

THE VISUAL IMAGE IN BYRON'S LYRIC POEMS

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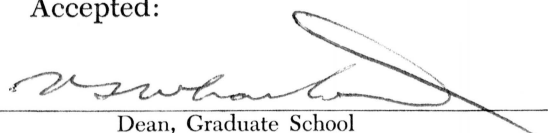
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PREFACE

Ay, me! What perils do environ
The man who meddles with Lord Byron!

----Quennell

"Meddling" with Byron has been intriguing but has also taken courage, for there is no apparent solution to the perpetual riddle of this paradoxical poet who defies detection--this man who was both rational and illusionary, conventional and revolutionary, classical and experimental, satirically romantic and romantically satirical. He is the unsolvable puzzle among English poets. He leads those who would seek to corner him, to find him out, upon a merry chase, now here, now there, seldom allowing them to stand firm and sure upon the solid ground of conviction. There is always an elusiveness, an evasiveness, about the man which seldom allows him to be caught and conquered by the intellect.

Perhaps it was this very elusiveness that first caught my fancy and made me accept the challenge to join in the pursuit. Then again, I suspect it was more the wild and reckless fascination of the man and his world that drew me to him. At any rate, to Dr. Eleanor James I am indebted for having ignited the spark of my imagination by introducing me to Byron, and to Dr. Autrey Nell Wiley I owe my appreciation of romanticism and my knowledge of Professor Millett's method

of studying imagery. Because of them I have been led to write the following pages, wherein I have endeavored to aid in tracking down the real Byron.

To those who have helped me in my endeavor I wish to express my gratitude: to Dr. Constance Beach, for serving on my thesis committee; to Dr. Frances K. Darden, who not only served on my committee but also shared the joy and pain of composition from beginning to end, sustaining me with encouragement and understanding; and to Dr. Autrey Nell Wiley, for directing my thesis and for being a perpetual inspiration and a kindly and infinitely patient adviser throughout.

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CHAPTER I

INTRODUCTION

"The liveliest corpse in English literature," a phrase coined by Professor Howard Mumford Jones in 1924,¹ aptly describes George Gordon, Lord Byron; for no other English poet has for so long been more fascinating nor more embroiled in heated controversies. Byronism stirred England and the Continent with such overwhelming force in the early nineteenth century that it became a fad and a fashion while it also made a marked and lasting impression on the literature of the age, especially that of France and Germany in addition to that of England. Yet it was the poet himself rather than his poetry that created most of this sensation. Byron was a superb personal force, a "fiery mass of living valor,"² hurtling himself upon life with unparalleled emotional energy. As Taine said, "All other souls in comparison with his seem inert."³ Small wonder, then, that he caused a tempest.

It is the sensational in his character that has occasioned

¹"The Byron Centenary," Yale Review, XIII (July, 1924), p. 730.

²J. F. A. Pyre; "Byron in Our Day," Atlantic Monthly, XCIX (April, 1907), 546.

³Ibid., p. 547.

most of the writing about him, both favorable and unfavorable. Few poets have been as misunderstood or as often misrepresented as he. Because his life did hold such fascination as critics and biographers indicate and because his writings were reputedly closely connected with his life, nearly all books and articles in the field of Byronic criticism deal frequently with Byron the man and rarely with Byron the artist. The British critics have tended with some exceptions until recently to pass over the artist and thinker to concentrate on the man. In 1881, Matthew Arnold, writing upon Byron in what Professor Samuel C. Chew terms a "mixture of biography and critical comment,"¹ a manner adopted by Arnold near the close of his career, said: "Wordsworth and Byron stand out by themselves. When the year 1900 is turned, and our nation comes to recount her poetic glories in the century which has just ended, the first names with her will be these."² In 1888, the year of Arnold's death, Arnold's essay (1881) was attacked by Swinburne in an article, "Wordsworth and Byron," published in the Nineteenth Century, April and May, 1884, and reprinted in Miscellanies, 1886.³ The controversy over Byron's

¹A Literary History of England, ed. Albert C. Baugh (New York: Appleton-Century-Crofts, 1948), p. 1415.

²"Byron," Essays in Criticism, Second Series (New York: The Macmillan Co., 1924), p. 204.

³For a discussion of these opposing views of Arnold and Swinburne see H. J. C. Grierson's discussion, "Lord Byron: Arnold and Swinburne," The Background of English Literature (London: Chatto and Windus, 1950), pp. 68-115.

merits as a poet thus opened by Swinburne was enlivened by such writers as W. E. Henley, W. H. White, Alfred Austin, and Andrew Lang.¹

After the early and mid-nineteenth century wave of Byronism subsided, the poet was out of the limelight until 1898, when a revival occurred and some of his works theretofore unpublished were brought before the public eye. At that time two noteworthy articles appeared. Paul Elmer More in his "The Wholesome Revival of Byron"² did much to free Byron of critical prejudices by upholding him because of his classicism, of which there is much to be said. W. P. Trent in "The Byron Revival"³ praised some of the lyrics, excused Byron's bad lyrical works as outgrowth of the poet's restlessness of temperament rather than incapacity to write a true song, and called his gift for singing genuine but undeveloped.

Then Astarte, the extraordinary book published privately by Ralph Milbanke, Earl of Lovelace, grandson of Byron, opened twentieth century Byronic criticism in 1905 with a renewal of accusations which again put the poet in an unfavorable light and stirred up the Byron controversy anew. Next followed a series of other studies that probed into Byron's private life, especially into his married life--studies that generally dam-

¹A Literary History of England, p. 1442 and n. 6, p. 1442.

²Atlantic Monthly, LXXXII (December, 1898), 801-809.

³Forum, XXVI (October, 1898), 242-256.

aged the poet and did nothing to advance his worth as a poet.¹

This trend was broken by only one appreciative study, that done by J. F. A. Pyre in 1907.² Pyre acknowledged the poet's lack of philosophy and scholarship, his hatred of other poets such as Wordsworth for assuming what he called the role of "professional good man and priestly bard," his inconsistency and his melancholy outlook, but upheld him for the force of his passions, which are the sustaining power of his artistry, and declared that his wholesome contempt for social and artistic futility, nay, his very faults "will always cry rebuke to the putterers and patchers of poetry"³ who had given poetry the insipidness out of which Byron drew it.

Gradually, then, the tide of criticism began to turn toward Byron the artist, though the opinions in the beginning were often unfavorable. In 1920, Arthur Quiller-Couch in his "Studies on Byron"⁴ judged Byron's lyrics severely, threw over the blank verse, and advocated the year 1816 as the dividing line between what the poet wrote that was worth keeping and what he wrote that was not worth keeping. In 1923, H. J. C. Grierson edited a volume of selected poems by

¹For an excellent survey of these works see Samuel C. Chew's Byron in England (New York: Scribner's, 1924), Chapter IV.

²Op. cit.

³Ibid., p. 552.

⁴Studies in Literature, second series (Cambridge: Cambridge University Press, 1920).

Byron¹ and expressed in a Preface his faith in the poet. Although he called Byron intellectually deficient in substance, he praised his felicity of phrase and music and his weighty "criticism of life." He said Byron was a poet of actuality, of the world of action, politics, and society; a man of masculine love like Donne and Burns; yet one deprived of the true vision of the greatest and rarest things of life. Nevertheless, he saw Byron as one who rendered life as it is lived and understood by the masses of men. Samuel C. Chew's Byron in England (1924) was one of the first to treat Byron as thinker and artist, not moralist. It came out in the Byron centennial year, the richest year of Byron criticism in the century, and was praised by Howard Mumford Jones in his article "The Byron Centenary."² It was followed by S. F. Gingerich's Essays in the Romantic Poets (New York: Macmillan, 1924) and by R. E. Prothero's "The Poetry of Byron" (Quarterly Review, 1924, pp. 229-63). Byron: 1824-1924, by H. W. Garrod (London: Oxford University Press, 1924), charged the poet with superstition and fear of facing the consequences of his actions and thoughts. Byron the Man, by R. L. Bellamy (London: Kegan Paul, 1924), attempted to show Byron "the man, as nearly as possible, as he really was," but again failed and was not

¹Poems of Lord Byron, selected and arranged in chronological order, with a Preface, by H. J. C. Grierson (London: Chatto and Windus, 1923).

²Op. cit.

totally accurate because it falsely detached the works from the life of Byron. There also appeared in 1924 an attempted psychological approach to the study of the poet's artistry in Byron's British Reputation (Smith College Studies in Modern Languages, January, 1924) by Richard Ashley Price. This approach fell short, however, because of a lack of detailed or systematic treatment.

In 1925, a new trend in Byronic criticism began with J. H. Cassity's study of the poet's mental health in "Psychopathological Glimpses of Lord Byron."¹ Oliver Elton contributed his "Present Value of Byron" to the Review of English Studies in January, 1925, praising Byron the story-teller and Byron the lyricist. John Drinkwater attempted to analyze the work of Byron in the light of the antagonistic forces at conflict in the poet's mind, especially the guilt complex. His study, The Pilgrim of Eternity: Byron: A Conflict (London: Hodden and Stroughton, 1925), became more a portrait of Byron the man than an analysis of Byron's mind.

On the Continent, F. J. Hopman in Dutch English Studies, IV (1925), set up four measurements for a poet--a seer, a man of imagination, a constructive genius, and one endowed with poetic transformation--and stated that Byron failed to rank high in any of these. He tried to capture Byron in all his "titanic originality within the meshes of a priori categories

¹Psychoanalytic Review, XII (1925), 397-413.

instead of examining, first, what he meant and what he was."¹ After Hopman the Continental critics undertook artistic criticism which resulted in four works of some importance. The French author Charles Du Bos in Byron et le Besoin de la Fatalité (London: Putnam, 1929) did a psychological study, giving an insight into the literary temperament of the poet, but used the Journals as all-important and cited the poetry only as it seemed to him to illustrate the poet's character. He saw fate as the necessary instrument for overwhelming and arousing the depths of the nature of the poet, who was "always seeking a disaster worthy of his spirit."² In this approach, however, Du Bos realized only half the man. Another study in French, Byron et le Romantisme français, by Edmond Estève (Paris: Boivin, 1929), attempted to uncover the progress of Byron's temperament and writings from his early surrender to passion and his consequent regret and melancholy to his hatred of self and God, his despair of humanity, and his ultimate refuge in the "cult of nature and the idolatry of love." Then Estève connected these tendencies in Byron with those already similarly manifested in Rousseau, Voltaire, and Young. One of the last notable studies of this type was Helene Richter's Lord Byron: Persönlichkeit und Werk (Niemeyer, 1929),

¹The Year's Work in English Studies, edited for The English Association by F. S. Boas and C. H. Herford (London: Oxford University Press, 1925), VI, 279.

²Ibid., XIII (1932), 273-274.

which attempted to explain Byron's poetry by his life and his life by the "ingrained and hereditary impulses of his nature." Though the approach was not original and, like nearly all other studies, said that the poet's subject is himself, the analysis was a constructive one.¹ Three years after the publication of these books by Du Bos, Esteve, and Richter came a compilation with good bibliographies presenting a psychological study from the viewpoint of such forces as heredity and environment: Lord Byron als dichtersche Gestalt in England, Frankreich, Deutschland und Amerika Dissertation, edited by W. G. Krug (Potsdam, 1932).

A lull in Byronic criticism ensued, then, until 1948, with the Byron Foundation lectures at the University of Nottingham by Heinrich Stanmann on the poet's preoccupation with topography and by L. C. Martin on the "junction of the grand style with sincerity and simplicity which is the chief merit of Byron's experiments in the lyric form."²

Aside from a few critical studies of the lyric qualities of the poet, the critical works that I have summed up in this chapter are predominantly psychological: attempts to interpret the poet's temperament and writings through a study of his life, especially from the viewpoint of his hereditary characteristics. All other important as well as less important works done on

¹Ibid., XI (1930), 306.

²Ibid., XIX (1948), 244.

Byron during these years are strictly biographical and are not pertinent to the subject of my thesis.

Apart from biographical probings, therefore, much remains to be done in the study of Byron. The few approaches made thus far to the study of the pure artistry of the poet have been so negligible as to be almost non-existent; yet they are valuable particularly for having established a trend. They leave much that is still virtually unexplored in the light of a twentieth-century psychological approach to the nineteenth century. A number of critics have tried, but few successfully, to explore the psychological or psychoanalytical factors which underlie and are responsible for the artistic form, the literary expression, and the ideas of the poet. This method of approach has its value, certainly, and is characteristic of the trend of twentieth-century thought. There is a place--even a need--for further application of this type of interpretation which can shift the accent from biography to art and yet can tie these two together.

In this thesis I shall make a modest attempt to progress toward the satisfaction of this need, undertaking a method which not only embraces the psychoanalytical and the artistic and critical approach but integrates biographical facts as well. The method is that advocated by Fred B. Millett in Reading Poetry (New York: Harper's, 1950). It is a psychological approach, which allows the accuracy and exactitude of

scientific analysis. It will be applied to Byron's imagery in the following manner: the visual images in the poems to be considered will be classified, and the data compiled will then be analyzed for significant patterns of imagery which present themselves and which can be coordinated with relative biographical facts as well as with the principal critical theories set forth by the poet in his letters and diaries.¹ Thereupon rests the validity of the thesis, for imagery--a clear, exact analysis of it--is the key to the poet's subconscious interests² and therefore an index to his mind.

Such is the viewpoint of the school of critics who believe that imagery is the staple and substance of poetic activity. To them, imagery concentrates and dissipates abstract ideas by means of the imagination and fancy, presenting them as "concretions of diverse phenomena organized into phenomenal unity by the pervading vital influence of a subjective idea."³ It is addressed to perspective and speculative faculties, and it performs its proper function when, organizing these diverse phenomena into unities, the words pre-

¹The poems to be considered will be the lyric poems (i. e., the songs, sonnets, elegies, and odes) in the Hours of Idleness (1807), Miscellaneous Poems, Domestic Pieces (1816), Hebrew Melodies (1816), and Ephemeral Verses. Satirical and dramatic verses will be excluded.

²This was a basic theory of the nineteenth-century poet, John Keble.

³Alba H. Warren, Jr., English Poetic Theory 1825-1865 (Princeton: Princeton University Press, 1950), p. 33.

sent "real, living objects." Sydney Dobell calls the images the equivalent to objects and emotions.¹ Millett says, " . . . imagery is perhaps the most reliable technical means by which a poet may give [the reader] the experience his poem is intended to create, . . . not a vague feeling or emotion; the experience is almost physiological."² Regarding imagery as a "means by which the poet gives his subject the tone he wishes the reader to associate with it," he says: "Broadly speaking, images, taken by themselves, give the reader either a pleasant or unpleasant feeling . . . [by which] the poet can build up an aura that determines the reader's feeling about the subject of the poem."³

Millett's theory is thus a broader expression of the nineteenth century concepts of imagery as a basic element of poetry. The "diverse phenomena"--the people, the elements of nature, inanimate things of all sorts--these are the "real, living objects" that make the poetry alive and are indeed the very life of the poetry. But Millett, going farther than the nineteenth-century critics, adds more than these, which are the elements of visual appeal. He also includes the elements which appeal to the other senses, all actions and movements,

¹Ibid.

²Op. cit., p. 34.

³Ibid.

all sounds (or absences of sound), all tactile experiences, all tastes and smells, which become vital likewise and are integral parts of the living soul of poetry. Through all these sensory impressions, the reader has an almost physiological experience, recreating very nearly the feelings experienced by the poet himself. And through experiencing these sensory images the reader receives a pleasant or unpleasant feeling from the poetry, an aura, actually, of all-- or of very nearly all--that went through the poet's mind as he wrote. Such is the approach to an interpretation of a poet's thoughts.

And knowing his thoughts and feelings one can attempt to interpret his character and arrive ultimately at an ethical estimate of man and poet. Leigh Hunt pointed out that images vary as imagination and fancy vary. Matthew Arnold, in his "Preface" of 1853, enlarged this view by stating, "The quality of the imagery in any given poet, like the quality of imagination and fancy, is made to depend upon the moral sensibility of the poet himself."¹ The moral sensibility in turn is directly "related to poetical genius in such a way that it gives rise to two classes of poets: 'that class whose poetry exhibits an evident connexion [sic] with the personal character and history of the poet; and that class whose poetry exhibits no such connexion. Dante and Byron

¹Poems. A New Edition (London: 1853). Cited by Warren, op. cit., p. 34.

are examples of the former; Shakespeare and Goethe of the latter."¹

M. W. Wallace in Chapter II of his English Character and the English Literary Tradition (University of Toronto Press, 1952) questions this connection: "Is there any organic connection between a poet's personal character and the literary value of his poems? Can a brilliant personality and fiery energy atone for the lack of other qualities of substance and of technique?"² One group of English critics, following the theory of Lascelles Abercrombie,³ would reply that a poet's works are not influenced by his character and that art cannot be interpreted biographically. But Wallace shows that other English critics followed Arnold's theory and agreed that there definitely is a connection between character and art whereas later critics argued that a brilliant personality does not atone for a poet's faults. This is because the English critics in general, following in the Platonic and Aristotelian traditions, have always insisted on morality as a necessary element of literature, and in their opinion Byron's poetry, according to such theories, lacks moral bent or a distinction of morals.

¹Warren, op. cit., p. 114. Quoted from the British Quarterly Review, I (1845), 574.

²P. 32.

³The Art of Wordsworth (London: Oxford University Press, 1952), p. 33.

The Continental critics, opposing the English view on both points raised by Wallace, believe that English preoccupation with ethical values is abnormal and absurd and that British refusal to assign high place to Byron is preposterous. Sainte-Beuve stated that long after the English had freed themselves of Byronism, Byron's style influenced the French in spite of his disorderly life, ostentation of misanthropy, littleness and affectation.¹ Faguet further showed the greater influence of Byron on the Continent when he called Byron an "admirable poet of disenchantment and despair, . . . an exalted figure with a grand manner, and except Shakespeare the only English poet who exercised genuine influence over French literature."² This was in spite of a lack of morality. But, as Goethe explained:

The audacity and grandeur of Byron must certainly tend toward Culture. We should take care not to be always looking for it in only what is decidedly pure and moral. Everything that is great promotes cultivation as soon as we are aware of it.³

Taine further sympathized with Byron when he said that England was "severe and rigorous to extremes" and dedicated to a life of "the narrow observation of order and decency."⁴

¹Wallace, op. cit., p. 31.

²Emile Faguet, Initiation into Literature, trans. Home Gordon (London: Williams and Norgate, 1913), p. 170.

³Goethe's Literary Essays, trans. J. E. Spingarn (New York: Harcourt, Brace, and Company, 1921), p. 263.

⁴H. A. Taine, History of English Literature, trans. Henry Van Laun (New York: The Co-operative Publication Society, 1900), III, 135.

Moral pedantry backed the press, and the press did the duty of the police. Antagonisms were multiplied because, first, Byron was in complete revolt against the great vices of English civilization, hypocrisy, constraint, and cant;¹ and, second, because of his high rank he was perpetually before the most sophisticated and critical public eye and consequently far more severely censured for his erratic life than he would have been as a commoner.

Modern critics, recognizing these facts, are now trying to see beyond this narrow censure of the past which has so long repressed the true nature of Byron and has not yet given him a fair and unbiased chance. They are surmounting these antagonisms and are beginning, as has been pointed out, to search for a true and accurate judgment of the poet through studying him from a psychological point of view instead of from a strictly biographical one. Interpreting the latter through concentration on the former and combining the two with theories of artistic criticism, I shall strive in the following chapters to discover, as nearly as possible, "the real Byron" in his subjective and personal art, the early lyrical works. Using the method of analysis described by Professor Millett because it affords scientific accuracy in analyzing images, I offer in the following chapters my examination and interpretation of Byron's imagery in 197 of his lyric poems.

¹Ibid., p. 111.

Because of the scope of my undertaking, a minute analysis of nearly two hundred poems, there is room for error, but all figures given in my study are the result of careful reckoning. I believe that the number of lyrics that I have studied makes valid the findings that I describe as indicative of Byron's lyric genius; for it is the interrelationships of totaled images, the overall comparison of large and collective groups of images, rather than minute comparisons of figures, that are to be under consideration here. Some of the results obtained from this analysis and discussed herein may be felt by some readers to have been as easily guessed at after a careful reading of the poems themselves; but observing imagistic usage closely, in detail, with an overall degree of accuracy serves as a check upon what we think we know.

The grand total of Byron's images in his lyric poems--visual, kinesthetic, auditory, tactile, olfactory, and gustatory--is 14,601. Of this total, 10,502 of the images, or nearly seventy-two per cent, are visual. This predominance of the visual image, common to all writers, is to be expected, since sight is one of the two noble senses and since it is also the most highly developed sense in nearly all human beings. Therefore, the purpose of my thesis can be most nearly realized through a study of the significance of these visual images while I hold for future analysis the results of my investigation of all the sensory images.

Byron's visual images fall generally into three major classes: people and the Deity, natural forces and phenomena, and inanimate objects. Considering the first of these, I shall discuss people, both real and fictitious, as groups and as individuals; parts of the body, especially of the face, and facial expressions; and references to the Deity. In the second category--natural forces and phenomena--I shall consider references to water and to land, or to the earth, including topographical, geographical, astronomical, metaphysical, and political designations; trees and plants; animals, fowl, reptiles, and insects; the sky, the atmosphere, and the seasons; fire, light, and darkness. In the third group, my phrase, inanimate objects, refers to buildings and parts of buildings; roads; tools and weapons; religious objects; apparel and accessories; words and writing; and other varied objects, both specific and generic. For the sake of simplicity, I shall add a fourth class which will embrace elements that are connected indirectly with all three of the preceding classes: actions and activities, types of vision, physical attributes of people, nature, and inanimate objects, and finally color. The thesis will conclude with a summary of conclusions drawn from the foregoing analyses.

CHAPTER II

EGOISTIC ESCAPE

"To Withdraw Myself from Myself"

Byron has been universally accused of a consuming egoism, unprecedented and unique in English literature. In fact, this has become a standard and commonplace point for critics to make. In the nineteenth century he was so accused by such critics as Ruskin, Arnold, and Keble. Arnold, in his "Preface" of 1853, said that Byron had exploited his own personality and had consequently failed in universality¹; Ruskin called him a "master of self-examining verse."² Keble was more caustic when he wrote:

Byron, one who should have been a minister and interpreter of the mysteries that lie hid in Nature, has, in spite of all the vehement passion and variety of his poetry, in the main given us nothing but the picture of his own mind and personality, excited now by an almost savage bitterness, and now by voluptuous exaltation.³

Again implying a destructive self-absorption, the Danish critic, Georg M. Brandes, said that Byron, unlike Wordsworth, was

¹Cited by Warren, op. cit., p. 154.

²Modern Painters (New York: John W. Lovell, [n.d.]), III, 288.

³Keble's Lectures on Poetry, 1832-1841, trans. E. K. Francis (London: Oxford University Press, 1912), II, 339 and 398. Cited by Warren, op. cit., p. 55.

"too much absorbed in his own affairs to have tranquillity of mind to dwell upon the small things and the small people."¹

Other critics have recognized this self-centeredness in Byron but have condoned it. J. F. A. Pyre, a recent critic, for instance, spoke of this characteristic as a power, present in high measure, which allowed the poet to "seize upon the salient realities of the world with a mighty grasp and subdue them into unity,"² but to do so only according to the law of his own being. This, Pyre calls the source of both Byron's "childishness and all his might" since his arrogance, both "ennobling and stirring," led him to see "in all convulsions of nature and society the stirrings of his own fiery life."³ He consequently "doffed" the lethargy of his age.

A critic writing in the Edinburgh Review⁴ attributed this self-centeredness to Byron's aspiration after the ideal instead of his pursuit of the cult of individualism. This aspiration, the critic wrote, caused Byron to seek his materials outside the circle of surrounding things; driven by that idealistic preponderance in his moral nature and by his

¹Georg M. Brandes, Main Currents in Nineteenth Century Literature (London: W. Heinemann Ltd., 1923), IV, 52.

²Op. cit., p. 548.

³Ibid.

⁴LXXXIX (1840), 380.

imagination, he was led to interpret himself to his fellow man. Such a situation is in contrast to that of a poet who in moral nature is predominantly sympathetic with reality and who is in turn led by his imagination to interpret to his fellow man the outer world, the circle of things surrounding him.¹ There is a connecting link between this theory and that of Arnold² in which moral sensibility is likewise a key factor. In both instances it is advocated that moral sensibility and the subject matter of poetry are directly related and that an idealistic sensibility results in egoistic, self-examining poetry.

All such comments as the preceding ones are based on the assumption that Byron spoke more frequently of himself than of anyone else or anything else. To test this assumption, I have examined his lyrics, and I believe that the statistics which I have compiled are of value in testing this accepted assumption as well as others that will be considered in the course of this thesis. On the basis of the imagistic analysis of the lyric poems, which are as a genre inevitably personal, I accent the opinion of critics that Byron's favorite subject was himself. Certainly, verses--in which one visual image out of every six is a direct reference to the poet himself--are self-centered, self-examining, egoistic verses. Of

¹Warren, op. cit., p. 114.

²Supra, pp. 12 ff.

the total 10,502 visual images approximately 1,700, or more than sixteen per cent, pertain to Byron himself. The tabulation is as follows:

<u>Reference</u>	<u>Number of occurrences</u>
I	670
my	636
me	290
mine	88
he [Byron]	16
<hr/>	
TOTAL	1,700

The pronouns of the first person, totaling 2,021 in their frequency, are almost twice as numerous as the very large number of pronouns for the second person. The personal I together with my, me, mine occurs 1,684 times; our, 140; we, 129; and us, fifty-two. The pronouns in the second person, totaling 1,132 in their frequency, far outnumber those in the third person (193)¹ and the indefinite pronouns (87).² The poetic forms of the pronoun in the second person--thy (355), thou (242), thee (225), thine (90), and ye (91)--are almost four times as popular as you and your (221). Here again is proof of the pervading ego; so whether one condemns or condones this

¹he---74
 his--34
 him--11
 her--47
she--11
 193

²one--28
 they--22
 those--9
 all--9
 another--7
 other--7
 many--3
 none--2
 their--2
each

predominance of egoism, one must acknowledge through a study of allusion that Ruskin, Arnold, Keble, Brandes, and other critics are correct in their basic assumption that Byron was an egoist.

Accepting, then, the conclusion that the image of self is predominant, one must next question why it is so. Whether one holds with Pyre that the egoism is simply an all-consuming power drawing in around itself everything with which it comes in contact, or with the Edinburgh critic who attributed the egoism and exploitation of self to a moral aspiration after the ideal, propelled and excited by imagination, one must feel a certain sympathy for the poet; for there was something in him--a power or driving force and a turn of thought and character--which led him to write as he did. In acknowledging him as an idealist, one thereby implies that Byron was opposed to realism and that he sought to escape from it. This I believe he did. There are many passages in his letters and journals to support this view:

To withdraw myself from myself (oh that cursed selfishness!) has ever been my sole, my entire, my sincere motive in scribbling at all; and publishing is also the continuance of the same object, by the action that it affords to the mind, which else recoils upon itself.¹

¹Byron, A Self-Portrait. Letters and Diaries 1798-1824, ed. by Peter Quennell (New York: Charles Scribner's Sons, 1950), I, 226. Journal, November 27, 1813. Since all quotations from Byron's letters and diaries will come from Quennell's edition, subsequent footnotes will indicate this edition by reference to the editor's name only.

Now you may think this a piece of conceit, but, really, it is a relief to the fever of my mind to write.¹

I began a comedy, and burnt it because the scene ran into reality;--a novel, for the same reason. In rhyme, I can keep more away from facts; but the thought always runs through, through.²

It comes over me in a kind of rage every now and then, . . . and then, if I don't write to empty my mind, I go mad. As to that regular, uninterrupted love of writing, . . . I do not understand it. I feel it as a torture, which I must get rid of, but never as a pleasure. On the contrary, I think composition a great pain.³

I have just thrown a poem into the fire, and smoked out of my head the plan of another. I wish I could as easily get rid of thinking, or at least, the confusion of thought.⁴

When the Bride of Abydos came out, he was not the least concerned with its reception, but wrote only this:

It wrung my thoughts from reality to imagination--from selfish regrets to vivid recollections--and recalled me to a country . . . replete with the . . . most lively colours of my memory.⁵

The truth evidently was that the poet was too much aware of himself for his own comfort, that he did not want to be the egoist

¹Ibid., p. 266. Letter to Lady Melbourne, January 16, 1814.

²Ibid., II, 550. Letter to Thomas Moore, January 2, 1821.

³Ibid.

⁴Ibid., p. 231. Journal, December 1, 1813.

⁵Ibid.

he was but could not help himself. Indeed, he was perpetually seeking relief from himself and from reality by exploiting his ideas in poetry.

In the "pain of composition" he sought escape, therefore, from what was searing his brain. By composing verses, he reverted to his "vivid recollections" of the past, which soothed his troubled thoughts. Quite fittingly, he called poetry "the feeling of a former world."¹ Goethe said of him that he was quite as great as Shakespeare in his clear penetration of past situations.² It seems, therefore, quite natural that Byron should have given himself over to imaging the past, for he confessed: "The moment I could read my grand passion was history."³ Galt, one of his biographers, held that Byron was addicted to an overwhelming pride of his ancestors⁴, and Willis W. Pratt said the subject matter of the Hours of Idleness indicated that Byron's

. thoughts were still on the past--
especially upon his Harrow days, when he had
been most happy among his friends and admirers
. He looked back with nostalgia
upon the simple emotional attachments of his
old school friends.⁵

¹Journal, January 28, 1821. Ibid., II, 576.

²Goethe, op. cit., p. 284.

³My Dictionary, May 1821. Quennell, op. cit., II, 606.

⁴John Galt, The Life of Lord Byron (London: Cassell and Company Ltd., 1911), p. 21.

⁵Byron at Southwell (Austin: The University of Texas Press, 1948), p. 90.

Herein lies the key to Byron's choice of the past as his favorite subject matter for the early lyrics--the past with its history, ancestral pride, childhood recollections, and nostalgia. "It was a distinguishing trait in his character, to recollect with affection all who had been about him in his youth."¹ He remembered kindly the schoolmaster Rogers who had read with him Virgil and Cicero. In his early days he was warm and kind, gentle, and sincere in his admiration, even for his nurse. Not until later at Harrow did his animal passions overcome these softer affections of his childhood.² When they did, he was naturally soothed to recall the tender affection for friends and learning that former days had held for him. The tormented brain found sweet quiescence in the "lively colours" of its memory.

Another statement, made by the poet himself on the subject of Burns's poetry but applicable to his own poetry, further substantiates our theory regarding this escape from reality. I refer to his comment upon voluptuousness, revealing an aspect of his own moral nature:

It seems strange; a true voluptuary will never abandon his mind to the grossness of reality. It is by exalting the earthly, the material, the physique of our pleasures, by veiling these ideas, by forgetting them al-

¹Galt, op. cit., p. 24.

²Ibid., pp. 27-28.

together, or, at least, never naming them hardly to one's self, that we alone can prevent them from disgusting.¹

This statement serves to illumine again, from another point of view, the fact that Byron tried to idealize, to gloss over, to escape, to exalt and thus to forget, by writing down the ideas that whirled in his brain. It will be seen later on whether or not he always exalted "the earthly, the material, and the physique of his own pleasures," to rid himself of them and thus to prevent them from disgusting him.

As for the naturalness with which these outpourings of passionate recollection came from Byron, Goethe wrote: "He produced his best things as women do pretty children, without thinking about it or knowing how it was done."² Byron himself often admitted that he did not want to think, that he wanted to escape from thinking in order to feel. Another statement by Goethe, famous in Byronic criticism, refers to this question of intellect and emotion: "When Byron reflects, he is a child."³ Galt said of the poet:

Perhaps no poet had ever less of ulterior purpose in his mind during the fits of inspiration than Byron. His main defect, in fact, was in having too little of the element or principle of purpose. It is both ignorant and unjust to judge any of his acts or words as results of predetermination; he was a thing of impulse. He felt, but never reasoned.⁴

¹Goethe, op. cit., p. 284.

²Ibid., p. 285.

³Op. cit., p. 261.

Byron himself felt that it was only passion and feeling that mattered. Of his Po verses he thought very little and was surprised that they were praised; but he later acknowledged that they were written "in red-hot earnest; and that made them good."¹

We have come to Byron, therefore, as to an egoist, conjecturing why he was one and viewing him as a victim of a burning, thoughtless passion, of "internal tempests" and "avalanches of ideas"² that found issue only in escape from reality through exploitation in verse of the memories of the past. But we must feel, after all, as Taine did when, recalling Byron's comparison of himself to a tiger,³ he said that Byron sprang, but had a chain attached to him so that he never could be free of himself.⁴ Byron's mind Taine compared to a "boiling torrent, but hedged in with rocks."⁵ His sternness of will, his inflexible mind and his force, always concerned with effort and strife, "shut him up in self-contemplation, and reduced him never to make a poem, save of his own heart."⁶

¹Letter to J. C. Hobhouse, Ravenna, June 8, 1820. Quennell, op. cit., II, 516.

²Taine, op. cit., p. 110.

³"I can never recast anything. I am like the tiger. If I miss the first spring, I go grumbling back to my jungle; but if I do it, it is crushing." Taine, op. cit., p. 111.

⁴Taine, op. cit., p. 111.

⁵Ibid.

⁶Ibid.

Since we have presented from critics and from the poet himself statements which lead us to believe that Byron turned to the past for the subject matter of his poetry, as one seeking escape, let us now seek proof of this surmise in an analysis of the visual images.

Much of what Byron wrote, especially in his early years, was a reflection of his reading. At the age of fifteen he compiled a reading list from memory, adding that he could quote from all the entries he mentioned. The list read like this:

All the British Classics, most living poets (Scott, Southey, etc.).--Some French in the original.--Little Italian.--Greek and Latin without number;--these last I shall give up in the future.--I have translated a good deal from both languages, verse as well as prose.¹

Here was a rich background from which he could draw a wealth of literary, mythological, and historical references. We have already seen that he had a keen liking for history. In fact, Galt says he was "addicted to reading history far beyond the usual scope of his age."² Also, we have seen that he had such a strong ancestral pride that his avid reading of history was strengthened and supplemented by his knowledge of his ancestors, and his interest in his ancestors led him to history. Galt tells us also that he "showed a predilection

¹Lane Cooper, Methods and Aims in the Study of Literature (Boston: Ginn and Company, 1915), p. 158.

²Op. cit., p. 26.

for the Scriptures,"¹ and Taine says he had read the Old Testament before he was eight years old and was much excited by the ancient Hebrew character, although he was comparatively unmoved by the New Testament.² We can easily believe with Galt that however lax Byron's religious principles were in later life, "he was not unacquainted with the records and history of our own religion."³ In the light of these views, let us now examine in detail the specific historical, mythological, Biblical, and literary references that Byron makes use of by assembling proper names, literary and geographical.⁴ The numbers following these references and those so used throughout the rest of the thesis indicate the number of times the reference occurs in the lyric poems; if no number follows, one such example is understood.

I. ANCIENT					
PEOPLE		PLACES		NATURAL PHENOMENA	
<u>Real</u>	<u>Fictitious</u>	<u>Real</u>	<u>Fictitious</u>	<u>Real</u>	<u>Fictitious</u>
Alcides	Jove--4	Actium	Elysia	Athos	Ida--21
Damaetas	Apollo--2	Sparta	Arcadia	Etna	
Caesar	Titan--2	Troy			Lethe
	Mars	Gaul			
	Morpheus	Rome--7			Boötes
	Triton				
	Hydra				

¹Ibid.

²Op. cit., p. 112.

³Op. cit., p. 26.

⁴Generalized place names and natural phenomena will come under separate headings later.

PEOPLE		PLACES		NATURAL PHENOMENA	
<u>Real</u>	<u>Fictitious</u>	<u>Real</u>	<u>Fictitious</u>	<u>Real</u>	<u>Fictitious</u>
	Venus--4				
	Hesper				
	Hesione				
	Psyche--2				
	Pallas				
	Luna--2				
	Astraea				
	Hebe--2				
	Calypso				
	Orpheus				
	Cadmus				
	Leander				
	* Lesbia--6				
	Helen--2				
	Cora--2				
	Thetis				
	** Clytemnestra				

II. BIBLICAL

Adam	Baal	Eden--2	Galilee--2
Eve		Judea	Jordan
Judah--6		Lebanon	
David--2		Palestine	Zion
Saul--2		Salem--4	Sinai
Samuel		Sion--2	
Belshazzar--2		Israel--3	
Magdalen		Babel--2	
St. Mark--2		Corinth	
		Askalon	

III. EASTERN

Arab	Ashur	Turkish--2	Pindus Mts.
Assyrian		Tyrian	
Musselman--2		Moorish	Hellespont
		Athens--3	Adriatic
		Greece--2	Aegean--2
		Istanbul--3	

*Lesbia was the classical name which Byron used in Hours of Idleness to refer to a childhood friend, Julia Leacroft.

**Byron spoke of his wife as his "moral Clytemnestra."

IV. ANCIENT TO MODERN EUROPEAN *

PEOPLE		PLACES		NATURAL PHENOMENA	
<u>Real</u>	<u>Fictitious</u>	<u>Real</u>	<u>Fictitious</u>	<u>Real</u>	<u>Fictitious</u>
-----	Laura	Europe		Alps	
Shakespeare	-----	Italy--2		Etna	
Le Sage	Juliet	Naples			
	Benedick	Marengo		Atlantic	
Capet	Lydia	Austria--2		Leman--3	
-----	Languish	France--5			
Henry II--3	Zanga	Lyons		Highlands--4	
Henry VIII--2		Paris		Loch na Garr--8	
Harold		Spain			
Edward		Cadiz--2		Sherwood	
Charles I--2		Britain--5			
Charles II		Calendonia		Cam	
		Albion--3		Dee--2	
-----		England--6			
Garrick				Cressy Valley	
Mossop		Braemar			
		Marr		Marston Moor	
-----		Colbleen		Culloden Moor	
Earl of Chatham		Westminster			
Sir William Petty		Granta (Harrow)--8			
Rupert		Newstead--3			
Charles James Fox		Annesley			
Viscount Montgomery		Horistan			
Viscount Falkland					
Old Robert					
John of Horistan					
Paul					
Hubert					

V. CONTEMPORARY

Canova	William**	Waterloo--2	

Sir Thomas Lawrence			

*Continental references are listed above the dotted lines; British references, below.

**The alleged son of Byron and his half-sister, Augusta Leigh. The existence of such a child is considered purely fictitious and improbable.

PEOPLE	PLACES	NATURAL PHENOMENA
<u>Real</u> Murat Labedoyère Napoleon--2 The Great ----- George--2 ----- Peter Parker, Bart. Viscount Palmerston Alonzo--2 (John Wingfield) Davus--2 (Earl of Delawarr) Euryalus (Rev. John Cecil Tattersall) Lycus--3 (Earl of Clare)--2 Cleon--2 (Long)--3 Thomas Moore--2 (Thomas Little) Duke of Dorset--3 John Becher R. C. Dallas John Pigot Mary--15 Thyrza--6 Anne--5 Eliza--2 Elizabeth Harriet--2 Marion--2 Marianne--2 Fanny--2 Caroline--2 Berenice--2 Florence Margaret		

A study of the foregoing lists of persons and places that Byron called up as images in his fertile memory brings out certain significant facts. First, there is an impressive ar-

ray of references to antiquity (77) from Greek and Roman mythology and history combined with references from Eastern culture (21) and from the Bible (44). Taken together, these total 142 and illustrate extensive acquaintance with classics, Eastern history and mythology, and the Bible. Mythology as a source, it will be noted, overshadows the Bible and Eastern culture. Byron was, according to G. Wilson Knight, England's only true cosmopolitan poet, having both European and Oriental sympathies. Knight says, too, that besides Milton and Blake, no one but Byron has made such use of "Biblical mythology."¹ Second, the fact that historical, literary, and contemporary references to the Continent and to Britain, totaling 190, outnumber the mythological and Biblical indicates that Byron had an equally familiar acquaintance with the past history of the Continent and of Britain and that he as frequently reverted to the history of Europe and Britain as to antiquity. References to Britain far outweigh those pertaining to the Continent and indicate a strong patriotic and ancestral pride as well as a wider knowledge of English history. Third, Chart IV shows a widespread knowledge of literary, historical, and geographical names, gained probably from reading, family stories, and travel. Fourth, Chart V, that designated as contemporary, is pre-

¹The Burning Oracle (London: Oxford University Press, 1939), pp. 286-87.

dominantly composed of the friends, associates, heroes, rulers, and statesmen remembered by the poet from his childhood or from his past life in general. Even the references to women were more often than not made after a love affair with one of them was over and had taken its place among the memories of the past. Quite fittingly, too, the friends of his school-days--Wingfield, Clare, Long, and others--are given classical nicknames, possibly because of the fact that they and the poet were students of the classics together in their youth. Finally, this sum total of 331 references made directly to the past, ranging from antiquity to the very recent past in the poet's life and drawn from reading, legend, and memory, as well as from travel, would substantiate the claim that Byron did escape to the past. There he sought and sometimes found relief from the present.

Now that we have tabulated and commented upon the preceding references as specific allusions to the past, let us re-examine them in a different manner to determine what specific groups or types of people they embody; then let us combine them with associated general references in order to discover the kinds of people with whom Byron was most--and least--concerned.

We may begin by dividing people as men and women. According to this division, I have discovered that the largest single group of images contained within the fold of references to peo-

ple is that pertaining to women. The total comes to 211, the generic terms being:

girl--24	wife--6	prude--2
woman--23	sister--5	damsel--2
lady--21	queen--5	the sex--2
maid--18	female--4	coquette
mother--8	dame--4	enchantress
daughter--8	matron--4	lass
virgin--6	widow--3	spouse
bride--6	mistress--2	

and the specific names being:

Lesbia--6	Mary--15	Fanny--2
Helen--2	Thyrza--6	Caroline--2
Cora--2	Anne--5	Berenice
Thetis	Eliza--2	Florence
Clytemnestra	Elizabeth	Margaret
	Harriet--2	
Eve	Marion--2	
Magdalen	Marianne--2	

This discovery is no more surprising than the discovery of the predominant ego. Nevertheless, it likewise serves to substantiate long-standing judgments, this time the accepted view that Byron was notorious for his great attention to the opposite sex and his multifarious amours. There are, of course, those who feel that most of Byron's trouble with women occurred because women were attracted to him and because they threw themselves at him and helped to make him, through their attention, the cad he admittedly was. Yet, on reading this passage, one is inclined to condone to some extent his attraction for women:

Man delights not me; and only woman--
at a time. There is something softening
in the presence of a woman,--some strange
influence, even if one is not in love with

them--which I cannot account for, having
no very high opinion of the sex. But yet,
I always feel in better humour . . .
if there is a woman within ken.¹

Taking up the phrase "some strange influence, even if one is not in love with them," we question the feeling he had for women as a sex. His biographer, Galt, assures us that in the poems "not one line in all the thousands . . . shows a sexual feeling of female attraction--all is vague and passionless, save in the delicious rhythm of the verse."² In another place³ Galt speaks of the "icy metaphysical glimmer of Byron's amorous allusions," his "bodiless admiration of beauty," and his "objectless enthusiasm of love With all his tender and impassioned apostrophes to beauty and love, Byron has in no instance associated either . . . with sensual images." Again, he writes: "Lord Byron's extraordinary pretension to the influence of love was but a metaphysical concept of the passion In truth, no poet has better described love than Byron has his own peculiar passion."⁴ When we examine the tabulation presented above and discover that the most frequently used references to women are the vague generalizations girl, woman, lady, and

¹Journal, February 27, 1814.

²Galt, op. cit., p. 15.

³Ibid., p. 249.

⁴Ibid.

maid, we are inclined to believe that Galt knew whereof he spoke. Byron himself leads us to believe his loves, at least his early ones, were purely idealistic ones. The numerous references he made to Mary were to Mary Chaworth and Mary Duff, both childhood sweethearts. The former, he said,

was the beau ideal of all that my youthful fancy could paint of the beautiful, and I have taken all my fables about the celestial nature of women from the perfection of my imagination created in her. I say created, for I found her, like the rest of her sex, anything but angelic.¹

Of the latter, he said she was "my first flame before most people begin to burn."² His attachment for her was so great that he never forgot her; he went into convulsions when he heard she was married. Yet he could not explain his attachment for her; he knew it wasn't sexual, for he was but a child when he "fell in love" with her.³ Thyrza, it is supposed, was a real woman, who dressed as a pageboy and travelled incognito with Byron. In his letter to R. C. Dallas, October 11, 1811, Byron speaks of having been shocked again by a death and having lost one very dear to him in happier times.⁴ Some critics hold that he was referring to Thyrza. However, her identity, if she truly did exist, is still a mystery. Thyrza is

¹Ibid., p. 37.

²Ibid., p. 211.

³Ibid., p. 223.

⁴Quennell, op. cit., I, 119.

a name to be recorded in a chronicle of Byron's idealistic love. Anne was Anne Houson, another idealistic acquaintance of his youth, as was Elizabeth Pigot. To Anne he wrote "Lines to a Young Lady," a pretentious little poem of apology for having frightened her during his pistol practice. In "To Anne" he declared his intention to rebuke her for being false to him but recorded his failure to do so; she was so beautiful that he idolized her and forgave her inconstancy. But in his poem "On Finding a Fan" he disclosed a change of affections; the flame of love had burned out. One is reminded of the Petrarchan love tradition that extolled the beauties yet condemned the inconstancies of women while yet idealizing them. In "To Eliza," written for Elizabeth Pigot, Byron idealized women and defended them against the Musselman belief that women are without souls. Harriet Maltby, also referred to as Marion in the poems, was cold, withdrawn, and unmoved upon meeting the poet and probably fascinated him for the very reason that her reaction was so different from that usually held to be characteristic of women of Byron's acquaintance. Marianne Segate was a Venetian girl, twenty-two years old and married, with whom Byron became fascinated in 1816. It was her large, black, oriental eyes, with peculiar expression rarely seen among Europeans but usually among the Turks, that held him in her spell; he wrote especially of these intriguing eyes and said that she had "all the qualities which

her eyes promised."¹ Florence, again suggestive of a purely idealistic amour, was the name he applied to Mrs. Spenser Smith, wife of the minister of Constantinople, an attractive woman with whom he had a purely Platonic alliance,² and whom he addressed in "To Florence" as one he loved simply upon beholding her yet could not love, being only a friend to her. To Margaret, the poet's cousin, Margaret Parker, he wrote his first poem, "On the Death of a Young Lady," at the age of fourteen. He remembered her for her dark eyes, her long lashes, and her "completely Greek cast of face and figure."³ He said that she "looked as if she had been made out of a rainbow, all beauty and peace,"⁴ and in the poem he told of visiting her grave to scatter flowers on the dust he loved. In conclusion, one must admit that Byron did fill his mind quite often with thoughts of women, but more often than not he idealized these women and thought of them in generalized, vague, and Platonic terms. He glorified their charms and beauties; he adored their eyes and lips, their smiles, and their hair. He praised their fairness and sometimes their coloring.⁵ He saw their faults, often condemning their snob-

¹Letter to Thomas Moore, December 24, 1816. Quennell, op. cit., II, 382. (We shall note later Byron's weakness for beautiful eyes.)

²Galt, op. cit., p. 72.

³Detached Thoughts, October 15, 1821. Quennell, op. cit., II, 639-39.

⁴Galt, op. cit., p. 27.

⁵Infra, pp. 90 ff.

bishness or their inconstancy; nevertheless, he liked them and loved to look upon their lovely faces. As he said, they cheered him:

I own myself a child of Folly,
But not so wicked as they make me--
I soon must die of melancholy,
If Female smiles should e'er forsake me.¹

Consequently, one might conjecture that in concentration upon the generic ideal of woman or upon his idealized recollections of the women in his early life, he was seeking as much of an escape as he was in reverting to the other aspects of the past.

Though Byron is most often criticised for his many love affairs, his poems certainly do not abound in references to love or lovers. Perhaps the reason for this is the reason just given in the discussion of women; he was an idealist. Of the thirty-nine terms for man in love, he uses lover most frequently; minion and leman, terms for illicit lovers, he uses infrequently; the terms he uses are these: lover (26), rival (4), minion (3), swain (2), mate (2), leman, and pair.

Next in frequency to the allusions to women are references to men, other than the men denoted in Charts I, II, III, IV, and V. There are 174 images called to mind by the generic terms man (65), boy (34), father (33), son (21), brother (9), husband (6), stripling (4), and coxcomb (2). Man and boy, vague and general terms, are the words most often used. Quite fre-

¹"Egotism. A Letter to J. C. Becher," ll. 57-60.

quently, man refers to mankind as a whole, rather than to one man alone. Father, likewise, is often employed with reference to ancestral fathers as a generalized group. The basic tendency of Byron with reference to men as well as to women is to be vague, general, and distant, rather than specific and pertinent. Here, too, family relationships outnumber all others. The image of coxcomb, for example, is infrequent.

As for children, Byron confessed that he hated them:

I don't know what Scrope Davies meant
by telling you I liked Children. I abom-
inate the sight of them so much that I have
always had the greatest respect for the
character of Herod.¹

Ada, his child by Lady Byron, was the only child for whom he expressed any love. In the opening stanza of Canto III, Childe Harold's Pilgrimage, he said Ada was the "sole daughter of his house and heart," while in the closing stanzas of the same canto he broke into sentimental regret that he could not have stayed in England to rear her, to possess her, and to love her. Although he did think of children in as many as forty-five images, he spoke of them figuratively. He called men the children of dust,² children of despair,³ and the vain forward children of empire.⁴ Infant he used in terms like infant

¹Letter to Augusta Leigh, August 30, 1811. Quennell, op. cit., I, 110.

²"The Adieu," l. 109.

³"Epistle to a Friend," l. 5.

years,¹ infant bard,² and infant Muse.³ His images for children are child (17), infant (14), youth (5), baby (4), offspring (3), and young (2).

Ranking third after women and men, with a frequency of 139, come images of groups of people:

race--19	host--8	clan
band--16	train--7	choir
mortals--16	crew--4	wight
crowds--15	nations--4	rout
line--10	millions--4	the rest
people--9	groups--2	creatures
few--9	quire	tribes
throng--9	number	

Here is a collection of people far removed from any specific people. As a race, a line, a band, a crowd, or a throng, or simply as mortals and people, they reflect Byron's characteristic escape through generalization. The prevalence of references of this type, together with those to women and men, would suggest that perhaps Byron was reverting to them with frequency in order to free himself of them. If we accept him to be misanthrope, as he is so often said to be, we can believe that the numerous references to mankind, generalized, relieved him in some measure of his hatred for mankind. We know he hated it; in Childe Harold's Pilgrimage he called it "a false nature--not in the harmony of things,"⁴ and in Canto

¹"To Emma," l. 12.

²"Epistle to a Friend," l. 5.

³"To Edward Noel Long, Esq.," l. 59.

⁴Brandes, op. cit., IV, p. 46.

the Third he phrased this melancholy reflection:

I have not loved the World, nor the World me;
 I have not flattered its rank breath, nor bowed
 To its idolatries a patient knee,
 Nor coined my cheek to smiles,--nor cried aloud
 In worship of an echo: in the crowd
 They could not deem me one of such--I stood
 Among them, but not of them--in a shroud
 Of thoughts which were not their thoughts, and
 still could,
 Had I not filed my mind, which thus itself sub-
 dued.¹

He wrote contemptuously of types:

I wonder how the deuce any body could
 make such a world; for what purpose dandies,
 for instance, were ordained--and kings--and
 fellows of colleges--and women of a certain
 age--and many men of any age--and myself,
 most of all?²

Mankind as a whole, and individuals, as well as himself, if
 we are to believe him, were a source of irritation to him.
 In disillusionment, he spoke on this topic, repeating the ini-
 tial line of stanza cxiii, Canto the Third, of Childe Harold's
Pilgrimage:

I have not loved the World, nor the World me,--
 But let us part fair foes; I do believe,
 Though I have found them not, that there may
 be
 Words which are things,--hopes which will not
 deceive,
 And Virtues which are merciful, nor weave
 Snares for the failing: I would also deem
 O'er others' griefs that some sincerely grieve--
 That two, or one, are almost what they seem,--
 That Goodness is no name--and Happiness no
 dream.³

¹Stanza cxiii.

²Journal, January 16, 1814. Quennell, op. cit., I, 245.

³Stanza cxiv.

that he favored political liberalism and was not one to sit back calmly to admire and uphold the monarchy. "I have simplified my politics," he remarked, "with utter detestation of all existing governments."¹ In an age seething with political turmoil and Rousseauism, he took the stand always for liberty and freedom.² Later, he was inspired by his contact with the brother of Teresa Guiccioli to take up the cause of Italian liberty by joining the Carbonari, and he died in his last valiant libertine cause, that for Greek independence. He was too restless and revolutionary by nature to tolerate the complacency of a well-ordered monarchy. He hated the wrongs of tyranny which he felt were too prevalent among monarchs; while glorifying patriotic battlefields, he attacked the iniquities of war by which monarchs paved "their way with human hearts."³

Byron did not always speak disparagingly of former rulers. Caesar, the Henrys, and Edward--all were associated in his mind with the glorious past. As a schoolboy, he spoke respectfully of Caesar, whom he associated with the glorified history of Rome.⁴ The Henrys figured in the history of the

¹Bernard D. Grebanier et al. (eds.), English Literature and Its Backgrounds (New York: The Dryden Press, 1949), II, 221.

²Ernest J. Boyd, Literary Blasphemies (New York: Harper's, 1927), pp. 111-12.

³Childe Harold's Pilgrimage, Canto I, l. 42.

⁴"On a Change of Masters at a Great Public School," l. 4.

Byron family: Henry II by building Newstead Abbey and Henry VIII by having bestowed the abbey upon Sir John Byron when the monastic system was abolished.¹ Many of Byron's ancestors died in battle "for the safety of Edward and England"²; so Edward, too, belonged in the poet's associations of an exalted past. In contrast, however, Capet, the French king, Charles I, Charles II, and George, presumably George IV, he spoke of in mockery, as in the phrase "headless Charles"³ and the declaration that France's "safety sits not on a throne with Capet."⁴

In thirty-five terms depicting statesmen and noblemen,⁵ we find many allusions to Byron's contemporaries and his friends.⁶ These are people to whom he speaks directly. He envisions them as they were when he knew them in school. In poems like "To George, Earl Delawarr" and "To the Earl of Clare" he asks them to recall with him what happy hours they had spent together--hours that now have gone forever, except from the

¹"Elegy on Newstead Abbey," ll. 41-44.

²"On Leaving Newstead Abbey," l. 14.

³"Windsor Poetics," l. 2.

⁴"Ode from the French," ll. 79-80.

⁵lord--7 knight
peers--3 courtier
duke--2 sir
baron--2

⁶Chatham Parker Clare--5
Petty Palmerson Dorset--3
Rupert Delawarr
Fox

memory. Or, in some instances, he extolls great men like Fox and Pitt, holding them up to public view for praise. "On the Death of Mr. Fox" is one example of this elegiac type of poem. Otherwise, statesmen and rulers, familiar to readers of Byron's satires, were not frequently treated in the lyrics.

But although Byron was neither particularly fond of rulers nor particularly interested in statesmen and noblemen, he was impressed by heroes and military leaders, chief of whom was Napoleon, whom he idealized by calling him "The Great" and the "Cincinnatus of the West" (an allusion to a general of antiquity) in his great manifestation of French patriotism, the "Ode to Napoleon Buonaparte." It was the freedom Napoleon achieved for himself and the greatness of his military exploits--even the greatness surrounding his death--that caused Byron to idealize him.¹ Labedoyère, one of Napoleon's officers, merits one mention. Murat, who was a French general and commander of Naples, received favorable comment, too. Montgomery and Falkland, referred to as "godlike Falkland,"² held sway among the English patriots in the poet's memory. Naturally, Caesar would deserve to be noted again.

Besides those specific names, there are generic ones:

cohorts	host--8	hero--15
corps	countryman	chief--14
ranks	patriot	soldier--7
camp--2		warrior--7

¹Cf. Gerhard Eggert, Lord Byron und Napoleon (Leipzig: Mayer and Müller, 1933).

²"Elegy on Newstead Abbey," l. 72.

conqueror--4	pilot	desolator
victor	invader	spoiler--3
leader	vanquisher	captive--5
guide--3	avenger	conquered

There is a definite emphasis upon the terms hero and chief. Soldier and warrior are also quite important. The remaining number of these ninety-nine images are varied and fairly widespread. It will be seen later how familiar Byron was with the equipment of warfare. All this might lead one to feel that Byron's love and knowledge of warfare were the natural antitheses of his hatred of political rulers. Rulers, he seemed to feel, were or should be lesser than soldiers. This feeling grew also from his great love of history. As an idealist, he was turned against the despots of the past who had brought misery upon historical peoples, but he exalted the great military leaders who righted the wrongs of the despicable monarchs.

Charmed as he was by antiquity and by ancient history, Byron drew inspiration likewise from the middle ages. Seventeen images--vassals (2), serfs, slaves (13), and liege--suggest the medieval feudal system and are further reminiscent of Byron's interest in history, this time medieval history. One of these images, however, the predominant one, namely, slaves is used in a variety of connotations without historical suggestion, such as, beauty's slave,¹ pain's slave,² and slave

¹"To Mary," l. 8.

²"Stanzas to Augusta," l. 20.

of love.¹

Thus through ancient, medieval, and modern times, Byron turned to the past for escape because of its historical appeal, his ancestral pride, and the nostalgic recollections of his childhood, which he recorded in references to schoolmates and schoolmasters alike. We have considered his emphasis on the past itself and his frequent allusions to the great rulers and military heroes of the past, the glorious historical figures. Now let us note how very fond he was of his childhood friends, particularly his schoolmates, because with them he spent the only happy years of his life. Again and again, he used the phrase, "friends of my youth" or "friend of former days." In all, he spoke seventy-five times of friends or of other persons in a friendly relationship, using such words as friend (63), companion (5), comrade (4), associate (3), partner, and satellite. It is interesting to note that over a third of the seventy-five terms imaging friendliness are matched with such opposites as foe, which occurs twenty-nine times. Anyone as accustomed as Byron was to antagonism and controversy would be expected to be acutely aware of his enemies. But Byron, reserving satire for his enemies, celebrated his friends in his lyrics, sometimes calling them by name and sometimes giving them classical nick-

¹ "Stanzas to the Po." l. 48.

names, such as Euryalus, Lycus, Davus, Cleon, and Alonzo.

Remembering his elders, as would be natural for a young boy aware of those in authority over him, Byron wrote in his early poems, particularly in those concerning his schooldays, of parents and guardians. Fifty-one references summoned up images of such authority: parent (6), father (33), mother (8), guardian, retainer, sponsor, and patron. Evidently, he had a profound respect for older men, though certainly he had none for older women, particularly his mother. Having grown up without a father to guide him, he put his trust in his schoolmasters, who presided well over his early education and remained in his nostalgic memory, recorded in twenty-five images which reflect his own relations to his teachers in his capacity as a student. Aside from one allusion to Damaetas, who was a teacher of the classical poets, these images are summoned up by common nouns occurring throughout the early poems and being reminiscent once again of an idealized past: sage (2), pedagogue (2), tutor (2), preceptor, pedant (5), fellow (2), pupil, student, beginner (2), and candidates [for prizes] (6). Once, though, he fell from grace by writing "On a Change of Masters at a Great Public School." The school was Harrow; the retiring schoolmaster, Dr. Drury, whom he had loved and called "Probus," was succeeded by Dr. Butler, whom Byron most ungraciously named "Pomposus."

In the absence of a father, his ancestors--the glorious memory of his forefathers--likewise inspired trust and respect

in the young Lord Byron. In thirty-two instances he mentioned his sires and his relation to them as an heir and descendant: sires (18), ancestors (2), forefathers, heir (4), stem (2), descendant, John of Horistan, Paul, Hubert, and Old Robert. These images also reflect his great ancestral pride that was equally a part of his return to the past. The men mentioned by name were buried in the family graveyard at Newstead; he stood somewhat in awe of them and took great pride in his ancestral line. We see that he also mentioned heir and stem in addition to the collective race and line which he so often glorified.

Being a literary man acquainted with the arts, Byron would naturally be expected to display a fairly wide range of literary and artistic knowledge, but as he said himself, he preferred politicians and doers far above writers and singers.¹ He referred to authors in such generic terms as author, bard (11), poet (5), rhymers (2), and minstrel (5) and in specific allusions to Shakespeare and LeSage. He spoke of sculptors and painters, naming his Italian contemporary, Antonio Canova, and the English portrait painter, Sir Thomas Lawrence. He dwelled at length upon the theater, both in literary characters² and dramatists

¹Cited by Arnold, Essays in Criticism, II, 195.

²Juliet
Benedick
Zanga
Lydia Languish

whom he mentions and in the actors, Garrick and Mossop.

Petrarch's Laura is referred to with some contempt;¹ Byron hated sonnets and sonneteers and never attempted to write more than three sonnets. He was fond of mentioning poets by several generic names, the antiquated Scotch term for minstrel--a bard--being his favorite.

The remaining groups of images may be considered in the order of their decreasing importance; they include images for (1) inhabitants, nine in number: tenants (4), inmates (3), inhabitants (2); (2) for travellers, seven in number: wanderer (5), passer-by, and rider; (3) for rural folk, six in number: rustic (2), peasant, shepherd, native, and hunter; (4) for hospitality, guest and stranger (13); (5) for social service, nurse; and (6) for military service, sentinel, guard, and veteran.

In reviewing our data, we observe that the ideas uppermost in Byron's mind were egoistic. The ego was an inevitable outgrowth of his character and temperament. It occasioned the escapist tendency so prevalently and diversely exhibited in the lyric poems by means of three intertwining themes: a preoccupation with the past--history, ancestors, childhood associates, and early reading--, generalization, and idealization.

Having noted the people whose images were often in Byron's lyrical creation, let us look more closely as Byron concentrated

¹Journal, December 17-18, 1813. Quennell, op. cit., I, 241.

upon the faces of these poeple--their expressions--and, besides their faces, the other parts of their bodies of which Byron spoke. Thus we more nearly comprehend the scope of the visual imagery related to human beings.

We said earlier in this thesis that Byron had a weakness for beautiful eyes. Frequently he wrote at length to praise the eyes of women to whom he was attracted. It is not then surprising to find eyes to be the part of the face most often named and second in importance among the parts of the body; the eye image appears 151 times. It is supplemented by eight images of the eyelids, four of the lashes, one image of winking, and ninety-five images of tears. There are several other instances when orb is used for eye; so the total number of images for the eye and its associated parts is more than 258. This number refers to images in more than ninety of the 197 poems, or almost half. For Byron, the chief attribute of eyes was the revelation of a person's soul. Epithets like soul-searching eyes and the soul's interpreters are common. Idealization is the keynote. There are only four instances in which the color of the eyes is named, and in all instances the color is blue.¹ The unusual predominance of the eye image becomes apparent when one analyzes the images associated

¹In Childe Harold's Pilgrimage, Canto III, stanza i, he recalls the dear blue eyes of his beloved Ada. In contrast, he also recalls earlier in the same work (Canto II, stanza xxii) the dark-eyed Spanish maid who fascinated him during his travels.

with the whole face, a total of 364:

face--22	lips--33	mouth--2
eye--151	brow--21	tongue--2
tear--95	forehead	throat
lids--8		tooth
lashes--3	cheeks--21	jaw
fringe	nostril	

In his very first poem he noted the beauteous face¹ of Margaret; in a later poem he evolved the image of nature's gentle face without a mask.² The recollection of lovely faces was part of his enjoyment in reliving the past. One unique image is jetty fringe³ for the dark lashes he adored. Lips are second in importance to eyes; he remembered with fondness the kisses of his youthful loves.⁴ Brow is a term for the face itself in one instance, but elsewhere it refers to the forehead; we find the brow called jovial, pensive, polished, and gentle. The cheeks are most frequently termed blooming, the word being suggestive of the robust and merry youth of his childhood. Tooth is used figuratively as in care's venom'd tooth;⁵ so is jaw, as in the grave's jaw;⁶ both are indicative

¹"On the Death of a Young Lady," l. 22.

²"Epistle to Augusta," l. 85.

³"Maid of Athens," l. 9.

⁴"Egotism. A Letter to J. C. Becher," ll. 61-62:
Philosophers have never doubted
That Ladies' Lips were made for kisses!

⁵"Childish Recollections," l. 390.

⁶"Translation from Catullus," l. 18.

of the cares that fell upon the poet in manhood. Smiling is by far the dominant facial expression; it accounts for two-thirds of the total 118 images of expression: smile (78), frown (18), blush (15), sneer (4), dimples (4), features (3), lineaments (2), yawn (2), wink, and scowl. Smile refers, of course, to the images associated with eyes and lips. It again is a form of escape, a reverting to fond and pleasant memories.

Images for the hair are neither very prevalent nor varied. The twenty-seven which we have noted are distributed thus: locks (11), hair (7), tresses (4), curls (3), and ringlets (2). With two exceptions,¹ when they are auburn, locks are golden. Hair is likewise golden or fair, even dishevelled; finally, at last mention, it is grey.² Tresses are always raven. The golden-haired maidens were his early loves while the raven-tressed ones belonged to the adventurous Childe Harold and not to Byron.

Ranking second to the face in frequency is the heart, with 161 images. Nearly always, these images, which are abstracted from vision, often approach the metaphysical and are not actually visual; there is always an emotion of love or regret within the image. It, too, is a form of escape through idealized emotion. The blood images frequently enrich patriotic verses depicting the battle scenes that reflect his love of

¹"Song," l. 12, and "To Caroline" (III), l. 10.

²"To Belshazzar," l. 10.

history and the military; but there are other picturesque images like blood-stained guilt¹ and death's dry veins.² The complete tabulation of the 215 images of the circulatory system runs thus: heart (161), blood (29), bleed (15), veins (6), and gore (4).

The bosom and breast images, like the heart images, convey tender emotion and warm affection; occasionally they take the place of the whole being, as in "A Fragment," line forty: "the essence of great bosoms now no more,"--a reversion to the dead past. Breast appears seventy-four times; bosom, sixty-nine, the total (143) placing this image third in importance to the eyes, the face, and the heart. Looking at the remaining images which pertain to the body, we note that the hand is next in importance to the head:

head--34
 brain--8
 skull
 neck--2
 shoulders
 limbs--8
 arm--7
 hand--39
 fingers--4
 feet--8
 knee--2

The hand appears in several vivid images, namely the minstrel's palsied hand,³ the figurative phrases Death's withered hand,⁴

¹"Elegy on Newstead Abbey," l. 23.

²"Saul," l. 8.

³"Elegy on Newstead Abbey," l. 90.

⁴"Saul," l. 8.

God's hand,¹ and freedom's hand.² A mighty or awesome power emanates from God's hand as from God's fingers and the arm of Jove³ and from death's foot.⁴ Other parts of the body include side (8), waist, trunk, bones (4), tissues, and sinews. In addition to these, there are five images of a wound and one of a canker. The body as a whole is referred to as form (26), image (10), frame (6), corse (4), and body (2). We find forms denoting fathers, friends, angels, and day.⁵

Another group of images that we can consider here is comprised of references to animals: wings (30), pinion (8), plume (5), feather, hoofs, and fangs. Many times, however, wings is figurative while at the same time it suggests the flight of birds, as in time, untiring, waves his wing;⁶ in the title, "L'Amitie est l'amour sans ailes"; and in death-wing'd tempest.⁷ Fangs occurs in the phrase, "to ruin's ruthless fangs a prey."⁸ This sectioning of the parts of the body serves as further illustration, therefore, of the recurring theme of es-

¹"Were My Bosom as False," l. 11.

²"Ode from the French," l. 75.

³"On Jordan's Banks," l. 5.

⁴"Saul," l. 9.

⁵"Childish Recollections," l. 18.

⁶"Answer to a Beautiful Poem," l. 26.

⁷"To Florence," l. 31.

⁸"Answer to a Beautiful Poem," l. 35.

cape noted in the first section of this chapter. One sees in this usage evidence also that Byron, suffering the cares and evils that beset him in later life, reverted even more to what he could remember of what was once pleasant.

Images of a philosophic significance rose when Byron contemplated and vivified in his imagination the richness of the past and the careers of human kind in that past. Such images referred to death, to myths, to religion, to good and evil, and to God. It is interesting, in fact, to find that Byron's emphasis on the past caused him to become entranced with death and the dead--in fifty-three allusions--while he was yet glorifying life: the dead (30), shade (15), phantom (4), and spectre (4). He was fond of the poetic shade in phrases like the gentle shade naming those he loved¹ and the nostalgic phrase, shade of former joys.²

Byron's interest in mythology and his knowledge of religion, both clearly reflecting his early reading, inspired allusions recorded in Charts I and II. The two are closely related, of course, since mythology constituted the religion of the ancient Greeks and Romans, but are illustrative of Byron's characteristic fusion of opposites--paganism and Christianity. Words rich in pagan belief and folk-lore³ and words calling up images of

¹"If Sometimes in the Haunts of Men," l. 4.

²"To Edward Noel Long, Esq." l. 56.

³ sprite--2	cupid	fairy--5
nymph--5	fiends--7	sylph--2
houri	demons--3	
elves	vampire	gods, goddesses--16

Christian faiths and services¹ are impressive when considered in company with Greek and Roman mythology, from the Bible, **from** the Mohammedans,² and the Assyrians.³ Evil spirits, fiends, demons, and a vampire, counterbalanced the good. Martyrs, saints, and the church rulers balanced bigots, sceptics, and hypocrites. Always, good was balanced with evil. Criminals and wantons, **further** conveyors of evil connotation, are in sixty images:

slayer--2	parasite--5
murderer	oaf
	urchin
robber--2	rake
thief	ruffian
prowler	
	prey--10
traitor--2	victim--4
exile--5	the slain
outlaw--2	
outcast	savage--2
wanton--8	barbarian
wretch--8	

Foolish and despicable people--people with whom Byron had no patience--are in twenty-three images: fool (15), blockhead, dupe, imprudent, the proud (3), the vain (2), and misanthrope. These terms, together with others like the disparaging images of monarchs, may well indicate that Byron was seeking to rid

¹ monk--2	hermit	pilgrim--2
abbot		
prophet--4	quaker	saint--7
priest--3	mystic	seraph--4
evangelist	druid	angel--5
martyr--2	sinner--2	

²Houri, a Mohammedan nymph.

³Ashur, the Assyrian god of military power.

his mind of certain evils by dissipating them in the poems, as was his practice in many of his satirical works.

Even though Byron was well grounded in Biblical tradition, he gave little thought to God. Only forty times throughout the lyric poems is there any mention made of God or of paradise and hell: God (16), Father (8), Jehovah, Almighty, Creator, Maker, Lord, Deity, paradise (5), and hell(5). This is exclusive of his frequent figurative allusions to heaven, totaling forty-nine.¹ His acquaintance with the Old Testament probably accounts for his diverse nomenclature for the Father. Note, too, that every image concerns the Father, not the Son. The paucity of these allusions derives from Byron's contempt for religious sects and formalized religion.² The strong Calvinistic influences of his early childhood turned into a denial of God and thence into a vague sort of "deism with attendant doubts about immortality illogically at variance with a strong, abiding predestination."³ He was unsure

¹Infra, p. 78.

²"I am no Platonist, I am nothing at all;" . . . but he had rather be almost anything than belong to one of the seventy-two sects "tearing each other to pieces for the love of the Lord and the hatred of each other." Letter to Francis Hodgson, September 3, 1811. Quennell, op. cit., I, 113.

³Samuel C. Chew, "Lord Byron," A Literary History of England, p. 1229.

of what he believed, if anything. He was not without feelings for his soul; yet he said he had no belief in a future existence and did not see anything tempting in paradise. Much of that feeling grew out of his discouragement and malcontent with life.

My restlessness tells me that I have something 'within that passeth show.' It is for Him, who made it, to prolong that spark of celestial fire which illumines, yet burns, this frail tenement; . . .
 . . . I have no conception of any existence which duration would not render tiresome In the meantime, I am grateful for some good, and tolerably patient under certain evils--grace à Dieu et mon bon tempérament.

A mon bon tempérament: in this phrase we catch a glimmer of egoism. Byron was not a man who could render himself into the hands of the Almighty or submit his iron-clad will to a Higher Power. Only his own self-reliance was to carry him through life. Egoist that he was, he needed no God, he thought, though occasionally moments of doubt about the security of his soul did cross his mind. Yet he was not one to pursue a satisfactory answer for the questions that arose in his mind. Whatever he felt for his soul was the instinct of the moment, not the result of logical thinking. He could not be sufficiently convinced of the truth of an abstract proposition to feel its current in his actions, and he consented to arguments only if they agreed with his momentary feelings.

¹Journal, November 26, 1813. Quennell, op. cit., I, 226.

And being impulsive, he would not conform to a particular church or be employed in doxologies.¹ In one of his greater moments of doubt, he wrote the following passage to scoff at what he could not be convinced of:

Is there any beyond?--who knows? He that can't tell. Who tells that it is? He who don't [sic] know. And when shall he know? perhaps, when he don't expect, and generally when he don't wish it. In this last respect, however, all are not alike: it depends a good deal upon education,--something upon nerves and habits--but most upon digestion.²

In still another mood, he could have a change of temperament and write a passage such as this one:

Of the Immortality of the Soul, it appears to me that there can be little doubt, if we attend to the action of the Mind. It is in perpetual activity, [especially during sleep] A material resurrection seems strange, and even absurd. That the Mind is eternal, seems as probable as that the body is not so.³

If he was confused about the soul, it was because he was likewise confused about the true nature of God and of man. He shows his misconceptions, his doubts, and his resultant dejection of spirit in the following:

I sometimes think that Man may be the relic of some higher material being, wrecked in a former world, and degenerated in the hardships and struggle through Chaos into Conformity--or something like that.⁴

¹Galt, op. cit., p. 314.

²Journal, February 18, 1814. Quennell, op. cit., I, 245.

³Detached Thoughts No. 96. October 15, 1821. Quennell, op. cit., II, 644-645.

⁴Ibid., vol. II, No. 101, p. 646.

Not trusting in God as the Divine Creator and Controller of the earth, he put his trust in Fortune.

Like Sylla, I have always believed that all things depend upon Fortune, and nothing upon ourselves. I am not aware of any . . . good which is not to be attributed to the Good Goddess, Fortune!¹

If he knew God at all, he knew Him only where he may have sometimes felt him in nature. Maybe Guiseppe Mazzini presumed too much when he declared that Byron "grasps the material universe--stars, lakes, alps, and sea--and identifies himself with it, and through it with God, of whom--to him at least--it is a symbol."² Or perhaps Galt went too far in saying that the ocean, an emblem of change and inconstancy to other poets, contains a symbol of permanency for Byron to such an extent that its unchangeable character becomes an image of deity to him.³ Chew argues that Mazzini and Galt did presume too much; he believes that Byron found in the natural world not God but only an escape from mankind.⁴ Whether Mazzini and Galt or Chew is right, it is difficult to judge. One can

¹Ibid., vol, II, No. 83, p. 640.

²Guiseppe Mazzini, "Byron and Goethe," Literary and Philosophical Essays, ed. Charles W. Eliot (The Harvard Classics. New York: P. F. Collier and Son, 1910), p. 407.

³Op. cit., p. 361.

⁴Literary History of England, p. 1229.

only observe that Byron held very little for theology but knew and dwelled upon the majesty of nature to a powerful extent, as we shall see in the following chapter.

CHAPTER III

NATURAL FORCES AND INANIMATE OBJECTS

The second general classification of visual images, those embracing natural forces and phenomena, includes water; land; the sky, atmosphere, and seasons; trees and plants; animals, fowl, reptiles, and insects; and fire, light, and darkness. In our study of these references to nature we shall see that Byron had an egoistic outlook on nature rather than a humanistic one. Paul Elmer More, quoting from St. Augustine, says of Byron that he did not bypass himself as a man, a "crowning wonder," while admiring nature.¹ But Byron saw himself in nature against his will. He turned to nature, as to the past, as a place of sympathetic escape and as a refuge for his troubled mind,² but he could not find escape and refuge there.³ Wherever he turned, he saw his own spirit reflected. When he described the beauties of nature, they palpitated and

¹Op. cit., p. 804.

²Byron wrote of his "old friend the Mediterranean rolling blue" at his feet. "As long as I retain my feeling and my passion for Nature, I can partly soften or subdue my passions and resist or endure those of others." Letter to Issac D'Israeli, June 10, 1822. Quennell, op. cit., II, 701-02.

³For a discussion of why Byron failed to find peace in nature, see Ernest J. Lovell, Byron: The Record of a Quest

lived, "because when he had seen them, his heart had beaten fast and he had lived."¹ He impressed the image of his own passions upon them; in their peacefulness he could feel only his own emotion. Taine says he attuned them to his soul and compelled them to repeat his own cries.² Nevertheless, he did not invent or create, for he had not the perceptive soul to see into the mysteries of nature. All he could do was observe with the detachment of a tourist and transcribe, often exaggerating as he copied. As a result, he could receive no spiritual satisfaction from nature. Nor did he confuse nature and art or assume that they are similar. He recognized the "disparate elements of experience" without being able to reconcile them or synthesize realities.³ His egoism would never let him get away from being subjective; when a love affair associated with a particular scene died away, the fascination of the scene died with it.⁴ In consequence his reaction to

(Austin: The University of Texas Press, 1949), pp. 21-23, wherein he suggests that it was because of Calvinism, worldliness, unhappiness, the sense of the comic, and the sense of fact in Byron. See also pp. 257 ff., wherein he discusses the Zeluco theme, which implies that a corrupted mind can take no pleasure in the beauties of nature.

¹Taine, op. cit., p. 114.

²Ibid.

³Lovell, op. cit., p. 239.

⁴Cf. "From the Prometheus Vincit of Aeschylus," ll. 31-32; "Fragment," ll. 5-8; and "To Time," ll. 13-16, 33-36.

natural beauty was often shallow; natural beauty's greatest appeal is the aesthetic aspect of landscapes to the eye. This is what Lovell calls the "picturesque technique"--looking at the external world as though it constituted a picture.¹ Byron's determination to lose himself in nature led to his "preoccupation with seeing and the determination to make a highly accurate and almost literal transcription of the natural scene before him" and set him apart from the other romantics.² As a follower of the descriptive school of poetry, Byron rejected detailed particularities, followed generalizations, encompassed vastness, and had to see a scene before him before he could write,³ says Lovell.⁴ It was that very honesty in the delineation of fact that later led him to see the picturesque as faulty--sentimental, limited, oversimplified--and caused his interest in nature to wane.⁵

His wild and restless temperament felt its strongest kinship with wild nature--oceans, mountains, and storms. Howard Mumford Jones attributes this tendency to Byron's Calendonian

¹Op. cit., p. 18.

²Ibid., p. 187.

³Byron wrote: "I must have a warm sun, a blue sky; I cannot describe scenes so dear to me by a sea-coal fire." Letter to R. C. Dallas, September 7, 1811. Quennell, op. cit., I, 115.

⁴Op. cit., p. 95.

⁵Ibid. p. 23.

blood. He lived and glorified in nature the annihilator.¹
 The vast, tumultuous oceans, the seas, crashing their wild waves against the rocks, were best able to reflect Byron's mighty and storm-wracked spirit. The disparity between mankind and lonely self-conflict, history and insight, time and eternity, was bridged by sea and mountains, infinite expanse and living mass.² More peaceful rivers and streams and lakes and the soft enchantment of dew belonged to the tenderer and calmer moments of his recollections. Less powerful, perhaps more common, rains were of little importance to him. Most of all, his restless spirit aligned itself with the ocean, which dominates the 227 images of water:

sea--19	stream--20	dew--15
Galilee--2	source--2	drop--9
Aegean--2	river--10	
Adriatic	Lethe	water--10
ocean--17	Jordan	
Atlantic	Cam	showers--5
waves--17	Dee--3	torrent--4
billows--9	lake--7	rain
main--8	Leman--3	
tide--8	floods--7	mist--4
foam--6	spring--6	vapours
deep--6	brook	
spray--3	bourne	liquid
gulf--3	rill	
current--2	cataract	bubbles
surge--2	tributary	
breakers	channel	
surf	Hellespont	

This fact is evident when one considers that the images for

¹Brandes, op. cit., IV, 223.

²Knight, op. cit., p. 215.

the sea and ocean totaling 108 amount to almost as much as all the other images for water combined, a total of 119.

When he wrote of the earth, Byron was usually metaphysical or idealistic, as well as general and vast; his favorite words in this class total 105: world (47) and earth (58). Far below in frequency but next in importance are the thirty-five images of soil used figuratively to refer to human beings in the imagery of decay and death: dust (19) and clay (16). The wholeness of the world and the return of man to that world as the dust from which he came hold top place in the poet's conception of the earth. Next in order of frequency, he emphasized realms (13), lands (13), fields (13), bowers (12), and climes (11), the poetical manifestations of childish recollections, the fairy realms, leafy bowers, and climes where he and his playmates romped. Continuing the list, one finds these images:

plain--10	park--2
regions--8	dell
haunts--7	brake
grove--7	haven
isle--6	glen
vale--6	hollow
valley--5	marsh
Cressy	Marston Moor
health--3	Culloden Moor
glade--3	

Here once again are the happy vales and valleys of his childhood, the haunts of youth, the groves of Ida where youth was wont to roam. In the same category, there are images of the

ground itself:

landscapes--3	sand--4
wilderness--3	sod--3
waste	soil--2
desert	surface
	ground
	elements
turf--5	
lawn	

In political or geographical discourse he spoke of such divisions as these 107 images denote, the specific outnumbering the general:

country--7	Eden--3	Europe
empire--4	Judea	
kingdom--2	Lebanon	Italy--2
territory	Palestine	Naples
state	Salem--4	Marengo
borough	Sion--2	Austria--2
city	Israel--3	France--5
town	Babel--2	Lyons
		Paris
pole--3	Corinth	Spain
zone--3	Askalon	Cadiz--4
		Britain--5
Actium	Rome--7	Calendonia
Sparta	Athens--3	Albion--3
Troy	Greece--2	England--6
Gaul	Byzantium	Colbleen
	Istanbul--2	Braemarr
Turkey--2		Marr
Tyre	Elysia	Waterloo--2
Moor	Arcadia	

The astronomical image is in orb (8) and sphere (7). A special group refers to seacoast, and river banks: shore (23), bank (5), brink (3), border, coast, and shoal.

When investigating topography, as I have for this

thesis, one notes the opinion of several critics that Byron was uncommonly influenced by the Scottish Highlands, the dark and

somber heaths, the lone and grandiose mountains, where he spent his childhood. Galt attests that

the seeds of Byron's misanthropic tendencies were implanted during the 'silent rages' of his childhood; the effect of mountain scenery, which continued so strong upon him after he left Scotland, producing the sentiments with which he imbued his heroes, . . . was mere reminiscence and association.¹

In criticising the Hours of Idleness, Samuel C. Chew says the lyrics are "commendable only for the sincere love of Highland scenery expressed in some of them."² Accentuating those views are the following references which call up images of high and somber places, general and specific:

mountain--18	Athos
hill--10	Etna--2
crag--5	
summit--4	Ida--21
crest--3	
pinnacle	Zion
volcano--4	Sinai
lava	
	Pindus
cliff	Alps
	Highlands--4
	Loch na Garr-8

There are eighty-four references to mountains. Loch na Garr, associated with his childhood in the Highlands, is the most often named mountain save Ida, the mythological mountain of green groves, which, one may presume, is often Byron's po-

¹Op. cit., p. 19.

²"Lord Byron," A Literary History of England, p. 1220.

etic term for the Highlands. Galt proposes that it was the reminiscences which Byron associated with the mountain scenery of the Highlands that later gave "life and elevation to his reflections,"¹ that Byron retained those "recollections of the scenes which interested his childish wonder, fresh and glowing, to his latest days."² At Cheltenham, in 1801 and afterward, when the lyric poems were composed, the views of the Malvern hills reminded him of his enjoyment amid the scenery of Aberdeen; they awoke trains of thought and fancy associated with the former scener. "The poesy of the feeling lay not in the beauty of the objects, but in the moral effect of the traditions, to which these objects served as talismans of the memory."³ Yet Knight points out that although the mountains served Byron "magnificently: probably as a man, certainly as a poet," they did not rank so importantly with him as that other more Shakespearean vastness, the sea."⁴

To complete my survey of Byron's images of the earth, I have these to report: cave (8), cavern (4), and grotto. The

¹Op. cit., p. 29.

²Ibid., p. 12.

³Ibid., p. 28.

⁴Op. cit., p. 214.

final total of all the images of the earth is 548.

There are 173 images to describe the vegetation of the earth. Although Byron refers to trees through use of the generic term five times, he specifies eleven different kinds of trees:

oak--7	palm--2
cypress--5	yew--2
myrtle--4	pine
elm--4	hemlock
willow--2	jasper
cedar--2	

besides parts of trees,

leaves--15
branch--5
bough--3
trunk--2
foliage

and groups of trees: forest (6), woods (3), and arbour. Flowers—rose (16), violet (12), and thistle—the vine, ivy (4), the laurel (7), and the meed are mentioned, as are parts of plants—seed (2), bud, blossom, root and *fruits--2, grass, moss (2), or verdure (6), the wreath (10) and the garland (4, the parterre, the harvest (2) and the garden (7), giving a total of 173 images for vegetation.

Byron supposedly was devoted to animals. All his life he was surrounded by them. At Newstead he kept a bear and a

*Figurative terms: "The Fruit of Fires is Ashes," from the poem, "Ode to a Lady," l. 31; "The flowers and fruits of love," from the poem, "On This Day I Complete My Thirty-Sixth Year," l. 6.

wolf, besides his beloved and devoted friend, his dog, Boatswain.¹ When he went to Cambridge, he took his bear with him and was notorious there for his savage pets. During his misanthropic exile he was perpetually surrounded by his menagerie of horses, dogs, monkeys, cats, and birds. Rather surprising it is, therefore, to find in the lyric poems more images in which birds are mentioned:

birds--10	vulture--2
dove--3	phoenix--2
turtle	owl
raven--3	fowl
sparrow--2	brood
eagle--2	

The generic term bird is more frequently used than the name of any specific kind of bird. Fowl is sarcastically applied to mankind, when Byron calls R. C. Dallas a "brother fowl" of the owl.² Twenty-three times Byron names animals or

¹Upon returning from his first travels and finding his mother on her deathbed, Byron, thrown into a fit of melancholy, made a second will, requesting that he be buried by his only friend, his dog, Boatswain. Brandes, op. cit., IV, 274.

For an amusing account of Byron and Boatswain, see the doggerel verses, "The Wonderful History of Lord Byron and His Dog" (1806), written and illustrated by Elizabeth Pigot. Unpublished MS, The Rare Books Collection, The University of Texas.

²"R. C. Dallas," 1.5.

groups of animals:

steed--3	gazelle	bat
courses	stag	
horse--2	roe	herd--2
dog--2	wolf	flock
camel	fox	fold
	lion	
hart		pet

Horses and dogs, and possibly the camel, are the only domesticated animals mentioned; the others are wild, and three--the wolf, the fox, and the lion--are savage or vicious. Insects are depicted in a dozen instances: worm (5), flies (2), insects (2), and brood. Three references are to earth-worms; two to glow-worms, and one is to the worm's slimy brood.¹ The flies are fire-flies, and one image of insect is that of man as a vain insect.² The images of reptiles are called up by the words reptile (3), serpent, and adder. Before leaving the animal images, one might note three images of nests and three of shells. The total number of images for the creatures of the earth and air is seventy-three.

The mineral products of the earth, including precious stones, are depicted in fifty-seven images, as follows:

stone--19	gem--5	alloy--2
rocks--15	porphyry	steel--2
	sapphire	brass
marble--7	emerald	iron
		rust
crystal		

¹"Lines Inscribed on a Cup Formed from a Skull," 1. 10.

²"Inscription on the Monument of a Newfoundland Dog," 1. 13.

Some of these words are visualizations of abstract ideas, as when gem describes a pure and valuable love in "The Adieu," line sixty-seven, and in "Ode to Napoleon Buonaparte," line 116, and when it describes France in line ten of "Napoleon's Farewell." Steel denotes a sword in "Song of Saul before His Last Battle," line four, but presents a figurative idea of callousness in line twenty-nine of "Love's Last Adieu": "How he envies the wretch with a soul wrapt in steel!" In the same kind of image, iron denotes courage in the phrase men of iron mould from "The Harp the Monarch Minstrel Swept," line six. Yet, some of these images of minerals are very literal. Along with marble, porphyry, a type of gem, is said to comprise part of the decoration of a doge's palace in "Venice," line thirty. The verdure of a tomb is compared to emeralds in line ten of "Farewell!" If Ever Fondest Prayer," showing the sublimity of color in a gem as its most noteworthy characteristic, as is also true in the Sapphire's blaze of a weeping eye in "I Saw Thee Weep," line five.

Second in importance to earth and virtually equal in importance to water are the 222 images of the sky and atmosphere. Heaven, the most common image, is nearly always used synonymously with sky, rather than in a metaphysical sense:

heaven--49
sky--29

sun--33
star--25
Bootes

snow--4
flakes--2
meteor--4
planets--3
system
rain

cloud--23	
lightning--10	storm--13
moon--9	
rainbow--6	
	space--2

Byron's feeling toward the seasons inclines him to spring and summer, for he lists each of these four times, autumn once, and winter twice.

Relating to the celestial images of sun, moon, and stars are the images of light and varied attributes thereof, the contrasting image of darkness and gloom, and associated images of fire. Light and darkness, brightness and gloom, are in the following:

day--57	night--59
light--31	dark--42
morn--12	evening--8
dawn--4	twilight--3
noon--4	gloaming
meridian--3	
morrow--2	
glow--35	gloomy--16
beam--33	shady--12
ray--24	dusky--5
bright--23	dim--4
sparkle--15	obscure--4
gleam--11	bleak--4
glitter--9	shadow--4
flash--5	mirk
luster--4	
glare--4	
dazzle--4	
glossy--3	
polished--3	
shine--3	
twinkle--3	
glisten--2	
sheen--2	
radiance--2	
illuminate	
glimmer	
glazed	
lambent	

The balance between daylight and dark is impressive: 113 images for each. Certainly, on this basis, no one can accuse Byron of brooding in the depths of darkness and melancholy gloom, in spite of his having done most of his writing at night, in fits of passion and frequent dejection.

In surveying the remaining images, which relate to light and darkness, one finds 289 images of light outnumbering only fifty images of darkness. Here is a wealth of terms to describe light.

In fact, one of Byran's most famous lyrics, "She Walks in Beauty like the Night," connotes a very lovely image of the night—one of mystery, solemnity, and quiet beauty. There are twenty-three different words for this one kind of image. Evidently, Byron was partial to light as he was to other things that pleased him; it offered escape from the gloom of his daily existence. Light had a soothing and softening effect upon his soul. He wrote:

I am always most religious upon sunshiny days; as if there was some association between an internal approach to greater light and purity, and the kindler of this dark lanthorn of our eternal existence.¹

He also thought of light metaphysically and interpreted it so that a day corresponded to the passage of time in life or in eternity. He spoke of the dawn of life,² the light of

¹Detached Thoughts, No. 99, October 15, 1821. Quennell, op. cit., II, 646.

²"Remembrance," 1. 5.

life,¹ life's eternity,² and eternity's day,³ the day-beam of ages,⁴ life's little day,⁵ and the long twilight of all times.⁶

Fire fascinated Byron, too. He spoke of it often, sixty-nine times by count, and nearly always in a figurative sense to depict love or any other burning passion:⁷ fire (28), flame (20), blaze (10), ashes (7), embers (3), and smoke. Related images for fires and their opposites number twenty-five: burn (27), kindle (2), sear (2), scorch, consume, forge, quench (8), extinguish (2) and quell.

Upon totaling all the images of light, darkness, and fire, one gets 659, a sum greater than that for any of the other images connected with aspects of nature. Altogether the images of nature number 1,967, only 267 more than the 1,700 instances in which Byron mentions himself. It is therefore easy to believe that he did not lose himself in nature. Always he was its equal and a part of it. He made it a part of himself in trying to use it as an escape. Perhaps this

1"Translation of a Romantic Love Song," 1.25.

2"If That High World," 1. 8.

3"To an Oak at Newstead," 1. 40.

4"Ibid., 1. 27.

5"Lines Inscribed upon a Cup Formed from a Skull," 1. 21.

6"Ode to Napoleon Buonaparte," 1. 152.

7Passion's fires: "On Finding a Fan," 1. 9; Love's fatal Fire: "Translation of a Romantic Love Song," 11. 10-11.

fact would account for Galt's having said:

That he sometimes came out of the cloud, and was familiar and earthly, it is true; but his dwelling was amid the murk and the mist, and the home of his spirit in the abysm of the storm, and the hiding-places of guilt.¹

Upon the basis of the foregoing conclusions with relation to Byron and nature, one can find a compatability of opinion with Galt and Mazzini in believing that Byron was deifying the vast realms of nature--earth and water, light, darkness, and fire, or one may agree with Chew that Byron's insurmountable ego sought its escape from mankind by allying itself with equally insurmountable natural phenomena.

Now that we have surveyed at some length the first two classes of visual images, let us turn to the third class, inanimate objects and their associated images, which involve approximately 931 images. These images are far fewer in number than images of the preceding groups; nevertheless, they are indicative of several significant facts. First of all, the most prevalent type of image concerns buildings and parts thereof. In the order of their significance, the buildings which he names are churches and other religious places,²

¹Op. cit., p. 67.

² temple--7	church	altar
fane--5	chapel	spire--7
mosque	cloister	dome--5
minaret	convent	arch--3
pagoda	abbey	cupola

houses,¹ schools,² prisons,³ palaces,⁴ and fortresses.⁵

Other buildings and parts of buildings that he mentions are as follows: walls (17), door (5), portal, gate (2), pillar (3), colonnade, column, roof, casement, room edifice, building, and tent (2). Walls, the predominant image here, is a frequent metonym for an entire building, sometimes a church, sometimes a house or a school, as in the Gothic walls of Newstead Abbey described in the elegy on the abbey, line forty-one, and the fair white walls of Cadiz, as mentioned in line fifty-three of "Stanzas Composed during a Thunder-storm."

The second most important type of inanimate image suggests the written word. Most of the examples relate to history or to education. The first group suggests books and the like--and parts thereof: page (9), scroll (3), tablet (3), book (2), leaf, roll, tome, lists, metres, words (4), and line. Some of these images are figurative: life's varied page from "Childish Recollections," line 402, and ten thousand tomes of woe from "Ode to a Lady," line seventeen; but most of the images are literal ones. In another group connoting history--records (8), annals (4), and charter (2)--there is a mixture of

¹Home (18), mansion (2), hearth (2), cottage (2) house, dwelling, manor, and abode.

²Hall (19), college, school, Alma-Mater.

³Cell (9), dungeon (2), prison (2), and cage.

⁴Palace (2) and towers (7).

⁵Turrets (2), battlements, and fortress.

literalness and imagination. Annals occurs in a literal sense as fashion's annals in line thirty-six of "To the Earl of Clare," and as Britain's annals of history in line seventeen of "The Duel." Records sometimes occurs in an imaginative sense, as in line thirteen of "Epitaph on a Friend": "Here wilt thou read, recorded in my heart," referring to grief. Charter is likewise put to an imaginative use in line six of "The Spell is Broke": "The woes of Nature's charter." Name, used fifteen times, is common to expressions like nameless grave,¹ nameless stone,² and the figurative inscription of Forgiveness's gentle name in line ten of a poem done completely in the type of imagery of this group, "On Revisiting Harrow." Other images in this group refer to marks of various types: marks (15), sign (5), emblem (5), character, and symbol; to the Scriptures in scripture and text; to inscribed lines in epitaph (6), motto, and inscription; to readers and writers in read and reader (12), write (6), and scribble. There is a final group suggestive of the tools of writing in pencil (2), pen (2), chalk, and ink. Chalk is especially striking in its occurrence in the phrase, some careful sire chalks forth a plan, from "Childish Recollections," line sixty-eight.

When discussing Bryon's emphasis upon the past,³ I called

¹"Childish Recollections," l. 162.

²"To Time," l. 40.

³Supra, p. 45.

attention to the fact that Byron was noticeably preoccupied with death. Once again I stress this tendency in my summary of objects indicative of death which occupy third rank among inanimate objects. The actual burial places of the dead are imaged forth in grave (31), pile (8), vault (6), bier (4), sepulchre (3), and tomb. There is another group that conveys monuments to the dead: shrine (17), monument (4), memorial (3), statue (2), and tombstone. The shroud for wrapping the dead is mentioned sixteen times. Finally, the urn (5), and receptacle for the ashes of the dead are mentioned.

The importance of Byron's interest in things military has likewise been noted.¹ Once again it becomes obvious in these ninety-eight images of the implements of war and types of combat:

weapon	shield--3	arms--9	banner--6
sword--11	escutcheon	nail--4	flag--2
sheath	buckler	armour	standard--2
spear--4			
sabre--2	bow--3	helmet	
falchion--2	arrow--5	musket	
lance	shaft--5		
cuirass	dart--4	battle--8	
daggar		war--8	
steel	bullet--2	fight--2	
		list	
	snare--3	combat	

Ranking next is adornment. The variety of words used for clothing in this group is noteworthy. There are various descriptive words for types of adornment in wear (13), deck (4), adorn (2), girt (2), don, and arrayed, as well as many words

¹Ibid., p. 41.

for adornment itself: veil (10) and mask (3) for the face; cowl, cap, and bonnet for the head; and mantle (9), robe (3), gown, cloak, and vest for the rest of the body. Garments themselves are called garb (3), trappings, vestige (2), and merely garments.

Scarcely more than half as important as the foregoing group is the next one, which connotes royalty: crown (19), sceptre (3), throne (20), and diadem (5). In this group there are several imaginative phrases scattered among the more common literal ones: love's mighty throne from line 200 of "Childish Recollections" and ambition's wavering crown from line eight of "Stanzas Written in Passing the Ambracian Gulf."

Types of roads and paths receive attention in rather numerous and varied ways; they are mentioned as path (15), way (5), road, course, walk, track, and furrow. There are phrases like life's dreary way¹ and the planet's heavenly way², a ball's rapid course,³ and the path of truth⁴ and the path of light.⁵ Also receiving attention in a varied number of images are ships in

bark--6
ship
boat

mast
helm
sail--2
prow--2

¹"Away, Away, Ye Notes of Woe," l. 29.

²"When Coldness Wraps His Suffering Clay," l. 6.

³"Childish Recollections," l. 32.

⁴"The Prayer of Nature," l. 10.

⁵"To Edward Noel Long, Esq.," l. 95.

Types of furniture call forth several more imaginative pictures. The words used are: bed (9), couch (5), footstool, seat (13), chair and pillow (9). Most of the phrases containing bed, couch, and pillow are centered around death or love. In "To Mary," line eighteen, we find mention of the genial couch; in "Love and Gold," line thirty, a loveless bed; in "Fare Thee Well," line thirty-two, a widow's bed; and in "Stanzas to a Hindoo Air," line nine, "Oh! thou, my sad and solitary pillow!" Again, death figures in phrases like these: couch of lowly sleep, line fifteen of "Epitaph on a Friend"; the grave's eternal bed, line fifty-eight of "the Prayer of Nature"; and Earth's bed, line five of "And Thou Art Fair."

Other miscellaneous groupings like the following are worthy of note mainly because they illustrate the variety of types of objects that can be found in the lyric poems:

FOOD	goblet--9	board	wine--2
AND	bowl--4	feast	
DRINK	cup--3	banquet--2	
TOOLS	tool	torch--2	bar--3
INSTRU-	instrument	lamp--2	fetters--3
MENTS,	machine	hourglass	rein--2
ETC.	key--2	mirror--4	rack
	knife--2		yoke
	scythe	chain--21	clasp
	scales	links--3	barrier
	rod		volt
	plough		
FOUNTAINS,	fountain--7	Hippocrene	
ETC.	spout		
	font		
	well		

TOYS, GAMES	ball--5 toy--4 dice wickets	
RELIGIOUS RELICS	beads--2 rosary cross relic	
MISCELLANEOUS	gift--9 thing--5 token--3 treasure--3 baubles--2 object dower prise gewgaw glass wax cement	mass--2 fragment--2 part--2 speck load heap wonders works strings--7 net--2 weaving plaid

This concludes Chapter III, wherein we have noted two other realms of imagistic impressions through which Byron expressed himself. We have seen how he sought escape into nature but succeeded only in imposing himself upon the majestic forces of the universe. We have also taken note of the inanimate objects described in this lyric poems as further expressive of the poet's personality. Having brought the study of visual imagery to this point by discussing people, nature, and things, in the next chapter let us survey the attributes of these three.

CHAPTER IV

COMPLEX IMAGES

For the fourth and final group of visual images let us observe the images of form, motion, and color, expressed in verbs, adjectives, and abstract nouns, concentrating upon the most common image of this category, the complex image--the visual-kinesthetic image--which appeals to more than one sense, conveying sensory impressions of motion and sight simultaneously. Within this group are many verbs which quite obviously convey dual sensory impressions. However, there are some nouns that may at first appear to be visual only; but if dwelt upon in the reader's imagination they, too, may become kinesthetic. For example, in the most prominent group of visual-kinesthetic images, the group of 342 images denoting vision, there are twenty-nine verbs and three nouns:

see--71	watch--9	notice--2
view--46	show--7	resemble--2
gaze--32	point out--5	reflect--2
behold--31	heed--4	explore
look--29	survey--4	scan
glance--23	regard--3	single out
trace--21	witness--3	observe
appear--16	find--3	stare
seek--15	vigils--3	peep
sight--12	descry--2	display--10

The verbs immediately give the reader a double sensory impression. As a person views, he is aware not only of the scene before him but also of the feeling of performing an action--

even though he may be momentarily motionless. The nouns--
vigils, sight, and sometimes view--are not conspicuously kin-
 esthetic, but if they linger in the imagination of the reader,
 he may feel the double sense of sight and motion as he does
 with the verbs.

In connection with these images, we may note the absense
 of sight or the hindrance to sight expressed in such kinesthet-
 ic and visual imagery as the following:

blind--3	conceal--4
	blot--2
fade--15	efface--2
hide--9	erase
vanish--6	

As a specialized addition to sight, let us consider the two
 following sets of images, bearing in mind that they are di-
 rectly concerned with the theme of escape already presented
 but that they are more nearly homogeneous with the topic under
 discussion. One of these groups includes the seventy-nine im-
 ages suggestive of escape through dreams (62) and visions (17).
 The other group is one calling to mind again Byron's childhood
 in reminiscences associated with the scenes of his youth and
 blessed spots where he played as a child. Consequently, the
 following group is a large one, with ninety entries:

scene--55	recess
spot--18	refuge
place--10	solitude
retreat--3	shelter

Some of these are suggestive of both vision and kinesthesia,
 as are some of the following images:

paint--4	seal--4	varnish--2
portray--3	stamp--2	
picture	brand	strew
	emblazon--2	
chequered--2		
motley	carve	
latticed	graven	
	cut	

In the first of these two groups, the words retreat, recess, and refuge especially may be called complex images; they preclude an act of motion; they suggest fleeing from something and seeking out a place of seclusion, the place then, of course, giving a visual impression. The second of these groups is almost exclusively comprised of verbs which describe a kinesthetic force resulting in visual attributes. Several actions and activities, in addition to the ones already considered, remain to be noted in fifty-eight images of sorrow,¹ forty-one of sleep and wakefulness,² thirteen of amusement,³ and nine of gesture.⁴ Words like these again preclude varying degrees of action that is, nevertheless, strongly appealing to the sight. Sleep and slumber may be taken as negative kinesthetic images, expressive of an absense of motion. Seventy-

¹Weep (45) and mourn (13).

²Sleep (21), slumber (11), and wake (9).

³ revels--5	parade	bolero
sports--3		
game	drama	
cricket		

⁴ bow--3	nod--3
curtsey	beckon--2

eight images are suggestive of unpleasantness--of age and decay:

wreck--8	blight--2
ruins--4	deface--2
remains	canker
filth	fester
decay--29	corrode
wither--12	rot
moulder--11	tarnish
mar--3	

Many of these are strongly kinesthetic while they are yet visual. Contrasted are these thirty-one images, which, though they are not complex, are included here because of their obvious connection with the preceding group of images:

beauty--24
splendor--2
pomp--2
luxuriance
grandeur
majesty

The form of persons and objects is suggested by

aspect--4	guise
semblance--2	copy
port--2	model
posture	

whereas some of their attributes are the following:

bloom--16	blank	aloft
ripen--2	barren	
		clear--3
flushed--2	gaudy--2	alone--7
hoary--6	swollen--3	
old--2	slender	overcast--3
wrinkled--2		overshadowed--2
shrunk--2	pale--8	
droop--3	pallid--3	fair--22
	wan	lovely--18
deformed--2		

In these groups there is yet evidence of the complex image, which is most strikingly portrayed by the phrase, "In love's extatic posture lying," from line forty-seven of the controversial poem, "To Mary," now excluded from editions of the poet's complete works. Most of the words here, though, are simple images of visual attributes. A final group is definitely kinesthetic as well as visual:

melt--15	congeal
suffuse--2	curdle
pour--5	petrify
smear	stain
twine--5	

Form and motion, observed recurrently throughout the preceding groups of images in this fourth class, were much more important to Byron than was color. He did not dwell at length upon color as did the other Romanticists, especially Shelley. Form and motion are more clearly defined and more easily perceived, whereas color is impressionistic. Because Byron tended strongly toward classicism, he was drawn toward the definite and away from the impressionistic. One of every six of the 144 color images is an abstract term for color and is not the name of a specific color. Merely suggesting color, he uses hue (14), dye (13), tint (3), colour (2), and tinge (2). At times, these words summon up specific colors in the mind, as when they are the deep and mellow dyes of the sun,¹ the varying rainbow's hue,² and the three bright colours, each divine,

¹"I Saw Thee Weep," l. 10.

²"To the Duke of Dorset," l. 81.

of the French flag.¹ Elsewhere, when he names actual colors, he is either referring to the coloring of human beings, phrasing an epithet for a natural phenomenon, like the sea, or speaking in abstractions.

Black and grey and the golden tints are his favorites, followed by blue, then silver and white. Next are the red tints, merging into light brown, followed by green and finally purple:

sable--8	golden--14	white--10
black--7	gild--- 6	snowy-- 5
raven--2	yellow-- 3	silver- 5
ebon	flaxen	
jet		TOTAL----20
	TOTAL-----24	
grey---5		rosy--7
	green--8	crimson--4
TOTAL---24	purple--4	red---2
	hazel	carnation
blue--16	auburn-2	
azure-7	TOTAL----15	TOTAL----16
TOTAL---23		

Sable, the most poetic and most prevalent image for black, is used almost entirely in an abstract sense: sable sympathy,² horror,³ grief,⁴ and crimes.⁵ Only hours of sable hue,⁶ which

¹"On the Star of 'the Legion of Honour,'" l. 21.

²"To Romance," l. 21.

³"Elegy on Newstead Abbey," l. 96.

⁴"Epistle to a Friend," ll. 47-8.

⁵"Childish Recollections," l. 406.

⁶"To Edward Noel Long, Esq.," l. 51.

suggests the blackness of midnight, and the sable glories of a professor's gown¹ are actually perceptible. Black is more tangibly used for stream² and black and sulphurous fight;³ it is figuratively used in black wind,⁴ and though not mentioned by name, the impression of blackness is conveyed throughout the poem, "She Walks in Beauty." Ebon describes the portal of a grave.⁵ Raven and jetty are specific references to natural coloring: raven tresses and jetty fringe, meaning eyelashes.⁶ Grey also describes hair in "To Belshazzar"⁷ and "To the Countess of Blessington";⁸ in the latter, too, a figurative image declares the heart to be as grey as the head. Elsewhere, grey describes worn towers⁹ and a floor of stone.¹⁰

Golden describes hair most frequently,¹¹ idols,¹² dreams,¹³

¹"Childish Recollections," l. 104.

²"To the Earl of Clare," l. 28.

³"Ode from the French," l. 55.

⁴"Stanzas to the Po," l. 44.

⁵"A Fragment," l. 36.

⁶"Maid of Athens," l. 9.

⁷L. 10.

⁸L. 12.

⁹"Elegy on Newstead Abbey," l. 141.

¹⁰"To a Lady," l. 1; "To a Youthful Friend," l. 8.

¹¹"Newstead Abbey," l. 9.

¹²"To the Duke of Dorset," l. 18.

¹³"To Edward Noel Long, Esq.," l. 16.

and wealth.¹ Yellow again is used for describing hair² and for symbolizing the autumn of life in "My days are in the yellow leaf."³ Flaxen, of course, refers to locks.⁴

Blue is used in the epithet dark-blue sea, deep, or wave, at least seven times. Perhaps the best-known example of this usage is the opening line of stanza clxxix, Canto IV, of Childe Harold's Pilgrimage: "Roll on, thou deep and dark blue Ocean, roll!" Elsewhere, blue modifies eyes in descriptions of the people Byron loved: Mary Chaworth, his childhood sweetheart;⁵ another girl named Mary;⁵ Harriet Maltby;⁷ an unidentified girl, Genevra;⁸ woman idealized;⁹ and his supposed son, William.¹⁰ Azure pictures the eyes or orbs of Fanny in "Song,"¹¹ an unnamed girl in "Remind Me Not,"¹² and English

¹"The Girl of Cadiz," l. 31; "Answer to --'s Professions of Affection," l. 5.

²"To a Lady," l. 1.

³"On This Day I Complete My Thirty-Sixth Year," l. 5.

⁴"To My Son," l. 1.

⁵"When I Roved a Young Highlander," l. 35: "I see the soft blue of a love-speaking eye."

⁶"To Mary on Receiving Her Picture," l. 15.

⁷"To Marion," l. 46.

⁸"Sonnet to Genevra," l. 1, and "Sonnet, To the Same," l. 5.

⁹"To Woman," l. 14.

¹⁰"To My Son," l. 1.

¹¹L. 17.

¹²L. 21.

lasses whose languid azure eyes are surpassed by the dark eyes of "The Girl of Cadiz."¹ But azure, too, describes the sea; most vividly portrayed is the Mediterranean Sea as the azure grave of many a Roman.²

The summits of the Highland mountains and the foam of the sea merit mention for their whiteness, as in "Lachin Y Gair," line six, and in "Stanzas to a Lady on Leaving England," line twenty-five, as does the foam of a horse's gasping mouth in line fifteen of "The Destruction of Sennacherib." But the most striking image of whiteness is the spirit's veil of white.³ Snowy, aside from being literal, in such phrases as snowy weather⁴ and the Morven of snows,⁵ enhances physical description in bosom's snows⁶ and also in snowy forehead.⁷

Up to this point we have observed that colors have been largely abstract images to suggest gloom, as in black; wealth and supremacy in gold; epithetical majesty in blue, and sublimity and purity in white.

The red hues denote flesh tones, blood, wine, and--fig-

¹L. 8.

²"Stanzas Written in Passing the Ambracian Gulf," l. 6.

³"On the Star of 'the Legion of Honour,'" l. 27.

⁴"To a Lady," l. 38.

⁵"When I Roved a Young Highlander," l. 2.

⁶"To M. S. G.," l. 6 and "To Mary," l. 15.

⁷"To Mary, On Receiving Her Picture," l. 6.

uratively--cheerfulness. Rosy and carnation¹ describe lips; rosy is also used for describing a coquette,² the pinion of youth,³ the rosy wings of Health,⁴ the rosy hours of youth,⁵ and rosy wine.⁶ The images of blood appear in gore-crimsoned,⁷ crimson tears,⁸ a crimson cloud,⁹ and red fury.¹⁰ Auburn and hazel enlarge the scope of images for natural coloring by modifying locks and brows,¹¹ respectively. The images using green are somewhat trite: green ocean¹² (the only phrase in which it is not called blue), fair green walks,¹³ and green summer.¹⁴ Purple conveys the blood image again in purple plain.¹⁵ Other-

¹"To Marion," l. 46.

²"Reply to Some Verses," l. 16.

³"To Edward Noel Long, Esq.," l. 23.

⁴"Childish Recollections," l. 3.

⁵"To the Earl of Clare," l. 4.

⁶"Fill the Goblet," l. 12.

⁷"The Tear," l. 22.

⁸"Ode from the French," l. 104.

⁹Ibid., l. 11.

¹⁰"To Caroline" (IV), l. 9.

¹¹Ibid. (III), l. 10, and "Song," l. 12.

¹²"The Tear," l. 16.

¹³"Verses Found in a Summer-House," l. 8.

¹⁴"The Destruction of Sennacherib," l. 5.

¹⁵"Elegy on Newstead Abbey," l. 66.

wise, (save in purpled cheek¹) it refers to clothing. This concludes the discussion of color as well as the discussion of the fourth and concluding class of visual images.

¹"To Caroline" (II), l. 10.

CHAPTER V

CONCLUSION

I began this thesis by surveying the scope and nature of Byronic criticism from the revival of 1898 to the present time. I pointed out the need for psychological criticism--rather than strictly biographical studies--which would afford a more nearly accurate and unbiased picture of Byron than critics and biographers have given us until now. Then I explained my own aim in doing a psychological, biographical, and critical study combined, using Professor Millett's method of imagistic analysis for surveying the visual images of the lyric poems of Byron.

Having pursued my aim throughout the preceding pages, I have traced certain recurring themes that would suggest definite traits of Byron's personality--egoism and escapism--and have substantiated my arguments with statistics and the arguments of authoritative critics. I have included discussions of types of visual imagery to be found within the lyric poems: people, God, natural phenomena, inanimate objects and visual-kinesthetic attributes. In short, I have sought to look into the mind of the poet by visualizing what he visualized as he wrote. By focusing my attention, and consequently that of my reader, upon what the poet saw, I--and my reader, too, I hope--have gained an insight into the

poet's images and thoughts; I have tried also to interpret these thoughts with aid from the poet himself through his letters and journals and from his critics, in particular the Continental critics, who appear to me to be much farther advanced toward an understanding of Byron than do his own countrymen.

What I have said is not new; but I believe what I have said presents the problem of Byron's imagery with renewed emphasis, with statistical proof for what so many writers have said before me on the basis of conjecture and assumption, and with some suggestion of other avenues for further study. Byron was an egoist; everyone accepts the fact; I have attempted to add proof of the fact. He was an escapist, most critics will agree; again, I have attempted to prove the accepted fact by statistics while showing its scope and variety. In the controversy over nature, I have had to present opposing views and leave the reader to choose one while yet presenting evidence for the acceptance of either or both views according to existing data.

Having brought my study of the visual imagery to this point, I hope that my efforts are not in vain and that my study will be of some aid to others in solving the Byron riddle. The study has not failed to help me grasp something of the poet that evaded me before I undertook this analysis, and it has also given me a glimpse of the responsibilities and

the rewards that come through research.

So much life and so much spirit in a poet, such as Byron, cannot fail to burst with fury upon his readers. I should like to close with a statement from Taine¹ which--for me--sums up well the reason Byron will forever remain "the liveliest corpse in English literature":

Has ever style better expressed a soul? It is seen here laboring and expanding. Long and stormily the ideas boiled within his soul like bars of metal heaped in the furnace. They melted there before the strain of the intense heat; they mingled therein their heated mass amidst convulsions and explosions, and then at last the door is opened; a slow stream of fire descends into the trough prepared beforehand, heating the circumambient air, and its glittering hues scorch the eyes which persist in looking upon it.

¹Op. cit., p. 116.

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