

## BIOGRAPHIES OF SPEAKERS & ABSTRACTS

- Alex Anderl, DePaul University, USA



**Alex Anderl** is a junior majoring in English Literary Studies and minoring in Classics at DePaul University. He loves traveling, going to concerts, playing guitar, and making things out of glass. His future goals are to become an English professor, write a travel novel, and start his own cigar company.

### **Gazing, Perspective, and Understanding in Byron's *The Giaour***

In *The Giaour*, Byron's writes, "I'd rather be the thing that crawls/ Most noxious o'er a dungeon's walls,/ Than pass my dull, unvarying days,/ Condemn'd to meditate and gaze." It is better to crawl, however lowly, than to be a prisoner of a single frame of consciousness. Byron repudiates the notion that a person is superior simply because they gaze on something lower. Byron emphasizes the importance of movement, rather than stasis, a theme that is also seen in *The Lament of Tasso* and *The Prisoner of Chillon*. My paper will provide new insight on the perspective of the East. As Byron wrote *The Giaour* based off of his explorations of the Mediterranean, I hope to integrate my experience of living and studying in Greece for four months in uncovering a greater meaning. Byron crafted a lens that portrayed his version of the East as an appreciator, not as a mere tourist. Edward Said has dismissed Byron as an Orientalist in his study *Orientalism*, I will argue that Byron shows awareness and appreciation of the Eastern culture. By analyzing the language Byron uses, specifically the sections that treat "gaze" and "gazing" as a means of lens, I am able to fill the gap of interpretation with a new perspective. Byron shows how Leila's inconstancy with Hassan leads to constancy with the Giaour, a Byronic hero. Leila's eye is educated in an accretive process, similar to Dante, to appreciate and see vaster value—in being loved for oneself, than merely as part of the harem. Through emphasis on gazing, sight, and eyes, Byron depicts the East in a way that causes the modern reader to raise questions pertaining to fidelity, love, and confession. *The Giaour* is not unlike *The Sorrows of Young Werther* or *Vathek*. Byron creates different lenses in *The Giaour* to invoke the reader to wonder, but most importantly, to critically analyze the situations that they are presented with. For example, Byron depicts the Byronic hero through the character of the Giaour, an infidel, to challenge the reader's ability to critically analyze, is the Giaour really an infidel? I will show how Laura Mulvey, Jacques Lacan, and Edward Said in their second-wave feminist, psychoanalytical, and postcolonial approaches capture a portion of what Byron is doing in *The Giaour* but the poem itself cannot be reduced to an example of any single theory.

- May Baaklini, Notre Dame University, Lebanon.



**May Baaklini** is a student at Notre Dame University in Lebanon. She is majoring in English Literature and Linguistics. She also works at the May Chidiac Foundation-Media Institute where she is a translator, editor, and speech writer. She has traveled extensively and plans on pursuing graduate studies in Media and Journalism.

### **Christian and Existential Parallels in History**

*Frankenstein* and *Manfred* are works that show how the integrity of the individual and the idea of free will can be sacrificed almost instantly in the name of knowledge. In both works the obsession with knowledge becomes a process to thwart the creation of God and begin anew. Science is set in opposition to the female principles of nature, and therefore the stories are dramatizations of the divided self. They also represent the conscience being born again through the inevitable fall of the protagonists. The awareness of their human limitations is a manifestation of their conscience achieving some kind of justice to their seemingly omnipotent actions. It is apparent that there are certain parallels in history as well as in literature, and all seem to be seeking a certain absolute which theism somehow ends up providing.

- Samantha Crain, San José State University, USA



**Samantha Crain** is a Master's student in Literature at San José State University, specializing in British Romanticism. She is also interested in Medieval Literature and fairy tales. She hopes to finish her MA next year in preparation for entering a doctoral program in 2017. This is her second time at the Messolonghi Student Byron Conference.

### **Maintaining or Revising His Norm? “Herod's Lament” and “Jephtha's Daughter”**

My paper will focus on *The Hebrew Melodies*, as they celebrate their bicentennial this year. I am interested in the figures of Jephtha and Herod, who are both fatal to the women they most love. I want to do a comparative analysis of the two men and explore the ways in which the religious tones of their poems are complicated by Byron's own compulsive need to interrogate religion. Herod's poem bears some similarity to *The Giaour* in that the tension within Herod's poem is both sexual and religious. In Herod's case, he married a Jewish girl, whom he loved for her beauty and who is now dead. He is in a poem with biblical source by a poet who loved the form of religious writing (i.e. The Bible is beautifully written) but hated religious dogma and constantly interrogates its inconsistencies, while creating his own inconsistencies and using the lyric form. Jephtha, on the other hand, loses not his wife but his daughter, whom he must sacrifice, Agamemnon-like, as the result of a vow. My paper will

include close reading of “Herod's Lament for Mariamne” and “Jeptha's Daughter” as well as discussion of the biblical sources for both lyrics and examination of Byron's vexed attitude toward his source material.

- Michael Damyanovich, University of Waterloo, Canada



**Michael Damyanovich** is currently writing his undergraduate thesis at the University of Waterloo, Canada. His thesis examines the relationship between Byron's politics and aesthetics in drama. In 2016, Michael intends to continue his studies in Europe.

Michael shall present an arrangement of two poetical critiques: one in response to *Childe Harold's Pilgrimage* and the other in response to *Don Juan*, composed in the corresponding Spenserian stanza and *ottava rima*. The focus of this arrangement is to analyze stylistic and philosophical developments in Byron's approach to characterization by comparing his first and last 'epic' protagonists, Harold and Juan. This work is based not only upon his 2014 formal research in two privately supervised courses at the University of Waterloo, Canada, but also upon his having physically followed much of Byron's Grand Tour in previous years.

- Rodanthi-Rosa Florou, Messolonghi Byron Society, Greece



Mrs. Rodanthi-Rosa Florou is the President of the Messolonghi Byron Society and its International Research Center for Lord Byron and Philhellenism. She is Joint Secretary of the International Association of Byron Societies (IABS) and has organized the 25<sup>th</sup> and 35<sup>th</sup> International Byron Conferences (IABS) in Athens and Messolonghi, Greece. Also she has organized and hosted 10 International Student Byron Conferences in the Messolonghi Byron Center, with many visits and tours to archaeological and historical sites associated with Lord Byron. She is the editor of the *Guide to the Monuments of the Heroes Garden in Messolonghi*.

- Caroline Franklin, Swansea University, UK



**Caroline Franklin** is a Professor of English Literature at Swansea University, Wales, UK, with a particular interest in 18<sup>th</sup>/19<sup>th</sup> -century literature and women's writing. Her books on Byron are: *The Female Romantics: Nineteenth-century Women Novelists and Byronism* (2012), *Byron: Routledge Guides to Literature* (2007), *Byron, A Literary Life* (2000), and *Byron's Heroines* (1992).

### **Byron, the Mediterranean Woman and Women Writers**

Haidee was Passion's child, born where the sun  
Showers triple light, and scorches even the kiss  
Of his gazelle-eyed daughters...

(*Don Juan*: 2, 202)

Byron is famous for his depictions of Mediterranean women: he contrasted passionate women from the Catholic south (Spain, Italy, the Greek isles) and the Islamic Ottoman empire with the cool Protestants of the north (Aurora Raby, Lady Adeline). This lecture asks how new and influential this stereotype was, and whether it is still significant from a contemporary feminist perspective. Then we will examine the different ways some nineteenth-century women writers – Charlotte Bronte, George Sand, Caroline Lamb and George Eliot – reacted to Byron's Mediterranean heroines in their own prose fiction.

- John Gatton, Bellarmine University, Louisville, Kentucky, USA



**Dr. John Gatton** is Professor of English at Bellarmine University, Louisville, Kentucky, where he teaches early British literature, Shakespeare, Byron, modern dramatic literature, and vampire literature. His publications include essays on Byron as poet, prose writer, and playwright; Delacroix and Byron; staging violence in Medieval drama; religion on the Broadway stage; and American drama 1970-present; and a book on literary Paris in the 1920s.

### **Reading the Portraits of Faliero and Foscari by Delacroix and Hayez**

“... as Doge thou shouldst be painted”  
(Lord Byron, *Marino Faliero*, V, 496):

The Romantic artists Eugène Delacroix and Francesco Hayez derived a number of their subjects from literature, particularly from the works of Lord Byron. This shared source notably appears in their depictions of events from his historical tragedies *Marino Faliero*, *Doge of Venice*, and *The Two Foscari*. Delacroix executed one painting on each drama, while Hayez produced a series of pictures on both plays. From their efforts four canvases stand out, for their similarity of subject and contrasts in composition: Delacroix's *L'Exécution du Doge Marino Faliero* (*The Execution of the Doge Marino*

*Faliero*; exhibited in the Salon of 1827; now in the Wallace Collection, London) and *Les deux Foscari* (*The Two Foscari*; completed 1855; Musée Condé, Chantilly), and Hayez's *Gli ultimi momenti del doge Marin* [sic] *Faliero* (*The Last Moments of the Doge Marin Faliero*; 1867; Pinacoteca di Brera) and *L'ultimo abboccamento di Jacopo Foscari* (*The Last Conversation of Jacopo Foscari* [with his father, the Doge Francesco Foscari, and his family]; 1852-54; Palazzo Pitti, Florence).

Close readings of these pictures' organization and iconography reveal that Delacroix and Hayez compressed into single, compact settings the primary motivations that drive the original five-act tragedies—crime, punishment, revenge, and conflicts between love and duty, even as the artists infused their visions of Byron's Venetian dramas with a theatricality he often minimized or omitted.

- Peter W. Graham, Virginia Tech, USA



**Peter Graham**, Director of International Relations for the Messolonghi Byron Research Center and Professor of English at Virginia Tech, had the honor of giving the inaugural lecture on the founding of the Center in October 2001 and has assisted Rosa Florou with all ten of its International Student Byron Conferences. Along with essays and articles, he's published three books on Byron: *Byron's Bulldog: The Letters of John Cam Hobhouse to Lord Byron, Don Juan and Regency England*, and *Lord Byron* in the Twayne English Authors series.

- Alexander Grammatikos, Carleton University, Canada



**Alexander Grammatikos** is a fourth year Ph.D. candidate. His dissertation focuses on Romantic-era British writers' literary portrayals of everyday Modern Greek culture and argues that British literature about the Modern Greeks, written at a time when the Greeks were seeking independence from the Ottoman Empire, was instrumental in shaping and shifting British perceptions of Modern Greece. He has presented papers at the International Conference on Romanticism and the International Byron Conference, published in *Nineteenth-Century Gender Studies* and the *Keats-Shelley Journal*, and has a forthcoming publication in the *European Romantic Review* (2016).

### **The Intertextuality of Lord Byron's *Childe Harold's Pilgrimage***

My paper examines Lord Byron's *Childe Harold's Pilgrimage* (1812) and the intertextual relationship Byron has with other travellers who visited Greece during the first two decades of the nineteenth century. Along with *Childe Harold's Pilgrimage*, my paper focuses on John Cam Hobhouse's *A Journey through Albania* (1813), William Martin Leake's *Researches in Greece* (1814), and Henry Holland's *Travels in the Ionian Islands* (1815). Specifically, I focus on these four writers' speculations about Modern Greek (Romaic) literature and language. As I observe, each travelogue writer, to different degrees, correlates the proliferation of Romaic literature and purity of the Romaic language

with Greek national liberation. As Henry Holland writes, “Whatever be thought of the progress or actual state of the Greeks in other respects, it is certain that their literature has been improving of late years, and with it doubtless their love of liberty, and the character of their social and domestic habits” (*Travels* 174).

These four writers’ discussions of Romaic literature and language and Greece’s potential freedom, I suggest, are inextricably linked with considerations of Greece’s place within a wider European framework. As I argue in my paper, each of the travelogues I examine is preoccupied with understanding what a liberated Greece would look like, how it would operate as a part of Europe and, perhaps most importantly, how its relationship with Britain would function. I argue that understanding the intertextuality of Byron’s *Childe Harold’s Pilgrimage* gives readers a better appreciation for the sociopolitical context within which the poet was writing, as well as the dynamic nature of Byron’s publication, a text that not only included the famous poem but also translations of Romaic literature and prose notes celebrating Greek literature. Byron’s prose notes, I propose, enhance and complicate the politics of *Childe Harold’s Pilgrimage* and I argue for a conjunctive reading of the poem and prose notes in which we can identify Byron’s growing familiarity with the sociopolitical climate of Greece and promotion of British-Greek relations at the beginning of the nineteenth century.

- Jonathan Gross, DePaul University, USA



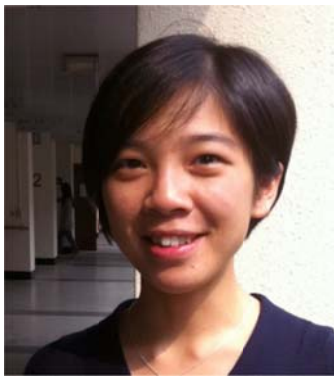
**Jonathan Gross** is Professor of English at DePaul University. He is the author of *The Life of Anne Damer: Portrait of a Regency Artist*, and *Byron's "Corbeau Blanc": The Life and Letters of Lady Melbourne*.

### **Why Byron's Body Matters**

This essay explores Byron’s representations of his body in his letters, focusing on his interactions with women and men as mirror images of himself in Italy. Byron’s notion of eros was informed by a triangulation of desire, explained in part by Rene Girard and by the poetry of Sappho. Yet Byron’s allusions to the physical were not “gross” or “base” as poets like Shelley, Moore, Hunt sometimes imagined. Instead, Byron engaged his country in a thorough critique of English and Scottish ideas about the body, as first explored by Madame de Stael’s *Corinne*. As a man who had lived in Scotland, England, and Italy, he challenged Stael, in his correspondence, to think more deeply about these countries; about Robert Burns, for example, and to complicate her generalizations about Rome and Italian writers. Byron’s ideas about the corporeal and the physical were not new, but his lifestyle—and particularly his letters (with their random and undisciplined punctuation)—serve as metonymies for his own body in Italy. References are made to *Don Juan*, *Childe Harold*, and *The Deformed Transformed*, to support this thesis, which is primarily focused on Byron’s correspondence: his self-representations to his friends in England on his re-deployment of his body. Works by Judith Butler, *Bodies that Matter*, Elaine Scarry, *The Body in Pain*, and Roderick Beaton, *Byron’s War*, show how physical encounters with disease and sunburn conditioned Byron’s decision-making. I

explore how Byron's letters show him deploying a veritable philosophy of the body and eros, based on his readings in Greek philosophy, the writings of William Beckford, and his admiration for rivals, such as Robert Southey, to whom he was both attracted and repulsed. Byron's erotic relationship to England—his love and his hatred—first found their embodiment in his letters, the frank style of which (along with Don Juan) may well be his greatest literary achievement of all.

- Chun-Han Hsu, National Taiwan University, China



A fifth-year undergraduate senior, **Chun-Han Hsu** is going to obtain her B.A. from National Taiwan University in June 2015. Her undergraduate thesis explores Italian literary influence in Byron's poetry. She has previously studied at the University of Paris-X Nanterre La Défense, where she fostered an interest in 19th-century French literature, particularly in Proust. She hopes to pursue a Masters degree in European comparative literature in the coming years, with attention to intertextuality, questions of literary influence, representations of sexuality, and to the visual arts in the 19th-century novel.

#### **Exile in Celebrity:**

#### **The Recalibration of Rhetorics in *Childe Harold's Pilgrimage* Canto IV**

This paper examines how Dantesque and Foscolian images are transposed into Canto IV of *Childe Harold's Pilgrimage*, intending to link the transposition to Byron's poetic and political project. The text comprises instances of revitalization for the poet as well as his verse form. The self-justifying lyric impulse and tropes modeling on Italian literary model constitute a reinvigorating impetus stemming from the travelogue tradition that incorporates the epistemological quest and commodification of cultural patrimony into Byron's rhetorical devices. Such poetic pose re-calibrates the poet's profile through staging his exile in his celebrity, and it also prefigures his nationalistic engagement, seeking to form a unifying voice for Italian nationalism. The interpolation of Dantesque image and Foscolian reference shape Byron as a poet engaged in the dialogue with the canon and in the Italian nationalistic discourse, casting him as a revolutionary icon.

- Drew Hubbell, Susquehanna University, USA



**Drew Hubbell** is Associate Professor of 19<sup>th</sup>-century British literature and chair of English and Creative Writing at Susquehanna University, USA. His paper is drawn from the last chapter of his book project, *Byron's Nature: An Ecological Theory of Culture*. He is very excited about his fourth trip to the International Byron Student Conference.

### **Byron's Thingy, or, *Don Juan's* Phthysical Assault on Mystified Nature**

And therefore will I leave off metaphysical  
 Discussion, which is neither here nor there:  
 If I agree that what is, is; then this I call  
 Being quite perspicuous and extremely fair.  
 The truth is, I've grown lately rather phthysical.  
 (*Don Juan*, Canto XI. 33-7)

This passage is one of many in *Don Juan* that critics have cited to support their assertion that the poem represents an extended attack on metaphysics and philosophical idealism in favor of materialism.

But Byron's materialism is not a simple reversal of metaphysical idealism. When he says that he has "grown lately rather "phthysical" instead of "physical," he implies that his opposition to metaphysical speculation has been shaped by the air he has been breathing. "Phthisis," according to the *OED* usage for 1823, is a consumptive disease of the lungs, like tuberculosis or pneumonia, thought to be caused by the "bad air" of particular climates. To grow "phthysical" is to become infected by one's climate. Thus Byron is not asserting that "the physical" opposes "the metaphysical," but that our ideas evolve within the specific cultural ecology of the places we inhabit. "Metaphysical" ideas are created through the interaction of place, body, and mind—natureculture—rather than being "inspired" from a divine source, or having pre-existence as "matter" that is recalled by the physical action of the brain. For Byron, the physical "thing-ness" of material existence is as inaccurate as metaphysical explanations of "what is": more accurate is the sociobiology of "thing-y-ness."

After defining the ecological materialism in *Don Juan*, I'll demonstrate the way it is connected to Byron's critique of the political metaphysics of empire.



- Matthew Johnson, Virginia Tech, USA



**Matthew Johnson** is a senior undergraduate student in Literature through the English department at Virginia Tech with minors in Applied Computational Business, Language Science, and Medieval and Early Modern Studies. He plans to apply into graduate programs for Library and Information Science in the fall and will be graduating in May 2016.

### **Don Juan in Love (and Lust)**

Throughout the epic *Don Juan*, the title character encounters various women and engages in relationships. He begins unaware of sexual activities when he grows up sheltered by his mother, but he soon figures things out for himself with his first love, Donna Julia. The “string of women” continues with Haidee, the Sultana, Catherine, and finally the three English ladies. The first of which are much more focused on love, trust, and true relationships, though possibly “puppy love”, teen relationships.

At the beginning of the poem, Byron makes a point of showing that Juan (Joo-un) is the “new one” and the “true one” showing a divergence from the Juan (Hwan) character of myth. At the beginning of the poem, Juan is new and true in his innocent, sheltered Joo-un state; however, as his life progresses in the epic, his character grows. In this way, Byron plays on the Mediterranean sense of love (and lust), and the poem is influenced by his own experiences abroad, including his flirtation with Teresa Guiccioli.

Though Byron died without completing the poem, there’s still speculation regarding how the poem was meant to end and Juan’s fate. Byron shows that as Don Juan moves through these encounters, he grows as a person and character from the innocent Joo-un character that Byron begin with into the womanizing Hwan character of myth. Nonetheless, it’s uncertain how close Joo-un would have come to the mythical stereotype if Byron had finished the poem.

- Aleksandar Jovanović, Simon Fraser University, Canada
- Alexander Grammatikos, Carleton University, Canada



**Aleksandar Jovanović** is a PhD student at the Stavros Niarchos Foundation Hellenic Centre in the History Department, Simon Fraser University, Canada. He holds BA and MA degrees in Classics from the University of Belgrade, Serbia. His main field of research is in Byzantine Studies. More recently, however, he has become more engaged with the perceptions and constructions of Byzantium in nineteenth- and twentieth-century European literature.

### **Byron, Hobhouse, and the Byzantine Empire**

Our paper begins by considering Byron’s and Hobhouse’s writings on the Byzantine era and, in particular, their observations about Byzantium during their travels to Constantinople in 1810. While Byron’s *Childe Harold’s Pilgrimage* and letters written during his travels in the Levant show a lack of

engagement with the Byzantine era, Hobhouse in *A Journey through Albania and Other Provinces* reveals a keen interest in Byzantium's place in Greek history. As he writes of the Modern Greeks: "All their hopes are directed towards the restoration of the Byzantine kingdom in the person of any Christian, but more particularly a Christian of their own Church" (*Travels* 2.4). Despite his extensive knowledge of the Byzantine era, much of Hobhouse's commentary is coloured by his western bias toward a Greek empire considered eastern. We suggest that Hobhouse's judgment of Byzantium is influenced by such historians as Edward Gibbon who *Orientalized* the Byzantine empire and excluded it from a European historical heritage.

In the second half of our paper, we will consider Byron's allusions to the Byzantine era and, specifically, his distinct *lack* of engagement with the period. In his article "Lord Byron and Greek Orthodoxy," Marius Byron Raizis notes that, although Byron references Greek theology rarely in his work, his allusions are nonetheless important as "they prove that he knew the ecclesiastical history of the East quite well" (89). Indeed, Byron was familiar with the works of such Byzantine church fathers as Eusebius of Caesarea. In our paper, we will extend Raizis's observations to our main focus on the Byzantine era. Because Byron had a distinct interest in various historical epochs generally, and Greek history specifically, it seems odd that Byron largely ignored the Byzantine era. We suggest his neglect of this time period is a result of general misconceptions and Orientalized portrayals of Byzantium in the eighteenth and nineteenth centuries.

- Elli Karampela, Aristotle University of Thessaloniki, Greece



**Elli Karampela** is a postgraduate student in the MA program "Anglophone Literatures and Cultures" of the Aristotle University of Thessaloniki. She is mainly interested in English literature, English Romanticism and the Victorian Period. Her research is conducted largely within the field of English Romanticism and its socio-political context, and her undergraduate Diploma Thesis is titled "Lord Byron and John Keats as Romantic Ironists."

### **The Place of Greece: Lord Byron and the Play of National Subjectivity**

Byron's national identity is problematized both by his own stance towards English nationalism, and by his travels all around Europe that not only involve active struggles for the benefit of national independence, but also culminate in Byron's eventual association with Greek national heroism. In this essay, the issue of Byron's national subjectivity is to be examined within the theoretical framework of what Benedict Anderson calls "imagined communities," and the imagined national identities emerging within them. By connecting the fluidity of national subjectivity with the way the space of Greece is transformed into place constructed by collective memories, I aim to illustrate Byron's appropriation of a Greek national subjectivity. The context is to be conditioned by Byron's immediacy of experience, his evocation for a reawakening of modern Greeks as worthy of their national inheritance, and the ambivalences of place. By approaching national subjectivity as a construct, I will demonstrate the way place allows its own transgression, as in the case of Byron's self-exile from England and his emergence as a European subject, at the same time as it fosters the creation of national subjectivity through the immediacy of encounter and the evocation of Greek national continuity. Place can be transgressed, disintegrated and reintegrated. It is by opening up the rigid

limits of place to let in subjectivities that Byron places himself in the position of the Greek national subject, and, ultimately, of a Greek national hero.

- Ashley Miller, Susquehanna University, USA



**Ashley Miller**, a sophomore at Susquehanna University, USA, is currently pursuing a Bachelor's Degree in both English and Philosophy. Her studies focus on British literature and Feminist Studies, especially Virginia Woolf. Miller plans to attend Graduate school and to pursue a career in researching and writing.

### **Critiquing Iconolatry:**

### **Deconstructing Lord Byron's Normative Gender Roles with Virginia Woolf's "Masculine Complex"**

Virginia Woolf's "masculine complex" famously recasts the typical understanding of the power dynamics in patriarchy by proposing that women were necessary "enlarging" mirrors for men. By performing specific gender roles, women flattered male egos, giving them the strength to compete in a demanding world. Wolfe describes the way literature was part of preserving "the masculine complex" by representing iconic gender roles.

I propose that Lord Byron used literature to deconstruct iconic gender types. *Don Juan* reproduces iconic gender types within a playful, satirical frame, with much the same iconoclastic effect as Woolf's characterizations of Professor Von X or Julia Shakespeare: exposing the mechanisms of power and desire that drive normative gender roles. Examples from *Don Juan* will allow me to illustrate the constructedness of gender roles. This allows a drawing of larger implications and questions as we continue to typecast each gender through clothing, behavior, and even certain occupations. To what extent do these taxonomies of value in clothing, behavior, etc., serve as reflections of our need to feel superior over others in society? Perhaps a more important question is to what extent are these taxonomies of value traceable in our institutional hierarchies and differing expectations for men and women? Feminist thinkers like Woolf and Byron prompt us to consider these questions daily and to reevaluate how we identify ourselves and how we view others.

- Stephen Minta, University of York, UK



**Stephen Minta** is Senior Lecturer in the Department of English and Related Literature at the University of York, UK. Author of books on French and Italian poetry, on the Colombian writer Gabriel García Márquez, and on Byron (*On a Voiceless Shore: Byron in Greece*), as well as a number of articles dealing with Byron's relationship to the history of the Greek War of Independence.

### **‘Being there...’ Greece: Byron’s Engagement with Landscape and History**

Stephen Cheeke, in his *Byron and Place: History, Translation, Nostalgia* (2003), opens his discussion with a chapter entitled “Being There: 1807-12”. He is interested in a range of issues concerned with the relationship between Byron and the Greece that Byron discovered on his first visit. My paper looks again at what seem to me two of the most important of these issues: (1) Byron’s uneasy, shifting relationship with Greece and the Greek past; and (2) the question of the authenticity of the traveller’s engagement with what Byron calls “the truth of *history*...and of *place*”. I shall be concentrating on the first two cantos of *Childe Harold*.

- Peter Myrian, The Hellenic Byron Society, Greece



**Professor Peter Myrian** is Emeritus President of the Indianapolis University of Athens. He has presented papers in numerous conferences. He is the Vice President of the Hellenic Byron Society.

- Grace Nakhoul, Notre Dame University, Lebanon



**Grace Nakhoul** is a senior graduate student of English Literature at Notre Dame University, Lebanon. She has attended the Byron Student Conference in Messolonghi, Greece before. Besides she participated in several other international conferences. Currently she is teaching English at colleges and schools, and her main scholarly interests are women issues and Romantic studies, especially Lord Byron.

### **Byron and Eastern Mediterranean Architecture**

“Imagined images of orientals created in the 18<sup>th</sup> century by those who had seldom, if ever, seen the real thing” is one of five principal phases of Orientalism, which John MacKenzie discusses. Many Western artists used their imagination rather than their personal experiences to create exotic and unreal images of the Mediterranean world in texts, paintings, and architecture. Lord Byron, whose readings of the Eastern culture was tremendous, refused to produce any image of the East before experiencing it. His images clearly depict aspects of the Orient that are very accurate. This preciseness blew the Eastern spirit and life into his words. Not only do his characters’ costumes, behaviors, and dialogues mirror Eastern realities, but also his depiction of the Mediterranean architecture of the time highlights the accuracy of Oriental settings. In this presentation, I will discuss Byron’s exposition of the Mediterranean architecture of his time in *The Giaour*, *The Bride of Abydos*, and *The Corsair*, all of which place the Western reader in the authentic settings of the Eastern Mediterranean climes.

- Naji Oueijan, Notre Dame University, Lebanon



**Dr. Naji Oueijan** is Professor of English Literature at Notre Dame University, Lebanon. He is Joint President of the International Association of Byron Societies (IABS) and member of several international literary organizations. Prof. Oueijan published widely in international scholarly journals and periodicals; edited, translated and authored ten books. The ones related to Byron are: *The Progress of an Image: The East in English Literature* (1966), *A Compendium of Eastern Elements in Byron's Oriental Tales* (1999), *Lord Byron's Oriental World* (2011), and *Lord Byron and Genre* (2013).

### **Lord Byron's Mediterranean World**

Frederick Garber asserts: "In seeking to possess the world we come to possess an Other and then, in our turn, to be that which is possessed" (52). For Lord Byron, the Mediterranean was this Other which aided him to better understand Self and which became an essential part of his process of growth. The Mediterranean climes constituted a platform where cultures and civilizations blend to produce a living book of spiritual and intellectual healing and fulfillment for a poet with a sharp sensibility. And while 18<sup>th</sup>- and 19<sup>th</sup>-century scholars were eager to investigate and study Mediterranean civilizations at close hand but without blending with it, Byron sought to possess and be possessed by it. The Mediterranean waters and landscapes were to Byron more than mere rich ancient cultural and historical regions to investigate and study; they represented inspiring living muses which enabled Self through meditation and contemplation to cultivate the core layers constituting personal and literary Self. So his determination to breathe the Mediterranean climes, especially those of Greece and Italy, cogitated his genuine eagerness for a new baptism, a spiritual and intellectual baptism beyond his Christian, Scottish, and British Self. In this sense, Byron's Mediterranean quests transcend the scholarly interests of most of his predecessors and his contemporaries. To Byron, the Mediterranean shores were abodes for Self's regeneration and reformation and for liberation and self-fulfillment, all the reason why most of his poetic aquamania heroes, such as Childe Harold, Don Juan, and Corsair are committed by design to blend with and sail the Mediterranean waters and roam its climes.

- Allegra Radcliffe, Evergreen State College, USA



**Allegra Radcliffe** lives in Olympia, Washington, where she pursues her interests in women's health and perinatal care, Japanese language and culture, vegetable gardening, history, folk music and dance, and textile crafts. She is halfway through her undergraduate studies at The Evergreen State College, where she is designing her own cultural anthropology major.

**Inner and Outer Perspectives of Dance in the 18th- and 19th-Century Mediterranean**  
Eighteenth- and nineteenth-century writers such as Lord Byron, Lady Mary Wortley

Montagu, and Lord Broughton wrote descriptions and responses to dances they observed while traveling in the Mediterranean and the Levant. These descriptions are biased, but by comparing them with contemporary local documents' references to dance, similarities and differences between internal and external opinions of dance, including its proper setting and participants, morality or lack thereof, and its implications regarding the culture as a whole, can be discovered. For instance, in keeping with Orientalist attitudes, foreign travelers often describe women in dance cafes as snakelike, licentious, indecent, and erotic. Scandalised or fascinated, tourists flocked to see them, believing their purpose to be titillation. Men's dances, like the Albanian dance observed by Byron on his eastern tour, are described with words such as wild and barbaric, highlighting the descriptors' opinion of the culture as a whole. Local documents mentioning dance portray a different perspective. Although differing from region to region, complex patterns emerge regarding when and how dancing is appropriate, depending upon race, class, audience, location, and occasion. An understanding of the complex role of dance in 18th- and 19th-century Mediterranean and cosmopolitan culture, as well as foreign responses to it, is important, first because dance is a difficult medium to visualize after the fact, and therefore whatever knowledge can be gleaned about historical dance is highly valuable information. Second, the topic is important because it deals with the inherent tension between expression, entertainment, and morality that still exists today.

- David Radcliffe, Virginia Tech, USA



**David Radcliffe** is professor of English literature at Virginia Tech, co-director of the Center for Applied Technology in the Humanities, and project director for the digital archive Lord Byron and his Times.

### **Crowd-sourcing the John Murray Archive**

The Byron Society of America in conjunction with the Virginia Tech Library and the John Murray Archive in Edinburgh is planning a new digital resource for Byron scholarship: a website for transcribing letters and documents from the John Murray Archive. We will post manuscript page images of Byron documents which can be transcribed and annotated by volunteers of the Byron community. The transcriptions will be uploaded and saved to a database from which they can be published for general use. In this session we'll describe how crowd-sourcing works and solicit advice and comments about how the project we are proposing might proceed.

- David Roessel, Stockton University, USA



**David Roessel** is the Peter and Stella Yiannos Professor of Greek Language and Literature at Stockton University. He is the author of *In Byron's Shadow: Modern Greece in the English and American Imagination*, and the coeditor of recently published *Selected Letters of Langston Hughes*, and co-translator of Costas Montis's novel *Closed Doors*.

### **The Life and Legend of the Maid of Athens**

“The Life and Legend of the Maid of Athens” discusses the life and the myth of the Maid of Athens that Byron celebrated in his poem, “Maid of Athens, Ere We Part.” Teresa Macri, later Mrs. Black, lived decades after Byron’s death and a visit to her became part of many tourists’ visits to Greece. But the Maid of Athens also became a character in literature who fought, with Byron, for Greek independence. The Maid of Athens lived on in two forms, both of which kept the Byronic legend alive.

- Nickey Sanders, Susquehanna University, USA



**Nickey Sanders** is currently a Sophomore undergraduate double major in Art History and Anthropology at Susquehanna University in Selinsgrove, Pennsylvania in the USA. Her research interests include aesthetic and metaphysical philosophy, ancient literature, linguistic anthropology, and art history. She is very excited to be able to combine her love of the ancient world with the writings of Lord Byron.

### **Epic Time in *Don Juan* and the *Aeneid***

In my paper, I’ll examine one of the most important references to the *Aeneid*, one that has been underexamined by critics: the parallel between Dido and Aeneas and Haidee and Juan. Once I’ve established the parallels between *Don Juan* and the *Aeneid*, I’ll consider what Byron’s deviations from his Vergilian model might mean, particularly in terms of Byron’s revision of the epic’s representation of time.

While Vergil constructs a concurrent approach to time, Byron creates a “circular-linear,” looping form. These concepts of time directly link to the way the two authors see fate and free will. Because time is concurrent in the *Aeneid*, past, present and future events are all happening simultaneously. They are not subject to change because they have always already happened; spontaneous free will does not exist. On the other hand, while it might seem that Byron’s characters are just as determined to follow their fated path as Vergil’s, Byron’s episodic loops always entertain

the possibility of deviation and spontaneous free will. Outcomes in Vergil tend to be pre-determined, while outcomes in *Don Juan* tend to repeat pre-determined patterns, yet suggest the possibility free choice could play in changing fate. These theories of time and fate play a role in each author's advocacy for or against manifest destiny. While Vergil uses the epic form to illuminate the "ways of god to man" by showing that the coming of the Empire as an imminent good that has already been predetermined, Byron, wresting the epic form away from its pro-empire association, writes an anti-imperialism and anti-monarchies epic.

- Sarah Schaefer, Virginia Tech, USA



**Sarah Schaefer** is a recent graduate of the MA program in English at Virginia Tech in Blacksburg, Virginia, where she also received her BA in English and Creative Writing. Her research interests include women's and gender studies, feminist theory, British Romanticism, contemporary poetry, and children's literature. In Fall 2015 she'll begin doctoral study in English at the University of Pittsburgh.

### **Masking the Post-Napoleonic Mediterranean: *Beppo*, Byron, and the Venetian Carnival**

In "Masking the Post-Napoleonic Mediterranean: *Beppo*, Byron, and the Venetian Carnival," I historically contextualize Byron's first foray into *ottava rima*, *Beppo*, by focusing particularly on the famous Venetian Carnevale as it must have looked post Napoleon's dismantling of the Republic of Venice. When Byron lived in Venice, the city—no longer an independent state—was controlled by the Austrians, who reversed much of the physical and cultural damage committed during Napoleon's two reigns. Thus Venice looked and acted much as it had before its first true defeat at the hands of the French, and yet its era of decadence and power was decidedly over. The carnival itself was officially banned throughout much of the 19th and even 20th centuries (returning in 1979), though it was still occasionally celebrated in a much abbreviated, muted form during the 1800s. What, then, did Byron see and experience that led to *Beppo*, which very clearly takes place during the pre-lent celebration? What did a Venetian Carnevale—perhaps labeled as an informal celebration—look like in 1816 and 1817? How did this early 19th-century version of the Catholic holiday compare to what it was prior to the collapse of the Venetian Empire? And in what sense was Venice as a city, as a culture *masked* during Byron's time? My research attempts to explore these questions and to ultimately connect Byron's Venice with the Venice of today. Online materials describing recent Carnivals and John Berendt's *The City of Falling Angels*, which explores the mystery surrounding the burning of the Fenice theatre in 1996, serve as artifacts with which to measure the pulse of contemporary Venice. When paired with Byron's revealing *Beppo* and the historical context surrounding the Carnevale, I hope these materials will open up a conversation about insider/outsider cultures and questions of truth or authenticity relating to a place that, once a flourishing empire and now almost entirely a tourist destination, is globally unique.



- Maria Schoina, Aristotle University of Thessaloniki, Greece



**Maria Schoina** is Assistant Professor in English Lit. at Aristotle University of Thessaloniki and Deputy Director of Studies for the Messolonghi Byron Research Center. She is the author of *Romantic “Anglo-Italians”:* *Configurations of Identity in Byron, the Shelleys, and the Pisan Circle* (Ashgate, 2009) and co-editor of *The Place of Lord Byron in World History. Selected Papers from the 35<sup>th</sup> International Byron Conference* (Edwin Mellen Press, 2012). Her research interests focus on English Romantic poetry, Romantic Philhellenism, Anglo-Italian literary relations, and the reception of classical texts in the Romantic period. In November 2014 she was research fellow at the Center of Hellenic Studies of Harvard University in Washington D.C. In 2015 she was granted a British School of Athens Centenary Bursary Award.

- Joshua Thompson, Virginia Tech, USA



**Josh Thompson** is a second-year graduate student in the master’s program in English at Virginia Tech. Prior to entering the M. A. program, he received a Master of Arts in Education, Curriculum and Instruction with a focus on English Education from Virginia Tech in 2013. In addition to the British Romantics, Josh’s scholarly interests include Seamus Heaney and children’s and young adult literature—especially texts with LGBT themes.

### **El Lord Sublime Sin Intención: Byron’s Unintentional Effects on Spain**

Lord Byron’s fascination with the Mediterranean centered on Greece, Italy, and even Albania and the Ottoman Empire, which we see in such poetical works as *Childe Harold’s Pilgrimage*, *The Eastern Tales*, *Beppo*, and *Don Juan*. However, Spain seems to be overlooked by Byron’s enthusiasm. While sections of two of his most influential works, *Childe Harold’s Pilgrimage* and *Don Juan*, are set in Spain, the country is not treated with the same fervor as Byron’s beloved Italy and Greece. Instead, Spain is used as a political tool or is a mere coincidence of setting and characterization. In fact, Spain more often resembles a reflection of England than an actual portrayal of itself.

Even if Byron wasn’t that inspired by Spain, though, Spain was definitely inspired by him. Byron’s work had a significant influence on Spanish literature both during his time and well into the 20<sup>th</sup> century. Regarded as “the immortal Byron” or “El Lord Sublime,” Byron has been partially credited as a catalyst for the Romanticismo movement in Spain, an impact felt up until Francisco Franco’s takeover of the government following the Spanish Civil War in 1939. Considering this unintentional impact on Spain not only provides critical focus on a relatively overlooked aspect of Byron scholarship but also adds to our understanding of Byron’s legacy in the Mediterranean.

- Mrad Yara, Notre Dame University, Lebanon



**Mrad Yara** is a student of English at Notre Dame University, Lebanon. In her spare time, she edits works in English for publishing companies. Her research interests include Poetry and Romanticism; particularly Mary Shelley and Lord Byron.

### **Exploring Aqua Imagery in Lord Byron's and Mary Shelley's Works**

This presentation explores the depth of the relation between the aqua imagery in several of Lord Byron's Mediterranean Poems, his poem "Darkness," and Mary Shelley's novel, *Frankenstein*. While Lord Byron's poems reflect the Mediterranean as its main setting, *Frankenstein* reflects the Arctic nature as its unique traits. Still, the two writers support the Romantic Theory of Art while diving into the depth of aqua imagery, which is a recurring signpost. For Victor Frankenstein, water is his two-faced companion that brings him joy, pain, and death. It is his asylum and the place where he buries his secrets. For Lord Byron aqua imagery brings also joy, pain, and death as it becomes the queen of the stage with its dwelling presence in the titles and texts of several of his poems. Byron's and Mary Shelley's credibilities become major elements as their personal traveling itinerary in the Mediterranean gave them a taste of its aqua climes. But still, one of the common aquatic landscapes shared by both is Lac Lemane or Lake Geneva, which was the location for writing *Frankenstein* and Byron's poem "Darkness." In this work, I will prove that both writers' aqua imagery, though depicted from different climes, has the same thematic and dramatic functions, which place Shelley and Byron among the best aqua writers.