Such, The, a volume of essays by G. *Eliot, published 1879. Most of the 18 essays are character studies loosely based on the model of *Theophrastus; the author writes in the character of the bachelor son of a Tory Midlands country parson, himself a Londoner, and reflects on various contemporary types, such as the carping and arrogant Lentulus and the ever-youthful though ageing Ganymede. The last chapter echoes **Daniel Deronda* in its defence of Jewish nationalism and its attack on various manifestations of anti-Semitism.

In a Glass Darkly, a collection of stories by J. S. *Le Fanu, published 1872. They purport to be cases from the papers of 'Dr Martin Hesselius, the German Physician'—the first of a long line of psychic investigators in English literature. Of the five stories the best known are 'Green Tea', featuring an apparition in the form of a malignant monkey, and 'Carmilla', an extremely powerful tale of a female vampire which antedates Stoker's **Dracula* by 25 years and was adapted by Carl Dreyer in his film *Vampyr* (1932).

INCHBALD, Mrs Elizabeth, née Simpson (1753–1821), a novelist, dramatist, and actress, and a close friend of *Godwin until his marriage with Mary *Wollstonecraft. She is chiefly remembered for her two prose romances, **A Simple Story* (1791) and **Nature and Art* (1796), both of which display skill in character and narration and illustrate her faith in natural upbringing (see PRIMITIVISM); and her play **Lovers' Vows* (1798), which retains its fame as the drama enacted by the Bertram family in J. Austen's **Mansfield Park*. Her most successful play was *I'll Tell You What*, produced in 1785. She edited *The British Theatre*, a large collection of plays, both old and new, in 1806–9.

'Inchcape Rock, The', a ballad by R. *Southey, written 1796–8, published 1802. Because the rock, off the Firth of Tay, was dangerous to mariners, the abbot of Arbroath, or Aberbrothock, fixed a warning bell upon it. A piratical character, Sir Ralph the Rover, in order to plague the abbot, cuts the bell from its float and later, on his homeward way, is wrecked upon the rock.

incunabula, incunables, books printed before the 16th cent., from the Latin word for 'swaddling clothes', hence 'infancy'.

Index Expurgatorius, strictly, an authoritative specification of the passages to be expunged or altered in works otherwise permitted to be read by Roman Catholics. The term is frequently used in England

to cover the 'Index Librorum Prohibitorum', or list of forbidden books (not authors, as sometimes thought). Rules for the formation of this list and of the 'Index Expurgatorius' were drawn up by the Council of Trent, and successive editions of the former have been published from time to time [OED]. The 'Index Expurgatorius' and the 'Index Librorum Prohibitorum' were abrogated in 1966.

Index on Censorship, a periodical founded in 1972 by Writers and Scholars International, a group of writers, scholars, artists, and intellectuals concerned with the promotion of free expression, formed largely at the instigation of the Soviet dissident Pavel Litvinov and S. *Spender. It monitors censorship throughout the world, publishing comment, analysis, testimony, and reports, as well as original poetry and prose by authors many of whom are suppressed in their own countries.

Indian Love Lyrics, the name under which the popular poems and songs of Adela Florence Cory, later Nicolson (1865–1904), were generally known. Cory, who wrote as Laurence Hope, was born in England but spent most of her life in India: she published *The Garden of Kama* (1902), *Stars of the Desert* (1903), and *Indian Love* (1905). Some of her impassioned and romantic Oriental verse was set to music (Kashmiri Song—'Pale hands I loved') by Amy Woodforde Finden.

Indicator (1819–21), a periodical established and edited by Leigh *Hunt. It was non-political and entirely devoted to literary matters. Hunt and his friends, notably *Hazlitt and *Lamb, thought it Hunt's happiest venture in periodical publishing. It published the work of the young poets, including Keats's **La Belle Dame sans Merci*, and introduced much foreign literature. Although short-lived, it sold well.

Indo-European, the name applied to the great family of cognate languages (formerly called Indo-Germanic and Aryan) spoken over most of Europe and extending into Asia as far as northern India. Much of the energy of the 19th-cent. Comparative Philologists was devoted to illustrating the cognations between these groups of languages of which fourteen are distinguished by W. B. Lockwood in *A Panorama of Indo-European Languages* (1972).

Iñez, a character in Byron's **Don Juan*.

IÑEZ DE CASTRO, the daughter of a Castilian nobleman attached to the court of Alphonso IV of Portugal. Prince Pedro married her secretly, and lived with her in happy seclusion. When the marriage was discovered, the king authorized the murder of Iñez. On the accession (1357) of Pedro, who had been reduced to despair by the death of his wife, his first measure was to take vengeance on her murderers. The subject has been treated by various poets and dramatists, including *Camões, *Landor, and, more recently, *Montherlant.

Inferno, The, of Dante, see DIVINA COMMEDIA.

INGE, William Ralph (1860–1954), dean of St Paul's, 1911–34, dubbed 'the gloomy dean' by the *Daily Mail* in 1911 for his pessimistic views on democracy, progress, education, etc. He became a well-known public figure, partly through his journalism (principally for the *Evening Standard*), and he also published diaries, memoirs, and many volumes on religion, politics, and philosophy.

INGELOW, Jean (1820–97), poet, born in Boston, Lincolnshire. She published several volumes of verse, some stories for children (including *Mopsa the Fairy*, 1869), and some adult prose fiction; her best-known poems are 'Divided', a poem of lost love, and 'The High Tide on the Coast of Lincolnshire, 1571', a vivid evocation of a natural disaster in 1571 in which the narrator laments the drowning of 'my sonne's faire wife, Elizabeth', both in *Poems* (1863).

Ingoldsby Legends, The, see BARHAM, R. H.

Inheritance, The, a novel by S. *Ferrier, published 1824.

The novel relates, in an improbably complex plot, but with much humour, the fortunes of Gertrude St Clair, granddaughter of the earl of Rossville and heiress presumptive to his estate. On the death of her father (who had been repudiated by the earl) she and her mother are admitted to Rossville Castle and encounter the earl, a conceited tyrant. Gertrude falls in love with her fascinating cousin Colonel Delmour and after the earl's death becomes engaged to him, to the despair of all who care for her, and in particular of another cousin, Edward Lyndsay, who loves Gertrude with self-effacing humility. A vulgar American now comes forward and claims to be Gertrude's father. It is revealed that the ambitious Mrs St Clair, despairing of children, has adopted the daughter of a servant and passed her off as her own. Gertrude, having lost title and fortune, is abandoned by Colonel Delmour, and the faithful Edward Lyndsay gradually wins her love. Miss Pratt, a garrulous and eccentric spinster, is a memorable character.

inkhorn, a term originating in the 16th cent., applied to excessively literary, bookish, or pedantic language: see WILSON, T., for an example.

Inkle and Yarico, a romantic musical comedy by G. *Colman the younger, performed 1787.

The young Londoner Inkle, saved from cannibals on a voyage to Barbados by the beautiful native girl Yarico, has to decide between fidelity to her and a wealthy marriage to Narcissa, the governor's daughter; he chooses the latter and is punished for his ingratitude. *Burns, on seeing Mrs *Kemble as Yarico in Dumfries in 1794, wrote, 'At Yarico's sweet notes of grief | The rocks with tears had flowed.' The plot is based on a story in the **Spectator* (No. 11), which had

been versified by Frances Thynne Seymour, the duchess of Somerset, as 'The Story of Inkle and Yarico' (1738). (See PRIMITIVISM.)

'Inklings, The', a group of friends who gathered round C. S. *Lewis at Oxford from the 1930s to the 1960s, and read aloud their original compositions, often at the Eagle and Child public house. Members included J. R. R. *Tolkien and C. *Williams. See *The Inklings* (1978) by Humphrey Carpenter.

In Memoriam A.H.H., a poem by *Tennyson, written between 1833 and 1850 and published anonymously in the latter year. The poem was written in memory of A. H. *Hallam, the son of H. *Hallam, a young man of great promise and an intimate friend of Tennyson, who died at Vienna aged 22. It is written in stanzas of four octosyllabic lines rhyming a b b a, and is divided into 132 sections of varying length.

It is not so much a single elegy as a series of poems written over a considerable period, inspired by the changing moods of the author's regret for his lost friend, and expressing his own anxieties about change, evolution, and immortality, the last a subject which continued to perturb him deeply. The epilogue is a marriage song on the occasion of the wedding of the poet's sister Cecilia to Edward Lushington; Hallam had himself been engaged to his sister Emily. A critical and popular success (G. H. *Lewes referred to it as 'the solace and delight of every house where poetry is loved'), it was widely regarded as a message of hope and an affirmation of faith; but T. S. *Eliot commented in 1936: 'It is not religious because of the quality of its faith, but because of the quality of its doubt. Its faith is a poor thing, but its doubt is a very intense experience. *In Memoriam* is a poem of despair, but of despair of a religious kind.'

Inn Album, The, a poem of approximately 3,000 lines, in blank verse, by R. *Browning, published 1875. Browning originally intended to write a play on the subject, but changed his mind to avoid competing with *Tennyson's forthcoming *Queen Mary*. The poem has affinities with drama in its use of long passages of dialogue, but the whole is more like a short novel.

The story is based on the career of a famous Regency rake, Lord de Ros, but was influenced by the trial of the Tichborne Claimant which had just ended, and has a contemporary setting. It is an intricate melodrama, involving a spendthrift aristocrat, his cast-off mistress, his wealthy young protégé and dupe, and the pure young girl to whom the younger man has cynically become engaged; it concludes with blackmail, suicide, and murder. At another level this sensational tale of social and psychological corruption, treated with the satirical realism of **Red Cotton Night-Cap Country*, may be read as a bleak fable of the dualism of human art, its self-destructive combination of ideal and material elements.

INNES, Michael, the pseudonym of J. I. M. *Stewart.

Innisfail, a poetic name for Ireland.

Innocence, Songs of, see SONGS OF INNOCENCE.

Innocents Abroad, The, a satirical account by Mark *Twain, published 1869 (in England, 1870, as *The New Pilgrim's Progress*), of a cruise on the *Quaker City* to the Mediterranean with a company of Americans in 1867. The comedy lies in seeing Europe, its scenes, customs, and religious rites and attitudes, through the irreverent and chauvinist eyes of an American 'innocent', and is at the expense both of the Old World and the New. The work, originally published as travel letters in New York and Californian newspapers, was a great success on both sides of the Atlantic, despite some reviews which took its satire at face value, the **Saturday Review* describing Twain as 'a very offensive specimen of the vulgarest kind of Yankee'.

Inogene, see IGNOGE and IMOGEN.

inscape, instress, see HOPKINS, G. M.

Intelligencer, see L'ESTRANGE.

Intelligent Woman's Guide to Socialism and Capitalism, The (1928), G. B. *Shaw's answer, 200,000 words long, to a request for 'a few ideas on socialism' from his sister-in-law, to whom the book is dedicated. This closely argued and passionately felt political testament treats women as the have-nots of a male culture and traces specific social evils to inequality of income. A new edition, with two additional chapters and retitled *The Intelligent Woman's Guide to Socialism, Capitalism, Sovietism and Fascism*, was published in 1937 as the first two Pelican Books (see PENGUIN BOOKS).

intentional fallacy, a phrase coined by the American *New Critics W. K. Wimsatt Jr and Monroe C. Beardsley in an essay of 1946 to describe the common assumption that an author's declared or assumed intention in writing a work is a proper basis for deciding upon the work's meaning or value. These critics argued that once a work is published, it has an objective status and that its meanings belong to the reading public. Any surmise about the author's intention thus has to be tested against the evidence of the text itself.

interactive fiction is a term encompassing a range of experimental approaches to both fictional form and the writing process. Formal developments range from text-based role-playing games to complex *hypertext novels, and include material published in both print and electronic media. The defining feature of this work is that the author relinquishes to the reader a degree of control over the text, opening it to a range of readings. Notable examples, which demonstrate that narrative is merely one way in which fiction can comment on the world, include: *Hopscotch* (1963), in which Julio *Cortázar proposed two 'approved' sequences for

his 155 chapters while inviting the reader to impose alternative patterns; B. S. *Johnson's *The Unfortunates* (1969), which consisted of a box of 27 unbound sections, with only the beginning and end segments designated by the author; and Milorad Pavić's *Dictionary of the Kazars* (1988), a pastiche reference book in the form of three dictionaries representing separate cultural traditions, which enabled a linear reading, random consultation, or the tracing of themes and events across the texts. Developments in hypertext, *CD-ROM, and *World Wide Web (WWW) technologies enabled further exploration of the relationship between author and reader. The original WWW version of Geoff *Ryman's 253 (1996) exploited the interconnectivity of hypertext, leading readers to approach the piece as a fictional encyclopaedia—browsing randomly or according to interest through a series of linked documents—rather than treating it as a traditional narrative. In terms of interactivity in the creative process, the tradition of collaborative authorship was well established by the time *Dickens and *Collins worked together on stories for *Household Words* in the 1850s. In the 1930s Charles Henri Ford, American surrealist poet and editor, organized international chainpoems to tap into 'a hypothetical joint imagination': an opening was written, then each of Ford's collaborators (including members of the *New Apocalypse) added a line to build up the poem. Multiple author fiction is seen by some writers as a means of enriching their storytelling through exposure to alternative styles, associations, and points of view—but others feel the lack of a unified vision makes it virtually unreadable. New forms of interactive authorship have been made possible by the development of the MOO—a computer-based technology (Multiple User Dungeons, Object-Oriented) enabling individual users to create imaginary spaces, roles, and personalities. These virtual writing communities often combine elements of the creative writing workshop, role-playing game, literary discussion forum and experiment in literary collaboration. Typically, they aspire to the production of authorless texts and are characterized by loose editorial control and a blurring of the boundaries between the role of writer, reader, and critic. Examples can be found at *Lingua MOO* (1995), created and administered by Cynthia Haynes and Jan Rune Holmevik at the University of Texas at Dallas [www location: <http://lingua.utdallas.edu/>]; and the *trAce International Online Writing Community*, coordinated by Sue Thomas at Nottingham Trent University [www location: <http://trace.ntu.ac.uk/>]. In the popular *trAce* 'Noon Quilt' experiment (1998) contributors from all over the world were invited to submit 100-word impressions of the view through their window at noon.

interior monologue, an extended representation in prose or verse of a character's unspoken thoughts, memories, and impressions, rendered as if directly

'overheard' by the reader without the intervention of a summarizing narrator. The device is distinguished from the *dramatic monologue by the fact that the thoughts are unspoken, rather than addressed to an auditor. Many modern poems make use of this convention, and it is widely employed in modern fiction, notably in the deliberately incoherent *stream-of-consciousness' style adopted by D. *Richardson, J. *Joyce, and others.

interludes were plays performed at court, in the halls of the nobles, at the Inns of Court, and in colleges, generally but not exclusively by professional actors, dealing with a short episode and involving a limited number of characters. That interludes were sometimes performed by villagers we know from 'Pyramus and Thisbe' in **A Midsummer Night's Dream*. Their vogue was chiefly in the 15th and 16th cents. They succeeded *morality plays in the history of the drama, and are not always clearly distinguishable from them. The characters are still frequently allegorical, but the comic or farcical element is more prevalent, the versification tends to doggerel, and they are shorter than the moralities. There are good examples by *Heywood, *Rastell, and H. Medwall. The origin of the name is obscure. The *OED* speaks of interludes as 'commonly introduced between the acts of long mystery-plays or moralities'; Ward finds the probable origin in the fact that interludes were 'occasionally performed in the intervals of banquets and entertainments'. E. K. *Chambers gives reasons for questioning both these explanations. He is inclined to interpret *interludium* not as a *ludus* in the intervals of something else, but as a *ludus* carried on between two or more performers, and as primarily applicable to any kind of dramatic performance. See *English Moral Interludes*, ed. G. Wickham (1976).

intertextuality, the sum of relationships between and among writings. This modern critical term usually covers the range of ways in which one 'text' may respond to, allude to, derive from, mimic, or adapt another. The concept has been used in various ways under the influence of *structuralism and post-structuralism, often in reaction against the *New Criticism and its assumption that a literary work is a self-contained object. The idea that poems are made from other poems has been proclaimed by *Frye, *Barthes, and H. *Bloom, among others.

In the Year of Jubilee, a novel by George *Gissing, published in three volumes in 1894 by Lawrence and Bullen, and in a censored version by Appleton in the USA in 1895. The novel tells the story of a group of young upper- and lower-middle-class people at the time of Queen Victoria's Golden Jubilee. The superficially educated Nancy Lord falls in love with Lionel Tarrant; after a sexual encounter in a seaside resort, they have to marry. Nancy's father dies before learning of their marriage, leaving a will that prohibits Nancy

from marrying before she is 30. Lionel's inheritance also disappears; after separation, hardship, estrangement, and disinheritance, the Tarrants are happily reconciled, but live separately in London. Gissing's heavy irony condemns, but is resigned to, the emergent mass culture portrayed in the novel.

'Intimations of Immortality from Recollections of Early Childhood', an ode by *Wordsworth, composed 1802–4/6, published 1807.

It is Wordsworth's most profound and memorable exploration of the significance of the intensity of childhood experience of the natural world (which suggests to him a state of pre-existence), of its gradual fading into 'the light of common day', and of the consolations of maturity, where man can still retain 'shadowy recollections' of former glory, and can still have sight, if only by glimpses, 'of that immortal sea which brought us hither'. The poem ends with a moving affirmation of the poet's faith in the powers of the philosophic mind and the human heart. The tone throughout is tentative rather than dogmatic, and Wordsworth was later to insist that he used the concept of pre-existence (which had both a popular and a Platonic basis) not as a philosopher but as a poet, using his own peculiarly vivid childhood recollections of 'a splendour in the objects of sense' and his conviction of personal immortality.

Invisible Man, a Kafkaesque and claustrophobic novel by American writer R.W. *Ellison (1914–94), 1952, which describes the life of a young black man in New York City.

Invisible Man, The, a science fiction romance by H. G. *Wells, published 1897, about a scientist who fatally stumbles upon the secret of invisibility.

IONESCO, Eugène, see ABSURD, THEATRE OF THE.

Ipomadon, a Middle English romance, taken from the French of Huon de Rotelande (c. 1190). There are three English versions: one in prose which seems to be early 14th cent.; the most famous, in 8,890 lines of 12-line, tail-rhyme stanzas, thought to be from Lancashire of the mid-14th cent.; and a more condensed version in rhyming couplets in a 15th-cent. manuscript. Ipomadon is a prince of Apulia who wins by his exploits (mostly in disguise) the love of La Fièrè, the disdainful duchess of Calabria.

Ed. H. Weber, *Metrical Romances of the XIII, XIV and XV Centuries* (1810); selections in W. E. French and C. B. Hale, *Middle English Metrical Romances* (1930), and in *Medieval English Romances*, Part II, ed. A. V. C. Schmidt and N. Jacobs (1980).

IQBAL, Sir Muhammad (1875–1938), poet and philosopher, born in the Punjab, where his education began. He continued his studies in England, where he was called to the bar, and in Germany, before returning home to practise as a lawyer. As a poet, he worked primarily in two veins, the first in the tradition of the

Farsi-derived lyric poem, often with metaphysical or allegorical content, and the second in a more directly political mode, as in his Urdu poem *Lenin's Interview with God* (1935, in *Bal-I-Jibril*). Writing in both Persian and Urdu, he soon became a leader of Islamic modernism not only in India but elsewhere in the Islamic world. He emphasized the international character of Islam but eventually concluded that it could only find expression in the free association of Muslim states. As president of the Muslim League in 1930 he advocated the creation of the separate Muslim state in north-west India.

Iras, in Shakespeare's **Antony and Cleopatra*, one of Cleopatra's attendants. Her name is in **Plutarch's Life of Antony*.

IRELAND, John (1761–1842), the son of an Ashburton butcher, bible-clerk at Oriel College, Oxford, who became dean of Westminster, and founded a professorship of biblical exegesis and the Ireland scholarship for classics at Oxford.

IRELAND, William Henry (1777–1835), remembered chiefly as a forger of Shakespeare manuscripts. He began his audacious series of deceptions at the age of 17, when he was working in a lawyer's office with easy access to old parchment, deeds, and antiquated forms of writing. An exhibition of his forgeries of poems and deeds, arranged in 1794 by his innocent and excited father, wholly deceived the general public, and **Boswell* kissed the parchments. A facsimile edition of the 'works' was published in 1795, and other works, including the plays *Vortigern and Rowena* and *Henry II*, made their appearance. However, strong doubts were expressed, **Kemble's* production of *Vortigern* was jeered, and in 1796 **Malone* published *An Inquiry into the Authenticity*. . . . In the same year Ireland admitted to the forgeries, and embarked on a more conventional literary career. He published two volumes of poems, then in 1808 *The Fisher Boy*, which, like **Bloomfield's* earlier *Farmer's Boy*, satisfied the fashion for tales of rural life. *The Sailor Boy* (1809) relates the rise of humble Dick to be a captain at Trafalgar. In 1815 he published *Scribbleomania*, a doggerel collection of entertaining but frequently inaccurate descriptions of his contemporaries.

Irena, in Spenser's **Faerie Queene* (Bk V), personifies Ireland, oppressed by **Grantorto* and righted by Sir **Artegall*.

Irene, a blank verse tragedy by Dr **Johnson*, written 1736, performed 1749, without much success.

The story, taken from **Knolles's* history of the Turks, concerns the fate of Irene, a Greek slave loved by the Emperor Mahomet, in *Knolles's* account a helpless victim, but in *Johnson's* the victim of her own weakness. It cost its author much effort, but remained frigid and static.

Irish Literary Theatre was founded by W. B. **Yeats*, Lady **Gregory*, and E. **Martyn* in 1899 to encourage Irish drama. It eventually became the Irish National Theatre Society in 1903, with Yeats as president, and moved into the new **Abbey Theatre* in 1904.

Irish playwrights, new. In the early 1990s, a new generation of Irish dramatists, many in their twenties, began to find an international audience. The London-Irish writer Martin McDonagh produced a remarkable trilogy of black comedies on life in the west of Ireland, of which *The Beauty Queen of Leenane* (1997) was the most immediately successful. Marina Carr's *Portia Coughlin* and *The Bog of Cats* marked her as a distinctive voice and as the first significant Irish woman playwright since Lady **Gregory*. Conor McPherson's *The Weir*, a huge success in 1998, best captured the sensibility of this new generation with its playful yet elegiac approach to a traditional culture that is all but dead but that still haunts the imagination of these writers.

Irish Revival, a resurgence of Irish nationalism and culture which began in the last quarter of the 19th cent. and flourished until the 1920s. Among the books which fostered the revival were translations and retellings of Irish legend, folklore, and poetry, such as S. **Ferguson's* *Lays of the Western Gael* (1865) and D. **Hyde's* *Love Songs of Connacht* (1893). Histories, such as Standish O'Grady's bardic *History of Ireland* (1880) and *Hyde's* *Literary History of Ireland* (1892), were also highly influential. The **Irish Literary Theatre*, founded by W. B. **Yeats* and others in 1899, developed eventually into the important **Abbey Theatre* company. Plays by Yeats, **Synge*, G. B. **Shaw*, and **O'Casey* made the Abbey renowned. Meanwhile the poetry of Yeats and the prose work of G. **Moore*, **Joyce*, and many others established the new literary stature of Irish writing. See also CELTIC LITERATURE.

IRVING, Sir Henry (1838–1905), originally John Henry Brodribb, who achieved fame as an actor for his performance in **The Bells* (1871–2), and afterwards scored successes in a large number of Shakespearean and other parts, his impersonation of **Tennyson's* Becket being one of his chief triumphs. His management of the Lyceum Theatre in association with Ellen **Terry*, 1878–1902, was distinguished, and he revived popular interest in Shakespeare. He was a romantic actor, highly intellectual, of magnetic personality and originality of conception, but of mannered elocution and gait.

IRVING, John Winslow (1942–), American novelist, born in Exeter, New Hampshire, educated locally and at the universities of Pittsburgh, Vienna, New Hampshire, and Iowa. From 1967 to 1972, and again from 1975 to 1978, he was an assistant professor of English at Mount Holyoke College. His serio-comic novels, which display great individuality of style and imagination, began with *Setting Free the Bears* (1968), about

two young men on a motorcycle tour of Austria who plot to free all the animals in the Vienna Zoo. This was followed by *The Water-Method Man* (1972) and *The 158-Pound Marriage* (1974). These made little impact, but with *The World According to Garp* (1978), the comic biography of a writer, he achieved spectacular international success. After this came *The Hotel New Hampshire* (1981), *The Cider House Rules* (1985), *A Prayer for Owen Meany* (1989), and *A Son of the Circus* (1994), about an expatriate Parsi surgeon who returns to India and becomes involved in the repercussions of two murders committed 20 years earlier. *Trying to Save Piggy Sneed*, published in 1993, is a collection of short stories.

IRVING, Washington (1783–1859), born in New York, the son of a wealthy British merchant who had sided with the rebels in the Revolution. After training as a lawyer, Irving turned to a literary career, writing for various newspapers, and publishing (1807–8), with his brother William Irving and friend J. K. Paulding, a series of whimsical and satirical essays and poems, collected in book form as *Salmagundi: or, The Whim-Whams and Opinions of Launcelot Langstaff, Esq. and Others* (1808). This was followed by his highly successful burlesque *A History of New York from the Beginning of the World to the End of the Dutch Dynasty*, by 'Diedrich Knickerbocker' a pseudonym chosen to represent the solid, phlegmatic Dutch burgher created by Irving; the name became synonymous with the descendants of the original Dutch settlers of the New Netherlands in America. Over the next years Irving struggled (unsuccessfully) to save the family business from bankruptcy, visiting England and making the acquaintance of Sir W. *Scott, T. *Moore, T. *Campbell, John *Murray, and others during the process; on his return, encouraged by Scott he wrote *The Sketch Book*, essays and tales under the pseudonym 'Geoffrey Crayon, Gent.', published serially in the USA (1819–20) and in book form in England (1820). This work, which contains sketches of English life ('The Christmas Dinner', 'Westminster Abbey', etc.), essays on American subjects, and American adaptations of German folk tales (including *'Rip Van Winkle' and 'The Legend of *Sleepy Hollow'), made him a celebrity in both continents. It was followed by other popular works, including *Bracebridge Hall* (1822), which features Squire Bracebridge, a sort of 19th-century de *Coverley. Some of his subsequent works were inspired by his period as diplomatic attaché in Spain (1826–9), including *Legends of the Alhambra* (1832). He rejoined the London literary world of London as secretary to the US legation (1829–32), and returned to America in 1832 to an enthusiastic welcome as the first American author to have achieved international fame. His later works include *The Crayon Miscellany* (1835), *Astoria* (1836; an account of John Jacob Astor's development of the fur trade), and his monumental five-volume life of George Washington (1855–9).

Isabella, (1) in **Orlando furioso*, daughter of a Saracen king of Spain, with whom the Scottish prince *Zerbino fell in love. After his death she fell into the power of *Rodomont, and to protect her honour caused him by guile to slay her; (2) in Kyd's **Spanish Tragedy*, wife to Hieronimo; (3) queen to Marlowe's **Edward II*; (4) the heroine of Shakespeare's **Measure for Measure*.

'Isabella, or The Pot of Basil', a narrative poem by *Keats, written 1818, published 1820.

The poem is based on a story in Boccaccio's **Decameron*. The worldly, ambitious brothers of Isabella intend that she shall marry a nobleman. When they discover her love for the humble Lorenzo they lure him away, murder him, and bury his body in a forest. His ghost then appears to Isabella and tells her where he is buried. With the help of her old nurse she finds his body, severs the head, and places it in a pot with a plant of basil over it. Her brothers, observing how she cherishes the plant, steal the pot, discover the mouldering head, and fly, conscience-stricken, into banishment. Pathetically Isabella mourns her loss, pines away, and dies. The poem reflects a contemporary fashion for the macabre, and *Lamb pronounced it the best work in the volume of poems of 1820, but Keats himself very soon came to dislike it.

Isengrym, or Isengrin, the wolf in **Reynard the Fox*.

Iseult the Fair (also Isolde, Isoud, Isode, Ysoude), the daughter of the king of Ireland in Arthurian legend. She is the lover of *Tristram (Tristan) who has been sent by his uncle King Mark of Cornwall to bring Iseult as his wife. The story of Tristram and Iseult is the great classic of doomed love; Tristram is the slayer of her uncle Marhaus and they are fated to love each other by drinking in error the potion which was meant to have been shared by Mark and Iseult on their wedding night, binding them in everlasting love. Her mother is also called Iseult (even sometimes Iseult the Fair), and in some versions of the story it is she, the sister of Marhaus, who becomes Tristram's lover. No doubt the two, as well as their rival *Iseult of the White Hands, are archetypally related.

Iseult of the White Hands, in Arthurian legend, daughter of the ruler of Brittany, with whom *Tristram falls in love and whom he marries after his banishment by King Mark. But Iseult of Brittany does not succeed in erasing the memory of *Iseult the Fair; when Tristram is dying, he sends for his first Iseult by ship; if she is on the ship on its return from Ireland it is to fly a white flag; if not a black one. The white flag is flown; but Iseult of the White Hands tells Tristram it is black, whereupon he dies.

ISHERWOOD, Christopher William Bradshaw (1904–86), novelist, born in Cheshire, the son of an army officer who was killed in the First World War. He made the acquaintance of *Auden at preparatory school, and of *Upward at Repton; he and Upward were at

Cambridge together, where both began to write. His first novels, *All the Conspirators* (1928) and *The Memorial* (1932), show the influence (as he acknowledged) of E. M. *Forster and V. *Woolf; his own voice appears distinctly in *Mr Norris Changes Trains* (1935) and *Goodbye to Berlin* (1939), works which reflect his experiences of living in Berlin, 1929–33, where he supported himself by giving English lessons. They were planned as part of a long novel, to be entitled *The Lost*, which was never written, and are largely autobiographical in manner and content, although the narrator appears as Bradshaw in the first and as Isherwood in the second, and the overlapping cast of characters shows a certain fictional inconsistency. The first is a novel about a conman and double agent, the corrupt, seedy, emotional, and engaging Arthur Norris, and his adventures in the criminal and political underworld; the second is a series of sketches, some of which were originally published in **New Writing*, and of which the best known is the section 'Sally Bowles' (published independently in 1937). Sally is a cabaret artist of more beauty, eccentricity, and wit than talent, and her bohemian enterprises were later successfully dramatized in 1951 by John Van Druten as *I Am a Camera*, and turned into a stage musical in 1968 as *Cabaret*. Both novels give a vivid portrait of Germany on the eve of Hitler's rise to power. Isherwood travelled widely in Europe after leaving Berlin, went to China with Auden in 1938, and in 1939 went with him to America; he became an American citizen in 1946.

During the 1930s he collaborated with Auden in the writing of **The Ascent of F6* and several other works (see under AUDEN), and wrote the semi-autobiographical *Lions and Shadows* (1938), in which his friends (Auden, *Spender, Upward, V. *Watkins, and others) appear under fictitious names. After settling near Hollywood, where he worked as a scriptwriter, he became interested in Hindu philosophy and Vedanta, influenced partly by A. *Huxley and Gerald Heard, and edited various works on the subject (*Vedanta for the Western World*, 1945, etc.) and translated the **Bhagavad-gītā* (1944, with Swami Prabhavananda) and other Hindu classics. Novels written in America include *Down There on a Visit* (1962) and *A Single Man* (1964); *Kathleen and Frank* (1972) is an account of his parents, and *Christopher and His Kind* (1977) is a frank account of the homosexual affairs of his young manhood. *Diaries, i: 1939–1960*, ed. K. Bucknell, appeared in 1996.

ISHIGURO, Kazuo (1954–), novelist. He was born in Nagasaki but came to England in 1960 and studied at the universities of Kent and East Anglia. His first novel, *A Pale View of Hills* (1982), about a Japanese widow living in England who is haunted by memories of her daughter's suicide, has been translated into over a dozen languages. *An Artist of the Floating World* (1986) is the story of an ageing Japanese artist who looks back

on his life in the aftermath of the Second World War. He came to prominence with his 1989 novel *The Remains of the Day*, a subtle and moving story of an ageing butler's memories of his life in service which won the *Booker Prize and was made into a successful film. *The Unconsolated* (1995), a Kafkaesque novel about the sense of displacement of an international musician, is set in contemporary Europe.

ISIDORE OF SEVILLE (570–636), archbishop of Seville, an encyclopaedic writer much admired in the Middle Ages, author of *Origines* or *Etymologiae* in 20 books (ed. W. M. Lindsay, 2 vols, 1910). This work argues that the natures of all things can be derived etymologically from their names. Much of it is fantastic, but it remained popular down to the 14th cent. and can be seen as one of the first texts in the encyclopaedic tradition in medieval literature.

Island, The, a poem by Lord *Byron, published 1823. The poem, a mixture of romance and humour, is based on the story of the mutiny on HMS **Bounty*, and idolizes nature at the expense of society.

Island in the Moon, An, an untitled burlesque fragment by W. *Blake, written c.1784–5, first printed (though inaccurately) in 1907 by E. J. Ellis in *The Real Blake*. It is a satirical portrait of scientific and cultural dilettantism and pretension, interspersed with songs (some of them bawdy) including the fragment with the lines 'Winking and blinking | Like Doctor Johnson'; its characters include 'Sipsop the Pythagorean' and 'Inflammable Gas', the latter probably inspired by J. *Priestley.

Island of Dr Moreau, The, a *science fiction tale by H. G. *Wells, published 1896. It is an evolutionary fantasy about a shipwrecked naturalist who becomes involved in an experiment to 'humanize' animals by surgery. The theme was developed by *Aldiss.

isocolon, a rhetorical figure in which the same grammatical form is repeated in different words, as in 'Fair to no purpose, artful to no end, | Young without lovers, old without a friend' (A. *Pope).

Isumbras, Sir, a verse romance in 804 lines of twelve-line tail-rhyme stanzas, from the north-east Midlands, popular before 1320 and mentioned in **Cursor Mundi*. Its theme is that of 'the man tried by fate' of which the model is St Eustace, of Eastern origin. Isumbras is strong, handsome, and prosperous, but also proud and arrogant. A bird sent by God offers him the choice of suffering in youth or old age, and he chooses the former. He loses his wife, children, and possessions, and suffers for 21 years among the Saracens. But he bears all patiently, and at the end of that period an angel tells him that his sins are expiated and he is restored to his family and possessions. Its moral theme is typical of the concern of the 14th-cent. tail-rhyme romances.

Ed. M. Mills in *Six Middle English Romances* (1973); discussion by A. McI. Trounce, 'The English Tail-

Rhyme Romances' (*Medium Aevum*, 1, 2, and 3, 1932–4).

Iulienne, St. see KATHERINE GROUP.

Ivanhoe, a novel by Sir W. *Scott, published 1819. The first of Scott's novels to deal with an English, rather than Scottish subject, *Ivanhoe* is also one of his best constructed. In Rebecca, the beautiful Jewess, he produced a heroine as virtuous and strong-minded as Jeanie Deans (**Heart of Midlothian*), but with all the graces which Jeanie lacked, and had the resolution to deprive her of the conventional happy ending. The story deals, somewhat anachronistically, with the antagonism in England between Saxon and Norman during the reign of Richard I. The hero, Wilfred of Ivanhoe, has been disowned by his father Cedric the Saxon because of his love for Cedric's ward, the lady Rowena, and has joined King Richard on crusade; Prince John, taking advantage of the king's absence, is

endeavouring to seize the throne himself. The story hinges on two main episodes: the famous tournament at Ashby-de-la-Zouche where Ivanhoe, returned in disguise from the Crusade, and supported by an equally disguised Richard, defeats all challengers, including the Templar Sir Brian de Bois-Guilbert, and Sir Reginald Front-de-Bœuf; and the siege of Front-de-Bœuf's castle of Torquilstone to which he and Bois-Guilbert have carried off Isaac the Jew and his daughter Rebecca. The main plot thereafter concerns the passion of the Templar for Rebecca, and her resistance to his dishonourable advances. Bois-Guilbert dies in combat with Ivanhoe, who, reconciled to his father, marries Rowena; Rebecca, suppressing her love for Ivanhoe, leaves England with her father. The novel was a great success, the first edition selling out within the week. Thackeray's **Rebecca and Rowena* is an amusing sequel to, and critical reinterpretation of, Scott's tale.