

## **GEORGE GORDON, LORD BYRON: A literary-biographical-critical database**

### **1: by title**

**This database does not pretend bibliographically to rival the work of Oscar José Santucho, Clement Tyson Goode Jr., or of PMLA or MHRA, with whom there can be no competition. However, it is electronic, which they are not for the ordinary student, and has some accessories which they lack.**

CMP: *Lord Byron: The Complete Miscellaneous Prose*, ed. Andrew Nicholson, Oxford, Clarendon Press, 1991

*Colour Code: From National Library in Taiwan: my thanks to Pamela Kao*

*CURIOSITY: ?, Byron's Childhood (by Jean Baptiste Poquelin Moliere), Taipei, 1975*

**Information on main individual works, in order of composition and with outline dates of Byron's life. Codes for this section are:**

- Z1: Fugitive Pieces
- Z2: Poems On Various Occasions
- Z3: Hours of Idleness
- Z4: Poems Original and Translated
- Z5: The British Bards
- Z6: English Bards and Scotch Reviewers
- Z7: Hints from Horace
- Z8: Childe Harold's Pilgrimage Cantos I and II
- Z9: Childe Harold's Pilgrimage Canto III
- Z10: Childe Harold's Pilgrimage Canto IV
- Z11: The Curse of Minerva
- Z12: Waltz
- Z13: Byron's Three Parliamentary Speeches
- Z14: Nottingham Framework Bill Speech
- Z15: Roman Catholic Claims Speech
- Z16: Presentation of Major Cartwright's Petition
- Z17: The Giaour
- Z18: The Devil's Drive
- Z19: The Bride of Abydos
- Z20: The Corsair
- Z21: Ode to Napoleon Buonaparte
- Z22: Lara
- Z23: Hebrew Melodies
- Z24: The Siege of Corinth: a Poem and Parisina: a Poem
- Z25: The Siege of Corinth (alone)
- Z26: Parisina (alone)
- Z27: Poems on his Domestic Circumstances
- Z28: A Sketch from Private Life
- Z29: Fare thee well!
- Z30: Poems, 1816
- Z31: Epistle to Augusta
- Z32: Stanzas to Augusta
- Z33: When We Two Parted

- Z34: Napoleon's Farewell
- Z35: From the French
- Z36: On the Star of the Legion of Honour
- Z37: Ode (from the French)
- Z38: The Prisoner of Chillon and other Poems
- Z39: The Prisoner of Chillon
- Z40: Churchill's Grave
- Z41: The Dream
- Z42: Prometheus
- Z43: Darkness
- Z44: Monody on the Death of the Right Honourable R. B. Sheridan
- Z44a: A Song for the Luddites
- Z45: Manfred
- Z46: So, We'll Go No More A-Roving
- Z47: A Verse Letter to John Murray
- Z48: The Lament of Tasso
- Z49: Beppo
- Z50: Mazeppa
- Z51: Venice. An Ode
- Z52: Don Juan Cantos 1 and 2
- Z53: Don Juan Cantos 3, 4 and 5
- Z54: Don Juan Cantos 6, 7 and 8
- Z55: Don Juan Cantos 9, 10 and 11
- Z56: Don Juan Cantos 12, 13 and 14
- Z57: Don Juan Cantos 15 and 16
- Z58: Don Juan fragmentary Canto 17
- Z58a: Don Juan complete
- Z59: Marino Faliero and The Prophecy of Dante
- Z60: Marino Faliero
- Z61: The Prophecy of Dante
- Z62: Letter to my Grandmother's Review
- Z63: Some Observations upon an Article in Blackwood's Edinburgh Magazine
- Z64: A Letter to \*\*\*\* \* (John Murray E<sup>sq</sup>r)
- Z65: Observations upon "Observations"
- Z66: Morgante Maggiore
- Z67: Sardanapalus, The Two Foscari and Cain
- Z68: Sardanapalus
- Z69: The Two Foscari
- Z70: Cain
- Z71: Francesca of Rimini
- Z72: The Blues
- Z73: The Irish Avatar
- Z74: The Vision of Judgement
- Z75: Heaven and Earth
- Z76: The Age of Bronze
- Z77: Werner
- Z78: The Deformed Transformed
- Z79: The Island
- Z80: "On This Day I Complete My Thirty-Sixth Year"

### 3: Information on main individual works, in order of composition and with outline dates of Byron's life

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#### BYRON'S INCOME FROM PUBLICATIONS

All information on first editions and copyrights is taken from JMA, collated where possible with T. J. Wise, *A Bibliography of the Writings in Verse and Prose of ... Lord Byron*. 2 vols 1932-3, rpt Dawsons of Pall Mall 1972. See *Did Byron take money for his early poems?* *Byron Journal*, 2003, 72-6. A preliminary list follows:

#### MURRAY VOLUMES

TITLE	APP. DATE OF PAYMENT	SUM	RECIPIENT
Childe Harold I & II	14th April 1812	500 gs	Dallas
The Giaour	25th May 1814	500 gs	Byron
The Bride of Abydos	25th March 1813 or 25th October 1815	1,000 gs (Wise has £525)	Byron
The Corsair	4th January 1814	500 gs	Dallas
Ode to Napoleon Buonaparte	14th May 1814	1,000 gs	Byron
Lara (+ Jacqueline)	5th August 1814	1,000 gs (Wise has £700)	Byron
The Siege of Corinth & Parisina	29th March 1816	1,000 gs	Byron
Manfred	7th October 1816	300 gs	Byron
The Prisoner of Chillon	December 1816	not recorded (Wise has £315 to Byron)	
Childe Harold III	January 1817	1500gs	Byron
Childe Harold IV	28th April 1818	2,000 gs	Byron
Beppo	28th February 1818	500 gs	Byron
Mazeppa	28th June 1819	500 gs	Byron
Don Juan I and II	15th July 1819	£1525 (Wise)	Byron
The Lament of Tasso	17th July 1817	300 gs	Byron
Don Juan III - V	8th August 1821	£1525 (Wise)	Byron
Marino Faliero	21st April 1821	1,000 gs	Byron
Sardanapalus, Cain, The Two Foscari	19th December 1821	£2170 (Wise)	Byron
Werner	23rd November 1822	<i>[never paid??]</i>	Byron

**HUNT VOLUMES** were marketed on a profit-sharing basis, Hunt to get 15%.

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PXA: from Accardo, Peter X. *Byron in America to 1830*. Harvard Library Bulletin Vol 9 No 2, 2000

WSC: from St Clair, William. *The Reading Nation in the Romantic Period*, Cambridge 2004, pp. 585-90 and 682-91

*Not all translations are listed under individual works. Search sections 11-15 for more.*

N.B. THE FACT THAT A WORK IS LISTED AS BEING "TRANSLATED" DOES NOT GUARANTEE THAT IT IS TRANSLATED

EITHER ACCURATELY, COMPLETE, OR FROM THE ORIGINAL ENGLISH

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**BIRTH OF BYRON, 22ND JANUARY 1788**

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For the early Southwell volumes, see Byron at Southwell: The Making of a Poet, ed. Willis W. Pratt, New Poems and Letters from the Rare Books Room at the University of Texas, New York 1973.

*Byron's four overlapping early volumes were written during 1805 and 1807, and published as follows:*

**Z1: Fugitive Pieces.** *Privately and anonymously printed from Elizabeth Pigot's fair copies, by S. and J. Ridge of Newark; ready for distribution October 1806, suppressed by Byron.* Contains 38 poems.

[The four known copies of *Fugitive Pieces* are in the BL (the Rev. J.T. Becher's copy: Ashley 2604); at Newstead (John Pigot's incomplete copy, wanting pp 17-20 and 59-66); in the Morgan (Byron's copy with revisions: 15799); and at Texas (corrected copy, perhaps Elizabeth Pigot's).]

Later versions and reprints. H. Buxton Forman (ed) Chiswick Press 1886 (facsimile); ed. M. Kessel, New York, Columbia University Press 1933 (facsimile, reprinted 1973). See Roe, H. C. The Rare Quarto Edition of Lord Byron's Fugitive Pieces described, with a Note on the Pigot family, Nottingham 1919 (privately printed)

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/fugitive\\_pieces.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/fugitive_pieces.pdf)

**Z2: Poems On Various Occasions.** *Privately and anonymously printed, with new poems in Byron's fair copies, by S. and J. Ridge of Newark between December 23rd 1806 and 13th January 1807.* Contains 48 poems.

**WSC:**

1807 Private circulation 100

[Copies with MSS addenda are at the BL (Dept. of Printed Books C.28.b.9); Texas; Princeton / Taylor; and Harrow.]

**Z3: Hours of Idleness: a Series of Poems, Original and Translated.** *Published by S. and J. Ridge of Newark, with new poems in Byron's fair copies, last week of June 1807* (one spurious printing of larger size: see Athenaeum 28 May 1898; T. M. B(lagg) Newark as a publishing town, Newark 1898, pp 20-35; T. J. Wise, Bibliography vol 1 pp 9-10) 1822, Glasgow 1825. Contains 39 poems.

**WSC:**

1807. Printed and sold by Ridge of Newark, 10.5 2500  
near where Byron lived [THAT IS, NEAR SOUTHWELL]

“Second edition”, Galignani Paris, 1819 (Galignani’s text is PO&T – see next item), Piracies, Sherwin and Co 1820, Benbow 1822, Galignani Paris 1822, Stevenson and Smith Edinburgh 1824, Glasgow 1825. [MSS are at New York Berg (mottoes only); Texas (draft preface only); a transcript by Teresa Guiccioli is at the Keats-Shelley Memorial House, Rome: microfilm at Keats House London.]

**Reviewed:** Annual Review (1808) by Lucy Aikin; AntiJacobin Review (December 1807); Le Beau Monde, September 1807; British Critic, (October 1807); Critical Review (September 1807) by John Higgs Hunt; Eclectic Review (November 1807: mentions Rochester); Edinburgh Review (January 1808) by Henry Brougham: reprinted Analectic Magazine (June 1814) as offprint (1820) Literary and Scientific Repository (1820) Polar Star (1830) Chautauquan (March 1911); Gentleman’s Magazine (supplements 1807 and March 1808); Literary Panorama (November 1807); Monthly Literary Recreations (July 1807); Monthly Mirror (January 1808); Monthly Review (November 1807) by George Edward Griffins; Poetical Register (1811); Portfolio (March 1809); New Monthly Magazine February 1819; New Annual Register for 1807 (1808); Satirist (October 1807, June / August 1808) by Hewson Clarke; Universal Magazine (September 1807)

**Translation German** as Müssige Stunden by Karl Ludwig Kannegieser, Zwickau 1827

#### **Criticism.**

Ward, W. S. Byron’s Hours of Idleness and other than Scottish Reviewers. MLN 59 1944  
Greer, Germaine. Hours of Idleness: The Poet’s Voice, NBSR July 2000 p 29

#### **ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/hours\\_of\\_idleness.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/hours_of_idleness.pdf)

**Z4: Poems Original and Translated.** *Published Newark, with new poems in Byron’s fair copies, March 1808.* Contains 38 pieces. One counterfeit (see Texas exhibition, 1924, pp 93-7). Reprinted as Hours of Idleness, Galignani, Paris 1819, London 1820 (4 editions) Paris 1820, 1822

**Reviewed.** Satirist (August 1808) by Hewson Clarke

**Z5: The British Bards.** (Newark 1808) [proof in BM] Largely incorporated in the next entry.

**Z6: English Bards and Scotch Reviewers: a Satire.** *Started, as British Bards, October 1807, finished September 1808; as finally titled, started February 1808; published anonymously by James Cawthorne March 1809;* 2 variants, 3 counterfeits) 1809 (‘with considerable additions and alterations’); 1810 (8 counterfeits); Philadelphia and Charleston 1811, 1810 (4th edition) (one counterfeit); 1811 (4th edition) (6 counterfeits); *5th edition published December 1811 or January 1812 and suppressed by Byron*

#### **WSC:**

1810 onwards

6

?about 20,000

Most were false editions with false dates as revealed by the watermarks in the paper

Boston 1814, 1816 (‘with additions’) New York 1816 (PXA), 1817, Paris 1818, 1819, Brussels 1819, Baltimore 1819 (PXA), Geneva 1820, London 1821, Paris 1821, London

1823, 1823, Glasgow 1824, 1825, London 1825, 1826, 1827, 1827, (c. 1830) Halifax 1834; C(ampbell) J. D. et al. Athenaeum 5 May - 7 July 1894; ed. J. Murray 1936 (Roxburghe Club) (facsimile of a copy with Byron's ms notes); [MSS are at JMA; BL; Princeton / Taylor; New York Berg; Kent Archives Office; Bodleian Lovelace; Texas; Newstead; Yale / Tinker; Central Literary Archive, Moscow; the V&A; and in private hands.]

**Reviewed.** AntiJacobin Review (March 1809: second edition reviewed September 1810); Le Beau Monde (June 1809); British Critic (April 1809); Cabinet (June 1809); Critical Review (May 1809); Eclectic Review (May 1809); Gentleman's Magazine (March 1809: second edition reviewed February 1810) probably by John Nichols; Literary Chronicle (May 4th / 11th 1818); Literary Journal (April 19th / May 3rd / May 10th 1818); Literary Panorama (June 1809); New Annual Register for 1809 (1810); Poetical Register for 1808-9 (1812); Portfolio (May 1811); Satirist (July 1809); Town (1810); Town Talk (August / September / October 1812); Ulster Register (June 1818)

**Criticism.**

Bassett, Michael E. Pope, Byron and Satire Technique, Satire Newsletter 1968  
 Byron, Robin. "Hints From Horace": An Unpublished Note by Lord Byron, BJ 16 (1988) pp 86-7  
 Christie, William. Running with the English Hares and Hunting with the Scotch Bloodhounds, BJ 25 (1997) pp 23-31  
 Clearman, Mary. A Blueprint for English Bards and Scotch Reviewers: The First Satire of Juvenal, KSJ 1970 pp 87-100  
 Hume, Robert D. The Non-Augustan Nature of Byron's Early Satires, Revue des Langues Vivantes 1969  
 König, C. Byrons English Bards and Scotch Reviewers Entstehung und Beziehungen zur zeitgenössischen Satire und Kritik. Berlin 1914  
 Manning, Peter J. Byron's English Bards and Scotch Reviewers: The Art of Allusion, KSMB 1970 pp 7-11  
 Mellown, Muriel J. Francis Jeffrey, Lord Byron and English Bards and Scotch Reviewers, SSL 1981  
 Redgrave, G. R. The first four editions of English Bards and Scotch Reviewers. Library 2nd series 1 1899  
 Rutherford Andrew. An Early MS of English Bards and Scotch Reviewers, KSMB VII (1956) pp 11-13  
 Stewart-Smith, Elizabeth. Hours of Idleness, BJ 2006 (2), pp.155-64

**Translations.** **French** by Raoul (as Les poètes anglais et les auteurs de l'Edinburgh Review) Ghent 1821; **German** as Englischer barden und schottischer kritiker by Karl Ludwig Kannegieser, Zwickau 1827; **Japanese** With Hints from Horace, tr Itsuyo Higashinaka (Kyoto 1989)

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/english\\_bards.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/english_bards.pdf)

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**BYRON LEAVES ENGLAND, SUNDAY JULY 2ND 1809**

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**Z7: Hints from Horace.** *Drafted Athens, 2nd-11th March 1811, copied and corrected thereafter. Suppressed by Byron and not published until Works, 1831, vol 5 pp 273-327.* Extracts were published by R. C. Dallas in 1824 and by Thomas Moore in 1830 [MSS and proofs: Bodleian Lovelace; JMA; Princeton / Taylor; New York Morgan; Yale; Huntington; Texas; B.L.]

**Translations. Japanese.** With English Bards and Scotch Reviewers, tr Itsuyo Higashinaka (Kyoto 1989)

**Criticism.** Levy, Siegmund. Ueber das Verhältniß von Byrons <<Hints from Horace>> zu Horaz und zu Pope, Anglia II pp 256-9  
Stabler, Jane. The Genesis of Byron's Hints from Horace, Translation and Literature, 1994, pp 47-65

### ONLINE EDITION:

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/hints\\_horace.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/hints_horace.pdf)

## BYRON RETURNS TO ENGLAND, SUNDAY JULY 14TH 1811

### BYRON'S LONDON RESIDENCES:

REDDITCH'S HOTEL, ST JAMES'S STREET  
8, ST JAMES'S STREET, October 1811-August 1812  
BATT'S HOTEL, DOVER STREET, 30th November 1812 -  
4, BENNETT STREET, ST JAMES'S, 19th January 1813 -  
THE ALBANY, 28th March 1814 -  
13, PICCADILLY TERRACE, 29th March 1815-23rd April 1816

**Z8: Childe Harold's Pilgrimage: a Romaunt (Cantos I-II).** *Canto I written Greece and Turkey, 31st October-30th December 1809, Canto II written Greece late December 1809-28th March 1810, revised thereafter; first published by John Murray 10th March 1812; (7th-8th editions) 1815 (10th edition)*

### WSC:

1812. 4TO	30	500
1812. 8VO	12	3,000
1812. 8VO	12	3,000
1814. 8VO	12	1,500
1814. 8VO	12	2,000
1814. 8VO	12	3,000

Other short poems were added in later editions. Murray frequently changed the title pages, pretending that there were ten editions when actually there were only six. Many copies of the later editions which were unsold at the time were sold in sets of Byron's Works made up of remainders.

1819. As part of a two-volume edition of the whole poem na 750  
In 1823 600 still unsold

Philadelphia 1812, 1816 (3rd American edition) 1819 (11th edition). ed. T. Tabuki (Kyushu 1994). [MSS: Byron's fair copy, JMA; R.C.Dallas' printer's copy, B.L. Egerton

2027. Fragments and proofs: JMA; National Library Athens; Texas; Yale; Huntington; Bodleian Lovelace; Bibliotheca Bodmeriana Coligny-Geneva; Princeton; New York Pforzheimer; Newstead; Cornell; private collection Mrs Doris Rich Stuart.]

First edition 500 copies. Price 30s 4to, 12s 8vo. Copyright 500 gs to R. C. Dallas.

**Reviewed.** AntiJacobin Review (August 1812); La Belle Assemblée (supplement for 1812); British Critic (May 1812); British Review (June 1812) by William Roberts; Christian Observer (June 1812); Critical Review (June 1812); Eclectic Review (June 1812); Edinburgh Review (February 1812) by Francis Jeffrey, reprinted Literary and Scientific Repository (October 1820); General Chronicle (November 1812); Gentleman's Magazine (May 1812); O Investigador Portuguez em Inglaterra ou Jornal Literario Politico, etc. unsigned letter at vol III pp 449-59; Literary Panorama (March 1812) by C. Dallas ["R. C."?]; Monthly Magazine (supplement for January 1813); Monthly Review (May 1812) by Thomas Denman; New Annual Register for 1812 (1813); Portfolio (February 1813); Quarterly Review (March 1812) by George Ellis; Satirist (October / December 1812); Scourge (April 1812) probably by Hewson Clarke; Town Talk (August / September / October 1812)

**Foreign reviews:** French: Le Mercure étranger ou Annales de la Littérature étrangère (II 1813 N° 12 p. 378); Portuguese: O Investigador Portuguez em Inglaterra (6th April 1812)

**Childe Harold's Pilgrimage.** (Cantos 1-4). 2 vols 1819, Leipzig 1820, 1 vol 1825; 2 vols Paris 1825, 1 vol 1826, 1827, Paris 1827; 2 vols Brussels 1829, (c. 1831); Nuremberg 1831; New York 1836; London 1837; Mannheim 1837; London 1839, 1841, 1842; ed. A. Mommsen, Hamburg 1853; Berlin 1885; London 1853; ed. F. Brockhoff, Berlin 1854; Lyons 1858; London 1859, 1860, 1860, Leipzig 1862; ed. W. Spalding, 1866; ed. P. Weeg, Münster 1867; London 1869 (John Murray, illus. Percival Skelton); ed. W. Hiley, 1877; ed. J. Darmesteter, Paris 1882; ed. A. Julien, Paris 1883; ed. H. F. Tozer, Oxford 1885, 1907; ed. W. J. Rolfe, Philadelphia 1886; ed. M. Krummacker, Bielefeld 1886, 1891, 1893; ed. H. G. Keene 1893; ed. E. Chasles, Paris 1893; ed. E. C. E. Owen, 1897; Dent 1898, reprinted 1900 (no editor); ed. E. E. Morris, 2 vols 1899; ed. A. J. George, New York 1900; ed. H. Bennett, 1905; ed. A. H. Thompson, Cambridge 1913; ed. D. Frew 1918; with illustrations by Sir Francis Cyril Rose, Harrison of Paris, 1931; (III - IV only) ed. B. J. Hayes, 1932; (III and IV only) ed. J.H.Fowler, 1954

**Selections.** Glasgow (1882); ed. T. Morrison (1882); ed. T. Morrison (1882); ed. E. D. A. Morshead 1893, 1894, (1900); ed. J. Downie (1901); ed. J. H. Fowler 1906; ed. H. F. Tozer, Oxford 1907; ed. J. C. Scrimgeour, Calcutta 1914; ed. G. A. Sheldon 1933

**Translations (of whole work except where specified).** **Albanian** as Çajld Harolld, by Skender Luarasi, Tirana 1956, reprinted 1974, 1977, extracts in Bajroni Anglisht Dhe Shqip, ed Afrim Karajoz, 1997; **Arabic** Canti IV, stanzas 179-84, tr. Z. Gabreal (?? 1979); **Armenian** by Gheuond Alishanian (Canto IV only, parallel text) Venice 1860, 1870, 1872; **Bohemian** by El. Krásnohorská, 1890; **Bulgarian** by Hristo Gerchev (excerpt) 1919; by N. Vranchev (excerpt) Sofia 1925, rpt 1936, 1938, 1940; by ?? (excerpt) 1940; (excerpt) by A. Podbrazachov, Sofia 1946; by D. Statkov, Sofia 1958; **Byeloruss**, int. Y.Gaurauk, Minsk 1963; **Chinese** (probably extracts only) by Su Man-Shu, Tokyo 1908; by Yuan Shui Pai, Chungking 1944; by Yang Xi-ling, Shanghai 1956-8, reprinted 1958, 1959, 1990 (*Yang, Xiling, Childe Harold's Pilgrimage, Shanghai, 1956*); **Czech** by Eliska Krásnohorská (i.e. Jindřiška Pechová) Prague 1890; **Danish** as



Junker Harolds Pilgrimsfart by Adolf Hansen, Copenhagen 1880; **French** Cantos I and II, extracts in prose, Bibliothèque universelle des sciences, belle-lettres et arts, tome XI, Geneva 1819, pp 163-190 and 220-43; Canto III, extracts in prose with the original, Bibliothèque universelle des sciences, belle-lettres et arts, tome V, Geneva 1817 pp 72-100; Canto IV, extracts in prose, Bibliothèque universelle des sciences, belle-lettres et arts, tome IX, Geneva 1818, pp 286-308 and 390-414; by Aristide Tarry (imitation of Canto IV) Paris 1826; by Pauthier de Censay, Paris 1828; by P.-A. Deguer, Paris 1828; by F. Ragon, Paris 1833; by Eugène Quiertant (Canto I only) Paris 1852; by Eugène Quiertant (Cantos I-IV) Paris 1861; by Lucien Davésiès de Pontès, 2 vols Paris 1862, 1870; by Victor Robert Jones, Saint-Quentin 1862; by M. Ph. Alard, Dunkirk 1869; by H. Bellet, Paris 1881; by Abbé A. Julien, Paris 1883; by M. A. Elwall, Paris 1892; with notes by Douglas Gibb, Paris 1892; by G. le Prévost, Paris 1910; (with *The Prisoner of Chillon*) ed Paul Bensimon, tr Paul Bensimon and Roger Martin, Paris 1949, reprinted 1964, 1971 (parallel text); **German** (Canto I) by August Schumann, Zwickau 1821; (Cantos III and IV) by J.L. Witthaus, Zwickau 1822; as *Junker Harolds Pilgerfahrt* by G.N.Bärmann, Frankfurt 1830; by Karl Baldamus, 3 vols Leipzig 1835; as *Ritter Harold's Pilgerfahrt* by Josef Christian von Zedlitz, Stuttgart / Tübingen 1836, reprinted 1886; as *Junkherrn Harold's Pilgerfahrt* by Hermann von Pommer Esche, Stralsund 1839; by Prof. Duttenhofer, Stuttgart 1839; by C. D. (Canto I only) Ansbach 1845; as *Byron's Ritter Harold* by Adolf Böttger, Leipzig 1846; as *Childe Harolds Pilgerfahrt* by Alexander Büchner, Frankfurt 1853, 1855; as *Harold's Pilgerfahrt* by Erich von Monbart, Cologne 1865; by A. H. Janert, Hildburghausen 1869, 1887; by Ferdinand Schmidt, Berlin 1869; by Adolf Seubert, 2 vols Leipzig 1871-6; by F. Dobbert, Leipzig(?) 1893; **Greek** by A.Paraschos, Athens 1867, reprinted. Athens / Constantinople 1881; by A. Vlachos, as ΠΟΔΗΙΜΑ ΤΟΥ ΤΣΙΑΔ ΑΡΟΛΛΟΥ (with Parisina) no date (c.20) Athens; by Maria Kessissis, Athens 1977; **Hungarian** by Johanka Bickersteth, Geneva 1857; **Italian** by Michele Leoni (Canto IV only: in versi sciolti: banned) 1819; by Giuseppe Gazzino, Genoa 1836; by Melchior Missirini (Canto IV only) Milan 1848; by Fr. Armenio, Naples 1858; by Giovanni Giovio (Cantos I-II only) Milan 1866; by Pietro Isola (privately printed: Canto II only) 1860; by the same (Canto IV only) Novi 1870; by Andrea Maffei (Canto IV only) Florence 1872 (complete work) 1874, 1897; by Carlo Faccioli, Florence 1873; by Aldo Ricci, 3 vols Florence, 1924-8, rpt parallel text Florence 1947; **Japanese** Canto I Stanzas 15-22, anon, 1905 (??); by B. Tsuchii, 1924, by Itsuyo Higashinaka, Kyoto 1994; **Latin** (part only, verse) by N. J. Brennan, Dublin 1894; **Moldovan** as *Peregrinerile lui Cajld Harold*, by V. Teleuke, Kishinev 1985, reprinted 1985; **Norwegian** Cantos I and II, by G. Uthaug, 1995; **Polish** fragments only by Stanislaw Jaszowski, 1821; by M. B. Wolff (Michala Budzynskiego), St. Petersburg 1857; by Wiktor z Baworow, Lwow 1857; by Frederyk Krauze, (unpublished) 1865-71; by Jan Kasprowicz, Warsaw 1895; by A. A. K(rajewski) Cracow 1896; **Portuguese** by F. J. Pinheiro Guimarães, Lisbon 1863; **Russian** by A. Grigoriev, in *Vremia*, 1862; by D. Minaev, *Rosskoe Slovo*, St. Petersburg January, March, May, October 1864; by P.P.Gnedich, *Russky Vestnik* (v. 197) 1888; by A. Kozlov, *Rosskaya Mysl*, Moscow, January-February, November 1890; by D. Mihailovsky, in *Vsemirnaya Istoria Literaturny* (v. 8, 1898; by V. Fisher, Moscow 1912; by I. Kozlov, (part only), in *Smena* (3), 1937; as *Palomnicestvo Chail'd Garol'da*, by V. Levin, int A.A.Elistratova, with Don Juan,

Moscow 1972, rpt alone 1973; as *Palomnicestvo Chajl'd-Garol'da*, by A. Blok, ed. Ju. Kondratsev, Irkutsk 1978; **Serbo Croat** by D. Andelinovic, Zagreb 1966; tr L Paljetak, Zagreb 1978; **Slovak** (by ??) Bratislava 1988; **Spanish**, 4 vols Paris 1829 (anon); Canto IV only as *los Cantos Venecianos de Lord Byron*, London / Paris 1833?; Canto I only by Antonio Ledesma, Almería 1884; selections from Canto I only by D. Miguel Antonio Caro, Bogota 1889; as *Las peregrinaciones de Childe Harold* by (??) Madrid 1983, reprinted 1985, 1986, 1993; **Swedish** as *Childe Harolds Pilgrimsfärd* by A. F. Skjöldebrand, Stockholm 1832; as *Ung Haralds Pilgrimsfärd* by A.M.Malmstedt, Stockholm 1899

*Poetical reactions.* (Hodgson, Francis.) *Childe Harold's Monitor: or lines occasioned by the last Canto of Childe Harold.* 1818

(Penn, Granville.) *Lines to Harold.* Stoke Park Bucks (1812) (privately printed) reprinted in *Original lines and translations*, 1815 reprinted as *Addresses to Lord Byron on the publication of Childe Harold*, *Poetical Album* series 2 1829

*Lines Written on perusing Lord Byron's Poem entitled Childe Harold*, 1813

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[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/childe1.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/childe1.pdf)

**Z11: The Curse of Minerva.** *Begun in March 1811, Athens, mostly written London November 1811; privately and anonymously published by John Murray in May 1812, "Philadelphia" (probably London) 1815; Philadelphia 1816; Paris 1818, 1818, 1820, 1821.* A slightly different text was first published in New Monthly Magazine April 1815, as The Malediction of Minerva: or the Athenian Marble Market, and reprinted under the original title by William Hone in the 8th edition of Poems on his Domestic Circumstances, 1816. *First authentic public printing 1831.* [MSS: fair copy, New York Berg. Proofs and fragments Kent Archive Office; Yale; Pennsylvania; JMA; New York Pforzheimer; Huntington.]

First edition 100 copies.

**Translation.** German as Der Fluch der Minerva (with The Lament of Tasso and The Prophecy of Dante) by Gustav Pfizer Stuttgart 1887

*No reviews found.*

**Criticism:**

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[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/curse\\_minerva.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/curse_minerva.pdf)

**Z12: Waltz: an Apostrophic Hymn, by Horace Hornem Esq.** *Written Cheltenham, October 1812; published anonymously by Sherwood, Neely and Jones before 21st April 1813,* 1821, 1821, Paris 1821, London 1826 [MSS: fair copy: Biblioteca Bodmeriana, Cologne-Geneva. Seven (or eight) proofs: JMA.]

First edition number unknown.

**Reviewed.** British Critic (March 1813); Critical Review (March 1813); Gentleman's Magazine (April 1813); Lady's Monthly Museum (April 1813); Literary Chronicle (June 1821); Monthly Review (April 1813) by Christopher Lake Moody; New Annual Register 1813 (1814); New Review (June 1813); Satirist (April 1813)

*No criticism found.*

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**Z13: BYRON'S THREE PARLIAMENTARY SPEECHES:**

**Z14: Nottingham Framework Bill Speech: delivered 27th February 1812.** First published Cobbett's Parliamentary Debates xxi (1812) thereafter, with text from Cobbett, in The Parliamentary Speeches of Lord Byron (1824) then in Moore (1832) and Prothero. First published from MS by R.C.Dallas, Recollections of the Life of Lord Byron (1824). CMP 20-7.

[MS of notes: Bodleian Lovelace 154, f. 215v. MS of speech: MS BL Egerton 2030.]

**Z15: Roman Catholic Claims Speech: delivered 21st April 1812.** First published Cobbett's Parliamentary Debates xxii (1812) thereafter in The Parliamentary Speeches of Lord Byron (1824) then in Moore (1832) and Prothero. CMP 28-43.

[MS of notes: Bodleian Lovelace 154, f. 212 r.-v.]

**Z16: Presentation of Major Cartwright's Petition: delivered 1st June 1813.** First published Hansard, Parliamentary Debates xxii (1813: the only text) thereafter in The Parliamentary Speeches of Lord Byron (1824) then in Moore (1832) and Prothero. CMP 43-5.

[No MSS.]

*Translation.* German by Henriette von Montenglant, Zwickau 1837

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/speeches.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/speeches.pdf)

**Z17: The Giaour: a Fragment of a Turkish Tale. Started London etc between September 1812 and March 1813, finally completed December 1813; first published by John Murray late March 1813 (fifteen copies for private circulation: two copies are in JMA: 453 lines)** first public edition 5th June 1813: 684 lines; second edition early July 1813: 816 lines; Boston 1813, 1813, Philadelphia 1813, 1813, 1813; third edition mid-August 1813: first state 950 lines, second state 1014 lines; fourth edition late August 1813: 1048 lines; fifth edition early September: 1215 lines; sixth edition late September; 7th and textually complete edition: 1334 lines, December 1813; 1814 (9th-12th editions) 1815 (13th-14th editions)

**WSC:**

1813. 8VO fourteen apparent editions to 1814  
with frequent changes to text

5.5

12,500

Philadelphia 1816 (PXA); 1825, 1842, (1844). **DEDICATED TO SAMUEL ROGERS** [MSS: draft and seven fragments: Lovelace Bodleian. Fair copy and thirty fragments: JMA. Other fragments: Yale; Texas; private collection of L. McCormick-Goodheart; private collection of D. Tolstoy (see BLJ XI 184); Princeton / Taylor; Mitchell Library University of NSW; New York Pforzheimer. Twenty-nine proofs: JMA.]

First thirteen editions 12,050 copies. Copyright 500 gs to Byron.

**Reviewed.** AntiJacobin Review (August 1813); La Belle Assemblée (October 1813); British Critic (December 1813); British Review (October 1813) by William Roberts; *Champion as Drakard's Paper* (June 27th 1813); Christian Observer (November 1813) probably by J. W. Cunningham; Critical Review (July 1813); Eclectic Review (November 1813); Edinburgh Review (July 1813) by Francis Jeffrey; Gentleman's Magazine (September 1813); Monthly Review (June 1813) by Thomas Denman; New Annual Register for 1813 (1814); New Review (December 1813); Quarterly Review (January 1814) by George Ellis; Reasoner (October 1813: followed in the next four numbers by a correspondence featuring William Gifford); Satirist (July 1813); Scots Magazine / Edinburgh Magazine (October 1813); Scots Magazine / Edinburgh Magazine (October 1813); Theatrical Inquisitor (August 1813); Town Talk (August 1813)

**Creative riposte:** Love, a Poem in Three Parts by Ebenezer Elliott, printed with *The Giaour*, 1823

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- Romanticism 11.1 2005, pp. 23-40  
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 Shilstone, Frederick W. Byron's The Giaour: Narrative Tradition and Romantic Cognitive Theory, Research Studies 1980  
 Sundell, Michael G. The Development of The Giaour, SEL 1969  
 Watkins, Daniel P. Idealism in Byron's The Giaour, USF Language Quarterly 1981  
 Wilson, Peter B. "Galvanism on Mutton," Byron's Conjuring Trick in The Giaour, KSJ 1975 pp 118-27;

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***Z18: The Devil's Drive. Drafted 8th December 1813, fair copied 9th December 1813; stanzas 1-5, 8, 10-12, 17-18 first published Moore's Life; first printed complete in Coleridge. [MSS: draft, Bodleian-Lovelace: fair copy B.M. Add. 51640.]***

*No criticism found.*

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***Z19: The Bride of Abydos: a Turkish tale. Drafted London etc 1st-8th November 1813, fair-copied by November 11th, several subsequent additions; first published by John Murray December 2nd 1813 (almost simultaneous with the last edition of The Giaour) (2 issues) 1813 (2nd-5th editions) 1814 (6th-10th editions)***

**WSC:**

**1813.** 8VO, eleven apparent editions to 1815 5.5 12,500

Boston 1814, Philadelphia 1814, 1816 (PXA), 1818 (11th edition) (1844) **DEDICATED TO LORD HOLLAND** [MSS: draft, fair copy, seven fragments, and eleven proofs: JMA. Fragments: private collection (sold Anderson Galleries 1929) private collection of Robert A. Wilson (see BLJ III 156); New York Pforzheimer; Pennsylvania; Bodleian Lovelace; New York Berg; University of Toronto.]

First six editions 12,500 copies. Copyright 1,000 gs (Wise has £525) to Byron.

***Reviewed:*** Analectic Magazine (April 1814); AntiJacobin Review (March 1814); La Belle Assemblée (December 1813); British Critic (January 1814) perhaps by John Hodgson; British Review (February 1814) by William Roberts; Champion as Drakard's Paper (December 12th 1813); Critical Review (December 1813); Eclectic Review (February 1814); Edinburgh Review (April 1814) by Francis Jeffrey; Gentleman's Magazine (January 1814); Literary Panorama (April 1814); Monthly Magazine (May 1814) by R. Bakewell; Monthly Museum (February 1814); Monthly Review (January



1814) by John Hodgson; New Annual Register for 1813 (1814); New Review (February 1814); Portfolio (April 1814); Quarterly Review (January 1814) by George Ellis; Reasoner (January 1814); Satirist (February 1814); Scots Magazine / Edinburgh Magazine (January 1814); Theatrical Inquisitor (January 1814); Tradesman (January 1814); Variety (September 10th 1814)

**Translations.** **Bohemian** by Josef V. Fric, Prague 1854; **Bulgarian** by N. D. Katrapov, Moscow 1850; tr ?? 1906, 1919, 1939; **Danish** by A. Schwartz, Copenhagen 1855; **Dutch** as De Abydeensche Verloofde by J. van Lennep, Amsterdam 1826; **French** by Léon Thiessé (as Zuleïka et Sélim, ou la Vierge d'Abydos) Paris 1816 – **THE FIRST FRENCH TRANSLATION OF A MAJOR BYRON POEM**; by August Clavareau, Ghent 1823; **German** by J. v. Adrian, Frankfurt 1819 – Robertson (p 27) has 1820; by Julie von Nordenflycht, Zwickau 1825; by Bernd von Guseck, Stuttgart 1839; (with Mazeppa) by W. Gerhard, Leipzig 1840, reprinted Stuttgart 1886; as Die Braut von Abydos by Finck de Bailleul, Landau 1843; (with The Giaour, Lara and Parisina) by A. Strodtmann, Hildeburgshausen 1870, The Bride of Abydos only reprinted Leipzig 1886; (with The Dream) by Otto Riedel, Hamburg 1872; by Friedrich Kley, Halle 1884; **Greek** (with Manfred) by Ioanna Driva, Athens 1974; **Hungarian** by Tercsi, Budapest 1885; **Italian** as La Sposa D'Abydos by Pietro Gamba, Genoa 1823; as Zuleika, Novella Turca di Lord Byron, Milan 1824, 1828 (anon); as La Fidanzata d'Abido by Angelo Fava, Milan 1832; by Giovanni Giovio, Milan 1854; **Polish** by Wladyslaw Ostrowski, Warsaw 1818 – **THE FIRST POLISH TRANSLATION OF A MAJOR BYRON POEM**; by A. E. Odyniec, 1838; **Russian** by M. Kachenovsky, Vvestnik Evropy (Moscow) nos 18-20 1821; by Ivan Kozlov, St. Petersburg 1826, 1831; by M. Politkovsky, Moscow 1859; **Spanish**, (anon) Paris 1828; by Joaquin Fiol, Palma de Mallorca 1854; **Swedish** as Bruden Från Abydos (by C. V. A. Strandberg) Stockholm 1855

*Dramatized.* William Dimond, The Bride of Abydos: a tragick play in three acts, 1818, New York 1818, London (1866); W. O., The Bride of Abydos: a tragedy in five acts, 1818; Payne, J. W. H. The Unfortunate Lovers, 18??; “Erasmus”, The Outlaw, 18??

*Parodied.* The Outlaw: a tale, by Erasmus, Edinburgh 1818.

*Adapted.* (John Howard Payne) The Unfortunate Lovers: or the Affecting History of Selim and Almena, a Turkish Tale from the Bride of Abydos, (c. 1821) New York 1822

#### **Criticism.**

Ogle, Robert B. The Metamorphosis of Selim: Ovidian Myth in The Bride of Abydos, SiR

Spring 1981 pp 21-32

Marandi, Seyed Mohammed. The Bride of the East, in Cochran (ed.) Byron and Orientalism (2006)

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***Z20: The Corsair: a Tale. Drafted mostly at Six Mile Bottom; Canto I started 18th December 1813, Canto II started 22nd December 1813, fair copy started 27th - 31st December 1813, final proof corrections 16th or 17th January 1814; first published by John Murray 1st February 1814; (3 issues) 1814 (2nd-7th editions)***

## WSC:

1814. 8VO, nine editions to 1815

5.5

25,000

New York 1814, Philadelphia 1814, Boston 1814, Baltimore 1814, 1815 (8th-9th editions) 1818 (10th edition) 1825; Milan, 1826 with 14 illustrations by Giovanbattista Gigola; ed. J. W. Lake, Paris 1830, 1835, (1844) 1867 **DEDICATED TO THOMAS MOORE** [Manuscripts: draft, New York Morgan; fair copy, JMA. Fragments and proofs, Leeds Brotherton; Yale / Tinker; seven proofs, JMA; one proof, Huntington; Sawyer Catalogue October 1930; Texas (note only); private collection (1981).]

First edition 10,000 copies. First seven editions together 25,000 copies. Copyright 500 gs to R. C. Dallas.

**Reviewed.** AntiJacobin Review (March 1814); La Belle Assemblée (February 1814); British Critic (March 1814); British Review (February 1814) by William Roberts; Christian Observer (April 1814); Critical Review (February 1815); Eclectic Review (April 1814) by Josiah Conder; Edinburgh Review (April 1814) by Francis Jeffrey; European Magazine (February 1814); Gentleman's Magazine (February 1814) points out a borrowing from Pizarro (Elvira brings a dagger to the dungeon); Mentor (August 16th / 23rd 1817); Monthly Museum (March 1814); Monthly Review (February 1814) by John Hodgson; New Monthly Magazine (March 1814); New Review (April 1814); Portfolio (July / September 1814); Quarterly Review (July 1814) by George Ellis; Reasoner (April 1814); Satirist (March 1814); Scots Magazine / Edinburgh Magazine (February 1814); Theatrical Inquisitor (February 1814); Universal Magazine (February 1814)

**Foreign reviews:** French: Le Mercure étranger ou Annales de la Littérature étrangère (III 1814 N° 15 pp. 267-8); Le Spectateur Littéraire ou Variétés historiques, littéraires (II 1814 pp. 39-44: by Malte-Brun: a general article singling out The Corsair for praise and translations. Italian: by Silvio Pellico in Il Conciliatore No 68 pp 490-8

**Translations.** **Armenian** by Mirzayan, Tehran 1911; **Chinese** by Xu Zhimo in Xiaoshu, 1924 (extracts only); by Du Bing-zheng, Shanghai 1949 (*Du, Bingzheng, The Corsair, Shanghai, 1949*); by Liu Rang-Yan, Shanghai 1955; (with The Giaour) by Li Jinxiu, Changsha 1988; **Czech** by Cenek Ibl, Prague 1885; **Danish** as Korsaren by H. Schou, Copenhagen 1855; **Dutch** by J.v.d.Bergh, Haarlem 1843; **French** prose extracts with linking commentary, Bibliothèque universelle des sciences, belle-lettres et arts tome VI, Geneva 1817, pp 179-288; as Le Corsaire by Lucile Thomas, Paris 1825; as Le Corsaire by Lucien Mechin, Paris 1848 rept 1986; (with Lara) illus. Gambard and Mittis, Paris 1892; (anon) Paris 1952; as Le Corsair, by M. Laurencin, Paris 1979; no tr. credited (with Manfred) Paris 1987; **German** by F. L. von Tschirsky, Berlin 1816 – **THE FIRST GERMAN TRANSLATION OF A MAJOR BYRON POEM**; by Elise von Hohenhausen, Altona 1820 reprinted as Byron, Der Korsar: eine Sage, by Elise von Hohenhausen (appendix in Markus Hänsel-Hohenhausen: Elise von Hohenhausen. geb. von Ochs (1789-1857) Zum Forschungsstand, Egelsbach 1992; as Der Corsar by Karoline von Pichler, Vienna 1820, Stuttgart 1887; (with Lara) by Friedrich Diez, Zwickau 1826; as Der Corsar by A. Hungari, Frankfurt 1830; as Der Korsar by Ernest Ortlepp, Stuttgart 1839; as Der Corsar by Victor von Arentschild, Mainz 1852; as Der Korsar by Friederike Friedmann, Leipzig 1852; (with Mazeppa and Beppo) by W. Schäffer, Leipzig 1864,

reprinted Hildeburgshausen 1870; by Adolf Seubert, Leipzig 1874; **Hungarian** by Gésa Kacziány, Budapest 1892; **Italian** in prose as *Il Corsaro* by L[ui]gi. C[astiglione]., Turin, 1819 / Milan 1820; (by “T.P.”: probably Niccolo Bettoni) Milan 1824; (anon) Leghorn 1833; (anon) Naples 1839; by Giuseppe Nicolini, Milan 1842; by Eritrio Migdonio, Florence 1842; by Luigi Serenelli Honorati, Bologna 1870; by Carlo Rosnati, Pavia 1879; **Japanese** by S. Okamoto, Tokyo 1952; **Polish** by Bruno Kicinski, 1820; by Antoni E. Odyniec, Paris 1835, reprinted 1958; Wroclaw 1839; **Russian** by A. Boeikov, in *Novosti Literatur* (St. Petersburg) October-November 1825; by V. Olin, St. Petersburg 1827; by N. Gerbel (part only) in *Angliyskiye Poety v Biografiyah*, St Petersburg 1875; by A. Fedorov, in *Byron Sochinenya*, St Petersburg 1904; **Slovakian** as *Korzar*, by Ján Buzássy and Zuzana Hegedúshá, Bratislava 1983; **Spanish**, by M\*\*\*, as *El Corsario*, Paris 1827; Valencia 1832 (anon) – **THE FIRST SPANISH TRANSLATION OF A MAJOR BYRON POEM PUBLISHED IN SPAIN**; by Vicente W. Querol and Teodoro Llorente, Valencia 1863; (with Lara) by Mauro Armiño, Barcelona 1974; **Swedish** by ‘Talis Qualis’ (C. V. A. Strandberg) Stockholm, 1826 (??) 1868

*Adapted or dramatized.* (William Hone) *Conrad the Corsair: or the Pirate’s Isle*, adapted as a Romance, 1817 (see Peter J. Manning, *The Hone-ing of Byron’s Corsair* in McGann, J.J. ed, *Textual Criticism and Literary Interpretation*, 1985 pp 107-126); E. F. C. Boulay-Paty and Hippolyte J. J. Lucas, *Le Corsaire*, Paris 1830, 1901; G. Galzerani, *Il Corsaro: azione mimica*, Milan 1826; G. Rossetti (senior) *Il Corsaro: scene melodrammatiche*, (c. 1830); *Il Corsaro*, words Giacomo Ferretti, music by Giovanni Pacini, Rome 1831; G. Rossetti (senior) *Medora e Corrado: cantata melodrammatica tratta dal Corsaro di Lord Byron*, (c. 1832); Giacomo Ferretti, *Il Corsaro: melo-dramma romantico in due atti*, Rome (1831); *Le Corsaire Ballet-Pantomine en Trois Actes*, music by Adam, Paris 1856

### **Criticism.**

Albergotti, Dan. *Playing the Audience; or, how Byron and Murray sold The Corsair*, Postscript, 1996 pp 57-66

Blythe, Joan. *Beacon Fire: The Corsair and Milton’s Hero Poet*, in *ibid*, pp 71-79

Clubbe, John. *The Fall of Napoleon: The Corsair Revisited*, in Tessier, Thérèse (ed.) *Lord*

*Byron A Multidisciplinary Open Forum*, Paris 1999 pp 7-15

Hull, Gloria T. *The Byronic Heroine and Byron’s The Corsair*, *Ariel* 1978

McCarthy, jr. William H. *The First Edition of Byron’s Corsair*, *The Colophon*, 1936, pp 51-9

Mole, Tom. “Nourished by the Abstinence”: Consumption and Control in *The Corsair*, *Romanticism* 12.1, 2006, pp.26-34

Rismawi, George. *Islam and Muslims in Byron’s The Corsair*, *International Journal of Arabic-English Studies*, Dec 200 pp 299-312

Simpkins, Scott. *Role Stress and Conflicted Masculinities in Byron’s The Corsair*, in C.W.Spinks and John Deely (eds) *Semiotics* 1996, New York 1996

Uhde, H. *Zur Poetik von Byrons Corsair*. Leipzig 1907

Vitale, Marina. *The Domesticated Heroine in Byron’s Corsair and William Hone’s Prose Adaptation*, *Literature and History* 10 (Spring 1984) pp 72-94

Wolfson, Susan. *Couplets, Self, and The Corsair*, *SiR Winter* 1988 pp 491-514

**Modern edition:** Penguin Poetry First Editions, 1999

Online edition (with Lara):

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/turk\\_4.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/turk_4.pdf)

**Z21: Ode to Napoleon Buonaparte.** *Drafted London 10th April 1814, fair-copied with two new stanzas the same day; three extra stanzas sent 25th April; first published anonymously by John Murray (with 15 stanzas) 16th April 1814, 1814 (2nd - 9th editions)*

**WSC:**

1814, 8vo. Anonymous, first three editions                      1.5                      2,750

An extra stanza was added in order to lengthen the text and so escape the stamp duty on pamphlets. [But see Andrew Nicholson, in *Napoleon's 'last act' and Byron's Ode*, (*Romanticism* 9.1, 2003, p. 68)]

Fourth, fifth, sixth and seventh editions total                      1.5                      1,250

There was no eighth edition

Ninth and tenth editions total    1.5                      1,000

Lord Byron named as the author on the title page

1815. Eleventh edition    1.5                      500

1816. Twelfth edition    1.5                      1,000

1818. Thirteenth edition    1.5                      na

Boston 1814, New York 1814, Philadelphia 1814, *tenth edition, London 1814, named Byron as author*, London 1815 (11th edition) 1816 (12th edition) 1818 (13th edition). [Manuscripts: draft lost; corrected draft, Texas. Fragments Texas, JMA, Leeds Brotherton; five proofs JMA; six proofs Harrow.]

Copyright 1,000 gs to Byron.

**Translations.** **French** by A. Guilbert, London 1826; **German** (with Hebrew Melodies) by Karl Ludwig Kannegiesser, Frankfurt 1831; **Italian** by F.D.Guerrazzi, Livorno 1829, reprinted 1847; **Spanish**, Paris 1829, 1830 (both anon); **Georgian** by Inez Merabishvili, Tblisi 1996

**Reviewed.** AntiJacobin Review (May 1814); British Critic (May 1814); Critical Review (May 1814); Eclectic Review (May 1814); Examiner (24th April 1814) by Leigh Hunt; Gentleman's Magazine (May 1814); Literary Panorama (May 1814); Monthly Museum (May 1814); Monthly Review (April 1814); Morning Chronicle (21st April 1814) by James Perry; New Review (May 1814); Reasoner (July 1814); Scourge (May 1814); Theatrical Inquisitor (May 1814); Universal Magazine (May 1814)

**Foreign reviews:** French: Le Panorama d'Angleterre ou Ephemerides anglaises (I pp. 136-141, April 30th 1816: by Charles Malo: a general article singling out the Ode and Poems On His Domestic Circumstances for particular criticism)

**Criticism.**

Nicholson, Andrew. Napoleon's 'last act' and Byron's Ode, *Romanticism* 9.1, 2003, p. 68

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/napoleonic\\_poems.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/napoleonic_poems.pdf)

**Z22: Lara: a Tale. Draft of Canto 1 started London 15th May 1814, draft of Canto 2 started 5th June 1814, draft finished 12th June 1814; fair-copied 14th-23rd June; first published by John Murray anonymously, with *Jacqueline: a Tale* by Samuel Rogers, shortly after 5th August 1814** (2 issues) 1814 (anon) (2nd-3rd editions)

**WSC:**

1814. 8VO 7.5, plus three editions to 1815                      5.5                      9,000

Boston 1814 (anon) 1814 (4th edition, 1st separate and acknowledged edition) New York 1814; Philadelphia 1816 (PXA); New York 1817 (5th edition) [**Manuscripts: draft, Lovelace-Bodleian; fair copy lost; fragments JMA, Boston Public Library.**]

First three editions 6092 copies. Copyright 1,000 gs (Wise has £700) to Byron.

**Reviewed.** *La Belle Assemblée* (September 1814); *British Critic* (October 1814); *Critical Review* (August 1814); *Eclectic Review* (October 1814) by Josiah Conder; *Entertaining Magazine* (August / September 1814); *Plagiarisms of Lord Byron, Gentleman's Magazine* (February 1818) by A. Dyce; *Lady's Monthly Museum* (November 1814); *Monthly Museum* (September 1814); *Monthly Review* (September 1814) by John Hodgson; *New Monthly Magazine* (September 1814); *New Universal Magazine* (August 1814); *Portfolio* (July 1815); *Quarterly Review* (July 1814) by George Ellis; *Scots Magazine / Edinburgh Magazine* (August 1814); *Theatrical Inquisitor* (August 1814); *Universal Magazine* (August 1814)

**Foreign reviews:** French: *Le Mercure étranger ou Annales de la Littérature étrangère* (IV 1816 N° 20 pp. 120-5)

**Translations.** **Armenian** by Henri Sevan, Yerevan 1974; **Bohemian** by C. Ibl, Prague 1885; **Bulgarian** 1899; **French** prose extracts with linking commentary, *Bibliothèque universelle des sciences, belle-lettres et arts* tome VI (1817) pp 289-391; Avallon 1840 (anon, privately printed); (with *The Corsair*) illus. Gambard et Mittis, Paris 1892; **German** by J. V. Adrian (in *Versmaase des Originals*) Frankfurt 1819; (with *The Corsair*) by Friedrich Diez, Zwickau 1826; by Paul, Graf von Haugwitz, (with *Parisina* and *The Prisoner of Chillon*) Frankfurt 1830; by Prof. Duttenhofer, Stuttgart 1839; (with *The Giaour*, *The Bride of Abydos*, and *Parisina*) by A Strodtsmann, Hildeburgshausen 1870, *Lara* only reprinted Leipzig 1886; by W. Schäffer and A. Strodtsmann, Leipzig 1886; (with *The Siege of Corinth* and *The Island*) by Gustav Pfizer Stuttgart 1886; **Italian** by Girolamo, Count Bazoldo, Paris 1828; by Andrea Maffei, Milan / Naples / Pisa 1882; **Polish** by Juliusz Korsak, Vilna 1833; **Portuguese** by T.A.Craveiro, Rio de Janeiro 1837 – **THE FIRST PORTUGUESE TRANSLATION OF A MAJOR BYRON POEM**; **Serbo-Croat** by Atso Popovic, Novisad 1860; **Spanish** (anon) Paris 1828; by

N.Plaza, Madrid 1922; with *The Corsair* (as *El Corsario*) by Mauro Armiño, Barcelona 1974; **Swedish** by ‘Talis Qualis’ (C. V. A. Strandberg) Stockholm 1869;

**Criticism.**

Beatty, Bernard. Calvin in Islam: A Reading of *Lara* and *The Giaour*, *Romanticism* 5:1, 1999, pp 70-86

Goldberg, Leonard. Centre and Circumference in Byron’s *Lara*, *SEL* XXVI, 1986 pp 655–73

Manning, Peter J. Tales and Politics: *The Corsair*, *Lara*, and *The White Doe of Rylstone* in

Stürzl, and Hogg, (eds) *Byron: Poetry and Politics*, Salzburg 1981

Shears, Jonathan. “A tale untold”: The Search for a Story in Byron’s *Lara*; 2006 *Byron Journal* (1), pp.1-8

Simpkins, Scott. ‘Crises of Address’: Speech-Shifting and Negative Solidarity in Byron’s *Lara*. *Interdisciplinary Journal for Germanic Linguistics and Semiotic Analysis* 4.1 (Spring 1999): 19-35

Online edition (with *The Corsair*):

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/turk\\_4.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/turk_4.pdf)

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**Z23: Hebrew Melodies Ancient and Modern with appropriate Symphonies and Accompaniments by J. Braham and I. Nathan, the poetry written expressly for the work by Lord Byron. *Some lyrics written London etc without Nathan in mind between 1813 and 1815; those written in collaboration with Nathan, late September 1814 - June 1815; first published in part by Nathan with the music, April 1815, in part by Nathan with the music, November 1815; first published by John Murray without the music, [??] 1815***

**WSC:**

1815. 8vo  
Sold out

5.5

9,000

Adaptation of *Hebrew Melodies*

‘She walks in Beauty like the Night’, *Jephtha’s daughter*’ and other poems set to music and sold as songs by Isaac Nathan. *[NB THIS IS SERIOUSLY MISLEADING!]*

1829, each

1.5 or 2

2000

2 issues, Boston 1815, New York 1815, Philadelphia 1815, London 1823, 1825, **finally issued almost complete by Nathan with the music, 1827-9** with additions in his *Fugitive Pieces and Reminiscences of Lord Byron*, London 1829; see editions by Thomas L. Ashton, Texas / Routledge 1972, and Frederick Burwick and Paul Douglass, Alabama 1988. **[Manuscripts. Lovelace Bodleian 157 has the following at ff. 26-48, with xerox copies in 158:**

**The Destruction Of Sennacherib (The Assyrian Came Down) annotated by Lady Byron ‘Seaham Feb. 12 1815’ (fol. 48)**

**Herod’s Lament For Mariamne (Oh, Mariamne! Now for thee) draft and fair copy, annotated by Lady Byron ‘Halnaby. Jan. 1815’ (fols. 38-9)**

In The Valley Of Waters, endorsed by Lady Byron 'Halnaby 1815' (fol. 46), Lady Byron's fair copy, Harvard [not published 1815: first published by Nathan 1827-9]  
 Oh! Snatched Away In Beauty's Bloom, annotated by Lady Byron 'Given me at Seaham before my marriage' (this is a fair copy: draft, and Charles Hanson's fair copy, JMA) (fol. 28)  
 On The Day Of The Destruction Of Jerusalem By Titus (From the Last Hill that looks on thy once Holy Dome) draft and fair copy, endorsed by Lady Byron 'Halnaby. Jan 18. 1815' (fols. 41-3)  
 Saul (Thou Whose Spell Can Raise The Dead) (fol 29)  
 Song Of Saul Before His Last Battle (Warriors and Chiefs! Should the Shaft or the Sword) endorsed by Lady Byron 'Seaham 1815' (fol.30)  
 Sun Of The Sleepless! (fol. 35)  
 Were My Bosom as False As Thou Deem'st It To Be, endorsed by Lady Byron 'Seaham 1815' (fol. 36)  
 When Coldness Wraps This Suffering Clay, annotated by Lady Byron 'Seaham. Feb. 1815' (fol. 34)  
 By The Rivers Of Babylon (We sate down and wept by the waters) draft and fair copy, endorsed by Lady Byron 'Jan. 13. 1815. Halnaby' (fols. 44-5)

Others MSS as follows:

"All is Vanity, Saith The Preacher" (Fame, Wisdom, Love, and Power were Mine) CPW says draft in Bodleian  
 From Job (A Spirit Passed Before Me) draft, BM; transcript by Teresa Guiccioli, Newstead  
 The Harp The Monarch Minstrel Swept, draft, BM, fair copy by Charles Hanson, JMA, by Augusta, BL Add Mss 58802  
 I Saw Thee Weep – The Big Bright Tear, fair copy, Texas; Augusta's fair copy, BL Add Mss 58802  
 If That High World Which Lies Beyond, Augusta's fair copy BL Add Mss 58802  
 It is the Hour When From the Boughs, Augusta's fair copy, BL Add Mss 58802  
 Jephtha's Daughter (Since Our Country, Our God – Oh, My Sire!) no mss extant  
 My Soul Is Dark – Oh! Quickly String, no mss extant  
 Oh! Weep For Those That Wept By Babel's Stream, no mss extant  
 On Jordan's Banks The Arabs' Camels Stray, draft BM  
 Thy Days Are Done, Thy Fame Begun, Augusta's fair copy, BL Add Mss 58802  
 She Walks in Beauty, draft in private hands, Augusta's fair copy BL Add Mss 58802  
 Vision of Belshazzar (The King was On His Throne) Lady Byron's fair copy, JMA  
 The Wild Gazelle On Judah's Hills, draft, JMA]

First edition 6,000 copies.

**Reviewed.** Analectic Magazine (Philadelphia) December 1815; Augustan Review (July 1815); British Critic (June 1815) perhaps by Reginald Heber; British Lady's Magazine (May 1815); British Review (August 1815) by William Roberts; Christian Observer (August 1815); Critical Review (August 1815 / April 1816); Eclectic Review (July 1815) by Josiah Conder, reprinted in Analectic Magazine October 1815; Edinburgh Review (No 27, 1816) by Francis Jeffrey; European Magazine (July 1815) reviews the version with music; Gentleman's Magazine (June 1815: March 1816 reviews the version with music); Lady's Magazine (May 1815); Lady's Monthly Museum (September 1815); Monthly Review (September 1815) by Francis Hodgson; New Universal Magazine (July 1815); Theatrical Inquisitor (May 1815: reviews No II June 1816)

**Translations.** **Bohemian** by Jaroslén Vrchlický and J. V. Sládek, Prague 1890; **Danish** by F. Andresen Halmrast, Oslo 1889; **French** by J. A. Delérue (in *Méandres*) Rouen 1845; **German** by Franz Theremin, Berlin, 1820; Robertson (p 27) has (with *The Prisoner of Chillon, The Siege of Corinth, Parisina and The Lament of Tasso*) by Julius Körner, Zwickau 1821; (with *Ode to Napoleon Buonaparte*) by Karl Ludwig Kannegiesser, Frankfurt 1831; by Josef Emmanuel Hilscher, Laibach 1833 (parallel text); by F.L.Breuer, Leipzig 1852; (with *The Giaour*) by Friederike Friedmann, Leipzig 1854; (with *Manfred and The Prisoner of Chillon*) by A.R.Nielo, Münster 1857; by Hugo Ölbermann, Bonn 1862; by Eduard Nickles, Karlsruhe 1863 (parallel text); as *Hebräische Gesänge* by Heinrich Stadelmann, Memmingen 1866; **Greek** by M. Stratigopolous, Athens 1946; **Hebrew** by Dr. S. Mandelkern, Leipzig 1890 (parallel text); by Y. Orland, Jerusalem 1944; by Shmuel Friedman, parallel text, Tel Aviv 1983; **Italian** by Paolo Parzanese, Naples 1837, 1856-7; Ivrea 1855; **Kazakh** by G. Qajyrbekov, Alma Ata 1966; **Russian** by P. Kozlov, St. Petersburg 1860; by N.Gerbel, in *Sovremennik*, (v. 6) 1864; by N.I. Gnedich and A.K.Tolstoy, in *Angliskaya Poezya v Russkikh Perevodah*, Moscow 1881; **Spanish** by Tomás Aguiló (in *La Fe*) Palma de Mallorca 1844, reprinted in his *Obras en prosa y en versa*, Palma de Mallorca 1883; (prose) in *El Seminario Pintoresco Español*, Madrid 1854; **Swedish** by Theodor Lind, Helsingfors (1862); **Yiddish** by Nathan Horowitz, 1925, 1930

### **Criticism.**

- Alston, R. *Hebrew Melodies*, Charing Cross V, 1877, pp 135-40
- Ashton, Thomas L., *Byron's Lyrics for David's Harp: the Hebrew Melodies*, in *SEL* 1500-1900 12:4 (1972) pp 665-81
- Bertie, Charles H. *Byron's Hebrew Melodies*, *TLS* July 2nd 1925
- Beutler, Karl. A. *Über Lord Byrons Hebrew Melodies*. Leipzig 1912
- Phillips, Olga Somech. *Isaac Nathan Friend of Byron*, London, Minerva, 1940
- Burwick, Frederick. *Identity and Tradition in the Hebrew Melodies*, *Studien zur englischen Romantik I* 1985, pp.123-37
- Cohen, Francis L. *Hebrew Melody in the Concert Room*, *Transactions of the Jewish Historical Society, England*, II 1896
- Davies, Jeremy. *Jewish Tunes, or Hebrew Melodies: Byron and the Biblical Orient*, in Cochran (ed.) *Byron and Orientalism* (2006)
- Douglass, Paul. *Isaac Nathan's Settings for Hebrew Melodies*, *Studien zur englischen Romantik I* 1985, pp. 139-51
- Douglass, Paul. *Hebrew Melodies as Songs: Why We Need A New Edition*, *BJ* 14 1986, pp. 12-21
- Heinzelman, Kurt. *Politics, Memory and the Lyric: Collaboration as Style in Byron's Hebrew Melodies*, *SiR* Winter 1988 pp 515-28
- Leffler, Joy Silver. *Byron's 'Rabbi': Isaac Nathan and the Hebrew Melodies*, *Midstream* (June 2000) pp 39-45
- Mole, Tom. *The Handling of Hebrew Melodies*, *Romanticism* 8.1 (2002) 18-33
- Morel, W. *Zu Byrons Hebrew Melodies*, *Anglia* 73 1955; Nickles, Eduard. *Lord Byrons Hebräische Gesänge*, Karlsruhe 1863
- Pont, Graham. *Byron and Nathan: a Musical Collaboration*, *BJ* 1999 pp 61-5
- Shilstone, Frederick W. *The Lyric Collection as Genre: Byron's Hebrew Melodies, Concerning Poetry* 1979
- Slater, Joseph. *Byron's Hebrew Melodies*, *SP* 49 1952



- Sokolow, Nahum. Vol I chapter 18 of History of Zionism, 1919  
 Thomas, Gordon K. Finest Orientalism, Western Sentimentalism, Proto-Zionism: The Muses of Byron's Hebrew Melodies, Prism(s) 1993 pp 51-66  
 Thomas, Gordon K. The Forging of an Enthusiasm: Byron and the Hebrew Melodies, Neophilologus 75.4 (1991) 626-36  
 Wellens, Oskar. John Payne Collier and the Hebrew Melodies, BJ 2002

ONLINE EDITION:

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/hebrew\\_melodies.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/hebrew_melodies.pdf)

### **BYRON MARRIES ANNABELLA MILBANKE, JANUARY 2ND 1815**

### **BATTLE OF WATERLOO, JUNE 18TH 1815**

**Z24: The Siege of Corinth: a Poem and Parisina: a Poem.** *The Siege of Corinth started London etc late January 1815, finished November 1815; Parisina finished December 1815; first published together anonymously by John Murray 13th February 1816*, 1816 (2nd-3rd edition) (anon) New York 1816, 1818 (4th edition)

**WSC** [*HE DOESN'T MENTION PARISINA*]:

1816. 8vo. Four editions to 1818

5.5

9,500

1824, 1826. **THE SIEGE OF CORINTH DEDICATED TO J. C. HOBHOUSE: PARISINA DEDICATED TO S. B. DAVIES** [MSS, *The Siege of Corinth*: draft, Texas; Lady Byron's fair copy, JMA. Fragment, Lovelace Bodleian; one proof, Huntington. Gifford's "corrected" first edition: JMA.] [MSS, *Parisina*: Lady Byron's fair copy with Byron's revisions, JMA; fragment in Augusta's hand (ll 1-14) BM Add Mss 58802; proofs JMA, Huntington.]

First edition 6,000 copies. Copyright 1,000 gs (2 x 500 gs) to Byron.

**Reviewed.** Augustan Review (April 1816); La Belle Assemblée (March 1816); British Critic (April 1816); British Lady's Magazine (March 1816); British Review (May 1816) by William Roberts; Champion (February 11th 1816) probably by John Scott; Critical Review (February 1816); Dublin Examiner (May 1816: SoC only); Eclectic Review (March 1816) by Josiah Conder; European Magazine (May 1816) perhaps by George Felton Matthew; Gentleman's Magazine (March 1816); Literary Panorama (June 1816); Liverpool Magazine (March 1816); Monthly Review (February 1816) probably John Hodgson; New Monthly Magazine (March 1816); Stage (March 2nd / 9th 1816); Theatrical Inquisitor (April 1816)

**Z25: The Siege of Corinth (alone).** 1824, Paris 1835, Lüneburg 1854, London 1879; ed. J. G. C. Schuler, Halle 1886; ed. K. Bandow, Bielefeld (c. 1890); ed. Eugen Kölbing, Berlin 1893; ed. P. Hordern 1914.

**Translations.** **Armenian** in Poyemne (extracts only) by Henri Sevan, Yerevan 1979; **Chinese** by Du Bing-Zhen, Shanghai 1949-51 (*Du, Bingzheng, Siege of Corinth, Shanghai, 1949*); **Dutch** as Het Beleg van Corinthe by J. van Lennep, Amsterdam 1831;

**French** prose with lines 416-33 and 575-82 cut, Bibliothèque universelle des sciences, belle-lettres et arts, tome VI, Geneva 1818, 173-85 and 273-81; by Charles Mancel, Paris 1820; (extracts only) by F. de Reiffenberg in Poésies diverses, Paris 1825; by Auguste Giron, Brussels 1827; **German** by A. Wollheim, Hamburg 1817; by F. L. Breuer, Leipzig 1820 (parallel text); (with Hebrew Melodies, The Prisoner of Chillon, Parisina and The Lament of Tasso) by Julius Körner, Zwickau 1821; by G. E. Schumann, Hamburg 1827; by Ph. Meyer, Frankfurt 1830; by B. Bardili, Stuttgart 1839; (with The Prisoner of Chillon and The Island) by W. Schäffer, Hilderburgshausen 1865; (with Lara and The Island) by Gustav Pfizer Stuttgart 1886; **Greek** by O. S. Pylarinos, Athens 1855; by Basil J. Lazanas (Athens, privately printed) 1995; **Italian** as L'Assedio di Corinto by Vincenzo Padovan, Venice 1838; **Polish** by Bruno Kicinski, 1820; **Portuguese** as O Cerco de Corinto by "H.E.A.C" (Henrique Ernesto d'Almeida Couthino) Oporto 1839; **Spanish** (anon, in La Minerva ó el Revisor General) Madrid 1818 – **THE FIRST SPANISH TRANSLATION OF A MAJOR BYRON POEM**, (anon) Paris 1826, by Francés al Castellano, 1828, three issues; Barcelona 1838; by F. Tarres, Barcelona 1957; **Swedish** by C. V. A. Strandberg Stockholm 1854 (this may be Parisina only)

*Dramatized* by — Soumet and — Balochi, Le siège de Corinth: tragédie lyrique en cinq actes, Paris 1826

#### **Criticism**

Franklin, Caroline. The Influence of Madame de Staël's Account of Goethe's Die Braut von Korinth in de l'Allemagne on the Heroine of Byron's The Siege of Corinth, N&Q 1988 pp 307-10

McCull, Robert. 'Best success were sacrilege': Investigating antitheses in Byron, in Cochran (ed.) Byron and Orientalism (2006)

#### **ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/turk\\_5.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/turk_5.pdf)

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**Z26: Parisina (alone).** *Translations.* **French** by Bruguière de Sorsum, 1819; by Jules Lefèvre (imitation: 1823); anon, Paris 1829; (extracts) by Théodore Carlier, in his Voyages poétiques, Paris 1830; by Adolphe Krafft, Paris 1900; **German** Robertson (p 27) has 1819; by F.L.Breuer, Leipzig 1819; (with The Prisoner of Chillon) by Paul, Graf von Haugwitz, Breslau 1821, (with Lara and The Prisoner of Chillon) Frankfurt 1830; (with Hebrew Melodies, The Prisoner of Chillon, The Siege of Corinth, and The Lament of Tasso) by Julius Körner, Zwickau 1821; by Jacob Vinc. Cirkel in his Gedichte, Münster 1826; (with The Giaour, The Prisoner of Chillon, and Manfred) by Josef Emmanuel Hilscher, in his Dichtungen, Prague 1833, (alone) Stuttgart 1886; by August Ludwig Frankl, Vienna 1836; (with Mazeppa, VoJ and Beppo) by Bernd von Guseck, Stuttgart 1839; (with The Giaour, The Bride of Abydos and Lara) by A. Strodtmann, Hildeburgshausen 1870; **Greek** (extracts only) by L.Mavilis, Alexandria 1915; A.Vlachos (with CHP) Athens, no date (c.20); **Italian** anon (by Placido Maria Visaj) Milan 1821; by F.D.Guerrazzi, Livorno 1829, reprinted 1847; by Andrea Maffei, Milan 1853; by Carlo Dall' Oro, Mantua 1854; by Paolo Pappalardo, Palermo 1855; by Ant. Canepa, Genoa 1864; by Aldo Ricci, Florence 1848; **Polish** by Ignacy Szydlowski, 1822, Vilna 1834; **Romanian** by Al. A. Macedonski, 1878; **Russian** by N. Markevich (extracts) in Novosti Litertaury (v. 9) 1825; by V. Verderevsky, St. Petersburg 1827; by

N. Kartsev (free interpretation) Moscow 1829; by A. Grigoriev, in *Sovremennick* (v. LXXXVI) 1859; by N. Gerbel, (extracts) in *Anglieyskiye Poety v Biografiyah*, St Petersburg 1875; by S. Iliyn in *Vestnik Evropy*, 1903; **Serbo-Croat** by J. Menart, Ljubljana 1963; **Spanish**, Paris 1829, 1830 (twice in 1830 – all three anon); by H. de V(edia) in *El seminario pintoresco* (pp 339, 349) Madrid 1841; in *Lord Byron / Tres Poemas* by D. José Núñez; **Swedish** by C. V. A. Strandberg, Stockholm 1854

*Editions.* ed. A. Krafft, Paris 1901

*Adapted* in *Parisina*, poème imité de Lord Byron, Montpellier 1829

*Dramatized* by F. Romani as *Parisina*: dramma serio, Bologna 1836; as *Parisina*: melodramma in tre atti (music by Donizetti) Venice 1838; Vercelli (c. 1840); Turin 1858; as *Parisina*: tragedia lirica, Milan 1841

**Criticism.**

Glass, Loren. *Blood and Affection: The Poetics of Incest in Manfred and Parisina*, *SiR* Summer 1995 pp 211-26

Marshall, William H. *Byron's Parisina and the Function of Psychoanalytic Criticism*, *Personalist* 1961

Wurzbach, W. von. *Lord Byrons Parisina und ihre Vorgängerinnen*. *E Studien XXV* 1898, p 458

Stevenson, L. *My last Duchess and Parisina*, *MLN* 74 1959

**ONLINE EDITION:**

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**ANNABELLA LEAVES BYRON, JANUARY 15TH 1816**

**Z28: A Sketch from Private Life. *Drafted 30th March 1816, fair-copied by Augusta the same day, several proof additions thereafter; privately distributed 4th April 1816; published in *The Champion*, 14th April 1816, published officially in three-volume Murray editon, 1819. [MSS: draft, Augusta's transcript, fragments and proofs, JMA.]***

First edition 50 copies.

**Z29: Fare thee well! *Drafted 18th March 1816; fair-copied by Byron and Augusta same day; first published in private printing of 50 copies, 8th April 1816; (52 lines; proof, Murray) (4 April) (60 lines, privately printed) 7 April 1816 (60 lines, privately printed). First published in *The Champion* Sunday 14th April 1816; then in *The Examiner*, 21st April 1816; published officially in *Poems 1816*. A list of later appearances in newspapers is given by E. H. Coleridge; New York 1816 (PXA); Boston 1816 (PXA); Glen's Falls USA 1820 (PXA); Works: Poetry, Vol 3 pp 532-5. [MSS: Fare Thee Well: draft, New York Pforzheimer; fair copy, JMA; Augusta's copy, JMA; corrected proof with additions, BL Add Mss 31038; proof corrected by Gifford, JMA.]***

First edition 50 copies.

**Reviewed.** *AntiJacobin Review* (December 1816); *Augustan Review* (May 1816); *La Belle Assemblée* (April 1816); *British Review* (May 1816) by William Roberts;

Champion (April 14th 1816) by John Scott; Eclectic Review (June 1816) by Josiah Conder – reviews Poems 1816 too; Farrago (Oxford: June 18th 1816); Gentleman's Magazine (Supplement to Part I, 1816); New Monthly Magazine (May 1816); Monthly Review (September 1816); Scourge (May 1816)

**Translation.** (Of Fare Thee Well) German by Caroline Pichler, 1820.

**Foreign reviews:** French: Le Panorama d'Angleterre ou Ephemerides anglaises (I pp. 136-41, April 30th 1816: by Charles Malo: a general article singling out the Ode to Napoleon Buonaparte and Poems On His Domestic Circumstances for particular criticism)

**Imitations etc.** A Reply to Fare Thee Well!!!: lines addressed to Lord Byron. 1816, 1816; Lady Byron's responsive Fare Thee Well, 1816 (3 editions) 1825; Lines addressed to Lady Byron, 1817, attributed to Mrs Cockle; Reply to Lord Byron's Fare Thee Well, 1817, also attributed to Mrs Cockle; Reply to Fare Thee Well, Newcastle 1817; A Sketch from Private Life, 30 March 1816 (proof, Murray) (2 April) (privately printed), first published in Champion 14 April 1816; A Sketch from Public Life, and A Farewell, by Tyro. 1816; Lines on the Departure of a Great Poet from his Country. 1816, attributed to Charles Thomson.

**Z27: Poems on his Domestic Circumstances. Fare Thee Well: A Sketch from Private Life,** Bristol (Barry & Son) 1816 (2 poems only) Dublin (W. Espy) 1816 (2 poems); Fare Thee Well: a Sketch etc, Napoleon's farewell, On the Star of the Legion of Honour and Ode from the French; (Sherwood Neely & Jones) 1816 (5 poems); An Ode: on the Star of the Legion of Honour, New York 1816 (the same 5 poems as the previous edition); Fare Thee Well: a Sketch from Private Life, with other poems, (Rodwell & Martin) 1816 (6 poems); Fare Thee Well and other poems, Edinburgh (J. Robertson) 1816 (7 poems, two of which are not by Byron); Poems on his Domestic Circumstances (William Hone) 1816 (20 editions, 7 poems, 2 of which are not by Byron; Adieu to Malta was added to the 6th Hone edition, its first appearance in print, and The Curse of Minerva to the 8th edition; succeeding editions have the same title as Hone, except where noted); (Richard Edwards) 1816 (10 editions) (Effingham Wilson) 1816 (2nd edition) (Bumpus) 1816 (2 editions, prefatory matter by J. Nightingale); (J. Fairburn) 1816; Boston (J. Eliot) 1816 (from Hone's 6th edition); Bristol (W. Sheppard) 1816 (2nd edition) (20 poems, of which 7 are not by Byron); Miscellaneous Poems including those on his Domestic Circumstances (S. Hodgson) 1823 (25 poems, of which 7 are not by Byron); (J. Bumpus) 1824 (same title as previous edition, 25 poems of which 7 are not by Byron); Miscellaneous Poems on his domestic and other circumstances (William Cole) 1825 (29 poems, as in the 1824 edition, with 4 genuine poems added)

**Criticism.**

Cook, D. Byron's Fare Thee Well. TLS 18 September 1937. Pollard, H. G. Pirated collections of Byron. TLS 16 October 1937

David V. Erdman, 'Fare Thee Well': Byron's Last Days in England, in Shelley and his Circle IV, ed. Kenneth Neill Cameron, Cambridge, Mass: Harvard University Press; London: OUP 1970 pp 638-53

**ONLINE EDITION:**

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**Z30: Poems, 1816.** *Published by John Murray ??? 1816* (2 issues) 1816 (2nd edition). (Woodstock Facsimiles 1990). [MSS: For Fare Thee Well, see above.]

First edition 3,056 copies.

**Z31: Epistle to Augusta** (*My Sister – my sweet Sister – if a name*). *Augusta forbade publication in Poems 1816; first published in Moore's Life.* [Undated draft, Huntington; Byron's presumed fair copy missing: the volume in JMA containing Claire Claremont's fair copy of Childe Harold III, The Prisoner of Chillon, Darkness, Prometheus, The Dream and other poems, has pages 192 to 204, numbered by Claire, missing. Page 191 contains the end of Darkness, copied in a hand not Claire's, showing that the original has been removed, with, on the reverse, in the same hand, the opening of the Epistle. Page 205 contains the last two lines of the Epistle, in Claire's hand. Augusta's fair copy, Texas.]

**Z32: Stanzas to Augusta** (*Though the Day of my Destiny's over*). *Drafted 24th July 1816, fair copied same date. First published Poems 1816.* [Draft, Huntington; fair copy, BL Ashley 5758; Claire Claremont's fair copy is in the volume described previously. Augusta's fair copy, Bodleian Lovelace.]

**Z33: When We Two Parted.** *Deleted fourth stanza (see BLJ II 200 and X 198) written 1812; the rest in 1815. First published by Isaac Nathan as song-sheet in 1815, then in Poems 1816.* [Undated draft, Lovelace Bodleian; Annabella's fair copy, B.L. Add. Mss. 31038 ff. 8r.-v., corrected proof, JMA.]

**Z34: Napoleon's Farewell.** *Written 1815. First published Examiner, 30th July 1815, then in Poems 1816.* [Draft, Lovelace Bodleian 157 f 155, dated by Annabella "July 25. 1815"]

**Z35: From the French.** (*Must thou go, my glorious Chief*). *Written 1815. First published Poems 1816.* [Draft, Lovelace Bodleian 157 ff 10-13, with cover sheet by Annabella, "Lines – the Pole to Bonaparte. First copy. 1815", Augusta's fair copy, JMA, Annabella's fair copy, Texas.]

**Z36: On the Star of the Legion of Honour.** *First published Examiner, 7th April 1816, then in Poems 1816.* [No ms.]

**Z37: Ode (from the French).** *We do not curse thee, Waterloo. First published Morning Chronicle 15th March 1816, then in Poems 1816.* [Undated draft, Bodleian, Montagu d 17, folder 2, ff 30-2; two proofs, JMA.]

**Reviewed.** AntiJacobin Review (December 1816); Eclectic Review (June 1816) by Josiah Conder – reviews Poems on His Domestic Circumstances too; Gentleman's Magazine (supplement for June 1816); Monthly Review (September 1816)

**Translation.** **French** by Aristide Guilbert, 1826 (Ode from the French only) **Italian** On the Star of the Legion of Honour, by A. Lombroso, Rome 1903

**Criticism (of 1816 poems in general).**

Clubbe, John. "The New Prometheus of New Men": Byron's 1816 Poems and Manfred, in

Nineteenth Century Literary Perspectives, ed. C. de L. Ryals, J. Clubbe and B. F. Fisher IV, Durham: Duke University Press 1974, pp 17-47

Harson, Robert R. Byron's Tintern Abbey, KSJ 1971 pp 113-21  
 Ridenour, George M. Byron in 1816: Four Poems from Diodati, in From Sensibility to Romanticism, Hills and Bloom (eds) 1965;

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**BYRON LEAVES ENGLAND FOR THE CONTINENT, THURSDAY APRIL 25TH 1816**

*Foreign reviews.* Bibliothèque universelle des sciences, belles-lettres et arts, Geneva, 1816, Littérature, I pp. 7-8, Coup d'œil sur la littérature anglaise en 1815, by Marc-Auguste Pictet de Rochement: a general article selecting Scott and Byron as the most important English writers of the day.

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**Z9: Childe Harold's Pilgrimage, Canto the Third.** *Written at sea, in the Low Countries, Germany, and Switzerland April 26th 1816-June 28th 1816; first published by John Murray November 18th 1816* (3 issues)

WSC:

1816.8vo

5.5

12,000

Boston 1817, Philadelphia 1817. ed. Takehiko Tabuki (Kyushu 1992) [MSS: Byron's draft: JMA; Byron's fair copy: British Library (Scrope Davies Loan 70, Vol VI); Mary Godwin's fair copy: Sterling Library London, V.6; Claire Claremont's fair copy: JMA. Fragments: New York Berg; New York Morgan; Sterling Library London; Huntington; Harry B. Smith Library (last noticed 1914).]

First edition 12,000 copies. Price 5s 6d. Copyright 1,500 gs to Byron.

*Reviewed.* American Monthly Magazine (May 1817); La Belle Assemblée (supplement for 1816); British Critic (November 1816); British Lady's Magazine (January 1817); British Review (February 1817) by William Roberts; Champion (November 24th 1816); Christian Miscellany (June / July 1817); Christian Observer (April 1817); Critical Review (November 1816); Dublin Examiner (November 1816); Eclectic Review (March 1817) by Josiah Conder; Edinburgh Review (December 1816) by Francis Jeffrey; Gentleman's Magazine (December 1816); Independent (September 1816); Lady's Magazine (January 1817); Literary and Statistical Magazine for Scotland (February 1817); Literary Panorama (December 1816); Monthly Magazine (December 1816); Monthly Review (November 1816); North American Review (May 1817) by W. Phillips; Political and Literary Portfolio (November 23rd / 30th 1816); Portfolio (June 1817); Portico (March 1817); Quarterly Review (October 1816) by Walter Scott; Scots Magazine / Edinburgh Magazine (November 1816)

*Foreign reviews.* Bibliothèque universelle des sciences, belles-lettres et arts, Geneva, 1817, Littérature, V 72-100. Contains extracts from CHP III, and the most sustained critique Byron has yet had on the continent. Further extracts in this journal are: V 286-302 (1817: The Prisoner of Chillon); VI (1817: The Corsair, 179-288, Lara, 289-391, The Giaour, 392-405); VII (1818: The Lament of Tasso 83-93, The Siege of Corinth 173-85 and 273-81); IX (1818: CHP IV, 286-308 and 390-414); XI (1819: CHP I, 163-190, and II, 220-43) anthologised in Choix de poésies de Byron, W. Scott et Moore, traduction libre par l'un des rédacteurs de la Bibliothèque universelle, Paris and Geneva, 1820, reviewed by Viennet in La Minerve littéraire I, 1820, pp. 293-308

**Childe Harold III, Criticism.**

- Bruffee, Kenneth A. The Synthetic Hero and the Narrative Structure of Childe Harold III, SEL 1966
- Brunkhorst, Martin. Byrons Rheinreise: Vorlauffer und Nachfolger, in Huber and Schöwerling, Byron-Symposium Mannheim 1982
- Brunkhorst, Martin. "The Castled Crag of Drachenfels: Funktionswechsel eines Landschaftsbildes, Arcadia, 1982
- Emerson, Sheila. Byron's "One Word": the Language of Self-Expression, SiR 1981 pp 363-82
- Lunsford, Ronald F. Byron's Spatial Metaphor: A Psycholinguistic Approach, in Linguistic Perspectives in Literature, Ching, Haley and Lunsford (eds) 1980
- Randall, Fred V. The Mountaintops of English Romanticism, TSSL 1981
- Snyder, Robert Lance. Byron's Ontology of the Creating Self in Childe Harold III, Bucknell Review, 1980
- Tetreault, Ronald. Shelley and Byron Encounter the Sublime Switzerland, 1816, Revue des Langues Vivantes, 1975

*For more criticism, see after Canto IV below.*

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/childe3.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/childe3.pdf)

**Z38: The Prisoner of Chillon and other Poems.**

First edition 6,000 copies. Copyright 300 gs to Byron (Wise).

**Z39: The Prisoner of Chillon.** *Written Hotel de l'Ancre, Ouchy, 27th-29th June 1816 (lines 80-8, 103-6 and 293-9 added to Mary Godwin's fair copy, which is dated by Byron "June 30<sup>th</sup>" at its start and "July 2<sup>d</sup>." at the end); first published by John Murray 5th December 1816.* (2 issues)

**WSC:**

1816. 8vo.

5.5

9,000

Boston 1817 (PXA); Lausanne 1818, 1822, London 1824, (1825?) Geneva 1830; ed. T. Harvey, Paris 1846, Lausanne 1857, London 1865; ed. R. S. Davies, 1877; ed. F. Fischer, Berlin 1884; ed. T. C. Cann, Florence 1885; ed. H. Evans 1896; ed. E. Kölbing, Weimar 1898; ed. J. W. Cousins, 1910; ed. G. B. Gifford, Lausanne, 1939; Scolar Press facsimile, 1969; int. D. Wakoski, illus. W. Ledener, San Francisco 1993. [MSS: Prisoner of Chillon, draft Yale Beinecke; Mary Godwin's fair copy BL Scrope Davies Loan 70, Vol VII; Claire Claremont's fair copy, JMA. corrected proof (single correction) Yale Tinker.]

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/prisoner\\_of\\_chillon.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/prisoner_of_chillon.pdf)

**Z40: Churchill's Grave.** [MSS: undated draft, Princeton / Taylor; Claire Claremont's fair copy, JMA; unpublished prose note, Byron's and Mary Godwin's drafts, Princeton / Taylor.]

**Z41: The Dream.** [MSS: undated draft New York Berg, Claire Claremont's fair copy with lines 201-6 in Mary Godwin's hand, JMA.]

**Z42: Prometheus. Drafted Diodati July 1816.** [MSS. Huntington, Claire Claremont's fair copy, JMA, Augusta's fair copy, Lovelace Bodleian.]

**Z43: Darkness.** [MSS: undated draft, Princeton / Taylor, Claire Claremont's fair copy, JMA.] *Published separately, 1849.* **Edition:** Rudolf, Anthony. *Byron's Darkness: Lost Summer and Nuclear Winter.* Menard Press 1984. Includes English text and Russian translation by Turgenev, from Peterburgski Sbornik 1846.

**Reviewed.** American Monthly Magazine (May 1817); British Critic (December 1816); British Lady's Magazine (January 1817); Champion (December 1st 1816); Critical Review (December 1816); Dublin Examiner (December 1816); Eclectic Review (March 1817) by Josiah Conder; Edinburgh Review (December 1816) by Francis Jeffrey; Gentleman's Magazine (January 1817); Lady's Magazine (February 1817); Monthly Magazine (January 1817); Monthly Review (December 1816); New Monthly Magazine (February 1817); North American Review (May 1817) by W. Phillips; Political and Literary Portfolio (December 7th 1816); Quarterly Review (October 1816) by Walter Scott; Theatrical Inquisitor (January 1817)

**Translations (of The Prisoner of Chillon unless otherwise specified).** **Abkhazian** by Muš'ni Lašäria, Suxumi 1978; **Albanian** by Besa Myftiu, in Nentori No 4 (1988, reprinted in Bajroni Anglisht dhe Shqip, Tirana 1997); **Armenian** by H. Toumanian, Tiflis 1896; **Bulgarian** by N.Kilifarov, 1915; by ?? 1939; **Chinese** (with The Siege of Corinth, Darkness, and The Dream) by Du Bing-Zhen, 1949-51; **Czech** by Antonin Klásterský, Prague 1895, 1922; in Poutník z Albinonu Výbor z díla (short poems and letters plus The Prisoner of Chillon) tr and ed Hana Zantovska, Prague 1981; **Danish** by C. Thaarup, Copenhagen 1842; **Dutch** by K. L. Ledeganck in his Gedichten, Ghent 1856; **French** The Prisoner of Chillon, lines 1-293, Bibliothèque universelle des sciences, belle-lettres et arts, tome V, Geneva 1817, pp 286-302; (of Darkness) by Bruguière de Sorsum, 1819; Vévey (c. 1870) (anon); Geneva 1892 (prefaced by dramatisation: anon); by D. Lesuer, Lausanne 1954; (with CHP III) ed Paul Bensimon, tr Paul Bensimon and Roger Martin, parallel text, Paris 1971; **Georgian** Sumerki (Stixi: Darkness only) by N Toxadze in Pirveli' sxivi No 13, Tbilisi 1978; **German** Robertson (p 27) has 1819; (with Parisina) by Paul, Graf von Haugwitz, Breslau 1821, (with Lara and Parisina) Frankfurt 1830; (with Hebrew Melodies, The Siege of Corinth, Parisina and The Lament of Tasso) by Julius Körner, Zwickau 1821; (The Dream, with Monody on Sheridan and The Prophecy of Dante) by Ph. Meyer Frankfurt 1831; (Darkness and The Dream, with Manfred) by Er. Köpke, Berlin 1835; by Hermann Kurtz, Stuttgart 1839; (with Manfred and Hebrew Melodies) by A.R.Nielo, Münster 1857; (anon, with The Giaour) Düsseldorf 1859; by G. Kreyenberg, Lausanne 1861; (with The Giaour, Parisina and Manfred) by Josef Emmanuel Hilscher in his Dichtungen, Prague 1863, (alone) Stuttgart 1886; by M. von der Marwitz, Vévey / Lausanne, 1865; (with The Siege of Corinth and The Island) by W. Schäffer, Hilderburgshausen 1865; (with The Bride of Abydos) by Otto Riedel, Hamburg 1872; by R. T., Berlin 1886; as Der Gefangene von Chillon by F. G. Hagmann, Leipzig 1892; Lausanne 1954 (anon); **Greek** by A. Vlachos, Athens 1857; by C.A.Parmenides, 1865; by Fanazis Giapitzakis, Athens 1988; by A. Yapintzakis, 1990; **Icelandic** as Bandinginn í Chillon og Draumurinn by Steingrimur Thorsteinson, Copenhagen 1866; **Italian** 1830 (of The Prisoner, Darkness and Prometheus, in prose: anon – by Carlo Bini); (anon, as La torre di Cillone) Piacenza 1832; (anon) Livorno 1835; by Andrea Maffei, Milan 1853; by Filippo Chiarelli (of Darkness) Genoa 1880; by Aldo Ricci, Florence 1948; **Japanese imitation** by T. Kitamura, 1889; **Japanese** by S.



Okamoto, Tokyo 1952; **Persian** by Mas‘ud Farzad and Javad Shaykh Al-Islami, Tehran 1954; **Polish** by F. D. Morawski (in his *Poematów*) Leszno 1853, reprinted separately Zloczów 1893; **Russian** by V. Zhukovsky, St. Petersburg 1822, reprinted 1980, 1983; (Darkness: prose) by M. Y. Lermontov, 183?; (Darkness only) by I. Turgenev, *Peterburgskii Sbornik* 1846, p. 501; (Darkness only) by P. Veinberg in *Russkoe Slovo* (v. 4) 1864; (Darkness only) by A. Miliukov, in *Syn Otechestva* (v. 21) 1869; by P. A. Kalenov in *Russky Vestnik* (v. 12) February 1876; by D. Mikhailovsky in *Russkaya Mysl* (v. 10) 1887; with *Palomnicestvo Chail’d Garolda, Korsar, Kain*, Perm 1988; by Ellis in *Ellis Immorteli* (v. II) 1904; **Spanish**, Paris 1829, twice in 1830 (all three anon); **Swedish** (by C. V. A. Strandberg) Stockholm (1853); **Turkish** by Gani Yener, Istanbul 1958

**Dramatisation.** *Souvenez-vous du temps d’autrefois*, par un Huguenot, Geneva 1892

### **Criticism**

Everett, E.M. Lord Byron’s *Lakist Interlude*, SP 55 1958

Gvelesiani, Anzor. Byron’s *Apocalyptic Clairvoyance: Darkness in Context*, NBSR July p

97

Higashinaka, Itsuyo. *Politics or Cherry Blossoms? A Comparison of Byron’s The Prisoner*

of Chillon and Kitamura Tokoku’s ‘Soshu no shi’. *Center and Circumference:*

*Essays in English Romanticism*. Ed. Kenkishi Kamijima and Yasuo Deguchi.

Tokyo:

Kirihara, for the Association of English Romanticism in Japan, 1995. pp 561-77

Kalya, Eleni V. *Darkness: A Byronic Confrontation of Chaos*, in Raizis, M. Byron (ed.)

*Byron and Greece*, Proceedings of the 1st International Student Conference 11-19

May 2002, Messolonghi, 2002

Kang, Sang Deok. *Byron’s The Prisoner of Chillon: Dialectical Self-Fulfillment*, JELL 41

(1995), pp 613-28

Kölbinger, Eugen. *Zu Byrons Prisoner of Chillon*, *Englische Studien* XVII p 175 and XXIII

p 445

Monti, G. In his *Studi Critici*, Florence 1887

Paley, Morton D. *Envisioning Byron’s “Darkness”*, *Romanticism* 1.1 (1995) pp 1-14

Rawes, Alan. *Tears, and Tortures, and the Touch of Joy* in “The Dream”, *BJ* 1999 82-89

Vail, Jeffery. ‘The Bright Sun Was Extinguish’d’: The Bologna Prophecy and Byron’s ‘Darkness.’ *WC* 28.3 (1997) 183-92

Williams, Michael. *Byron’s The Prisoner of Chillon and the Freedom of Europe* *UNISA English Studies* (Pretoria) 1994 pp 1-10

Wood, Gerald C. *Nature and Narrative in Byron’s The Prisoner of Chillon*, *KSJ* 1975 pp 108-17

**Background.** “Amstel, A. van” (J. C. Neuman). *The True Story of the Prisoner of Chillon*. Nineteenth Century May 1900. Maurice Bossard and Louis Junod, *Chroniqueurs du XVIe Siècle*, Bibliothèque romande, 1974

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**Z44: Monody on the Death of the Right Honourable R. B. Sheridan. *Written July 17th 1816; first published anonymously by John Murray 9th September 1816* (2 issues) 1817, 1818 [MSS: draft, Huntington; Claire Claremont’s transcript, JMA.]**

First edition 750 copies. Second edition 1,000 copies. Third edition 1,000 copies.

**Translation.** *German* (with The Prophecy of Dante and The Dream) as Auf Sheridan by Ph. Meyer, Frankfurt 1830

**Reviewed.** Augustan Review (November 1816); Eclectic Review (November 1816); Examiner (September 22nd 1816) by Leigh Hunt; Monthly Review (November 1816); New Monthly Magazine (December 1816); Theatrical Inquisitor (November 1817)

**Criticism**

Clubbe, John. Byron's Monody on Sheridan: the Poem in its Context, Papers on Language and Literature, Bäckmann and Kjellner (eds) 1985

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/poems1816.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/poems1816.pdf)

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**Z44a A Song for the Luddites** (translation) Dutch as Impromptu Chanson (parallel text) Mercator Pers 1985

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**Z45: Manfred: a Dramatic Poem.** *Start of writing doubtful; much written in Switzerland, Milan, Venice, 1816; finished Venice with first version of Act III, 28th February 1817, with second version of Act III, 5th May 1817; first published by John Murray 16th June 1817.* (3 issues) 1817 (2nd edition)

**WSC:**

1817. 8vo.	5.5	6,000
Second edition	5.5	1,000
Edition sold out		

Philadelphia 1817, New York 1817, 1817, London 1824, 1825, Brussels (c. 1830) London 1863 (as Manfred: a Choral Tragedy in 3 acts); ed. G. Ferrando, Florence 1826; ed. F. Carter 1829; Nineteenth Century Verse Dramas compiled by G.B.Kauvar and G.C.Sorensen (Rutherford N.J. 1973) includes Manfred [MSS: rough draft: New York Morgan; fair copy: JMA, fair copy of The Incantation by Claire Claremont; proofs, Huntington, Rosenbach Library Philadelphia.]

First edition 6,000 copies. Copyright 300 gs to Byron.

**Reviewed.** American Monthly Magazine (September 1817); La Belle Assemblée (supplement for 1817); Blackwood's Edinburgh Monthly Magazine (June 1817) by John Wilson; British Critic (July 1817); British Review (August 1817) by William Roberts; Champion (June 22nd 1817); Critical Review (June 1817); Eclectic Review (July 1817) by Josiah Conder; Edinburgh Review (August 1817) by Francis Jeffrey; European Magazine (August 1817); Gentleman's Magazine (July 1817, from The Day and New Times); Gloucestershire Repository (October 17th 1817); Knight Errant (July 19th 1817); Lady's Monthly Museum (August 1817); Literary Gazette (June 21st 1817) perhaps by George Croly; Monitor (June 1817, 170-6 / 177-82); Monthly Magazine (July 1817); Monthly Review (July 1817); Portico (October 1817); Sale-Room (Edinburgh: June 21st 1817); Scots Magazine / Edinburgh Magazine (June 1817); Theatrical Inquisitor (August

1817); *Kunst und Alterthum Weimar* (June 1820) by Goethe, reprinted in *Sämtliche Werke* vol 37, Stuttgart 1907, pp 184-7

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**Translations. Armenian** by H. Massehian, Paris 1922; **Bohemian** by Josef V. Fric, Prague 1882, reprinted 1901; **Bulgarian** by ?? 1917-19; by N. Vranchev, Sofia 1926, rpt 1939; by Hristo Gerchev, 1938; by Assen Khristov, Sofia 1930, 1938 (same as previous?); by ?? 1938; by ?? 1940; by Geo Milev, 1940 / 46; by ?? 1941; by Kleo Protokhristova, Sofia 2001 (parallel text); **Catalan** by M.V.Balaña, Reus 1905; **Chinese** by Fu Donghua in *Xiaoshu*, 1924; by Liu Rang-yan, Shanghai 1955 (*Liou, Rangyan, Manfred, a Dramatic Poem, Shanghai, 1955, rpt. 1957*); *Peng, Guang, Manfred, Sanchueng (Taiwan), 1969*; **Croatian** by Stjepan Mildtic, Zagreb 1894; **Czech** by Martin Procházka, illus. Adolf Absolon, Prague 1989; **Danish** by P. F. Wulff, Copenhagen 1820 – **FIRST DANISH TRANSLATION OF A MAJOR BYRON WORK**; by Edvard Lembeke, Copenhagen 1843; **Dutch** by Johan Rudolph Steinmetz, Amsterdam 1857; by W. Gosler, Heusden 1882; **French** by the comtesse de Lalaing, Brussels 1833, 1852; by François Ponsard, Paris 1837; by Emile Moreau, Paris 1887; by C. Trébla, Toulouse 1888; by Florence Guilhot and Jean-Louis Paul, parallel text, *Cœuvres-&-Valsery (Aisnes)* 1985, 1993; no tr. credited, with *The Corsair*, Paris 1987; unpd. tr. by I. Famchon 1994; **German** Robertson (p 27) has two in 1819, inc. by Adolf Wagner, Leipzig (parallel text: N.B. this is Richard Wagner's uncle); by Heinrich Döring, Zwickau 1821; by E. Tollin, Brandenburg 1828; (with Marino Faliero) by J.V. Adrian, Frankfurt 1831; (with *Darkness and The Dream*) by Er. Köpke, Berlin 1835; by Theodor Armin, Göttingen 1836; by B. Bardili, Stuttgart 1839; by 'Posgaru' (G. F. W. Suckow) Breslau 1839; by O. S. Seeman, Berlin 1843; Leipzig 1853 (anon – F. Friedman?); (with *Hebrew Melodies and The Prisoner of Chillon*) by A.R.Nielo, Münster 1857; by Hermann von Kösen, Leipzig 1858; (with *The Giaour, Parisina and The Prisoner of Chillon*) by Josef Emmanuel Hilscher in his *Dichtungen*, Prague 1863, (alone) Stuttgart 1886; (with *Cain, Heaven and Earth, and Sardanapalus*) by W. Grünmayer, Hildburghausen 1870 (with *Cain* only) Leipzig 1886; by L. Freytag, Berlin 1872; by Adolf Seubert, Leipzig 1874; (with music by Robert Schumann) Leipzig (c. 1880); by Thierry Preyer, Frankfurt 1883; by Woldemar Starke) lim. ed. Munich 1912; by Heinrich O. Proskauer, Basle 1975; by Joseph Emmanuel Hilscher, Basle 1975 (parallel text); by Otto Gildemeister (rpt: parallel text) Frankfurt am Main, 1969; **Modern Greek** by E. Green (Σπλικου Γρηγ) Patras 1864; by T. A. Kamarados, Athens 1883; by A. M. Stratigopolous, Athens 1924; by Lila Karanikola, Athens 1973; (with *The Bride of Abydos*) by Ioanna Driva, Athens 1974; **Hebrew** by David Frischmann, Warsaw 1900, reprinted 1922; **Hungarian** by Lázár Horváth, Budapest 1842; by Imre Kludik, Szolnok 1884; by Emil Abrányi, Budapest 1891, 1897; **Icelandic** by Matthias Jochumsson, Copenhagen 1875; **Italian** by Silvio Pellico, Milan 1818, reprinted 1859 (prose); by Marcello Mazzoni, Milan 1832; by Andrea Maffei, Florence 1870; int. and ed. Guido

Ferrando, Florence 1926, rpt parallel text Florence 1950; Manfred (Byron; Schumann) version in Italian by C.Bene, Florence 1980; by Franco Buffoni, parallel text, Milan 1984; ed. S.Gori, Milan 1994; **Japanese** version by T.Kitamura, 1891; by K.Ogawa, Tokyo 1960; **Latvian** by A. Johansons, Riga 1940; **Polish** by Edmund Stanislaus Bojanowski, Wroclaw 1835; by F. D. Morawski in *Poematów*, Leszno 1853, reprinted separately Lwow 1885; by Michal Chodzke, Paris 1859; **Romanian** by Th. M. Stoenescu, Bucharest 1884-5; anon (in prose) 1894; **Russian** by "O.", *Moskovski Vyestnik* (Moscow) July 1825; by M. Vronchenko, St. Petersburg 1828; by A. Borodin, *Panteon* (St. Petersburg) February 1841; by E. Zarin, *Biblioteca dlya Chteniya* (St. Petersburg) August 1858; by D. Minaev, *Russkoe Slovo* (St. Petersburg) April 1853; by Ivan A. Bunin, Moscow 1904 (1912??), reprinted 1977; **Serbo-Croat** by C.Mitelic, Zagreb 1894; **Spanish**, Paris 1829, 1830 (both anon); by José Alcalá Galiano (int. only) and Fernandez de las Peñas (tr.), Madrid 1861; (with Oscar of Alva) by Ángel R. Chaves, Madrid 1876

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Online editions:

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**BYRON ARRIVES IN VENICE, SUNDAY NOVEMBER 10TH 1816  
 STAYS FIRST WITH THE SEGATIS IN THE FREZZERIA  
 FROM JUNE 4TH 1817, IN THE VILLA FOSCARINI AT LA MIRA ON THE  
 BRENTA  
 RETURNS TO VENICE NOVEMBER 13TH 1817  
 FROM MAY 1818, AT THE PALAZZO MOCENIGO ON THE GRAND CANAL**

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Z46: So, We'll Go No More A-Roving. *From letter to Moore, written Venice 28th February 1817 (BLJ V 176). First published in Moore's Life. [No MS.]*

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**Z47: A Verse Letter to John Murray. *Written Venice 8th January 1818: BLJ VII 3-6)***

*Facsimile edition.* Lord Byron to John Murray, Venice January 8th 1818 (introduction and facsimile with sketch of Byron by Count d'Orsay) The Scolar Press and John Murray, 1974

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**Z48: The Lament of Tasso. *Written Venice April 19th 1817; published by John Murray 17th July 1817, 1817* (2nd-5th editions) New York 1817, 1818 (6th edition) [MSS: draft and fair copy, JMA; corrected proof, Huntington.]**

First edition 1,000 copies. Copyright 300 gs to Byron.

**Reviewed.** American Monthly Magazine (October 1817); Blackwood's Edinburgh Magazine (November 1817) by John Wilson; British Critic (November 1817); British Lady's Magazine (September 1817); Eclectic Review (September 1817) by Josiah Conder; Edinburgh Magazine (August 1817); Edinburgh Observer (September 13th 1817); Gentleman's Magazine (August 1817); Lady's Magazine (January 1818); Literary Gazette (June 26th 1817 – two weeks before publication) by George Croly; Monthly Magazine (September 1817); Monthly Review (August 1817); Portico (September 1817); Scots Magazine / Magazine (August 1817)

**Translations.** **Dutch** as Tassoos Weeklacht by J. van Lennep, int B.S.Nayler, Amsterdam 1833 (parallel text); **French** Bibliothèque universelle des sciences, belle-lettres et arts, tome VI, Geneva 1818, pp 83-93; by—Marvaud (in Huit Messéniennes) Paris 1824; **German** by Caroline Pichler, 1821; (with Hebrew Melodies, The Prisoner of Chillon, The Siege of Corinth, and Parisina) by Julius Körner, Zwickau 1821; by Paul, Graf von Haugwitz, Frankfurt 1831; (with The Curse of Minerva and The Prophecy of Dante) by Gustav Pfizer Stuttgart 1887; **Italian** by Cav. P. M., Pavia 1817, reprinted in Veglie di Torquato Tasso, Venice 1826; as Lamento del Tasso by Michele Leoni, Pisa 1818 (parallel text: dedicated to Il Sgr Marchese Antonio Brignole Sale); by Gaetano Polidori (in La Magion del Terrore) 1843 (privately printed); by Guglielmo Godio, Turin 1873; **Polish** anon, 1821; **Swedish** by K.A.Nicander, 1825 – **THE FIRST SWEDISH TRANSLATION OF A MAJOR BYRON POEM**

**Criticism.** Spence, G. The Lament of Tasso and Poetic Genius, BJ 18 (1990) pp 28-36

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/poems\\_about\\_italy2.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/poems_about_italy2.pdf)

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**Z49: Beppo: a Venetian Story. *Written Venice nights of October 8th / 9th and 9th / 10th 1817; first published anonymously by John Murray February 28th 1818; first three editions want Stanzas 28, 38, 39 and 80;* (2nd-7th editions)**

**WSC:**

1818. 8VO Anonymous	5.5	500
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Third edition	5.5	500



Fourth edition. Four additional stanzas added but without any indication that the text was different	5.5	750
Fifth edition. Byron named as author	5.5	1,500
Sixth edition. Byron named as author	5.5	1,500
Seventh edition. Byron named as author	5.5	1,500
Eighth edition. Byron named as author	5.5	1,500
<b>1822, 2,600 copies remaindered [THAT IS, MOST OF THE SEVENTH AND EIGHTH EDITIONS DIDN'T SELL]</b>		

Boston 1818, New York 1818, Paris 1821, London 1825

First edition 500 copies. Copyright 500 gs to Byron.

Additional stanzas to the first, second and third editions of Beppo. (1818) (single sheet). These were first added to the fourth edition; the fifth edition was the first to bear Byron's name [MSS: draft: New York Morgan; fair copy: New York Pforzheimer; fragment (see BLJ VI 26) JMA.]

Marchand, Leslie A. Letter to Spectator, April 16th 1848, p 468, announcing discovery in Hobhouse's diary of the source of Beppo

**Reviewed.** Blackwood's Edinburgh Magazine (June 1818) by Presbyter Anglicanus, reprinted in Southern Literary Messenger (April 1838); British Critic (March 1818); British Review (May 1818) by William Roberts; Champion (March 19th 1818); Eclectic Review (June 1818); Edinburgh Reflector (July 1st 1818); Edinburgh Review (February 1818) by Francis Jeffrey; Gentleman's Magazine (August 1818); Literary Gazette (March 14th 1818); Literary Journal (April 5th 1818); Literary Panorama (May 1818); Monthly Magazine (July 1818); Monthly Review (March 1818); New England Galaxy (June 26th 1818); Northern Star (Sheffield / London July 1818); Scots Magazine / Edinburgh Magazine (April 1818); Yellow Dwarf (March 28th 1818)

**Translations.** **Danish** by Alfred Ipsen, Copenhagen 1891; **Dutch** by J. van Lennep, Amsterdam 1834; **French** by S. Clogenson, Paris 1865 (parallel text); by A. Morisseau, Paris 1881; by and ed. Jean Malaplate, Lausanne 1988 (parallel text); **German** by August Schumann, Zwickau 1824; by G. N. Bärmann, Frankfurt 1830; (with Mazeppa, VoJ and Parisina) by Bernd von Guseck, Stuttgart 1839; (with The Corsair and Mazeppa) by W. Schäffer, Leipzig 1864; **Italian** as Beppo, racconto Veneziano, ed. Attilio Brilli, Parma 1972; with Mazeppa and The Vision of Judgement, by Ludovica Koch, Milan 1987; **Hungarian** in Selected Poems tr Péter Dávidházi et al, Budapest 1975; by Dezső Kosztolányi, in Klasszikus Angol Költök, Budapest 1986, pp 130-50; **Japanese** (with The Vision of Judgement) tr and ed Itsuyo Higashinaka Kyoto 1984; **Russian** by P. I. Kozlov, St Petersburg 1818; by V. Lubich-Romanovich, Sine Otechestva, St. Petersburg April 1842; by D. Minaev, Sovremennik (St. Petersburg) August 1863; by G. Shengeli, Moscow 1940; by V. Levik, Moscow 1967; **Spanish** (all anon) Paris 1829, 1830; **Swedish** by 'Talis Qualis' (C. V. A. Strandberg) Stockholm 1854

**Imitations.** More News from Venice, by Beppo, translated from the Original by Julius, 1818; A Poetical epistle from Alma Mater to Lord Byron occasioned by lines in a Tale called Beppo, Cambridge, 1819; Beppo in London: A Metropolitan Story, 1819

**Criticism.**

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 Waller, R. D. (ed) J. H. Frere, The Monks and the Giants, 1926

### ONLINE EDITION:

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/beppo.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/beppo.pdf)

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**Z10: Childe Harold’s Pilgrimage, Canto the Fourth. Drafted Venice 26th June-19th July 1817, fair-copied August, several additions thereafter; first published by John Murray, 28th April 1818.** (7 states. See W. H. McCarthy, The printing of Canto IV of Childe Harold, Yale Univ Lib Gazette 1 1927)

### WSC:

1818. 8vo

12

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New York 1818, 1818, Philadelphia 1818 (with Beppo and other poems) **DEDICATED TO J. C. HOBHOUSE** [MSS: first draft / fair copy, full fair copy, fragments, three proofs: JMA. Fragment: New York Berg. Jerome McGann owns a copy with Byron’s corrections and addenda transcribed by Mrs R.B.Hoppner, the original of which is at Princeton, inscribed ‘Venice, 23 September 1818’.]

First edition 10,000 copies. Copyright 2,000 gs to Byron.

**Reviewed.** American Monthly Magazine (July 1818); Anti-Unionist (May 2nd 1818); La Belle Assemblée (supplement for 1818); Blackwood’s Edinburgh Magazine (May 1818) by John Wilson; British Critic (May 1818); British Lady’s Magazine (November / December 1818); British Review (August 1818) by William Roberts; Catholic Gentleman’s Magazine (May / June 1818); Eclectic Review (July 1818) by Josiah Conder; Edinburgh Review (June 1818) by John Wilson; Fireside Magazine (January 1819); Gentleman’s Magazine (July 1818); Literary Gazette (May 2nd 1818) perhaps by George Croly; Literary Journal (May 3rd / 10th 1818); Literary Panorama (August 1818);

Monthly Magazine (June 1818); Monthly Review (November 1818); New Monthly Magazine (September 1818); Northern Star (Sheffield: June 1818); Portico (June 1818); Quarterly Review (April 1818) by Walter Scott; Scots Magazine / Edinburgh Magazine (May 1818); Theatrical Inquisitor (September 1818); Yellow Dwarf (May 2nd 1818) by William Hazlitt; Il Conciliatore No 24, pp 371-3 and No 36, pp 3-6 by Silvio Pellico

***Childe Harold IV, Criticism.***

Hobhouse, J. C. Historical Illustrations of the Fourth Canto of Childe Harold. 1818, 1818,

New York 1818

M.K.Joseph, Childe Harold's Pilgrimage, Canto IV in Jump, John, ed. 'Childe Harold's Pilgrimage' and 'Don Juan': A Casebook, London: Macmillan 1973

Kostadinova, Vitana. Byronic Ambivalence in Childe Harold's Pilgrimage IV, BJ 2007 (1), pp.11-18

Murray, J. Two passages in Childe Harold Canto IV, TLS 25 August 1921

Nicholson, Andrew. Byron's Copy of Childe Harold IV: Emendations and Annotations, BJ 2007 (1), pp.19-26

Rutherford, Andrew. The Influence of Hobhouse on Childe Harold's Pilgrimage Canto IV.

RES new series 12 1961. (Gillies, R. P.)

Wilson, Milton. Traveller's Venice: Some Images From Byron and Shelley, University of Toronto Quarterly 1974

Procházka, Martin. One Page of History: The Inscription of "Man" in Childe Harold's Pilgrimage IV, in Tessier, Thérèse (ed.) Lord Byron A Multidisciplinary Open Forum, Paris 1999 pp 29-39

Sweet, Nanora. Byron and Intertextuality: Laureate Triumph in Childe Harold IV: Staël, Hemans, Hobhouse, Byron, in Stabler, Jane (ed.) Byron Studies, Palgrave 2007, pp.235-56

***Childe Harold III - IV, Criticism.***

DePorte, Michael V. Byron's Strange Perversity of Thought, MLQ 1972

Douglass, Paul. Paradise Decomposed: Byron's Decadence and Wordsworthian Nature in Childe Harold III and IV; 2006 Byron Journal (1), pp.9-20

Emerson, Sheila. Byron's "One Word"; The Language of Self-Expression in Childe Harold III, SiR Fall 1981 pp 363-82

Hodgson, John A. The Structures of Childe Harold III, SiR Summer 1979 pp 363-82

Lewis, R. T. A commentary and questionnaire on Childe Harold, Cantos III-IV. 1927 Newey, Vincent Authoring the Self: Childe Harold III and IV in Beatty, and

Newey,

(eds) Byron and the Limits of Fiction, Liverpool 1988 (inc in Stabler, Byron, 1998)

Rutherford, Andrew. Child Harold's Pilgrimage, Canto III, in Jump, John, ed. 'Childe Harold's Pilgrimage' and 'Don Juan': A Casebook, London: Macmillan 1973

Wilson, Fiona. "Virt'ous Fraud": The Perverse Politics of the Caritas Romana Scene in Childe Harold, K.-S.J. 2005, pp.93-112

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/childe4.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/childe4.pdf)

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**Z50: Mazeppa: a Poem.** *Written Venice 2nd April 1817 - 26th September 1818; first published with Venice an Ode by John Murray 28th June 1819* (2 issues)

WSC:

1819. 8vo

5.5

8,000

By 1822, 7400 copies sold, 600 remaindered

Paris 1819, Boston 1819, New York 1819 (PXA), Paris 1822, London 1824; ed. H. M. Melford, Brunswick 1834; London (1854?); Anon, Lord Byron's Mazeppa in Forum: A Ukrainian Review (Winter 1999) 26-30. [MSS: Mazeppa, draft, New York Morgan; Mary Shelley's fair copy, Leeds Brotherton.] [Venice an Ode draft, New York Morgan, Mary Shelley's fair copy, JMA]

First edition 8,000 copies. Copyright 500 gs to Byron.

**Reviewed.** Analectic Magazine (November 1819); La Belle Assemblée (supplement for 1819); Bell's Weekly Messenger (June 13th 1819); Blackwood's Magazine (July 1819) perhaps by John Wilson; also John Gilpin and Mazeppa (by William Maginn); British Lady's Magazine (August 1819); Champion (July 25th 1819); Eclectic Review (August 1819); Edinburgh Magazine (August 1819); Edinburgh Monthly Review (August 1819); Fireside Magazine (August / September 1819); Gentleman's Magazine (July 1819); Green Man (July 3rd / 10th 1819); Kaleidoscope (June 29th 1819); Lady's Magazine (July 1819); Literary Chronicle and Weekly Review (July 3rd / 10th 1819); Literary Gazette (July 3rd 1819); Man of Kent (July 17th 1819); Monthly Magazine (August 1819); Monthly Review (with Don Juan I and II: July 1819); New Monthly Magazine (August 1819); Scots Magazine / Edinburgh Magazine (August 1819); Theatre (July 10th 1819); Theatrical Inquisitor (July 1819)

**Translations.** **Czech** (prose, reduced) by Nepomuk Lhota, 1831; Antonín Klášterský, Prague (c. 1895) 1922; **Danish** by C. Thaarup, Copenhagen 1842; **French** by J. Adolphe (in Manuel anglais) Paris 1830; **German** by Theodor Hell (Theodor Winkler) Leipzig 1820; by Christian K. Meissner, Zwickau 1821; by O.L.B. Wolff, Frankfurt 1830; by Everhard Brauns, Göttingen 1836; (with VoJ and Beppo and Parisina) by Bernd von Guseck, Stuttgart 1839; (with The Bride of Abydos) by W. Gerhard, Leipzig 1840, reprinted Stuttgart 1886; (with Cain) by Friederike Friedmann, Leipzig 1855; by Otto Gildemeister, Bremen 1858; (with The Corsair and Beppo) by W. Schäffer, Leipzig 1864; by Ferdinand Freiligath, Stuttgart 1883; **Greek** by A. Vlachos, Athens 1858; **Hungarian** by Lázár Horváth, Budapest 1842; by D. Kosztolányi, Gyoma 1924; **Italian** by Antonio Ariotti, Palermo 1847; by I. Virzi, Palermo 1876; by Andrea Maffei, Milan 1886; parallel text with Beppo and The Vision of Judgement, by Ludovica Koch, Milan 1987; **Polish** by Stanislaw Jazowski, 1826; by Henryk Dembinski, 1828; by Antoni E. Odyniec, 1838; by Michal Chodzke, Halle 1860; **Russian** by M. Kachenovsky (in Vuibor iz Sochineny Lorda Byrona) Moscow 1821; by A. Voeikov, Novosti Literatur (St. Petersburg) November 1824; by Ya Grot, Sovremennik (St. Petersburg) 9 1838; by D. Michailovsky, Sovremennik (St. Petersburg) May 1858, by I. Gogniev, Repertyar i Panteon (St. Petersburg) October 1844; reprinted Dramaticheskyy Sbornik (St. Petersburg) April 1860; by V. Mazurkevich in Byron Sochinenya, ed. Brokgauz-Efron, 3 vols. 1904-7; **Spanish** Paris 1828, 1830 (both anon); (anon) Paris 1830; by Jose Maria Roa Bárcena (in Ultimas Poesías Líricas) Mexico City 1888, reprinted 1978; **Swedish** (by C.V.A. Strandberg) Stockholm 1853; **Ukrainian** by D. Zahul, 1933; by O. Veretenchenka, Demroum 1959

*Adapted.* Mazeppa Travestied: a Poem. 1920; H. M. Milner, Mazeppa: a Romantic Drama from Lord Byron's Poem, (c. 1830) 1874; A. Cortesi, Mazeppa: Ballo Storico, Milan 1841; C. White, Mazeppa: an Equestrian Burlesque in two acts, New York (c. 1860)

**Criticism.**

Babinsky, Hubert F. The Mazeppa Legend in European Romanticism, 1974

Bialas, Zbigniew. Dressing Mazeppa: Costumes and Wounds in East-Central European Traumas and a Millennial Condition, Boulder 1999, pp 191-207

Engländer, David. Lord Byrons Mazeppa, Berlin 1897

Holubnychy, L. Mazeppa in Byron's Poem and in history. Ukrainian Quarterly 15 1959

Voss, T. "Wild and Free": Byron's Mazeppa, BJ 25 (1997) pp 71-82

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/mazeppa.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/mazeppa.pdf)

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**Z51: Venice. An Ode.** *Written Venice 26th-27th July 1818; first published by John Murray (with Mazeppa) 28th June 1819.* [MSS: draft Morgan, Mary Shelley's fair copy, JMA.]

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/poems\\_about\\_italy2.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/poems_about_italy2.pdf)

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**Z52: Don Juan Cantos 1 and 2.** *Canto 1 drafted Venice 3rd July-6th September, fair-copied 16th September-1st November 1818; Canto 2 drafted Venice December 13th 1818-mid January 1819, fair-copied 6th March-early April 1819; first published together anonymously 15th July 1819,* 1819 (2 more editions)

**WSC:**

*Don Juan*

1819. Printed by Thomas Davison

4TO.

31.5

1,500

Official

The book names neither author nor publisher, but only the printer as required by law. Several passages are asterisked.

*Don Juan. An Exact Copy from the Quarto Edition.*

1819. Published by J. Onwhyn. 4 Shillings, 8VO. Imprint E. Thomas, Printer, Denmark-Court, Strand.

Poor quality paper, without even paper covers. The first piracy. Little is known of Onwhyn, except that he had earlier been convicted of seditious libel, and later pirated Harriette Wilson's *Memoirs*, employing Thomas as the printer.

*Don Juan*

**1819.** Paris. Galignani reprints the London edition instantly. Price 3 francs, sterling equivalent 2.4 shillings or 6 francs on “vellum paper”.

*Don Juan. A New Edition.*

**1819.** Printed by Thomas Davison.

8VO.

Official. Murray tranches down to 8VO sooner than usual. The edition was sold out by about 1822. Another 750 copies were printed but 288 copies were still unsold in 1843.

*Don Juan Illustrations.*

**1819.** Murray commissions a series of illustrations for binding into the book, but abandons the enterprise and destroys the pictures, presumably in reaction to the condemnation of Don Juan by many of his former customers.

From the beginning *Don Juan* mutates into a new forms [*sic*]. There are many fakes, false continuations, parodic imitations, theatrical versions, operatic versions which link Byron’s *Don Juan* with other versions of the story, and pornography. But the prime printed text continues to be dominant.

*Don Juan. An Exact Copy from the Quarto Edition.*

**1820.** Printed for Sherwin and Co. 8VO. 4 shillings. 8VO [*sic*]. Pirate. Almost a forgery. Resembles the official Murray 8VO edition in everything but price.

*Don Juan. A New Edition.*

**1820.** Printed by Thomas Davison, 8VO 9.5 nil

Official. A reissue of sheets of the 1819 edition, with some corrections

*Don Juan*

**1820.** Printed by Thomas Davison, “Crown 8VO” 7 3,500

Official, but tranced down to a size only a little larger than 12mo. The speed with which he tranches down is another sign that Murray had lost many traditional customers.

Paris 1819, Philadelphia 1819, London 1820 (3 editions), New York 1820 (PXA), Paris 1821, London 1822, 1823 **DEDICATED TO ROBERT SOUTHEY** [MSS: drafts and fragments, New York Morgan; fair copies, prose preface, proofs with corrections and comments by Hobhouse and Byron, plus fragments, JMA (see BLJ VI 238-40); BL Ashley A326, B4732; Yale Tinker; Houghton Library Harvard; Princeton / Taylor.]

First edition 1,5000 copies. Price 30s 4to, 9s 6d 8vo. Copyright £1,525 to Byron (Wise).

**Dedication to Don Juan.** *First published in Works of Lord Byron, ed. John Wright, 1833* [MSS: draft, New York Morgan; fair copy, JMA.]

**Reviewed.** *Analectic Magazine* (November 1819); *Blackwood’s Edinburgh Magazine* (August 1819) by John Gibson Lockhart; *British Critic* (August 1819: claims *it* is “my Grandmother’s Review”); *British Review* (August 1819) by William Roberts; *Champion* (July 25th / August 1st 1819) by John Thelwall; *Edinburgh Magazine* (August 1821); *Edinburgh Monthly Review* (October 1819); *European Magazine* (July 1819: refers to Don Giovanni and Harlequin versions); *Examiner* (October 31st 1819) by Leigh Hunt; *Fireside Magazine* (September 1819); *Gentleman’s Magazine* (August 1819); *Green Man* (July 17th 1819); *Investigator* (October 1821 / October 1822) answered in *Examiner* (November 24th / December 22nd 1822); *Kaleidoscope* (July 27th 1819); *Literary*

Chronicle and Weekly Review (July 17th / 24th 1819); Literary Gazette (July 17th - July 24th 1819); Miniature Magazine (October 1819); Monthly Magazine (August 1819); Monthly Review (July 1819); New Bon Ton Magazine (August 1819); New Monthly Magazine (August 1819); Portfolio (November 1819); Scots Magazine / Edinburgh Magazine (reviews Cantos III-V too: August 1821); Western Review (February 1820)

**Z53: Don Juan Cantos 3, 4 and 5.** *Cantos 3 and 4 drafted as a unit, Venice 17th September-30th November 1819, fair-copied November 30th 1819-January 1820; Canto 5 drafted Ravenna 16th October 1820-27th November 1820, fair-copied 27th November-26th December 1820; all three published together anonymously 8th August 1821, 1821 (4 more editions)*

#### WSC:

*Don Juan, Cantos III, IV, and V*

1821. Printed by Thomas Davison, 8VO.

9.5 1,500

Designed to allow it to be easily bound with the volume containing the earlier cantos. Official. First publication of the next part of the poem.

*Don Juan, Cantos III, IV, and V*

1821. Printed by Thomas Davison, Crown 8VO.

7 4,500

Murray's 'small paper' edition issued simultaneously with the 8VO. Another publishing innovation. Murray abandons hope of being able to tranche down and starts with a cheap format.

The injunctions against the pirating of cantos I and II do not prevent the same two London pirates publishing new pirates when the next part of the poem is published.

*Don Juan, Cantos III, IV, and V*

1821. Published by J. Onwhyn, 8VO. Imprint of E. Thomas 4

na

*Don Juan, Cantos III, IV, and V*

1821. Printed for Sherwin and Co.

4

na

*Don Juan, Cantos III, IV, and V*

1821, Paris. Galignani again instantly reprints the London edition.

*Don Juan A Correct Copy from the Original Edition*

No Date, but 1821 or 1822. Printed and Published by

6.5 na

John Fairburn, 8VO. Imprint of G. Smeeton

Contains six comic coloured plates in the style of Regency theatre prints. Smeeton and Fairburn were publishers of theatrical, satirical, and pornographic prints. The engraved title page includes a vignette portrait of Byron. Although he is not named, the image is already recognisable by readers. This vignette is the first indication in any edition that *Don Juan* was written by Byron.

Paris 1821, New York 1821, 1822 (revised) (5th edition) [MSS: drafts, New York Morgan; fair copies, Sterling Library London (3 and 4). JMA (5, plus fragments: see BLJ VIII 87, 192-3); Texas; (see BLJ VII 257-8) New York Berg; corrections to Canto V in first edition, Johns Hopkins Dickey.]

First edition 1,500 copies (demy octavo). Copyright £1,525 to Byron (Wise).

**Reviewed.** Blackwood's Edinburgh Magazine (August 1821) by "Harry Franklin" (July 1823) by William McGinn and John Gibson Lockhart; British Critic (September 1821); British Review (December 1821) by William Roberts; Edinburgh Magazine (August 1821); European Magazine (August 1821); Examiner (August 26th 1821) probably by Henry Leigh Hunt; Gentleman's Magazine (January 1822); Imperial Magazine (October 1821); Investigator (October 1822); Literary Chronicle and Weekly Review (August 11th and 18th 1821); Literary Gazette (August 18th 1821); Literary Gazette (Philadelphia: September 29th 1821); Literary Speculum (November 1821); Monthly Magazine (September 1821); Monthly Review (August 1821)

### WSC:

*Don Juan. In Five Cantos. A New Edition. With Notes And Three Engravings after Corbould*

**N.d. but probably 1821.** Printed by and for Peter Griffin. 12mo. Small print, five stanzas per page. One of the illustrations shows the Don looking like Byron, half naked on a beach.

*Don Juan. A New Edition.*

**1822.** Printed by Thomas Davison, 8VO. 9.5 na  
A genuinely new official edition of Cantos I and II

*Don Juan. Cantos III, IV and V Fifth Edition, Revised and Corrected*

**1822.** Printed by Thomas Davison. 8VO 9.5 na  
A new edition incorporating many changes of text demanded by Byron. By calling this book a 'fifth edition', Murray exaggerates his previous sales. 'The Author repeats (as before) that the former impressions (from whatever cause) are full of errors. – And he further adds that he doth humbly trust – with all due deference to those superior persons – the publisher and printer – that they will in future less misspell – misplace – mistake and mis-everything, the humbled M.S.S. of their humble Servant.' Note by Byron 1821. [WSC'S NOTE: Quoted Mrs James T. Fields, *A Shelf of Old Books* (1894) 75. The present whereabouts of the original manuscript are unknown.]

*Don Juan. Cantos I to V A New Edition.*

**1822.** Printed and Published by T. Dolby, 12mo. 3 na  
Contains three satirical plates, available in coloured and uncoloured versions. Another mutation into a more popular form

*Don Juan, Cantos I to V*

**1822.** Benbow, 12mo 2.5 'thousands'  
Later reissued with a new title-page 'Benbow, Printer and Publisher at the Byron's Head, Castle-Street, Leicester-Square' with an engraved frontispiece of an engraved bust of Byron. Benbow also provided an elaborately engraved title page designed round the winged wand of Mercury (caduceus), a device also used for his piracy of Shelley's *Queen Mab*. By calling his shop 'The Byron's Head', like a tavern, but also reviving the tradition of bookshop names of early centuries, Benbow enables the word 'Byron' to appear for the first time in any copy of the poem, official or pirate. Some surviving copies are disguised to look like volumes of plays, presumably for readers who wanted to conceal what they were reading. It is Benbow's shop, and the others which stocked his books, that Southey calls 'preparatory schools for the brothel and the gallows'.



*Don Juan. With a Preface by a Clergyman*

1822. Printed by and for Hodgson & Co. 12mo. Portrait. The preface, which might at first sight be thought to be a pirate's joke, is evidently seriously meant, perhaps genuinely written by a clergyman.

'This work, entitled DON JUAN, seems, I know not why, a sort of common property among the booksellers, for we have had editions of all sorts and sizes; from the original superb quarto, to the shabby "two penny trash", or weekly instalments of about twenty four duodecimo, badly printed pages. It has been, and still is, one of the most popular poems of the present day.' Preface.

Another version dated 1823

Many cheap magazines made from one folded sheet, such as *The Hive*, *The Indicator*, *The Portfolio*, *The Nic Nac*, and *The Tickler*, carried extensive quotations from *Don Juan*.

*Poems of the Right Honourable Lord Byron; With His Memoirs*

1823. Published by Jones and Company. 8VO. *Hours of Idleness*, *English Bards and Scotch Reviewers*, *Poems on Domestic Circumstances*, and *Don Juan Cantos I to V* (i.e. all the poems of which the copyright was unenforceable).

Pirate. Small print, double columns. Portrait. For the first time Byron is named as author on the title page. This version, with its misleading title, was available in parts at 1 shilling and in weekly numbers at 0.5 shillings.

In 1822 Byron decides to break with Murray, but he has difficulty in finding another publisher. In 1823 he agrees that John Hunt should publish the next cantos as they are written, Byron taking half net profits. All hope of tranching down is abandoned. Each successive book is published simultaneously in three formats.

**Z54: Don Juan Cantos 6, 7 and 8. Canto 6 started Pisa January or February 1822, finished 3rd or 30th April 1822; Canto 7 started Pisa early May 1822, finished 28th June 1822; Canto 8 started Pisa early July, finished early August 1822; all three published together anonymously by John Hunt 15th July 1823, 1823 (2 more editions)**

WSC:

*Don Juan Cantos VI, VII and VIII*

1823. John Hunt. 8VO

9.5                      1,500

Official. This version follows the format of Murray's 8VO editions closely, with no mention of Byron's name on the title page.

*Don Juan Cantos VI, VII, and VIII*

1823. John Hunt, 'small paper'

7                              3,000

Official. This version too matches Murray's edition in price and edition size

*Don Juan Cantos VI, VII, and VIII*

1823. Printed for John Hunt, 18mo 'common edition'

1                              16,000

Paris 1823, Philadelphia 1823, Albany 1823 (PXA), London 1825 [MSS: drafts, British Library Ashley 5163 (6 and 7) Texas (8); Mary Shelley's fair copies and Byron's prose Preface, JMA.]

First edition 1,500 copies (demy octavo) 3,000 (foolscap octavo) 16,000 "common edition". Published on profit-sharing basis, Hunt to take 15%.

**Reviewed.** Blackwood's Edinburgh Magazine (July 1823) by William Maginn and perhaps John Gibson Lockhart; British Critic (August 1823: claims parts of the poem may have been written by Leigh Hunt); British Magazine (August 1823); John Bull (July 20th or August 31st 1823); Gentleman's Magazine (September 1823: reviews Cantos VI to XI inclusive); Lady's Magazine (August 1823); Literary Chronicle and Weekly Review (July 19th 1823); Literary Examiner (July 5th 1823); Literary Gazette (July 19th 1823); Literary Museum (July 19th 1823); Literary Register (July 19th 1823); Minerva (September 20th 1823); Monthly Magazine (September 1823); Monthly Review (with The Island: July 1823); New European Magazine (August 1823); Portfolio (1823); Scots Magazine / Edinburgh Magazine (August 1823)

**Criticism.**

Cochran, Peter. Casti's Il Poema Tartaro and Byron's Don Juan Cantos V-X, Keats Shelley Review, 2003, pp 61-85

**Z55: Don Juan Cantos 9, 10 and 11. Canto 9 stanzas 1-10 written Venice 9th July 1819; stanzas 11-85 started Pisa soon after 8th August 1822, finished Pisa by 6th September 1822; Canto 10 begun Pisa September, finished Genoa 5th October 1822; Canto 11 written Genoa 6th-17th October 1822; all three published together anonymously by John Hunt, 29th August 1823, 1823**

WSC:

*Don Juan Cantos IX, X, and XI*

1823. John Hunt. Again published simultaneously in three formats

8VO	9.5	1,500
'small paper'	7	2,500
'common'	1	17,000

Paris 1823, Philadelphia 1823 [MSS: drafts Texas (9, stanzas 1-10) Yale, Beinecke (9, stanzas 1-8 in Teresa Guiccioli's hand; stanzas 9-85 in Byron's) Sterling Library London (10 and 11). Mary Shelley's fair copy, lost.]

First edition 1,500 copies (demy-octavo) 2,500 (foolscap octavo) 17,000 "common edition." Published on profit-sharing basis.

**Reviewed.** Blackwood's Edinburgh Magazine (September 1823) by John Gibson Lockhart; British Critic (September 1823); British Magazine (September 1823); Literary Chronicle and Weekly Review (August 30th 1823); Gentleman's Magazine (September 1823); Literary Chronicle (August 30th); Literary Examiner (August 2nd / 9th / 16th / 23rd 1823); Literary Gazette (September 6th 1823); Literary Museum (September 6th 1823); Literary Sketch-Book (August 30th / September 6th 1823); Minerva (December 1823); Monthly Magazine (December 1823); Monthly Review (October 1823); Scots Magazine / Edinburgh Magazine (September 1823)

**Z56: Don Juan Cantos 12, 13 and 14. Canto 12 finished Genoa 7th December 1822; Canto 13 written Genoa 12th-19th February 1823; Canto 14 written Genoa 23rd February-4th March 1823; all three published together anonymously by John Hunt 17th December 1823, 1823 (2 more editions)**

WSC:

*Don Juan Cantos XII, XIII, and XIV*

1823. Printed for John Hunt. Again published simultaneously in three formats, same prices. Edition sizes not recorded, presumably much the same.

Paris 1824, New York 1824 [MSS: drafts: Sterling Library London (12) New York Morgan (13) New York Berg (14). Mary Shelley's fair copy, lost.]

First edition: no records of numbers. Published on profit-sharing basis.

**Reviewed.** British Critic (December 1823); Council of Ten (February 1823); Eclectic Review (March 1823); Edinburgh Review (February 1823) by William Hazlitt; Knight's Quarterly Magazine (October 1823); John Bull (January 12th 1823); Literary Chronicle and Weekly Review (December 6th 1823); Literary Examiner (November 8th / 15th / 22nd / 29th 1823); Literary Gazette (December 6th 1823); Literary Museum (December 6th 1823); Literary Register (January 4th / 11th 1823); Literary Sketch-Book (December 6th / 20th 1823); Monthly Censor (April 1823); Monthly Magazine (February 1823); Monthly Review (October 1823 / February 1824); New Monthly Magazine (February 1823); New European Magazine (December 1823) *note several reviews pre-date publication*

**Z57: Don Juan Cantos 15 and 16. Canto 15 written Genoa 8th-25th March 1823; Canto 16 started Genoa 29th March 1823, finished Genoa 6th May 1823; published together anonymously by John Hunt, 26th March 1824, 1824 (2 more editions)**

WSC:

*Don Juan Cantos XV and XVI*

1824. Printed for John and H. L. Hunt. Again published simultaneously in three formats, same prices. Edition sizes not recorded, presumably much the same.

Paris 1824, Philadelphia 1824 (PXA), New York 1824 (PXA) [MSS: drafts: Berg (15) New York Pforzheimer (16). Mary Shelley's fair copy, lost.]

First edition: no records of numbers. Published on profit-sharing basis.

**Reviewed.** Examiner (March 14th / 21st 1821) probably by Albany Fonblanque; Literary Chronicle and Weekly Review (April 3rd 1824); Literary Gazette (April 3rd 1824) perhaps by George Croly; Monthly Review (April 1824); Somerset House Gazette and Literary Museum (1824)

**Z58: Don Juan fragmentary Canto 17 (fourteen stanzas) started Genoa, 8th May 1823; first published in E. H. Coleridge's Volume VI (1898-1904) pp 608-612 [MS: Sterling, London.]**

**Z58a: Don Juan complete:** Baltimore 1825 (PXA),

WSC:

As new cantos are published, they are immediately reprinted in pirate versions which match the 'common' edition in their design so closely that they can almost be regarded as forgeries. The versions are sold at the same price of 1 shilling. Among the imprints found

are those of Benbow, Dugdale, Hodgson, Sudbury, Dickinson, and Mitford, some of whom may have been front men.

Galignani again instantly reprints each part of the poem as it comes out. Price 3 francs, sterling equivalent 2.4 shillings.

'I have ascertained from a young Man who was in Galignani's office in Paris – that *DJ* is by far the most popular – so much so – that G always prints several hundred extra copies of that only – in addition – when he makes an edition of the whole works.' Byron in a letter, 1823 [*BLJ X 134: letter of April(?) 1823 to Kinnaird.*]

April 1824. Death of Byron. The pirates, foreseeing an expected demand for copies of the whole poem, which could not be met by the regular publishers, are quick to exploit the opportunity.

*Don Juan I to XVI*

1825. Sudbury. 18mo.

This is a made up edition of individual parts, without a title page or continuous pagination. Perhaps the first single volume edition of the whole poem.

*Don Juan, a Poem by Lord Byron*

Galignani makes available the whole poem in three volumes. Price 15 francs, sterling equivalent 7.2 shillings.

The next few years see a huge outpouring of pirate reprints of the whole poem, offered in many shapes and sizes. The poem is now reprinted outside London, and is found on the lists of reprint publishers who normally published only old canon works.

*Don Juan, A Poem. By Lord Byron in Two Volumes.*

1825. Edinburgh. Printed for James Kay. 12mo. Two volumes. Engraved portrait after Harlowe. Kay was an artist and printer of satirical prints.

*Don Juan. Cantos VI – VII – VIII*

1825. Printed for Hunt and Clarke, 8vo. Official. Hunt, having run out of copies of his print run of 3,000 of the 8vo VI, VII and VIII reprints this volume only, so that 8vo sets of the whole poem can be made up.

*Don Juan. Complete by Lord Byron*

N.d., but probably 1826 or 1827. Printed and published by J.F.Dove, 24mo. Text closely printed, seven stanzas to the page and numbered, scarcely readable with the naked eye. *Don Juan* is now included in Dove's *English Classics* which are otherwise all old canon.

*Don Juan, Complete: English Bards, and Scotch Reviewers: Hours of Idleness, The Waltz, and all the other minor poems: by Lord Byron.*

1826. Printed for the proprietors of the *English Classics*, by J.F.Dove, 12mo. 6 shillings. Five stanzas to the page, very closely printed. Another version is dated 1827. This edition includes a number of asterisked passages which were printed in full in the original. Dove, it seems, is being even more careful not to offend his customers than Murray, probably because he includes the poem among his old-canon *English Classics*

*Don Juan. By Lord Byron*

**1826.** Printed for the booksellers. 8VO. Imprint of Thomas White, Printer, Johnsons (sic) Court.

Produced to be bound with the 8VO editions of Byron's works published by Murray and Hunt. As in earlier centuries it is the printers who are the entrepreneurs, supplying the retail booksellers and selling direct to customers.

**1826.** Printed for the booksellers, 16mo. Imprint of Thomas White. Another version produced to be bound with the 'small paper' editions of Byron's works published by Murray and Hunt.

**1826.** 'Printed for the Proprietor'. 16mo. Imprint of Thomas White. Tiny print, five stanzas per page, scarcely readable. Printers key signatures numbers not letters, unusual for an English book. Engraved portrait after Phillips.

*Don Juan, in Sixteen Cantos. By Lord Byron. Complete in One Volume.*

**1826.** Printed for William Clark 16mo. Engraved portrait after Phillips reversed. Tiny print scarcely readable. Imprint of W.Wilson, printer. A copy in original publishers' cloth gives price at this time 5 shillings. A biographical note initialled W(illiam) C(lark) praises Byron for his love of freedom and his attack on the evils and hypocrisies of society, but it is to: '*Don Juan* that he will owe his immortality.' Perhaps the same William Clarke as pirated Shelley's *Queen Mab* in 1821. No W.Wilson was registered as a printer at the stated address.

**1827.** Printed for J. Thompson, 16mo. Some copies with engraved portrait of Byron after Phillips. Imprint of Plummer and Brewis, Printers.

Made from the same type as Clark's edition, probably stereotyped. Impressions are found with the dates 1829, 1830, and 1832 on the title pages.

*Don Juan in Sixteen Cantos. By Lord Byron. Complete in One Volume, with a short biographical Memoir of the Author.*

**1827.** Printed for T. and J.Allman. Pirate. Allman, an old-canon reprinter, continued to reprint this edition for many years. Later editions with variations, which appear to be essentially reimpressions from the same plates, have been found dated 1829, 1833, 1834, 1835, 1841, 1848, 1849, 1851, 1852, 1853, and 1854, and there are likely to have been others.

**1827.** Printed and published by J.F. Dove. The sheets of the earlier edition appear to have been entirely reprinted to get rid of the self-imposed expurgations.

*Don Juan by Lord Byron.*

**1828.** Printed for the Booksellers. 16mo. Two volumes. Imprint of Hamblin Printer.

*Don Juan. In Two Volumes*

1828. Thomas Davison. Two volumes with two plates one of which shows Don Juan looking like Byron. Two versions of the book were published on different paper sizes from the same print.

'foolscap 8VO' version	9	1,000
18mo version	4	4,000

Murray and Davison, having seen the success of the pirates, decide to do some pirating themselves, reprinting the cantos published by Hunt as well as those whose intellectual property Byron had assigned to Murray. They also copy the pirates in still keeping Byron's name off the title page, while confirming his authorship by an illustration.

Murray and Davison split the costs and profits. The accounts for this book were not kept in Murray's normal registers.

*Don Juan; Hours of Idleness; English Bards and Scotch Reviewers; The Waltz; and Other Poems. By Lord Byron. In Two Volumes.*

**1828.** J.F.Dove. Engraved frontispiece by Corbould in each volume. Provided at the back of these books in their unbound state are two extra title pages and six labels to enable customers to add *Don Juan* to the six-volume official Murray set of Byron's *Works*. Another version, 1829.

*The Beauties of Don Juan; Including only those Passages which are Calculated to Extend the Real Fame of Lord Byron.*

**1828.** Printed for James Cawthorn. Two volumes (although only one seems to have been printed and it is complete). 16mo, 12 shillings. The editor dedicates the book to his sister. He regrets that the book has 'remained a sealed volume to the fairest portion of the community'.

**1828** written as M, DCC, XXVIII. London: no name of printer nor of publisher given anywhere. Tiny print, six stanzas to a page. Pirate. The only known copy has been finely bound in full green morocco, gilt edges, with a foldover flap like a map, apparently a book specially manufactured to be kept in the pocket when travelling. For references to travelling with *Don Juan* in the works of Dickens and Thackeray, see chapter 20.

**1829.** London, printed for the booksellers. 12mo. Two volumes. Portrait after Phillips published by Bumpus 1824, now much worn. Printed by James Starke. There are at least two versions, one more closely printed than the other, differences in the quality of the pages, and other evidence that more than one impression was made. Pirate.

**1829.** London: Printed by C. and Z.Morris. 24mo. Portrait from Phillips reversed. Price 5 shillings. Tiny print, scarcely readable. Six stanzas to the page numbered at the top. Charles Morris registered at this address 1828. Zachariah Morris registered at another address in 1835. Reissued under different title pages in 1831, 1833, 1835, and perhaps other years. The first stereotyped version whose plates were used by various publishers until at least 1875 and perhaps later.

In 1829 Hunt went bankrupt. In 1830 their stock, including their Byron copyrights, was sold to Murray for £3,885, apart from the copyright of their interest in *Don Juan* which was bought in at £325. That price implied that, despite all the piracies, and the passing of eleven years since the poem first began to appear, a good return was still thought to be achievable. Murray acquired the copyright soon after, and in 1832 published a new edition of Byron's *Complete Works*. This new edition includes for the first time the parts of *Don Juan* that had been asterisked in all earlier editions, and the dedication to Southey, the full extent of whose obscenity was probably by now lost on many readers unfamiliar with Regency slang. The 1832 edition is the first edition of *Don Juan* with the text as Byron wrote it.

Murray's edition establishes a claim to a new copyright. Many of the pirates now incorporated the texts of the previously asterisked stanzas, including those about syphilis, but only two are brave enough to reprint the dedication. The word 'Complete' slides from meaning that all sixteen cantos are included towards the notion of 'unexpurgated'. The pirates also dropped the Latin epigraph. Despite the huge sales, the book continues to be reprinted in numerous new editions.

**1833.** Printed for Scott and Webster. 18mo.

Scott and Webster, reprinters of old canon, took over Dove's stock and stereotype plates. Other versions from the same plates 'Printed for the Booksellers' 1835. Another undated.

**1834.** Mayhew, Isaac, and Co. Two volumes. 'Royal 64 mo.' Probably the smallest book size obtainable by the technology of the time, tiny format, tiny print, almost unreadable by the naked eye. Probably made from stereotypes. Only one copy known.

**1834.** Printed and published by R. Carlile, Jr. Carlile's version is unusual in illegally pirating the new full text published by Murray in the previous year on which copyright was enforceable.

**1835.** Printed for J. Thompson. Frontispiece illustration of the Westall picture used in the Murray Davison edition of 1828, showing the boy looking like Byron. Sheets of Carlile's unexpurgated edition of the previous year

**1835.** Printed for the Booksellers. Portrait. Imprint of B.D.Cousins  
Very tight printing, six cantos per page [*sic*], numbered at the foot. This edition is manufactured from the Morris stereotype plates although there are differences.

**1835.** Scott, Webster and Geary.  
Made from same plates as 1833 edition

*Don Juan. Complete in Sixteen Cantos. By Lord Byron. With Choice Extracts from his other Poems.*

**1836.** Published by Matthew Hendrie, 24mo. Imprint of Richardson, Hutchison, and Co. printers. Tightly but clearly printed, five stanzas to the page, numbered. This version too appears to have been stereotyped and the plates used by various publishers for many years.

*Don Juan; in Sixteen Cantos. by Lord Byron. With Illustrations.*

**1837.** London: Charles Mason, 32mo. Extremely small type scarcely readable in a fat little volume. Numerous engraved illustrations, more sucy than erotic, showing the Don looking like Byron.

**1837.** John Murray. Albemarle Street. 12mo. 5 shillings. Full text, including *Beppo*. [But not *The Vision of Judgement*]. This is Murray's unsuccessful attempt to take back some of the market by printing a better edition at a highish price. Initial print run 5,000.

**1837.** William Mark Clark. 12mo. The only known pirate version other than Carlile's to risk pirating the new full text.

**N.d., first published before 1838.** Cornish and Co. Royal 64mo. 1.5 shillings. Tiny format, tiny print, almost unreadable. Portrait after Phillips much worn. No printer's imprint. This edition is from the same plates as the Mayhew Isaac edition of 1834, although they are now more worn. The key signatures are different.

**1838.** J Smith, 32mo at 5 shillings. 24mo at 3.5 shillings. No copy seen.

**1839.** Charles Daly. A version of Mason's edition of 1837. Price 2.5 shillings or 3.5 shillings 'in rich silk'. Other versions have been found dated 1839, 1849, and undated. Still being advertised in the 1850s. Published both with and without illustrations.

Frontispieces differ. The Daly editions are in the same tiny format as his editions of Shelley's *Works*.

**1842.** Glasgow. Published by George Love. Cloth. Portrait after Sanders. Price appears to have been 2 shillings. From the same stereotype plates as Hendrie's edition.

*Don Juan, By Lord Byron, In Sixteen Cantos.*

**1844.** G.Nodes. Reissue of the version of Scott and Webster, itself taken from Dove.

**1846.** Published by the booksellers, 16mo. Frontispiece and vignette. Small print, numbered lines, black encircling border. A few select poems at the end, not clear why they were selected, some spurious.

**1849.** H.G.Bohn. Stereotyped, very worn. 2.5 shillings. Pirate. Contains a picture of the Don and Haidee being discovered in bed.

**1850** and later without date. Manchester: Printed and published by Thomas Johnson. Uses the same stereotype plates as Hendrie's edition. In some copies the types are much damaged, implying heavy wear.

*Lord Byron's Don Juan. With Life and Original Notes by A.C.Cunningham, Esq. and many illustrations in steel.*

**1852.** C. Daly. 8vo. Red stamped Victorian cloth, decorated in gilt. The notes claim to contain stanzas omitted by Byron, but all are forgeries. The name Cunningham is probably intended to mislead readers into believing that the book was prepared by Allan Cunningham, a well known writer and editor. Daly's pirated edition of Shelley's *Poems*, 1844, claims to have been edited, revised, and corrected by 'G.Cunningham' with illustrations by 'G.Standfast', a name which reminds the unwary customer of the illustrator Clarkson Stansfield.

**N.d. 1850s onwards.** London, Milner and Compy. Engraved title with vignette and portrait in addition to printed title. Price 1 shillings [*sic*]. Tightly printed with scarcely a space between the stanzas. Pirate, but legitimate later. Milner kept the book in print for the rest of the century, occasionally changing the title page and the cloth cover.

After *Don Juan* finally came completely out of copyright, it continued to be reprinted as a separate book, mainly in cheap editions, alongside the many official editions of Byron's collected poetry. Milner prepared an edition of the full version, including the preface [*qu. "Dedication"??*], but he and others also continued to reprint the old incomplete version from their stereotypes.

**N.d. c.1860.** London; Walker and Co. 12mo. Small print, with stanzas to the page, each page encircled with a black line, and stanza numbers summarised at the foot of each page. Only one copy known.

**N.d. c.1864 and later.** London; C.H.Clarke. 2 shillings. A yellow back.

During the 1870s the publication of a number of books about Byron's marriage encouraged a number of publishers to reissue *Don Juan*.

**N.d. 1874.** Routledge and Sons. 24mo. Small print, with five stanzas to the page, but pleasantly produced in emerald gilt cloth. 4,000 copies printed.



1875. Chatto and Windus. 2 shillings. 2,000 copies were printed, using the stereotypes made by Morris in about 1829. The plates were kept until 1906.

**N.d. c.1900, but perhaps earlier.** Published for the booksellers. 16mo. Six-and-a-half stanzas per page, numbered. Poor quality paper. Stereotyped. Shows that the poem continued to be reset, not just run off from plates, for extensive reprinting right through the nineteenth century.

In the last decades of the nineteenth century *Don Juan* is available from John Dicks at sixpence, perhaps the cheapest-ever price for a work of this length.

In 1926 the book is published with erotic 'art' illustrations, including some of female nudes with pubic hair. More than a century after its first publication *Don Juan* is still pushing at the textual limits set by the law.

***The following is the list of nineteenth-century Don Juans, inc. pirates, which CBEL2 found:***

***Don Juan*** (Cantos 1-5). illus. I.R.Cruickshank pirate 1821; 1822 (4 editions) 1823, 1823, 1824, (1826?); (Cantos 5-11) 1823; (Cantos 1-16) 2 vols 1826, 1826 (3 editions) 1827, 1827, 2 vols 1828, 1828, 1828, 1832; *The Beauties of Don Juan*. 2 vols 1828; Nuremberg (1832) London 1833, 1834, 1835, 1836, 2 vols 1837, Mannheim 1838, London 1845, 1849, (c. 1850) Halifax 1857

***Don Juan (complete)***: ed. E. H. Coleridge 1906; illus. John Austen, Bodley Head / 7Dodd, Mead, 1926; ed. F. H. Ristine, New York 1927; with other satires, ed. Louis I. Bredvold, Doubleday New York 1935; int. John T. Winterich, illus. Hugo Steiner-Prag, Heritage Press 1943; ed. Peter C.Quennell 1949; ed. Truman Guy Steffan and Willis W. Pratt 4 vols Austin 1957 (variorum edition four vols 1957, revised 1971); *Don Juan*, ed. Leslie A. Marchand, Houghton Mifflin Riverside 1958; (Cantos I - IV) ed. T.S.Dorsch, Collins 1967; (Cantos I and II) ed. Brian Lee, Collins 1969; Asimov's Annotated *Don Juan* with illustrations by Milton Glaser, Doubleday 1972; Lord Byron *Don Juan* ed. with revisions and additions Truman Guy Steffan, Esther Steffan and Willis W. Pratt, Penguin 1973, 1977, 1982; *Don Juan*, int Louis Kronenberger, New York 1984; Lord Byron, *Don Juan Cantos I and II* (1819) Woodstock Facsimile: 1992

### ***Continuations.***

(Hone, William?). *Don Juan: Canto the Third*, 1819 (Chew 49)  
*Don Juan; with a Biographical Account of Lord Byron, Canto III*, 1819  
*A New Canto*, 1819 (Chew 51)  
*Don Juan, Canto XI*, 1820 (Chew 51)  
*Don Juan, Canto III*, 1821 (Chew 52)  
(Thompson, W. G.?) *A Touch at an Unpublished Canto of Don Juan*, Newcastle Magazine January 1822  
(Clason, Isaac Star?) *Don Juan: Cantos IX, X and XI*, Albany 1823 (Chew 53)  
*Continuation of Don Juan: Cantos XVII and XVIII*, Oxford 1825 (Chew 54)  
*Don Juan: Cantos XVII, XVIII*, 1825 (Chew 55)  
(Clason, Isaac Star?). *Don Juan: Cantos XVII-XVIII*, New York 1825 (Chew 56)  
*Don Juan: Canto 17*, Rambler July 1825  
*Juan Secundus: Canto the First*, 1825 (Chew 56)  
*Don Giovanni: a Poem in two Cantos*, Edinburgh 1825 (Chew 57)  
*The Seventeenth Canto of Don Juan*, 1829 (Chew 58)

Don Juan: Canto 17, 1830

Stanzas in continuation of Don Juan in Rodolph: A Dramatic Fragment, 1832 (Chew 59)

Canto XVII of Don Juan. By one who aspires to be a Very Great Unknown, 1832 (Chew 60)

(Clark, Charles?). Twenty Suppressed Stanzas of Don Juan in Reference to Ireland. In Georgian Revel-ations! or the Most Accomplished Gentleman's Midnight Visit Below Stairs, Great Totham (Essex) 1838 (privately printed); privately reprinted separately as Some Rejected Stanzas of Don Juan, Great Totham 1845 (Chew 61)

Wyther Baxter, G. R. Don Juan Junior: a Poem by Byron's Ghost, 1839 (Chew 61)

C(owley) W(illiam). Don Juan Reclaimed: or his Peregrination Continued from Lord Byron, 1840 (Chew 62)

Reynolds, George William Macarthur, A Sequel to Don Juan, 1845 (?: Chew 64)

Morford, Henry. The Rest of Don Juan, New York 1846 (Chew 63)

(Daniel, H. J.). Don Juan Continued: Canto 17, 1849 (Chew 65)

Wilberforce, Edward. and Edmund F. Blanchard. Don Juan: Canto Seventeenth, In Poems, 1857 (Chew 65-7)

Wetton, H. W. The Termination of the Sixteenth Canto of Lord Byron's Don Juan, 1864 (Chew 66)

Don Juan. Canto XVII, 1870 (Chew 66)

"Leon". Don Juan in Ireland (1870: Chew 66-67)

The Shade of Byron (1871?: Chew 67)

(G. N. Byron.) The New Don Juan: the introduction by Gerald Noel Byron, the Last Canto of the Original Don Juan from the Papers of the Countess Guiccioli, by Lord Byron, never before published, (1880: Chew 67)

Hovey, Richard. Don Juan Canto XVII, New York 1908 (Chew 68)

Madgwick, Donald. A Modern Don Juan, 1984

Monro, Hector. Don Juan in Australia, Victoria 1986

**Imitations and adaptations.** Milner, H. M. The Italian Don Juan: or Memoirs of the Devil. 1820 (Chew 42n). Thornton, Alfred. Don Juan, volume the first. 1821 (Chew 42). — Don Juan, volume the second: containing his Life in London. 1822 (Chew 42). The Sultana: or a Trip to Turkey, a Melodrama in Three Acts, founded on Lord Byron's Don Juan. New York 1822 (Chew 41). Buckstone, J. B. Don Juan: a Romantic Drama in Three Acts. (1828, 1887: Chew 41). — A New Don Juan, 1828 (music by G. H. Rodwell: Chew 41)

**Translations.** The Isles of Greece only (Canto III): **Chinese** by Man Ju-Wu, 1905; by Su Man-Shu, Tokyo 1908; by Liang Qi-Saho, ???; **Greek** by N. Pikkolou, Paris 1838; by K. Dosiou, Athens 1863; by K. Michailides, Athens 1870; **Hebrew** by S. Tchernichovski, Palestine 1944; **Italian** by Giovanni Danelli as Inno alla Grecia (dal Canto 3° del Don Giovanni, San Remo 1898

**Arabic** (abridged) by M.al-Siba'i, Cairo 1911; **Armenian** by L Abrahamian, Moscow 1896, by Henri Sevan, Yerevan 1988; **Bulgarian** (excerpts only) 1892, 1909, 1919, 1928, 1940; by Lyuben Lyubenov, Alexander Shurbanov, Sofia 1986; **Chinese** Chinese by Zhu Weiji, Shanghai 1956-8, reprinted 1982; by Zha Liang-zheng, Beijing 1980, reprinted 1988, 1994 (8??), 2001; **Zhu, Weiji, Don Juan, Shanghai, 1956, rpt.1959, 1978, 1996 (Zhu, Weiji, Don Juan, Shanghai, 1956-8); Zha, Liangzheng, Don Juan, Beijing, 1980 (Wang Zuoliang and Zha Liangzheng, Don Juan, Beijing, 1980);; Zhu, Weiji, Don Juan, Shanghai, 1996; ?, Don Juan, Taipei, 1998; Zha, Liangzheng, Don Juan, Taipei, 1998; Zha, Liangzheng, Don Juan, Taipei, 2001; Czech** by T. Vondrovic,

Prague 1969; **Danish** by H. Schou (Canto I only) Fredericia 1854; by Holger Drachmann, 2 vols Copenhagen 1880-1902; **French** by Amédée Pichot, 3 vols Paris 1827, 2 vols Paris 1866; by Paul Lehodey, int. M Legouvé, Paris 1869; by Adolphe Fauvel, Paris 1866, 1868, 1878; (Cantos I-V); by Aurélien Digeon, Paris 1854, rpt 1954; 1955; by Benjamin Laroche and J. Pribula, 1869, reprinted 1994; **German** by Wilhelm Reinhold, Zwickau 1821 et seq; by G. N. Bärmann, Frankfurt 1830-1; Cantos I-IV by A. von Marées, Essen 1839; by Otto Gildemeister, 2 vols Bremen 1845; by Adolf Böttger, Leipzig 1849, 1858; by Wilhelm Schäffer, 2 vols Hildburghausen 1887; **Greek** by Maria Kessisis, 3 vols Athens 1981 - 1987; **Hungarian** by E. Abrányi, Budapest 1906 (reprinted 1964); in Byron válogatott művei II, by Emil Ábrányi and Gabor Görgey, Budapest 1975; **Italian** by Ant. Caccia, Turin 1853; by Antonietta Sacchi, Milan 1865; by Vittorio Betteloni, Verona 1876, Milan 1880, 1897 (reprinted ed. A.Brilli, Milan 1982); by Enrico Casali, Milan 1876; extracts entitled Giorgio Byron attraverso Don Giovanni, by Salvatore Alonzo, 1931; Canto I only, by G.Dego, Milan 1972; prose reduction by Alex Alexis, Milan 1980; prose by Simone Saglia, Brescia 1987; by (??) Giovanelli, Milan 1991; **Japanese** (prose) by F. Hayashi, Kyoto 1953; by K. Ogawa, Tokyo 1954, reprinted 2 vols 1993; **Polish** by Viktor z Baworow (Canto I only) Tarnopol 1863; (part of Canto II by same) Cracow 1877; (Canto III by same) Cracow 1877; (Cantos II-IV) by same, Tarnopol 1879; by Edward Porebowicz, Warsaw 1885, reprinted 2 vols Warsaw 1922, 1953, 1959, inc in Wybor Dziet, 1986; **Romanian** by Ion Eliade Rădulescu (Cantos I-II) Bucharest 1847; **Russian** by I. Kozlov (free interpretation) in Severnye Tsvety, St Petersburg 1830; by I. Jandra, St. Petersburg 1846 (prose); (Cantos I-X) by V. Lubich-Romanovich, 2 vols St. Petersburg, 1847 (prose); by N. A. Markevitch, Leipzig 1862; by P. A. Kozlov in Russkaya Mysl, 1881, rpt. ed. P. Veinbrg, 2 vols St Petersburg 1889; (Cantos I-X) by D. Minaev, in Sovremennik, St. Petersburg, January-October 1865 (1867?); by A. Kozlov, 2 vols St. Petersburg 1892; by Nikolai Gumilev and Mikhail Kuzmin (Gumilev was shot by the Cheka in 1921, and Kuzmin, who took over the work, was exiled later: the Ms was found in France in the 1990s, though Cantos VIII and IX were published in 1939. See Gasparov, M. L., Unpublished Russian Translations of Byron's Don Juan, in Turaev, S. V. Veliki Romantik: Bairon I Mirovaya Literatura, Moscow 1991); by Georgi Shingeli, Moscow 1947 (rhyming hexameters); by Tatyana Gnedich, Leningrad 1959, reprinted 1964, (with CHP) Moscow 1972, 1988; by A.Smirnova and Nina Diakonova, Moscow 1964; by A. N. Zverev, Moscow 1988; **Serbo-Croat** by Okitze Glumchevik, 2 vols Belgrade 1888, reprinted 1957; by Ranka Kuic, Sarajevo 1982; **Spanish** 2 volumes, Cantos I and II only, Paris 1829 (anon); Cantos VII and VIII only (as El Sitio de Ismail) Paris 1829, 1830; 3 vols, Madrid 1843 - 1844 (anon, prose); by F. Villalva 2 vols Madrid 1876, reprinted 1916; by J. A. R., Barcelona 1883, by?? Barcelona 1990, (Eng.; Spa.) by Antonio Espina, Madrid 1966, (reprinted 1973) by Pedro Ugalde, Madrid 1994; **Swedish** (anon: Canto I only) Stockholm 1838; by C. V. A. Strandberg, 2 vols Stockholm (1857-62), reprinted 1925; **Ukrainian**: as Don-Zuan, by Sava Golovanivskij (Kiev 1985)

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**Z59: Marino Faliero, Doge of Venice: an Historical Tragedy in five acts, with notes; The The Prophecy of Dante: a Poem.** 1821 (2 issues) 1821 (2nd edition) 1823 (3rd edition). For dates, see individual entries below. Marino Faliero Doge of Venice, the 1821 Acting Version prepared by George Lamb, ed. James Hogg (Salzburg 1989)

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Florence 1862; **Spanish** (anon) Madrid 1835(?); by Don Marcial Busquets, Barcelona 1868

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Wilson Knight, G. "Agonized Self-Conflict": Marino Faliero, in Lord Byron's Dramas, ed. Beatty and Gleckner 1997

**Productions.** Drury Lane Theatre London, 25th April 1821 and subs. (Robert Elliston: John Cooper as Faliero); Comédie-française, October 1st 1821; Porte-Saint-Martin (Paris) November 7th 1821; Park Theatre New York, 26th September 1821; Drury Lane Theatre London, 20th May 1842, Park Theatre New York, 15th December 1843 (both Charles Macready as Faliero); Drury Lane, 2nd November 1867 (musical version: Samuel Phelps as Faliero); Hovenden Theatre Club, London, 17th May 1958; Young Vic Theatre, October 1982, Ron Moody (Faliero), Keith Hack (director).

### ONLINE EDITION:

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/marino\\_faliero.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/marino_faliero.pdf)

**Z61: The Prophecy of Dante, a Poem.** *Written Ravenna 18th June 1819 - ????*; *first published by John Murray (with Marino Faliero) April 1821.* First published alone Paris 1821, Philadelphia 1821, London 1825; ed. L. W. Potts 1879 (Cantos I - II) [MSS: draft, New York Morgan; fair copy, BL Ashley 5159; Fair copy of Dedicatory Sonnet and Preface, National Museum Prague; unidentified transcript of relevant Italian sonnet, BL Ashley B2698.] La Profezia di Dante, ed Francesco Bruni and Loretta Innocenti, Rome 1999

**Reviewed.** Blackwoods (April 1821); Beacon (Edinburgh: May 5th 1821); Literary Gazette (May 5th 1821); Monthly Review (May 1821); New Literary Gazette (Philadelphia: June 9th 1821); Monthly Magazine (supplement for 1821); New Monthly Magazine (May 1821); Eclectic Review (June 1821); Edinburgh Review (by Francis Jeffrey: with Marino Faliero) July 1821

**Translations.** **French** by Benajmin Laroche (in Oeuvres de Dante) Paris 1842; by S.Rhéal, 1846; **German** (with Monody on Sheridan and The Dream) by Ph. Meyer, Frankfurt 1831; (with The Curse of Minerva and The Lament of Tasso) by Gustav Pfizer, Stuttgart 1887; **Italian** (anon) Paris 1821; by Lorenzo da Ponte, New York 1821 (parallel text), 1822; by Giovanni Giovio, Milan 1856; by Melchiorre Missirini, Milan 1858; by Ed.Roncaldier, Rome, Milan 1904; **Spanish** (from French) by Antonio Maria Vizcayno, Mexico City 1850

### Criticism

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 Mills, Chester H. The Prophecy of Dante, BJ 8 (1980) pp 50-9; Bone, J. Drummond. Political Choices: The Prophecy of Dante and Werner, in Stürzl, Erwin A. and James Hogg, eds. Byron: Poetry and Politics, Salzburg. Seventh International Byron Symposium, Salzburg 1980: Universität Salzburg 1981

### ONLINE EDITION:

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/teresa\\_guiccioli.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/teresa_guiccioli.pdf)

**Z62: Letter to my Grandmother's Review.** *Written August 1819 First published in The Liberal No 1 (15th October 1822)* [MSS: JMA]

*Criticism.* Ward, W. S. Lord Byron and My Grandmother's Review. MLN 64 1949

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**Z63: Some Observations upon an Article in Blackwood's Edinburgh Magazine N° XXIV, August 1819. Started 15th March 1820, not published in Byron's lifetime. First published in Works of Lord Byron, ed. John Wright, vol 15, 1833. [MSS: Yale, Van Pelt Library, University of Pennsylvania, JMA; revised galley proof JMA]**

*Criticism.* Daghlian, P. B. Byron's Observations on an Article in Blackwood's Magazine. RES 23 1947

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**Z64: A Letter to \*\*\*\* \* (John Murray Esqr) on the Rev. W. L. Bowles' Strictures on the Life and Writings of Pope. Written 7th-10th February 1821. Published by John Murray 31st March 1821 (2 issues) 1821 (2nd-3rd editions, 2nd with addenda)**

WSC:

1821. 8vo na 2,500

Byron added six pages of addenda which were included in the later impressions

Paris 1821 [MSS: JMA]

First edition 2,500 copies.

*Reviewed.* AntiJacobin Review (August 1821); Baldwin's London Magazine (June 1821) by William Hazlitt; Blackwood's Magazine (May 1821) by Henry Matthews; British Critic (May 1821); Edinburgh Magazine (August 1821); Edinburgh Monthly Review (May 1821); Examiner (April 29th 1821) probably by Albany Fonblanque, postscript by Leigh Hunt; Gentleman's Magazine (January / June 1821); Literary Chronicle and Weekly Review (March 31st 1821: the day of publication); Literary Gazette (April 7th 1821); Literary Gazette (Philadelphia: May 19th / 26th, June 2nd 1821); Monthly Magazine (May 1821); North American Review (October 1821)

*Ancillary material.* (1) William Lisle Bowles (ed). The Works of Alexander Pope, Esq., in Verse and Prose, 10 vols 1806: reviewed Edinburgh Review January 1808 and British Critic, November 1809

- (2) Campbell, Thomas. Essay on English Poetry, in Specimens of the British Poets vol 1, 1819
- (3) Bowles, William Lisle. Invariable Principles of Poetry, in a Letter addressed to Thomas Campbell, Esq., 1819
- (4) Anecdotes, Observations, and Characters, of Books and Men ... by the Rev. Joseph Spence, ed Samuel Weller Singer, 1820
- (5) Observations, Anecdotes, and Characters ... by the Rev. Joseph Spence, ed. Edmund Malone, 1820
- (6) Gilchrist, Octavius. Review of (4) and (5) Quarterly Review (February 1820)
- (7) (Bowles, William Lisle). letter to the Editor of The London Magazine, Vol II no vii (July 1820) signed "L. S. C." in answer to (6)
- (8) D'Israeli, Isaac. Review of (3) and (5) Quarterly Review (July 1820)
- (9) Gilchrist, Octavius. Article on The Character of Pope, To the Editor of The London Magazine, Vol II no. viii (August 1820) in reply to (7)
- (10) Bowles, William Lisle. Letter in response to (9) entitled The Character of Pope, to the Editor of The London Magazine, Vol II no. ix (September 1820)

- (11) Anon. A Reply to "An Unsentimental Sort of Critic" (either 6 or 8) dated Bath, 28th October 1820
- (12) Bowles, William Lisle. A Reply to the Charges brought by the Reviewer of Spence's Anecdotes, Pamphleteer XVII no. xxxiii (1820) answers either 6 or 8
- (13) Gilchrist, Octavius. Letter to the Rev W. L. Bowles (Stamford, 2nd December 1820)
- (14) *Byron's Letter to \*\*\*\*\*, 31st March 1821*
- (15) Bowles, William Lisle. Observations on the Poetical Character of Pope (two parts: Pamphleteer Vol XVII no. xxxiv, 1820 - Vol XVIII no. xxxv, 1821)
- (16) Byron's *Observations upon "Observations"* written but not published, as a consequence of Bowles' private reaction to (14)
- (17) Bowles, William Lisle. A Vindication of the Late Editor of Pope's Works ... (15 published as a single pamphlet)
- (18) Bowles, William Lisle. Two Letters to Lord Byron in answer to his Lordship's Letter as Letters to Lord Byron on a question of Poetical Criticism (14th April 1821, 1821, 1822)
- (19) M'Dermot, M. A Letter to the Rev W. L. Bowles in Reply to his letter to Thomas Campbell, and to his Two Letters to Lord Byron (two parts: Pamphleteer Vol XX, nos. xxxix and xl, 1822)
- (20) Bowles, William Lisle. Letters to Mr T. Campbell as far as regards poetical criticism ... (Pamphleteer, Vol XX, no. xl, 1822)
- (21) Roscoe, William (ed). The Works of Alexander Pope, 10 vols, 1824, published by John Murray
- (22) A Letter to Lord Byron protesting against the Immolation of Gray, Cowper and Campbell at the Shrine of Pope, by Fabius (1823)
- (23) Bowles, William Lisle. A Final Appeal to the Literary Public relative to Pope, in Reply to certain Observations of Mr. Roscoe, in his Edition of that Poet's Works (1st January 1825) answering references in 21
- (24) Roscoe, William. A Letter to the Rev. William Lisle Bowles, in Reply to his "Final Appeal", 1825
- (25) Taylor, George. Review of entire controversy, Quarterly Review (October 1825)
- (26) Bowles, William Lisle. Letters in Criticism to William Roscoe Esq: ... In Answer to his Letter to the Rev. W. L. Bowles (1826)

See also Greever, Garland. A Wiltshire Parson and His Friends: The Correspondence of William Lisle Bowles, 1926

*Criticism.* Goode, Clement Tyson. Byron as Critic, Weimar 1923

Rennes, J. J. van. Bowles, Byron and the Pope controversy, Amsterdam 1927

Nicholson, Andrew. Lord Byron The Complete Miscellaneous Prose, OUP 1991, pp 399-459

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**Z65: Observations upon "Observations." A Second Letter to John Murray, Esq on the Rev. W. L. Bowles' Strictures on the Life and Writings of Pope.** 1821 (proof; no copy extant). *Written March-April 1821. First published in Works of Lord Byron, ed. John Wright vol 6, 1832 [MSS: JMA]*

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**BYRON LEAVES VENICE FOR RAVENNA, DECEMBER 21ST 1819  
STAYS FIRST AT ALBERGO IMPERIALE  
FROM FEBRUARY 1820, IN THE PALAZZO GUICCIOLI**

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**Z66: Morgante Maggiore di Messer Luigi Pulci.** *Translated Ravenna 29th October 1819 - 20th February 1820; first published in The Liberal No 4, 30th July 1823. [MSS*



draft and prose fragments, Morgan; prose fragment, Fitzwilliam Museum Cambridge; proofs, JMA.]

**Reviewed.** Literary Chronicle and Weekly Review (August 2nd 1823); Literary Examiner (July 26th 1823); Literary Museum (August 2nd 1823)

***Criticism and ancillary texts.***

- Cochran, Peter. Byron and Margutte, BJ 21 (1993) pp 80-6  
 Davie, Mark. Pulci's Margutte Episode Re-Examined, Italian Studies 33 (1978) pp 29-55  
 Einstein, Lewis Luigi Pulci and the Morgante Maggiore, Berlin 1902  
 Fuess, Claude M. Lord Byron as a Satirist in Verse (New York 1912) pp 144-55  
 Martinelli, Franco. Gli Stivali di Margutte, Annali d'Italianistica Vol. 1 (1983) pp 49-5  
 Owen, John. The Skeptics of the Italian Renaissance, 1908 (reprinted Kennikat Press, Port Washington 1970)  
 Pulci, Luigi. Morgante, ed. Franca Ageno, Ricciardi (1955); XVIII, 113 5n, p 520  
 Shulters, J. R. Luigi Pulci and the Animal Kingdom, Baltimore 1920  
 Waller, R. D. (ed) J. H. Frere's The Monks and The Giants, Manchester 1926  
 Waters, Lindsay. The 'Desultory Rhyme' of Don Juan: Byron, Pulci and the Improvisatory Style, ELH 45 (1978) pp 429-42  
 Waters, Lindsay. Pulci and the Poetry of Byron: "Domestic Muse", Annali d'Italianistica 1 (1983) pp 44-8  
 Wilkins, Ernest H. Margutte and the Monkey, MLN 22 (1907) p 28

***L67: Sardanapalus: a tragedy; The Two Foscari: a tragedy; Cain: a mystery. First published by John Murray 19th December 1821***

**WSC:**

**1821. 8vo**  
Remaindered

15.5

6,099

New York 1822 (PXA); Boston 1822. For composition dates, see individual entries below. Lord Byron, Three Plays: Cain, Sardanapalus, The Two Foscari (Woodstock Facsimile: 1990)

First edition 6,099 copies. Copyright £2,170 to Byron (Wise)

***Reviewed as a volume; mostly about Cain.*** Baldwin's London Magazine (January 1822) by Thomas Noon Talfourd; La Belle Assemblée (December 1821); Blackwood's Edinburgh Magazine (January 1822) by John Gibson Lockhart / (February 1822) by "Siluriensis" (Colonel John Matthews); British Critic (May 1822); British Review (March 1822) by William Roberts; Edinburgh Review (February 1822) by Francis Jeffrey; Eclectic Review (May 1822); Edinburgh Magazine (January 1822); European Magazine (January 1822); Examiner 2 (December 23rd and 30th 1821) probably by Albany Fonblanque; Gentleman's Magazine (January 1822); Investigator (October 1822) by William Bengo Collyer; Lady's Magazine (March 1822) perhaps by Thomas Noon Talfourd; Leeds Correspondent (March / April 1822); Literary Chronicle and Weekly Review (December 22nd, and 29th 1821 and January 5th 1822); Literary Gazette (December 22nd / 29th 1821 / January 5th 1822) probably by George Croly; London Christian Instructor, subsequently Congregational Magazine (April 1822); Monthly

Magazine (February 1822); Monthly Review (January 1822); Portfolio (Philadelphia: December 1822); Rambler's Magazine (January 1822); Quarterly Review (July 1822) by Reginald Heber;

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**Z68: Sardanapalus.** *Written Ravenna January 13th-May 27th 1821; first published by John Murray 19th December 1821.* Published alone: Paris 1822, New York 1822, London 1823, (c. 1825) 1829, Arnsberg 1849, London (1853) (adapted for representation by Charles Kean) Manchester (1875) (adapted by Charles Calvert); Bartholomew, J.R. Byron's Sardanapalus a manuscript edition (UDD, University of Texas 1964). **DEDICATED TO GOETHE** (Dedication omitted from first edition) [MSS: draft, Texas. Dedication to Goethe, Yale. Correction of I i 40, JMA.]

**Reviews.** Brighton Magazine (February 1822); Gentleman's Magazine (December 1821); Kaleidoscope (February 5th / 12th 1822); Lady's Magazine (February 1822); Leeds Correspondent (January 1822); Literary Chronicle (December 22nd 1821); Manchester Iris (February 9th 1822) by "Nemo"; Portfolio (December 1822);

**Translations.** **Czech** by Frantisek Krsek, Prague 1891; **Danish** by J. Rüsse, Copenhagen 1827; **Dutch** by H. Vinkeles, Amsterdam 1836; **French** by L. Alvin, Brussels 1834; by H. Becque, Paris 1867; by M. P. Berton, Paris 1882; **German** by Heinrich Döring, Zwickau 1825; (with Werner) by J.V.Adrian, Frankfurt 1831; by Emma Hertz, Posen 1854; by C. J. Arnold, Bremen 1854; (with Manfred, Cain, and Heaven and Earth) by W. Grünmacher, Hildburghausen 1870 (alone) 1887; (with Heaven and Earth) by Gustav Pfizer, Stuttgart 1887; by Adolf Böttger, Jena 1888, adapted for the stage by Max Zerbst, Jena 1888; by Josef Kainz, Berlin 1897; by Otto Gildemeister, Zurich 1987; **Greek** by Christos A. Parmenidos, Athens 1865; **Italian** (with Marino Faliero and The Two Foscari) by Andrea Maffei, Florence 1862; (anon) Milan 1884; **Polish** by Fryderyk Krauze, Warsaw 1872; **Russian** by E. Zorin, Biblioteka dlya Chteniya (St. Petersburg) December 1860; by D. Mihailovsky in Modny Magazin, 1864; by O. N. Chiuminói, ("Artist") Moscow September-October 1890; by A. Plesheev in A. Plesheev, Stikhotvoreniya, Moscow 1905; **Spanish**, Madrid 1847 (anon); (part only) by Andres Bello (in his Obras completas vol 3) Santiago de Chile 1883; **Swedish** by Nils Arfvidsson, Stockholm 1864; **Turkish** by Mehmet Emisi, 1934

**Criticism.**

- Brewer, William D. Byron's Sardanapalus: The Shelley Hero Transformed, in The Shelley-Byron Conversation, Florida 1994
- Christensen, Jerome. Byron's Sardanapalus and the Triumph of Liberalism, SiR XXXI, 1992
- Clancy, Charles J. Death and Love in Byron's "Sardanapalus", BJ 1982, pp.55-71
- Cooke, Michael G. The Restoration Ethos of Byron's Classical Plays, PMLA 79 December 1964, pp.569-78
- Drouin, Pierre. Sardanapale in Le Monde, 11th January 1950 (review of radio production)
- Farwell, Beatrice. Sources for Delacroix's Death of Sardanapalus, Art Bulletin, XL, March 1958, pp.66-71
- Garofalo, Daniela. Political Seductions in Byron's Sardanapalus, Criticism, Winter 2002, pp.43-63
- Hardwick, J. M. D. ed. Emigrant in motley: the journey of Charles and Ellen Kean

- ... in Australia and America, as told in their hitherto unpublished letters ....  
 London: Rockcliff, 1954 (includes references to Kean's revival of Sardanapalus in 1853)
- Hijiya, Yukihito. Sardanapalus to chijo no rakuen: Byron no shin Purometeusu, Kobe College Studies, Dec 1995, pp.1-26
- Howell, Margaret J. Sardanapalus, BJ 1974, pp.42-53
- Janin, Jules. Critique du Sardanapale de M Lefèvre, Journal des Débats, May 6th 1844
- Kahn, Arthur D. Seneca and Sardanapalus: Byron, the Don Quixote of Neo-Classicism, SP LXVI, 1969, pp.654-71
- Lansdown, Richard. Fantasy Elements in Byron's Sardanapalus, KSJ 1991 pp.47-72
- McGann, Jerome J. Byron, Teresa, and Sardanapalus, KSMB XVIII 1967, pp.7-22
- Mukoyama, Yasuko. The characters of Byron's Sardanapalus, Journal of Aoyama Gakuin Woman's Junior College (Tokyo), 11, June 1959, pp.1-20
- . The historical background of Byron's Sardanapalus, Journal of Aoyama Gakuin Woman's Junior College, 8, November 1957, pp.1-12
- Nieschlag, Hermann. Über Lord Byrons Sardanapalus, Halle 1900
- Oppel, Horst. George Gordon Lord Byron: Sardanapalus, in Das englische Drama im 18. und 19. Jahrhundert, ed. by H. Kosok. Berlin: Erich Schmidt, 1976, pp. 170-183
- Spence, Gordon. Moral and Sexual Ambivalence in Sardanapalus, BJ 1984
- The whole of Studies in Romanticism 31:3, Fall 1992, is devoted to the proceedings of a conference on Sardanapalus. Essays are: Marilyn Butler, John Bull's Other Kingdom: Byron's Intellectual Comedy; Jerome J. McGann, Hero With A Thousand Faces: The Rhetoric of Byronism; Malcolm Kelsall, The Slave Women in the Harem; Jerome Christensen, Byron's Sardanapalus and the Triumph of Liberalism; Martin Corbett, Lugging Byron Out of the Library; Murray Biggs, Notes on Performing Sardanapalus; and Bibliography compiled by Yu Jin Ko; Wilson Knight, G. "Simple" and "Bright": Sardanapalus; Wolfson, Susan J. "A Problem Few Dare Imitate": Sardanapalus and "Effeminate Character" (both these last in The Plays of Lord Byron ed. Beatty and Gleckner, 1997)

**Productions.** (as "Sardanapale, tragédie imitée de Lord Byron") Theatre Royal, Brussels, 13th and 16th January 1834; Drury Lane Theatre, 10th April 1834 (Charles Macready); Walnut Street Theatre Philadelphia, 23rd November 1836; National Theatre New York, 28th November 1836; Princess's Theatre, 13th June 1853-28th February 1854 (Charles Kean); Bowery Theatre New York, 4th September 1854 (Mrs Shaw-Hamblin in the lead); Kongliga Stora Theater, Sweden, 17th November 1864; Alexandra Theatre Liverpool, 20th September 1875, then Duke's Theatre London, 24th November 1877-15th February 1878 (Charles Calvert); Booth's Theatre New York, 14th August 1876 (113 nights, then tour: F.C.Bangs as Sardanapalus, Agnes Booth as Myrrha); Theatre Royal Preston, week beginning 6th December 1897 (Norman V. Norman as Saradanapalus); Königliche Oper Berlin, 1900 (Josef Kainz); Yale University, March 29-30 / April 1 1990 (Murray Biggs, director).

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/sardanapalus.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/sardanapalus.pdf)

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**Z69: The Two Foscari.** *Written Ravenna 12th June-9th July 1821; first published by John Murray 19th December 1821.* First published alone Paris 1822, New York 1822, 1822, [MSS: draft, Royal Library, Windsor Castle.] in Edward Burns and Paul Baines (eds) *Five Romantic Plays*, OUP 1999

**Reviews.** Brighton Magazine (March 1822); Gentleman's Magazine (January 1822); Kaleidoscope (November 20th 1821 / January 29th 1822); Lady's Magazine (March 1822); Leeds Correspondent (April 1822); Literary Chronicle (December 29th 1821); Literary Gazette (Philadelphia: December 22nd 1821); Manchester Iris (February 16th 1822) by "Nemo"

**Translations.** **Danish** by K.L.Rahbek, Copenhagen 1827; **French** by Escudier frères, 1849, by A. Morisseau, Paris 1881; by Wilhelm von Lüdemann, Zwickau 1825; **German** (with Cain and Heaven and Earth) by J.V.Adrian, Frankfurt 1831; (with The Lament of Tasso) by Hermann Kurtz, Stuttgart 1839, (with Werner) Stuttgart 1887; **Greek** by Th. Kamarados, Athens 1880; by Ioanna Driva, Athens 1974; **Italian** by P. G. B. Cereseto, Savona 1845; (with Marino Faliero and Sardanapalus) by Andrea Maffei, Florence 1862; **Russian** by E. Zarin, Biblioteka dlya Chteniya (St. Petersburg) November 1861; by A. Sokolievsky in Bratskaya pomosch, 1875; **Spanish** by Manuel Cañete, Madrid before 1846, 1846; by Manuel Hiraldez de Acosta, Barcelona 1868

**Criticism.**

Bebbington, W. G. *The Two Foscari*. English 9, 1953

Franklin, Caroline. "My Hope was to bring forth Heroes": The Two Foscari and the Fostering of Masculine Virtù by [a] Stoical Heroine, in *Lord Byron's Plays*, ed. Beatty and Gleckner 1997

Lansdown, Richard. *Byron's Historical Dramas*, Oxford: Clarendon Press 1992

Manning, Peter J. "Suppressed Passion": The Two Foscari in Lord Byron's Plays, ed. Beatty and Gleckner 1997

McGann, Jerome J. "Studiously Greek": The Two Foscari in Lord Byron's Plays, ed. Beatty and Gleckner 1997

Spence, Gordon. *Natural Law and the State in The Two Foscari*, BJ 2001, pp.27-35

Stringham, Scott. *I due Foscari: from Byron's play to Verdi's opera*, West Virginia University Philological Papers, 17, June 1970, pp.31-40

**Productions.** Holliday Street Theatre Baltimore, 8th and 9th November 1822; New Chestnut Street Theatre Philadelphia, 31st March 1823; Covent Garden, 7th, 18th, 25th April 1838 and 27th May 1839 (Charles Macready as Francesco Foscari); Arch Street Theatre Philadelphia, 6th August 1842; Princes Theatre Manchester 20th November and December 18th 1865 (Charles Calvert as Francesco Foscari); "in the Midlands", 1870; Maddermarket Theatre Norwich, 12th-19th March 1951 (Nugent Monck, director); York Co-operative Players, York Arts Centre, June 1974.

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/the\\_two\\_foscari.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/the_two_foscari.pdf)

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**Z70: Cain** (alone). *Written Ravenna July 16th-September 9th 1821; first published (with Sardanapalus and The Two Foscari) December 1821, 6099 copies;* (6 editions) Paris 1822, New York 1822, London 1824; ed. Harding Grant 1830; 1832, Breslau 1840, London (1883); ed B. Uhlmeier, Nuremberg 1907; ed Truman Guy Steffan (Lord Byron's Cain, Twelve Essays and a Text with Variants and Annotations) Texas 1968 **DEDICATED TO SIR WALTER SCOTT** [MSS: draft, Texas; Dedication to Scott, Royal Library Windsor Castle; passage III 441-3, JMA.]

*Reviewed alone.* Babler, or Weekly Literary and Scientific Intelligencer (January 1822); Blackwood's Edinburgh Magazine (June 1822) by "P.P.P."; Brighton Magazine (January 1822); Congregational Magazine (April 1822); Eclectic Review (of Benbow's piracy: reviews A Vision of Judgement too: May 1822); Evangelical Magazine (May 1822); Examiner (February 24th / June 22nd 1822); Gridiron, or Cook's Weekly Register (March 23rd 1822); Imperial Magazine (of Benbow's piracy: April 1822); Gentleman's Magazine (Supplement for 1821); Kaleidoscope (February 19th 1821); Lady's Monthly Museum (January 1822); Literary Chronicle (January 5th 1822); Literary Gazette (March 16th 1822); Literary Speculum (February 1822); London Christian Instructor (April 1822); Manchester Iris (February 23rd 1823) by "Nemo"; Republican (February 8th 1822) by Richard Carlile; True Briton (December 22nd 1821); United States Literary Gazette (June 1st 1822: also reviews The Deformed Transformed)

*Foreign reviews. French.* Le Moniteur Universelle, 30 October 1823 pp 1277 et seq: review of Cain, Mystère dramatique de Lord Byron, traduit en vers français, et réfuté dans une suite de remarques philosophiques et critiques par Fabre d'Olivet. *German.* Goethe, J. W. von. Kunst und Alterthum 5 1824, reprinted in his Sämtliche Werke vol 37, Stuttgart 1907, pp 263-7

*Pamphlet War.* "Oxoniensis" (The Rev. Henry John Todd). A Remonstrance to Mr John Murray respecting a Recent Publication, 1822 (Chew 80-3)  
 "Harroviensis". A Letter to Sir Walter Scott in Answer to the Remonstrance of Oxoniensis on the Publication of Cain, 1822 (Chew 83-4)  
 "Philo-Milton". A Vindication of the Paradise Lost from the charge of Exculpating Cain, 1822 (Chew 84-5)  
 Harness, The Rev. William. The Wrath of Cain, A Boyle Lecture, Delivered at the Church of St. Martin's in the Fields, 1822 (Chew 87-8)  
 "Britannicus". Revolutionary Causes; With ... a Postscript Containing Strictures on Cain, 1822 (Chew 85-7)  
 Uriel. A Poetical Address to ... Lord Byron, 1822, 1825 (Chew 89-90)  
 Battine, William. Another Cain: a mystery, 1822 (Chew 90-2)  
 Another Cain: a Poem, 1822, Anon (Chew 92-3)  
 Adams, Thomas. A Scourge for Lord Byron: or "Cain, a Mystery" Unmasked, 1823 (Chew 93-5)  
 Fabre d'Olivet, Antoine. Cain A Dramatic Mystery ... Translated in to French Verse and Refuted in a Series of Philosophical and Critical Remarks, Paris 1823, tr Nayán Louise Redfield, New York 1923, rpt 1996  
 A Layman's Epistle to a Certain Nobleman, 1824; Remarks on Cain (c. 1825, privately printed: Chew 98-9)  
 Wilkinson, Henry. Cain: a Poem ... Containing an Antidote to the Impiety and Blasphemy of Lord Byron's Cain, 1824 (Chew 95-8)  
 Styles, The Rev. John. Lord Byron's Works, Viewed in Connexion with Christianity, and the Obligation of Social Life: A Sermon ... 1824 (Chew 99)

- Aston, James and Edward. A Dissertation on Lord Byron, His Moral Character – Don Juan – Cain in Pompeii and Other Poems, 1828 (Chew 99-100)  
 (Maurice, Frederick Denison). Sketches of Contemporary Authors. No. XII – Lord Byron The Athenæum, April 11th 1828  
 ——— Lord Byron's Monument, The Athenæum, September 24th and October 1st 1828  
 (Reade, John Edmund.) Cain the Wanderer and other poems, 1830 (Chew 101-3)  
 Grant, Harding. Lord Byron's Cain; A Mystery; with Notes, 1830 (Chew 100: reviewed Monthly Magazine May 1830; Fraser's Magazine April 1831)  
 Howell, Owen. Abel: written, but with great humility, in reply to Lord Byron's Cain, 1843 (Chew 103-4)

**Translations.** **Bohemian** by Jose Durdík, Prague 1871; **Bulgarian** by ?? 1919; by St. Mednikarov, 1993; **Catalan** by Jordi Llovet (parallel text), Barcelona 1997; **Chinese** by Du Bing-zhen, Shanghai 1950 (*Du, Bingzheng, Cain, Shanghai, 1950*); **Czech** by Josef Durdík, Prague 1871; **Dutch** as Cain Misterie-Spel by A. S. Kok, Hague 1906; **Esperanto** by A. Kofman, Nuremberg 1896; **French** by L. Fabulet, Paris 1923; Fabre D'Olivet, Paris 1823 (D'Olivet's version tr L. Redfield, New York 1923); (facsimile reproduction: Paris 1981) unpd. tr. by I. Famchon (1994); **German** (with The Two Foscari and Heaven and Earth) by J.V.Adrian, Frankfurt 1831; by G. Parthey, Berlin 1831; by Ernest Ortlepp, Stuttgart 1839; (with Mazeppa) by Frederike Friedmann, Leipzig 1855; (with Manfred, Heaven and Earth, and Sardanapalus) by W. Grüzmacher, Hildburghausen 1870 (with Manfred only) Leipzig 1886; by Adolf Seubert, Leipzig 1874; (with The Deformed Transformed) by Gustav Pfizer, Stuttgart 1887; by E. Blass, Berlin 1938; by O. Gildemeister and H. Koch (Frankfurt, reprinted from 1959, III Dramen, Munich 1978); **Greek** by H. N. de Villiers, Oxford 1925, by P. Georgoulis, Athens 1937; **Hebrew** by David Frischmann, Warsaw 1900, reprinted Tel Aviv 1954; **Hungarian** by Ilona Györy, Budapest 1895; by Lajos Mikes, Budapest 1898; **Italian** by Andrea Maffei, Milan 1852; by Ferdinando Milone, parallel text Florence 1949; **Japanese** by Kinji Shimada, Tokyo 1960; **Polish** by Adam Pajgert, Lwow 1868; **Portuguese** by M. Bandeira, Rio de Janeiro 1961; **Russian** by V. Kostomarov in Angliskye Poety v Biografiyah, St Petesburg, 1875; by E. Baryshev, St. Petersburg 1881, by P. A. Kalenov, Moscow 1883; by E. Zarin, St Petersburg 1901; by E. Kudasheva, St Petersburg 1904; by Ivan Bunin, St. Petersburg 1907; **Spanish** by J. G., Madrid 1873; **Yiddish** by N. Horovitz, London 1925

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**Productions.** Konstantin Stanislavsky, Moscow Arts Theatre, 1917; Lenox Little Theatre Club, Manhattan, 8th April 1925 (William P. Carleton as Cain); St. Giles Cathedral Edinburgh, 1951; University of Zurich (April 1951); Frankfurt-am-Main, 1958, and Lucerne, 1960 (Walter Oberer, director, Wolfgang Schwartz as Cain and Wolfgang Rottsieper as Lucifer); BBC Third Programme, 25th September 1963; Rockefeller Chapel, University of Chicago January 1968 (J.J.McGann and V.Burnett, “conceivers”); Jerzy Grotowski, Theatre of 13 Rows, Poland, 1960; Newstead Abbey, 13th July 1970 (Barry Foster as Cain, Patrick McGee as Lucifer); Positive Theatre, Wordsworth Trust Grasmere, May 1989; version by John Barton, RSC Swan and Pit Theatres, 1995-6 (Marcus d’Amico as Cain, John Carlisle as Lucifer: reviewed M.Simpson, ERR 8/1 44-6); directed and slightly adapted by Samantha Keenan, Arts Theatre, University of New England, Armidale, 29th-31st May 1997, Bruce Blyth as Cain, Launt Thompson as Lucifer; directed by Slava Stepanov, Steps Theatre, New York, October 20th-November 12th 2000

**Rock Opera:** Passions of Cain by Aram Rian and others, Yerevan 1999

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**Z71: Francesca of Rimini.** *Written Ravenna 20th March 1820; first published Moore’s Life.* [MSS first draft Morgan, second draft Harvard / Houghton, third draft Walpole Library King’s School Canterbury; Teresa Guiccioli’s copy of the Dante, Mary Shelley’s fair copy, JMA; three copies by Teresa Guiccioli, Pforzheimer.]

**Criticism.** Beaty, Frederick L. Byron and the Story of Francesca da Rimini, PMLA 75 1960

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/teresa\\_guiccioli.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/teresa_guiccioli.pdf)

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**Z72: The Blues.** *Written Ravenna early August 1821; first published by John Hunt in The Liberal No 3, 23rd-26th April 1823.* [MSS: none exist.]

**Reviews.** John Bull (May 4th 1823); Literary Chronicle and Weekly Review (April 26th 1823); Literary Gazette (May 3rd 1823); Literary Museum (April 26th 1823); Literary Register (May 3rd 1823)

**Production.** Acted reading, The Carvery, Nottinghamshire County Hall, May 11th 2007

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**Z73: The Irish Avatar.** *Written Ravenna 16th September 1821; first published by Galignani late 1821 in 20 copies, privately printed; then in The Examiner, 21st April 1822.* The only known copy of the first edition is in BL (Ashley Library). See

Athenaeum 26 June 1909. First published by Thomas Medwin in his *Conversations of Lord Byron*, 1824 [MSS: BM Ashley 5164.; fair copies to Moore are lost. Fragments and transcripts: JMA; Leeds Brotherton.]

**Translation.** Chinese in *Three Political Satires* (The Vision of Judgement, The Irish Avatar, The Age of Bronze) by Qiu Congyi and Shao Xunmei, Shanghai 1980 (*Shao, Xunmei and Qiou Cuengyi, Ironic Political Poems of Byron: The Vision of Judgement, The Irish Avatar, The Age of Bronze, Shanghai, 1981*)

**Criticism.**

Stauffer, Andrew M. A New Manuscript of Byron's Irish Avatar, *N&Q* 49, 2002, pp 38  
40

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/irish\\_avatar.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/irish_avatar.pdf)

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**Z74: The Vision of Judgement.** *Written Ravenna May 7th 1821, put aside that day, resumed Ravenna 20th September, finished 4th October 1821; first published in Liberal No 1, October 15th 1822, reprinted with preface and errata in Liberal No 1 second issue, January 1st 1823;* Paris 1822; Dugdale London 1822 (with Southey's Vision of Judgement, as The Two Visions); New York 1823; Carlile London 1824; 1825; c. 1830 (anon); c.1870; ed. Mary le H Redman, Cambridge 1926; ed. E. M. Earl 1929, Rpt. Salzburg, Aus.; Portland, Oreg.: U of Salzburg, 1998; int. R. Ellis Roberts, Raven Press 1932; ed. F. B. Pinion 1958. The Vision of judgment, facsimile of The Liberal, first edition second issue, January 1st 1823 int. Lionel Madden (1973) *Opposing visions: Byron's and Southey's Vision of judgement*, ed. H. J. Donaghy (Idaho 1976) Cochran, Peter. *The Vision of Judgement* (UDD, University of Glasgow 1993). [MSS: draft, incomplete proof, JMA; a copy of the poem is made on ff. 28 to 44 of the commonplace book of Major Thomas Wildman: Willliam Andrews Clark Library, University of California, Los Angeles.]

**Reviewed.** *British Luminary and Weekly Intelligencer* (October 20th 1822); *Courier* (16th October 1822); *Edinburgh Magazine* (November 1822); *Examiner* (October 13th 1822: two days before publication) probably by Albany Fonblanque; *Gentleman's Magazine* (October 1822) by "Sylvanus Urban"; *Imperial Magazine* (December 1822); *Investigator* (January 1823); *John Bull* (October 27th 1822); *Lady's Magazine* (October 1822) by Thomas Noon Talfourd; *Literary Chronicle and Weekly Review* (October 19th / 26th 1822); *Literary Gazette* (October 19th / 26th / November 2nd 1822); *Literary Museum* (October 19th / 26th 1822); *Literary Register* (October 19th / 26th 1822); *Literary Speculum* (October 1822 ??); *London Liberal* (1823); *Monthly Censor* (reviews Heaven and Earth and Werner too: April 1823); *Monthly Magazine* (December 1822 / January 1823); *New European Magazine* (October 1822); *Edinburgh Magazine* (November 1822) by "Jonathan Oldmixon"

**Creative Ripostes.** A Critique on "The Liberal", 1822

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The Illiberal! Verse and Prose from the North!! (one copy: B.L.Ashley 2722)

Irving, The Rev. Edward. For the Judgement to Come, 1823

Anon. Lord Byron in the Other World, in *The Book of Spirits and Tales of the Dead*, 1825

**Translations.** **Chinese** in Three Political Satires (The Vision of Judgement, The Irish Avatar, The Age of Bronze) by Qiu Congyi and Shao Xunmei, Shanghai 1980 (*Shao, Xunmei and Qiou Cuengyi, Ironic Political Poems of Byron: The Vision of Judgement, The Irish Avatar, The Age of Bronze, Shanghai, 1981*); **Danish** (with Beppo) by Alfred Ipsen, Copenhagen 1891; **German** (with Mazeppa, Beppo and Parisina) by Bernd von Guseck, Stuttgart 1839; **Italian** as la Visione del Giudizio, parallel text, with Mazeppa and Beppo, ed and tr Ludovica Koch, Milan 1987; **Japanese** (with Beppo) tr. and ed. I. Higashinaka, Kyoto 1984;

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**Z75: Heaven and Earth.** *Written Ravenna 9th October-end of October 1821; first published in The Liberal No 2 1st January 1823, 6000 copies* (1821) (proof; no copy extant) Paris 1823 (anon) London 1824 (anon) 1825, (c. 1825). First published in Liberal no 2 1823. [MSS: final stage direction only, New York Pforzheimer. The rest is lost.]

**Reviewed.** Blackwood's Edinburgh Magazine (January 1823) by John Wilson; Edinburgh Magazine (January 1823) by Francis Jeffrey; Eclectic Review (March 1823); Edinburgh Review (February 1823) conjecturally by Francis Jeffrey and William Hazlitt; Examiner (December 29th 1822) probably by Albany Fonblanque; Gentleman's Magazine (January 1823); Lady's Magazine (January 1823) by Thomas Noon Talfourd; Literary Chronicle and Weekly Review (January 4th 1823); Literary Gazette (January 4th 1823); Literary Museum (January 4th 1823); Literary Register (January 4th 1823); Monthly Censor (April 1823); Monthly Magazine (February 1823); New Monthly Magazine (1823) by "Y. J."

**Translations.** **Danish** as Himmelen og Jorden by P. F. Wulff, Copenhagen 1827; **Dutch** by J.J.Abbink, Amsterdam 1837; **French** by Amédée Pichot, Paris 1824; **German** by C. Richard, Zwickau 1825; (with The Two Foscari and Cain) by J.V.Adrian, Frankfurt 1831; (with Manfred, Cain, and Sardanapalus) by W. Grüzmacher, Hildburghausen 1870; (with Sardanapalus) by Gustav Pfizer, Stuttgart 1887; **Greek** by G. S. Karadzas, Athens 1892; by Ioanna Driva, Athens 1974; **Hungarian** by Inka Dubovszky, Budapest no date (c.20); **Italian** by Andrea Maffei, Milan 1853; **Russian** by I. V. Gergel, place and date not specified; by P. Veinberg (extract) in Otechstvennye Zapiski (vol 3) 1875

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- Royston, Murray and McGann, Jerome. Orthodoxy and Unorthodoxy in Heaven and Earth, in The Plays of Lord Byron, ed. Beatty and Gleckner, 1997
- Richardson, Allan. On the Borders of Heaven and Earth, in The Plays of Lord Byron, ed. Beatty and Gleckner, 1997
- Sharkey, Michael. Byron's "Deluge": Heaven and Earth; BJ 2006: 1, pp.35-48
- Spence, Gordon. Byron, Enoch, Calvin and the Deluge, BJ 1999, pp.66-75
- Stevens, Ray. Scripture and the Literary Imagination: Biblical Allusions in Byron's Heaven and Earth in Hirst, Wolf Z., ed. Byron, The Bible, and Religion,

- Essays from the Twelfth International Byron Seminar, Newark, DE:  
University of Delaware Press 1991
- Watkins, Daniel P. Politics and Religion in Byron's Heaven and Earth, BJ 1983,  
pp.30-9
- Wilson, John. Byron's Heaven and Earth, Blackwood's Edinburgh Magazine XIII,  
1823
- Zuch, J. Thomas Moores The loves of the angels und Lord Byrons Heaven and  
Earth: eine Parallele, Vienna 1905

*Productions.* The world premiere of Heaven and Earth was at Yerevan State University, Armenia, on May 30th 2000. It was directed by Seda Vardanian

**ONLINE EDITION:**

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/heaven\\_n\\_earth.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/heaven_n_earth.pdf)

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**BYRON LEAVES RAVENNA FOR PISA, OCTOBER 29TH 1821  
STAYS AT CASA LANFRANCHI**

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**Z76: The Age of Bronze: or Carmen Seculare et Annus Haud Mirabilis.** *Written Pisa 2nd - 17th December 1822; first published anonymously by John Hunt, 1st April 1823 2000 copies.* 1823 (2nd-3rd editions)

**WSC:**

**1823.** 8VO Published by Hunt, probably on commission                      2.5      3,000

Paris 1823, New York 1823, 1823, Cincinnati 1823 (PXA), London 1824, 1825. [MSS: first draft Lovelace Bodleian; fragments as follows: ll 55-8 Leeds Brotherton; ll 616-33, 642-3, 646-9 JMA; 634- 9 Yale Beinecke; ll 632-49 (see BLJ X 94) private collection, Lord Kinnaird; Mary Shelley's fair copy is lost.]

First edition 3,000 copies.

*Reviewed.* Blackwood's Edinburgh Magazine (April 1823) by John Wilson); British Magazine (May 1823); Edinburgh Literary Edinburgh Magazine (April 1823); Examiner (March 30th 1823); Literary Chronicle (April 5th 1823); Literary Gazette (April 5th 1823); Literary Museum (April 5th 1823); Literary Register (April 5th 1823); Monthly Magazine (May 1823); Monthly Review (April 1823); Scots Magazine / Edinburgh Magazine (April 1823)

*Criticism.* Diakonova, Nina. The Age of Bronze and the Tradition of Classicism, KSJ 1992 pp 49-58

Edson, Michael. The Age of Bronze and Classical Allusion, in Raizis, M. Byron (ed.) Byron and Greece, Proceedings of the 1st International Student Conference 11-19 May 2002, Messolonghi, 2002

Scrivener, Michael. The Black Dwarf Review of Byron's The Age of Bronze, KSJ 1992 pp 42-8

Scrivener, Michael. "Zion Alone is Forbidden": Historicizing Anti-Semitism in Byron's The Age of Bronze, KSJ 1994 pp 75-97

**Translation.** Chinese in Three Political Satires (The Vision of Judgement, The Irish Avatar, The Age of Bronze) by Qiu Congyi and Shao Xunmei, Shanghai 1980 (*Shao, Xunmei and Qiou Cuengyi, Ironic Political Poems of Byron: The Vision of Judgement, The Irish Avatar, The Age of Bronze, Shanghai, 1981*)

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**Z77: Werner: a Tragedy.** *Written Pisa 18th December 1821-January 20th 1822; first published by John Murray November 22nd 1822 5000 copies* (2 issues)

**WSC:**

1823. 8vo 5.5 5,000  
4,900 sold in first year, plus eighteen for the press

Paris 1823, Philadelphia 1823; ed. J. W. S. Howes, New York 1848, London 1865, 1866.  
**DEDICATED TO GOETHE** [MSS: Morgan; preface, fragments, and Mary Shelley's fair copy, JMA.]

First edition 5,000 copies.

**Creative riposte:** Warner: A Tragedy of the Attic ... by a Regular Swell Cove, c 1830

A Facsimile of the Acting Version of William Charles Macready, int. Marvin Spevack, Munich 1970

**Reviewed.** Blackwood's Magazine (December 1822) by "Odoherly" probably William Maginn; British Critic (March 1823); Drama (December 1822); Eclectic Review (February 1823); Edinburgh Magazine (December 1822); Edinburgh Monthly Review (January 1823); European Magazine (January 1823); Examiner (December 1st / 8th 1822) probably by Albany Fonblanque; Lady's Magazine (December 31st 1822); Literary Chronicle (November 30th 1822); Literary Gazette (November 23rd 1822); Literary Museum (November 30th 1822); Literary Register (November 30th 1822); Monthly Censor (April 1823); Monthly Magazine (January 1823); Monthly Review (December 1822); Museum, or, Record of Literature (November 30th 1822); New Edinburgh Review (February 1823); New European Magazine (December 1822); New Monthly Magazine (December 1822); Scots Magazine / Edinburgh Magazine (December 1822)

**Translations.** **French** (anon, prose, parallel text) Paris 1844; **German** by G. Lotz, Hamburg 1823; by W. von Lüdemann, Zwickau 1825; (with Sardanapalus) by J.V.Adrian, Frankfurt 1831; by Hermann Kurtz, Stuttgart 1839, (with The Two Foscari) Stuttgart 1887; **Greek** by Ioanna Driva, Athens 1974; **Russian** by Neizvustin, St. Petersburg 1829; by D. Mina, Moscow 1881

*Novel.* German as Werner, der Verirrte by G. Lotz, Hamburg 1823,

**Criticism.**

Barker, Kathleen M.D. The First English Performances of Byron's Werner, MP

LXVI 1969

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- Gidding, Josh. *Fathers and Sons in Mitteleuropa, 1822-1924; Byron's Werner, Kafka and Freud*, at Procházka, Martin (ed.) *Byron: East and West / Proceedings of the 24th International Byron Conference / Charles University Prague*, Prague 2000
- Gower, F. L. Did Byron write *Werner*? *Nineteenth Century* August 1899
- Kao, Pamela. The 'Uncanny' in *Byron's Werner*, *SFEB* III 6 (2005) pp.133-42
- Kluge, W. *Lord Byrons Werner: eine dramentechnische Untersuchung mit Quellenstudien*. Leipzig 1913
- Motter, T. H. *Vail Byron's Werner re-estimated*, in *The Parrott presentation volume by pupils of Prof T. M. Parrott*, Princeton 1935
- Prohazska, Martin. *Byron's Werner. Redrawing Moral, Political and Aesthetic Boundaries*; in *Re-Mapping Romanticism: Gender – Text – Context*, ed. Christopher Bode and Fritz-Wilhelm Neumann, *Blaue Eule* (Essen) 2001
- Spevack, Martin (ed.) *Werner, A tragedy. A facsimile of the acting version of William Charles Macready*. Munich: W. Fink, 1970
- Stöhsel, C. *Lord Byrons Trauerspiel Werner und seine Quelle*, Erlangen 1891
- Yu, Jie-Ae. *Heredity and Free Choice in Byron's Werner*, *KSR* 20 (2006) pp.119-32

**Productions.** Park Theatre, New York, 16th and 18th December 1828 (Thomas Barry as *Werner*); Bristol, January 1830; Drury Lane Theatre, London, following provincial tour, 15th December 1830 (Charles Macready as *Werner*, numerous subsequent performances); New York, 14th and 18th March 1841 (Mr Barton as *Werner*); many American productions (1844, -48 -49, -50, -51, -55, -58, -60, -62); Drury Lane, 16th March 1835 (John Vandenhoff as *Werner*); Surrey Theatre, 11th and 14th December 1854; Sadlers Wells Theatre, 17th June 1844 (Samuel Phelps as *Werner*); Lyceum Theatre, 1st June 1887 (one performance: Henry Irving as *Werner*, Ellen Terry as Josephine).

### ONLINE EDITION:

[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/werner.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/werner.pdf)

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**Z78: The Deformed Transformed: a Drama. *Written Pisa January-February 1822; first published by John Hunt 20th February 1824* (2 variants) 1824 (2nd-3rd editions)**

**WSC:**

**1823.** 8VO. Published by Hunt, probably on commission 5 73,000

Paris 1824, Philadelphia 1824, London (1883). [MS: Bodleian Lovelace.]

First edition 5,000-6,000 copies.

**Reviewed.** Atlantic Magazine (May 1824); Baldwin's London Magazine (?); La Belle Assemblée (April 1824); British Critic (April 1824); Edinburgh Magazine (March 1824); Examiner (February 15th 1824) probably by Albany Fonblanque; Literary Chronicle and Weekly Review (February 28th 1824); Literary Gazette (February 28th 1824) probably by George Croly; London Magazine (March 1824); Monthly Magazine (March 1824); Monthly Review (March 1824); New European Magazine (March 1824) by "Σς"; Scots Magazine / Edinburgh Magazine (March 1824); United States Literary Gazette (June 1st 1824: reviews Cain, too); Universal Review (May 1824); Weekly Literary Magnet (1824); Westminster Review (July 1824)

**Translations.** German as Der umgestaltete Umgestalte by A. Hungari, Frankfurt 1831; (with Cain) by Gustav Pfizer, Stuttgart 1887; **Hungarian** by Jozsef Eotvos, Budapest 1840, (Act I only); by M. Lukacs Budapest 1849

**Criticism.**

Barton, Anne. Don Juan Transformed, in Byron Augustan and Romantic, ed.

Rutherford, Macmillan 1990, pp.199-220

Peterfreund, Stuart. "Byron, The Deformed Transformed, and the problem of embodiment" European Romantic Review, Summer 2001, Vol 12 No 3

Pitcher, E.W. Byron's The Deformed Transformed Transformed: A Short Fiction Adaptation in 1825, KSJ 1984, pp.24-9

Purinton, Marjean D. Byron's disability and the techno-gothic grotesque in The Deformed Transformed, European Romantic Review, Summer 2001, Vol 12 No 3

Robinson, Charles E. The Devil as Doppelgänger in The Deformed Transformed: The Sources and Meaning of Byron's Unfinished Drama, BNYPL 1970 (in The Plays of Lord Byron, ed. Beatty and Gleckner, 1997)

Rousselot, Marguerite. From Achilles to the Stranger of The Deformed Transformed: The Testaments of Byron, SFEB III 6 2005, pp.71-92

Varnhagen, H. Ueber Byrons dramatisches Bruchstück Der Umgestaltete Missgeschaltete, Erlangen 1905

Watkins, Daniel P. The Ideological Dimensions of Byron's The Deformed Transformed, Criticism, 1983 (in The Plays of Lord Byron, ed. Beatty and Gleckner, 1997)

**Productions.** (Charles Calvert may have produced the play in London in the 1870s); Triple Action Theatre, Roundhouse, London, 2nd-18th March 1972, Traverse Theatre Edinburgh, June 1972 (Steven Rumbelow, director, Bronson Shaw as Arnold).

**ONLINE EDITION:**



[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/deformed\\_transformed.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/deformed_transformed.pdf)

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**BYRON LEAVES PISA FOR GENOA, SEPTEMBER 27TH 1822  
STAYS AT CASA SALUZZO**

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**Z79: The Island: or Christian and his Comrades.** *Written Genoa January 11th - 14th 1823 (Canto I) mid-January-February 10th (Canto II); first published by John Hunt 26th June 1823.* (2nd-3rd editions)

WSC:

1823. 8VO. Published by Hunt, probably on commission 5 3,000

Paris 1823, New York 1823, Philadelphia 1823 (PXA), London 1826, 1826. [MSS: full draft, Texas; Mary Shelley's presumed fair copy is lost.]

First edition 3,000 copies.

*Reviewed.* Atlantic Magazine New York (April 1826); British Critic (July 1823); British Magazine (July 1823); Examiner (June 16th 1823) probably by Albany Fonblanque; Lady's Magazine (June 1823); Literary Chronicle and Weekly Review (21st June 1823); Literary Gazette (June 21st 1823-????); Literary Museum (June 21st 1823); Literary Register (June 28th 1823); Monthly Review (with Don Juan VI-VIII: July 1823); New European Magazine (July 1823); New Monthly Magazine (August ?? 1823) probably by "Y. I." (see above)

*Translations.* **German** as Die Insel, oder Christian und seine Kameraden by F. L. Breuer, Leipzig 1827; by Elise von Hohenhausen, Zwickau 1827; by Karl Ludwig Kannegiesser, Frankfurt 1831; (with The Giaour) by Hermann Kurtz, Stuttgart 1839; (with The Siege of Corinth and The Prisoner of Chillon) by W. Schäffer, Hilderburgshausen 1865; (with Lara and The Siege of Corinth) by Gustav Pfizer, Stuttgart 1886; **Greek** by Marios Byron Raizis, Athens 1987 (parallel text); **Italian** by — Morrone, Naples 1840; **Polish** by Adam Pajert, Cracow 1859; **Swedish** as Ön Eller Christian och Hans Stallbröder by C. V. A. Strandberg, Stockholm, 1856

*Editions.* (Canto I only) Toulon 1884

**Criticism.**

Addison, Catherine. 'Elysian and Effeminate': Byron's The Island as a Revisionary Text. SEL 35 (1995) pp 687-706

Bury, John M. <[buryjm@centum.utulsa.edu](mailto:buryjm@centum.utulsa.edu)> Redefining the Romantic Bower: Virtual Space in Byron's Poetry

Flake, T.H. Byronic Hellenism in The Island, BJ 25 (1997) pp 44-59

Fleck, Paul D. Romance in Byron's The Island, BJ 3 (1975) pp 4-23

Hume, Robert D. The Island and the Evolution of Byron's Tales, in Romantic and Victorian, Elledge and Hoffman (eds) 1971

Kahn, Arthur D. The Pastoral Byron: Arcadia in The Island, Arcadia 1973

Kernberger, Katherine. Sea Voyages in Byron: More than Plot Device in The Island, in Reiko Aiura, Itsuyo Higashinaka, Yukihito Hijjiya, Takehiko Tabuki, and Koichi

- Yakushigawa, (eds.) Byron the Traveller, Japanese Byron Society 2003
- Lotze, Kurt. Quellenstudien über Lord Byrons The Island. Leipzig 1902
- Monholland, Cathy S. To sleep, perchance to dream: Home as the Site of Hope in Byron's  
the Island; SFEB bulletin III 5 (2004) pp. 67-78
- Paananen, Victor N. Byron and the Caves of Ellora, N & Q, November 1969, pp. 414-6
- Ramadier, Bernard. Le Capitaine, le mutin et l'enfant de la nature: La Tentation de l'ordre  
et les séductions du désordre dans The Island, or Christian and his Comrades,  
Idéologies dans le Monde; Anglo-Saxon, 1997 pp 89-96
- Schmidt, Arnold A. Bligh, Christian, Murray, and Napoleon: Byronic Mutiny from  
London to the South Seas, 2004 BJ pp 21-30
- Spence, G. Byron's Polynesian Fantasy, BJ 24 (1996) pp 42-51

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**BYRON LEAVES GENOA FOR GREECE, JULY 16TH 1823**

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**Z80: "On This Day I Complete My Thirty-Sixth Year".** *Written Missolonghi January 22nd 1824; first published Morning Chronicle, 29th October 1824.* [MSS: BL, JMA. Pietro Gamba's copy, Bodleian Lovelace; Mary Shelley's copy, Bodleian Abinger.]

*Translation.* **Italian**, as Ultimo Canto di Lord Byron, by Giuseppinia Turrisi-Colonna, 1840.

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[http://www.internationalbyronsociety.org/images/stories/pdf\\_files/greek\\_poems.pdf](http://www.internationalbyronsociety.org/images/stories/pdf_files/greek_poems.pdf)

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**DEATH OF BYRON, APRIL 19TH 1824**