

WARS & WORDS

46th

International Byron Conference

28 June - 2 July 2021

Aristotle University of Thessaloniki

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A Virtual Conference

Conference Programme
&
Book of Abstracts



200 YEARS
AFTER THE
REVOLUTION
1821-2021



School of English - AUTH



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ARISTOTLE UNIVERSITY OF THESSALONIKI

The 46th International Byron Conference

“Wars and Words”

28 June-2 July 2021

*A Virtual Conference supported by the School of English of
Aristotle University of Thessaloniki, Greece*

Academic Committee

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The Research Committee of Aristotle University of Thessaloniki
The School of English of Aristotle University of Thessaloniki
The Byron Society
“Team Byron”, for their love, relentless energy and support
Mr. Athanasios Papaisiou

Welcome

This conference was to have been held in the city of Thessaloniki in June-July 2020. After its postponement as part of measures related to COVID-19, it was rescheduled for 2021. In spite of our hopes to run the conference in person, in conjunction with the celebrations for the 200th Anniversary of the Greek War of Independence, we had to move the event online, in light of the ongoing uncertainty about the pandemic. The virtual format thwarted many of our plans and restricted our choices; the International Byron Conference is long known for its warm and collegiate atmosphere, stimulating exchanges, and vibrant social programme, and we were aware that the digital format is no substitute for all these. But in the spirit of making the best of new opportunities and keeping the Byronic flame alive, we have welcomed virtuality with all its challenges and also opened the event up to students around the world. We are hoping that this year's conference will still provide scholars with the opportunity to share, foster, and disseminate excellent research.

This year's conference topic resonates powerfully with the 200th Anniversary of the Greek Revolution but also explores the fraught relationship between "wars" and "words" in Byron's life and poetic career. Byron lived in an era convulsed by war on a global scale and his attitudes to war are revealed in much of his work. At the same time he committed himself to poetry as a weapon of resistance and struggle; Byron's notion that "words are things" and have a moral impact emphasized the power of writing in "mak[ing] thousands, perhaps millions, think" (*Don Juan*, III, 88).

We would like to thank all those who have contributed to the planning and making of this conference. We are particularly grateful to our speakers for their abiding commitment to this event.

The 46th IBC is dedicated to the memory of the Greek Byronist Professor M. Byron Raizis.

We send you our warmest wishes for an enjoyable conference!

The Organising and Academic Committees

FULL CONFERENCE PROGRAMME

All sessions are in local time (UTC+3 hours) and will take place online.

Monday 28 June

18.30-19.00 Welcome and Opening of the Conference

19.00-20.00 **Plenary Lecture 1**

Chair: **Maria Schoina**

Richard Cronin, Emeritus Professor of the University of Glasgow and
Visiting Professor at Oxford Brookes University, UK

“The Unheroic Byron”

20.00-20.30 Welcome Mini Concert

Tuesday 29 June

13.30-15.00 **SESSION 1 *Military and Intellectual Wars***

Chair: **David Woodhouse**

Agustín Coletes Blanco, University of Oviedo, Spain

**War Hero, Peace Villain: Wellington in Byron and British Political
Poetry, 1820-1823**

Alicia Laspra, University of Oviedo, Spain

Wellington’s Byron: Swinging from Hatred to Praise (1822-1833)

Ioannes P. Chountis, National and Kapodistrian University of Athens,
Greece

**Byron vs. Southey: The Clash of Whig-Tory Historical
Interpretation of the Reign of George III**

15.00-15.15 Break

15.15-16.45 **SESSION 2 *Political Activism***

Chair: **Roderick Beaton**

Peter Francev, Victor Valley College, USA

“The Curse of Minerva” and Byron’s Anglo-Greek Politics

Aristides Hatzis, National and Kapodistrian University of Athens, Greece
Byron as a Censor of the Press: The Clash of Two Versions of Liberalism in Revolutionary Greece

16.45-17.15 Break

17.15 – 18.45 **SESSION 3 *The Aesthetics of Opposition***

Chair: **Jonathon Shears**

Anhiti Patnaik, Birla Institute of Technology and Science, India
Warrior as Witness: The Martial Sublime in Byron's Poetry

Kaila Rose, Byron Society of America
"Born for Opposition": Byron and the Revolutions of the New Poetic Combatants

Jonathan Gross, DePaul University, USA
Lord Byron, Graffiti Artist

18.45-19.00 Break

19.00-20.00 **Plenary Lecture 2**

Chair: **Caroline Franklin**

Ekaterini Douka-Kabitoğlu, Emeritus Professor of Aristotle University of Thessaloniki, Greece
Gender Wars: Felicia Hemans as Byron's "He-Man"?

20.00-21.30 **SESSION 4 *Byron and the East***

Chair: **Naji Queijan**

Konstantina Tortomani, Democritus University of Thrace, Greece
***The Vampyre* as a Literary War on the Idea of Greece**

Piya Pal-Lapinski, Bowling Green State University, USA
Ottoman Fratricide, War and Vampirism: *The Giaour* and "Turkey-in-Europe"

Gregory Dowling, Ca' Foscari University of Venice, Italy
"Are you really, truly, now a Turk?" The Representation of Turks in Byron's Poetry

Wednesday 30 June

13.30-15.00 **SESSION 5 *Byronic Echoes and Legacies***

Chair: **Mirka Horova**

Hamide Bahmanpour, University of Isfahan, Iran

From the Perspective of a Poet, or a Poetic View toward War: An Examination of How Shahabuddin Muhammad Zeidari Nasavi and Lord Byron See a War

Elena V. Haltrin-Khalturina, The A.M. Gorky Institute of World Literature of the RAS, Moscow Russia

A Byronic Hero as Retired Officer in Pushkin's Short Story "The Shot": On Two Picturesque Duels

15.00-15.15 Break

15.15-16.45 **SESSION 6 *Identity and Exile***

Chair: **Gregory Dowling**

Lilla Maria Crisafulli, University of Bologna, Italy

War of Words in Byron's *Beppo*

Alan Rawes, University of Manchester, UK

"There is but required a single blow [...] – Unite": Byron's Rethinking of Dante's words in "The Prophecy of Dante"

David Woodhouse, London Byron Society

"Warfare upon earth": Some Observations on *Some Observations*

16.45-17.15 Break

17.15 – 18.30 **SPECIAL SESSION A**

Chair: **Maria Schoina**

Ada's Wars of Numbers and Words:

Ada Byron-Lovelace, her Circle and Times, and the Variants of "Poetical Science"

An Academic Interview with an Inaugural Address by

Professor Ursula Martin *CBE, FREng, FRSE, DSc*

University of Oxford/University of Edinburgh, UK

Academic Interviewer: Argyros I. Protopapas
National and Kapodistrian University of Athens, Greece

18.30-19.45 **SESSION 7 *Warring with Words***

Chair: Alan Rawes

Shobhana Bhattacharji, University of Delhi, India, and Bernard Beatty
University of Liverpool, UK

Byron's Words of War and War of Words

Franca Dellarosa, Aldo Moro University of Bari, Italy

"The Shock, the Shout, the groan of War": *Manfred* on Stage

19.45-20.00 Break

20.00-21.00 **SESSION 8 *Material Culture***

Chair: Andrew Stauffer

Stephen Webb, University of Alberta, Canada

Battles over Byron's Books: The Library Auctions as Networks

Jonathon Shears, Keele University, UK

Byron's Paper War

IABS Advisory Board Meeting

Thursday 1 July

13.30-15.00 **SESSION 9 *Cross-Currents and Dialogues***

Chair: Emily Paterson-Morgan

Young-ok An, University of St. Thomas, St. Paul, USA

Transformative Poetics and Gender in Byron and Mary Shelley

Maria Gabriella Tigani Sava, University of Malta

Fighting Words: Giuseppina Turrisi Colonna (Palermo, 1822-1848), a "soul of steel and fire"

Irina A. Shishkova, The Maxim Gorky Institute of Literature and
Creative Writing, Moscow, Russia

Byron and Trench Poets on War

15.15-16.45 **SESSION 10 *Don Juan***

Chair: **Bernard Beatty**

Mirosława Modrzewska, University of Gdansk, Poland

War and Glory: The Heroic and the Bubbly in Byron's *Don Juan*

Nadezhda Prozorova, Kaluga State University, Russia

"...Juan was my Moscow": Words as Things in Byron's *Don Juan*

Monika Coghen, Jagiellonian University in Kraków, Poland

"Kosciusko's Name' in Byron's Poetry": Echoes of News from Poland in *Don Juan* and *The Age of Bronze*

16.45-17.15 Break

17.15 –18.45 **SESSION 11 *Performing War and Rebellion***

Chair: **Piya Pal-Lapinski**

Christine Kenyon Jones, King's College London, UK

Byron and Military Dress

Naji Oueijan, Notre Dame University, Lebanon

Lord Byron's "jet-black steed"

Iaroslava Muratova, The Gorky Institute of Literature and Creative Writing, Moscow, Russia

Rebellion versus War in Byron's poetry

18.45-19.00 Break

19.00-20.00 **Plenary Lecture 3**

Chair: **Jonathan Gross**

David Roessel, Peter and Stella Yiannos Professor of Greek Language and Literature at Stockton University, USA

Travels with Watty: War and Rebellion in Byron's Novel Relations with Walter Scott

20.00-21.30 ***SPECIAL SESSION B***

"Fierce loves and faithless wars"

Moderator: Peter Graham, Virginia Tech, USA

Panelists:

Alex Grammatikos, Langara College, Canada

Mirka Horova, Charles University, Czech Republic

Samantha Crain, University of Minnesota, USA

Friday 2 July

15.15-16.45 **SESSION 12 *The Greek War of Independence***

Chair: **David Roessel**

Nikitas Paterakis, National and Kapodistrian University of Athens, Greece

The Two Deaths of Greece in Mary Shelley's "Euphrasia: A Tale of Greece"

John S. Gattton, Bellarmine University, Louisville, Kentucky, USA

"Those grand heroics acted": The Fall of Messolonghi Dramatized

Paraskevi Eva Nastou, École des Hautes Études en Sciences Sociales, EHESS, Paris, France

"I salute thee, O land of heroes !": Stendhal and the Greek cause

16.45-17.15 Break – Screening of students' play: "In absentia"

17.15 –18.45 **SESSION 13 *Gender Crossings***

Chair: **Lilla Maria Crisafulli**

Savo Fouad Karam, Lebanese University, Tripoli, Lebanon

Lord Byron's Maid of Saragossa: Reconstructing Heroism

Joselyn M. Almeida, NCIS Scholar

Transgendering Byron in Translation: Avellaneda and Byronic Freedom

Emily Paterson-Morgan, The Byron Society

Blood-loving beldames: Coleridge's Russian Empress and Byron's Assyrian Queen

18.45-19.00 Break

19.00-20.30 **SPECIAL SESSION C**

“Byron’s Battlefields: Theatres of War”

Moderator: Andrew Stauffer (President, Byron Society of America,
University of Virginia)

Panelists:

Roderick Beaton, King’s College London
Grace Rexroth, University of Colorado-Boulder
Jonathan Sachs, Concordia University, Montreal

20.30 -21.00 Closing Greetings

AGM

Speakers' Abstracts and Bios

Plenaries

Richard Cronin is Emeritus Professor of the University of Glasgow and Visiting professor at Oxford Brookes University. Most of his work is on Romantic or Victorian literature. His first book was on Shelley, and his most recent books are *The Politics of Romantic Poetry: In Search of the Pure Commonwealth*, *Romantic Victorians: English Literature 1824-1840*; *Paper Pellets: British Literary Culture after Waterloo*; *Reading Victorian Poetry*; and *George Meredith: The Life and Writing of an Alteregoist*. He is at present writing a book on Byron's *Don Juan*.

The Unheroic Byron

Byron's death at Messolonghi transformed him into a hero, but, I shall, argue, he was miscast in the role. From the publication of the first cantos of *Childe Harold* he had been closely associated with the heroes of his own poems, but they had been heroes of a pointedly unheroic kind. Harold, for example, is unmoved by the sites of battles, unmoved even by Trafalgar. 'Born beneath some remote, inglorious star,' he 'loathed the bravo's trade, and laughed at mortal wight.' In the later work, in his plays particularly, Byron offers a still more searching examination of the heroic ideal, but it is in *Don Juan*, the poem interrupted when Byron took the decision to sail for Greece, that he challenges that ideal most powerfully, and he does so not just by choosing as the hero of his poem a character famous from the pantomime rather than any of the more likely candidates, but by dispensing with the shape of the heroic poem. 'This is a liberal age,' Byron writes, and he presents *Don Juan* as that age's epic poem, but the epic poem of a liberal age, he believes, must be a poem without a hero. It was a recognition that Byron took with him when he made his last voyage to Greece.

Ekaterini Douka-Kabitoğlu is Emeritus Professor of Aristotle University of Thessaloniki. She taught English and Comparative Literature at the English Department of AUTH. She has written extensively on topics related to Romantic poetry and poetics, Greek and comparative literature, philosophy, women poets, feminist criticism. Her publications include the following studies: *Plato and the English Romantics: διάλογοι* (Routledge, 1990, 2013); "The Pen and Sword: Felicia Hemans' Records of Man"; "Speaking Silence: The Auto/Anti-nomic Logos of Felicia Hemans"; "Romanticism and the Feminine: Felicia Hemans' 'Properzia Rossi'"; "Pen and Sword: Chivalrous Romance in Felicia Hemans' Poetry"; "The Greek Landscape in Byron's Poetry"; "Byron's 'historicity' and the History of Ideas"; "Byron's 'Hellenic' Voices: Wherever I Travel Greece Wounds Me".

Gender Wars: Felicia Hemans as Byron's "He-Man"?

It is interesting to note that there is no reference to Hemans by Byron outside of his correspondence with (their common publisher) John Murray. Byron's rude gender jokes, making her "He-man", convey his evasive sense that she is a significant rival; as the two most published poets of the period, Hemans and Byron are aware of each

other as competitors. This gendered war was continuously accelerated by Hemans's commercial achievement that challenged his own. On the contrary, Hemans had a poetic and emotional attachment to Byron throughout her career and was both privately and publicly a devoted Byronist. The Hemans-Byron relation may be described as a financial war of earnings and a poetical war of ideas – embedded into the larger gender politics of the period, that is, the Romantic literary wars of the sexes. Hemans ultimately became the celebrated "Poet of Womanhood" of the Romantic and Victorian periods. Yet, she gradually realized that she was bound by her own decision to enact the role of domestic poetess, exhibiting signs of rebellion against an oppressive system and appropriating masculine authority and a male voice so as to overcome the suppressed feminine. Hemans resorted to a range of tactics in her poetry in order to develop a surface-and-depth paradigm, unfolding through contradictions which, while presenting her to celebrate femininity and "home", uncover a (Byronic) solitary struggle which puts artistic freedom and ecstasy above domestic affection and happiness – creating poems "at war" with themselves.

David Roessel is the Peter and Stella Yiannos Professor of Greek Language and Literature at Stockton University. He is the author of *In Byron's Shadow: Modern Greece in English and American Literature* (which won the Elma Dangerfield Prize in 2002), as well as the coeditor of *Collected Poems of Langston Hughes*, *Selected Letters of Langston Hughes*, *Collected Poems of Tennessee Williams* and *Americans and the Experience of Delphi*. For the Bicentennial of the Greek War of Independence, he is coediting a special issue of *Excentric Narratives*, the journal of the Hellenic Association of American Studies, on American Relief efforts in Greece with Zoe Detsi of Aristotle.

Travels with Watty: War and Rebellion in Byron's novel relations with Walter Scott

Even though Byron carried the novels of Walter Scott in a trunk for years, he discussed and read (and reread) them with relish on Kephallonia in the autumn of 1823. This paper argues there was a reason that Byron's thoughts turned to the novels of Scott as he prepared to cross the border into rebellious Greece. For Scott, according to Anna Faktorovich, had not only created the first historical novel, he had also invented the genre of the 'rebellion novel.' There are intriguing similarities between Scott's rebellion novels and Byron's *Oriental Tales*, but playing the role of the 'Giaour' or Edward Waverley did not provide a path to success in Greece. Scott's *Quentin Durward* arrived on Kephallonia in October of 1823, and we know Byron read it eagerly. As one of Scott's most unusual novels, it offered Byron a road map for the political situation he was about to enter. A subsequent novel that Scott wrote as he had one eye on Byron's participation in the Greek cause, the equally unusual *Redgauntlet*, suggests that Scott did not expect the rebellion that Byron was involved in would be any more successful than the failed rebellions in his earlier novels. This paper will examine that the ways that Byron read Scott, and the ways that Scott observed Byron, reveal a great gap between the two authors, both famous for works about rebellion.

Special Sessions

Special Session A

Ada's Wars of Numbers and Words:

Ada Byron-Lovelace, her Circle and Times, and the Variants of 'Poetical Science'

"Ada! sole daughter of my house and heart" *Childe Harold's Pilgrimage*

AN ACADEMIC INTERVIEW with an Inaugural Address by

Professor Ursula Martin CBE, FREng, FRSE, DSc

University of Oxford/University of Edinburgh

Computer Scientist, Mathematician, and Historian of Ada Lovelace's Mathematics

Academic Interviewer: Dr. Argyros I. Protopapas

National and Kapodistrian University of Athens

The topic of this Academic Interview is the first ever introduction of the work of Ada Byron, Countess of Lovelace (1815-1852), Lord Byron's only legitimate heir, in an IBC. Ada was a mid-nineteenth century distinguished mathematical mind and, for a time, interlocutor of Charles Babbage, Lucasian Professor of Physics at Cambridge, while he was developing his idea of an Analytical Engine. This was a project of a mechanical calculator, a simulator of mathematical thought: one often called "the first computer" project. This would materialize a century later, to serve urgent needs for processing a huge amount of information in WWII. Ada is also considered an early computer programmer. She seems, moreover, to have made early attempts in poetry composition, although further research on this in Ada's archives in the Bodleian is required.

The present event follows a very successful Ada Symposium and exhibition in Oxford in 2015, commemorating the Bicentenary of Ada's birth. Her work has now attracted an *interdisciplinary* team of scholars involved in nineteenth-century literature-and-science research. This accords with Ada's reference to "poetical science" and "cerebral phenomena" in the times of early Mind Science, which was also reflected in Mary Shelley's *Frankenstein*. It relates, moreover, to P. B. Shelley's variant of poetic science, where a structured representation (model) of mental operations, marginal states and crises of consciousness in the course of poetry composition, in visual, psychological, and linguistic terms has been detected (Argyros Protopapas 2012), following the pioneering medical orientation in literary studies in the work of Alan Richardson (2001) and Sharon Ruston (2005). Research on the "self-conscious poem" has been heralded, in recent decades, since the eve of the millennium (1997) by Michael O'Neill (+2018) while "the cognitive turn" linked to genre studies emerged more visibly in the work of David Duff (2009).

This Academic Interview with Professor Ursula Martin, one of the most prominent Computer Scientists and Mathematicians of our times and expert Historian on Ada's work, and her Address and Interview to an International audience of Romanticists, aims, **firstly**, to shed new light on Ada Byron's achievements, often directly related, particularly in later years, to Artificial Intelligence; and, **secondly**, to join efforts of trying and overcome the often undesirable effects of the still airtight compartments

between “the Two Cultures,” the Sciences and the Humanities, the so-called Big Divide. Symbolically inspired by the emergence, in one and the same family, of excellence in both, Poetry, in the case of illustrious Lord Byron, and Mathematics, in the work of Ada, his now famous daughter, the present initiative has been taken by the 46th IBC in the hope that an Ada event and an *interdisciplinary* approach may become standard IBC features in years to come.

Professor Ursula Martin CBE FEng FRSE DSc is a Fellow of Wadham College Oxford and also holds appointments in the Mathematical Institute of the University of Oxford and the School of Informatics of the University of Edinburgh. Her earlier research was in mathematics and computing, in particular doing mathematics proofs on computers, and she now works on the history impact and cultures of mathematics and computing. With Christopher Hollings and Adrian Rice she gave the first analysis by historians of mathematics of Ada Lovelace’s scientific papers: their book, *Ada Lovelace: the Making of a Computer Scientist*, was published in 2017.

Argyros Protopapas has studied and taught English at the Universities of Athens and Southampton, UK. A published poet and once a candidate physician, Dr. Protopapas has done extensive research on the mutual effect of physical rhythms and mental functions in the process of poetry composition as reflected on Shelley’s poetic language, sponsored by the British Academy and the University of Southampton—initially jointly supported academically by the Royal South Hants Hospital. He has published extensively on Shelley’s poetry, while his monograph *Percy Bysshe Shelley’s Poetic Science: His Visionary Enterprise and the Crisis of Self-Consciousness* (2012) has earned critical acclaim. A former graduate of the School of Law and Economics, at Aristotle Univ. of Thessaloniki (1978), Dr. Protopapas has also worked for the Vice-Consulate of Greece in Southampton for several years and has held national and EU posts in education.

SPECIAL SESSION B

“Fierce loves and faithless wars”

‘Fierce loves and faithless wars’—I am not sure
 If this be the right reading—‘tis no matter;
 The fact’s about the same, I am secure...
 (*Don Juan*, VII. 57-59)

Moderator: Peter Graham

Panelists: Alex Grammatikos, Langara College, Canada
 Mirka Horova, Charles University, Czech Republic
 Samantha Crain, University of Minnesota, USA

Byron’s playful dislocation of a line from *The Faerie Queene* prompts thoughts about whether he ever took anything so seriously that it could not be the subject of burlesque or irony. The panellists are invited to suggest possible responses to the challenge. Where—if anywhere—does Byron the poet place himself in the shelter of

the entirely serious, as opposed to the refuge of the entirely playful? Are words in Byron always calibrated in relation to each other, somehow separated from the business of life, over which they have only partial influence? 'When a man hath no freedom to fight for at home, /Let him combat for that of his neighbours'. As John Owen Havard suggests, 'cynical stances towards politics often coincide', in Byron's late writings, with a 'real agitation for change'. What more can be said about the elusive relationship between words and deeds, detachment and commitment, laughter and seriousness, politics and poetry?

Peter Graham is Professor Emeritus of English at Virginia Tech, Director of International Relations for the Messolonghi Byron Society and its Byron Research Center, and Vice President of the Byron Society of America. His publications on Byron include *Don Juan and Regency England*, *Byron's Bulldog: The Letters of John Cam Hobhouse to Lord Byron*, and various articles, essays, and chapters.

Mirka Horová is Senior Lecturer in English at The Department of Anglophone Literatures and Cultures, Charles University, Prague. She is the Editor of *The Byron Journal*. She has published widely on Byron, including chapters on heroic transformation (Routledge, 2016), Italian dramas (MUP, 2017), Lucretius (CSP, 2018), the Satanic School (CUP, 2019), and an article on swimming (2019). She has co-edited several books and special journal issues. 2013-19, she co-organized the international Newstead Abbey Byron conference. Her research interests include Romantic literature and play theory. She is an Advisory Board member of the *International Conference on Romanticism* (ICR).

SPECIAL SESSION C

"Byron's Battlefields: Theatres of War"

Moderator: Andrew Stauffer (President, Byron Society of America, University of Virginia)

Panelists: Jonathan Sachs (Concordia-Montreal), "Troy"
Roderick Beaton (King's College London), "Chaeronea"
Grace Rexroth (University of Colorado-Boulder), "Ismail"

In both his life and work, Byron is drawn to battlefields: landscapes marked, hallowed, or made mythic by war (and by the literary tradition that clings to them). These include Troy, Marathon, Chaeronea, Salamis, Morat, Talavera, Ismail, Waterloo, and many more. In this session, presenters will take up specific battlefields that Byron visited, admired, evoked, and used in his poetry, enacting a characteristic turn upon Romantic nature poetry by turning to landscapes associated with historical change, with violence, and with nation-building. Our goal is to open up a conversation about the places of war in Byron's imagination.

Roderick Beaton is Emeritus Koraes Professor of Modern Greek and Byzantine History, Language and Literature at King's College London. He is the author of *Byron's War: Romantic Rebellion, Greek Revolution* (2013), which won the Runciman Award and Elma Dangerfield Prize, and co-editor, with Christine Kenyon Jones, of *Byron: The Poetry of Politics and the Politics of Poetry* (2017). He is a Fellow of the British Academy (FBA), Commander of the Order of Honour of the Hellenic Republic, and a member of the Executive Committee of The Byron Society. His most recent book is *Greece: Biography of a Modern Nation* (2019).

Jonathan Sachs is Professor of English at Concordia University, Montreal and the author of *The Poetics of Decline in British Romanticism* (Cambridge UP, 2018), *Romantic Antiquity: Rome in the British Imagination, 1789–1832* (Oxford UP, 2010), and, with the Multigraph Collective, *Interacting with Print: Elements of Reading in the Era of Print Saturation* (U of Chicago P, 2018). Along with Professor Andrew Stauffer, he has recently finished editing a new one-volume edition of Byron's Major Works for Oxford UP.

Sessions

Joselyn M. Almeida, NCIS Scholar, specializes in the transcultural archive of British and Luso-Hispanic cultures and the relation of global capitalism to slavery and abolition. Her monograph, *Reimagining the Transatlantic, 1780-1890* (2011), theorizes the pan-Atlantic as a region of political, material, and cultural interrelations between Britain, Africa, and the non-Anglophone Americas. She is co-editor with Amelia Worsley of the forthcoming *Romanticism in the Era of Black Lives Matter: Pedagogies and Contexts* (Romantic Circles). Almeida's essays may be found in journals such as *English Literary History*, *Bulletin for Hispanic and Portuguese Historical Studies*, *Atlantic Studies*, *The Byron Journal*, *Studies in Romanticism*, *European Romantic Review*, *The Wordsworth Circle*, and various essay collections. She is also the editor of *Romanticism and the Anglo-Hispanic Imaginary* (2010), and author of a poetry collection in Spanish, *Condiciones para el vuelo* [Conditions for flight] (2019). Before her current appointment, Almeida was Associate Professor at the University of Massachusetts, Amherst, where she taught Romanticism and literature of the Age of Revolutions, Atlantic Studies, Classical Reception Studies, and Latino literature. She has been the recipient of grants such as Fulbright, National Endowment for the Humanities grant, and a Mellon Sawyer grant (co-PI).

Transgendering Byron in Translation: Avellaneda and Byronic Freedom

While Byron's drag performance in Canto V of *Don Juan* allows him to cross gender boundaries thereby puncturing the hypermasculinity of the Don Juan myth, as Susan Wolfson argues, the emphasis on male to female crossing of this fluidity in critical studies has overlooked other no less provocative possibilities. This paper contends that Byron's authorial crossdressing had further liberationist purchase for 19th-century women writers in the Hispanophone world. Such is the case of Gertrudis Gómez de Avellaneda (Cuba 1814-Madrid 1873), whose engagement with Byron's work throughout her life has been hitherto neglected, but who deserves rightful

consideration next to Andrés Bello and José de Espronceda as one of Byron's foremost heirs in the Hispanophone world. Although in recent years Avellaneda has received recent critical attention for her abolitionist novel *Sab* (1841), the full import of her political thought has yet to be explored.

Avellaneda was not as outwardly polemic as Mary Wollstonecraft or Madame de Staël, yet her translations of Byron's "Ode to Napoleon Bonaparte", which she mediated through French Romantic Alphonse de Lamartine, allows her to perform a kind of authorial cross-dressing in reverse to claim a voice in the public sphere and articulate a position with regard to the discourses of war and democracy. Like Byron, Avellaneda repudiates Napoleon's betrayal of the ideals of the French Revolution, while she extends the poet's epideictic summation of Washington, "The Cincinnatus of the West / Whom envy dare not hate" (Byron, "Ode," 168-9). That she did so during the dictatorship of Miguel Tacón, one of the most despotic governors in Cuba, is a testament to her courage and the enduring legacy of Byron's political commitment to freedom—from Greece to America.

Young-ok An is an Associate Professor of English at the University of St. Thomas, Minnesota, USA. Among her publications on Byron and Mary Shelley are "'Read Your Fall': The Signs of Plague in *The Last Man*" (*Studies in Romanticism*, 44 [Winter 2005]), "Manfred's New Promethean Agon" in *Byron and the Politics of Freedom and Terror* (ed. Lapinski and Green, Palgrave), and "Rousing Sardanapalus: Byron's Dionysian Poetics" (*SiR* 59 [Summer 2020]). An's book-length project, "The Female Prometheus" investigates Romantic revisions of Prometheanism in Blake, Byron, the Shelleys, Wollstonecraft, Felicia Hemans, and Letitia Landon.

Transformative Poetics and Gender in Byron and Mary Shelley

"Words are things," Byron proclaims repeatedly, but underneath this proclamation may lie the poet's recognition of the gulf between them. This is one way of describing the horizon of Byron's poetic struggle, a transformation that he puts to the test over and over again. As one of the concepts that mediates words and things, transformation becomes an explicit motif and theme in his last (unfinished) play, *The Deformed Transformed* (written in 1822-1823, published in 1824). Byron's unfinished work also spurred Mary Shelley, who transcribed the play for him, to write her own version of the Faustian story, "Transformation," for the 1831 *Keepsake*.

While traversing both Romantic myth-making and de-mystification, both works present an anti-heroic male protagonist who swaps bodies with a devil-like stranger. In both works, "transformation" encompasses literal and symbolic changes; and historical warfares unfold as a backdrop for the male protagonists' sexual quests, while incorporating *roman-à-clef* elements. They both raise questions about "who/what is the subject of one's transformation? What triggers such words and deeds?" And they both interrogate male drives and anxieties underneath a tormented rebellious façade.

Byron inscribes in *The Deformed Transformed* his transformative poetics, especially the interconnection between the male subject's psycho-sexual struggle and his politico-military quest, in which his female characters and feminized entities induce, condition, and frustrate the male protagonist's transformation. As a foil for Byron's ironized lack of resolution, Mary Shelley's revision focuses on the taming of Byronic

protagonist's desire (as Paul Cantor suggests) as a possible resolution. Before Shelley's "domesticating" resolution in "Transformation," however, she addressed Byron's transformative politics in *The Last Man* (1826), in which she revives and critiques Byron's Greek cause, while exploring complex gender politics. Shelley's fictional explorations of the relationship between words and things help us interrogate the project of Byronic transformation(s).

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From the Perspective of a Poet, or a Poetic View toward War: An Examination of How Shahabuddin Muhammad Zeidari Nasavi and Lord Byron See a War

War is a short, three-letter word, both in Persian and English. Behind this short three-letter word, there is a strange and unusual world, a world whose definition cannot be expressed in words sometimes. The world of war is cold, dark, and full of pain, suffering, disgrace, and despair. Writing about war has never been and will not be easy. Whether during the war or in the postwar era, narrating what happened to the people of some land was by no means a simple task, and anyone who has taken this path is well aware of the hardships and difficulties of this path. Although it is all about pain and writing about people's suffering is not a pleasant deed, war is sometimes the only means of defending identity, honor, culture, and dignity. There have been nations that have fought to defend what they have had. Sometimes, war is imposed on a country, and sometimes it aims to make a better tomorrow. Therefore, this article deals with the war from the perspective of Shahabuddin Muhammad Zeidari Nasavi, a prominent Iranian literate during the Mongol invasion to Iran in the 13th century and Byron's view of the Greek independence wars during the Ottoman Turks' occupation. Although there is no affinity between the two celebrated writers at first glance, both narrate the stories of people who inevitably have fought and found themselves in the middle of the battlefield and had no other choice. In other words, this paper aims to analyze the nature of war from the perspective of the two literates and then to examine how it is reflected in the words and written works of Shahabuddin Muhammad Zeidari Nasavi and Byron.

Bernard Beatty is Senior Fellow in the School of English at the University of Liverpool and Associate Fellow in the School of Divinity at the University of St Andrews. He is the author of two books and has edited five collections of essays on Byron. He was editor of the *Byron Journal* from 1986-2004. Recent publications have been about Shelley and the theatre, Byron, Pope, and Newman, Browning and Newman, Romantic Decadence, Byron and Cowper, Byron's temperament, Byron and Italian Catholicism, Byron and Neo-Classicism, Byron and Spain, and *Childe Harold's Pilgrimage*. Pending ones are on Byron's 'dramatic monologues' and 'Byron and

Shakespeare'. A new book *Reading Byron: Poems, Life, Politics* will be published by Liverpool University Press in 2022.

Byron's Words of War and War of Words (with Shobhana Bhattacharji)

In this joint paper we will first look at Byron's 'words of war'—his rich vocabulary for wars of various kinds, establishing distinctions, paradoxes, connections, and contradictions in his usage. We will do so through a range of poems. Then we will concentrate upon Byron's 'war of words' instancing *The Vision of Judgement* in which Byron, like his predecessors in the art of flyting, takes the vocabulary, and here especially the structure, of his opponent's (Southey's) words and turns it against him in order to demolish both his poetics and his politics.

Shobhana Bhattacharji retired in 2013 as Associate Professor, Jesus and Mary College, University of Delhi, where she taught for 43 years. Her doctoral thesis was on Byron's drama. She has presented papers at several Byron conferences that have been included in proceedings of conferences, the Byron Journal, and collections of essays on Byron. A member of the Advisory Board of the IBS, she was Visiting Professor, ICCR Chair (2013-2014) at Ryukoku University, Japan, and Associate Fellow (1997-1998) at the Indian Institute of Advanced Studies, Shimla, India. She lives in New Delhi, India.

Byron's Words of War and War of Words (with Bernard Beatty)

In this joint paper we will first look at Byron's 'words of war'—his rich vocabulary for wars of various kinds, establishing distinctions, paradoxes, connections, and contradictions in his usage. We will do so through a range of poems. Then we will concentrate upon Byron's 'war of words' instancing *The Vision of Judgement* in which Byron, like his predecessors in the art of flyting, takes the vocabulary, and here especially the structure, of his opponent's (Southey's) words and turns it against him in order to demolish both his poetics and his politics.

Agustín Coletes Blanco holds a PhD in English Studies and teaches at the University of Oviedo. He is also an honorary visiting professor of Hull University. He has published widely on literary and cultural reception, British travellers in Spain, and Byron. Recent work includes "Spain and Byron's *The Age of Bronze*", *Spain in British Romanticism*, Saglia and Haywood eds (Springer 2018), "Poems on the Spanish liberal revolution in the British radical press", *Romanticism, Reaction and Revolution*, Beatty and Laspra eds (Peter Lang 2019) and "A Forgotten 'Romantic' Excursion: Joseph Blanco White's *A Journey to the Trosacks in 1816*", *Romanticism* (2021). He is the PI and leader of POETRY'15, an international project on the European poetry of the Spanish liberal revolution < <https://www.unioviedo.es/poetry15/>>.

War Hero, Peace Villain: Wellington in Byron and British political poetry, 1820-1823

With his usual wit, Lord Byron summarized the changing perception of the Duke of Wellington in post-Napoleonic Britain: 'Fame sounds the heroic syllables both ways', he wrote in *Don Juan* (1823). The syllables are those in 'Wellington', the great hero, but also in 'Vilainton', the wicked villain. In the early 1820's, the radical ideas that

were openly expressed but not implemented until much later in the United Kingdom enjoyed sudden though brief success in Southern Europe. Liberal revolutions, ignited in 1820, had been crushed by 1823, largely through the Quintuple Alliance policies of armed intervention. Simultaneously Wellington, his military career over after Waterloo, was engaging in all-out politics with the Tories. Among accusations of past wrath and present greed, he acted as British delegate in the Congress of Verona, which decided on royalist intervention in liberal Spain –though Wellington himself was personally unenthusiastic. Byron, for whom the fiasco of the liberal revolutions in Southern Europe was a decisive factor to sail for Greece, had not been idle. He mercilessly rubbished Wellington in the initial stanzas of *Don Juan*, Canto IX. Concurrently, he did the same in *The Age of Bronze*, his harsh response to an ultra-conservative meeting whose concern was crushing the Spanish liberal revolution – Greece being on the agenda, too. Ideal vehicles for satire, hundreds of political poems (and cartoons) were published in Britain in the early 1820's, as pamphlets and broadsides, in newspapers and magazines. This paper analyses and brings to light a 15-strong selection of poems (plus related cartoons), written between 1820 and 1823 and largely forgotten. They all deride Wellington, thus demonstrating that Byron was not alone as 'revolutionary fighter, and critic of war' –and world.

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Byron vs. Southey: The Clash of Whig - Tory Historical Interpretation of the Reign of George III

The death of George III in 1820 symbolizes the end of an era in British political history. At the same time, this event was the reason for the increase in tension between Southey and Byron. They composed two works with similar titles, *A Vision of Judgement* (1821) and *The Vision of Judgement* (1822), dealing with the afterlife of George III. The poets and their views clash in their Prefaces and in their poems. Southey 'saves' George while Byron, answering the high tory panegyric, sets up a court for George's fate. We argue that in this *intellectual war*, not only do the two men's personalities and poetry conflict, but also the historical interpretation of George's reign from the perspective of a Tory and a Whig.

In this paper we are first recording the rivalry of the two poets before the king's death. At the same time, our research analyzes the broader *literary and critical war*, between the *Quarterly*, the *Courier* and the Constitutional Association with *The Liberal* and the "Satanic School". Then, we are presenting the differences in approach and analysis of the Whig and Tory point of view through the comparison of the two poems. Furthermore, we are considering whether, despite the conflict, the two approaches have common points. And lastly we confirm that Byron put also the Whig perspective, and via it ultimately himself, into examination in his *Vision of Judgement*. This is proved through the examination of passages where the contradictions of Whig ideology are highlighted.

Monika Coghén is faculty member at the Institute of English Studies of the Jagiellonian University in Kraków. She has worked on British Romanticism, and Anglo-Polish cultural relations in the eighteenth and nineteenth centuries. She has

published numerous articles on British Romantics and the theatre, and on the reception of British Romantic literature in Poland. Recently she has co-edited a collection of essays *Romantic Dialogues and Afterlives*.

'Kosciusko's Name' in Byron's Poetry': Echoes of news from Poland in *Don Juan* and *The Age of Bronze*

In Canto X of *Don Juan*, Juan travels through Poland, where, in spite of the country bearing 'yokes of iron'(10.58.457), one might still find comfort in 'Kosciusko's name, [which] / Might scatter fire through ice, like Hecla's flame (10.59.471-472). Thomas McLean suggests that these lines refer to the Constitutional Reform of 3 May 1791 as, according to Jerome McGann's notes to *Don Juan*, Juan crosses Poland in the year when the Diet approved the constitution. In such a reading the eruption of the volcano might be seen as a reference to Kościuszko's Insurrection of 1794. Yet the lines on the power of Kościuszko's name have a much more positive resonance than allusions to the ill-fated struggle for freedom. They follow the narrator's reflections on Napoleon's disastrous Russian campaign, placing Kościuszko as a positive counterpart to the "god of clay". Thus they may suggest that Kościuszko's ideals were alive in Poland at the time of writing Canto X in 1822. In this paper I would like to argue that the references to Kościuszko and to Poland both in *Don Juan* and *The Age of Bronze* may, at least partly, reflect Byron's reading of periodicals, particularly *Galignani's Messenger*. The examination of news items from Poland in 1817-22 reveals a close correspondence between Byron's verses and the magazine's entries on Poland, which reported on the enthusiasm of the Poles for the construction of the monument to Kosciuszko, and on the support for the Greek cause in Warsaw.

Lilla Maria Crisafulli is Alma Mater Professor at the University of Bologna. She is Honorary President of the Interuniversity Centre for Romantic Studies (CISR), General Editor of the literary journal *La Questione Romantica*, Editor of *Textus*, the journal of the Italian Association for English Studies, and member of the editorial board of several international literary journals. She has coordinated MA and PhD programs on Women's Studies and also several National and European Research Projects on British Romanticism and on Gender and Women's Studies. She has written extensively on British Romanticism, on the Cultural Relations between Italy and Great Britain and on British Women Poets and Playwrights. She is the author of monographic studies on P. B. Shelley. Her most recent book is *Women's Voices and Genealogies*, edited with Gilberta Golinelli, Cambridge Scholars, Cambridge, 2019.

War of words in Byron's *Beppo*

Beppo was published in 1818, but was written, together with *Childe Harold's Pilgrimage*, Canto IV, in 1817, the first year of Byron's exile in Italy, and his long stays in cities such as Venice and Rome. And if *Childe Harold's Pilgrimage*, Canto IV, embodies Byron's multifaceted relationship with Italy, but also, by contrast, his conflicted relationship with Britain, very much the same does *Beppo*, although in a humorous way. As Alan Rawes has convincingly argued, both poems are successful examples of a search for a new form of poetry. In *the two poems* Byron created idioms able to feed his voracious and mobile imagination, and that, likewise, allowed him to cross generic boundaries, to mingle and juxtapose local cultures and

cosmopolitan histories. While *Childe Harold's Pilgrimage*, Canto IV, can be considered as an idiosyncratic travelogue, where the poet challenges previous British travel writers' stereotypes, *Beppo*, instead, is a lyrical satire that playfully portrays Italy as a land of desire, a mirror of emotional and sentimental restlessness. Yet, *Beppo* becomes also the ideal vantage point from which to undermine his home-country's prejudices in order to shape and inaugurate an identity in transit.

Franca Dellarosa is Associate Professor of English at the University of Bari, Italy. She is a member of the Advisory Board of the Interuniversity Centre for the Study of Romanticism and corresponding member of Eighteenth-Century Worlds, Liverpool University. She has published widely on Romantic theatre, slavery and abolition related literature. Her publications include a chapter for *A History of British Working Class Literature* (ed. John Goodridge, Bridget Keegan, Cambridge UP, 2017) and *Talking Revolution: Edward Rushton's Rebellious Poetics, 1782–1814* (Liverpool UP, 2014). She is now preparing an electronic edition of the Licensing manuscript of Byron's *Manfred* (Covent Garden, 1834).

“The Shock, the Shout, the groan of War”: *Manfred* on Stage

On October 29, 1834, ten years after the poet's death in Missolonghi, a highly successful if controversial stage version of Lord Byron's dramatic poem *Manfred* premiered at Covent Garden as a theatrically effective, morally cautious and ideologically tamed adaptation, which was carried out under the auspices of Alfred Bunn, then the lessee of both patent Houses in London, and with music by Sir Henry Bishop. The dynamics of London's theatrical culture in the 1830s, with its prevailing melodramatic mode, is vividly exemplified in the adaptation of Byron's dramatic poem – which, on the other hand, as Jeffrey Cox has conclusively shown (2014), was itself a 'post-war' play, engaging with, and challenging in its very shape that kernel of melodramatic potential that would become the stage version's special asset. A close analysis of the licensing manuscript of *Manfred* and other related sources is the starting point and key focus of this paper, which, in view of the ongoing project of an electronic edition, builds on established and recent scholarship (Carr 1973; Howell 1982; Cochran 2015; Saglia 2019; Cox and Gamer 2019; Burwick 2011, 2019) to investigate the strategies whereby Byron's radical words – “quite impossible for the stage” in the poet's own famous formulation – are performatively made into (melo)dramatic action and spectacle for the eye.

Gregory Dowling is Associate Professor of North-American Language and Literature at Ca' Foscari University of Venice. His academic research has been focused on British and American literature, with a special interest in the Romantic poets and in 20th- and 21st-century poetry. He is on the academic committee for the new museum devoted to Lord Byron due to open in Ravenna in 2022. He has published six novels, the most recent of which, *Ascension* and *The Four Horsemen*, are spy-stories set in 18th-century Venice; he is working on a third in the series.

"Are you really, truly, now a Turk?" The Representation of Turks in Byron's Poetry

My paper will consider developments in the way Turks are presented in Byron's poetry, from his early romances to *Beppo* and the Ismail cantos of *Don Juan*. My main contention will be that Byron's attitude towards the Turks, the traditional enemy of the Christian West, was partly influenced by his sojourn in Venice. By the time Byron moved there the city no longer had any political, military or even commercial status in Europe, and its role as a last bulwark against the Ottomans was practically forgotten. In the comedies of the 18th-century Venetian playwright, Goldoni, whom Byron admired, Turks were no longer presented as implacable and ferocious enemies but as figures of comic relief; this can help to explain the role assigned to them in *Beppo*, while the battle scenes of *Don Juan* can be seen as an attempt to restore a lost dignity to the forlorn representatives of the declining Ottoman Empire.

Peter Francev is a Lecturer and Head of Department (English) at Victor Valley College in the High Desert region of Southern California. His research interests include anything Byron (of course), as well as the philosophy of Albert Camus. He is currently working on a monograph on Camus and Edith Stein (under contract with Brill). In addition to his teaching and research duties, he is the Book Reviews Editor of *The Byron Journal* as well as one of the Joint Secretaries of the International Association of Byron Societies.

"The Curse of Minerva' and Byron's Anglo-Greek Politics'

In 1801, Thomas Bruce, the seventh Earl of Elgin (1766-1841), obtained permission from the Ottoman government (then in control of Athens and the Greek mainland) to remove the metopes from the Parthenon under the pretenses of safe keeping. Between 1801-1812, Elgin and his men removed the marbles and shipped them to London, where they were sold to the British government and given to the British Museum. In 1816, the Museum put them on public display for the first time, and visitors can still see the marbles when visiting London. Appalled with what Byron saw as an abuse of power bordering on blatant imperial conquering, he composes 'The Curse of Minerva' (1811) in which he laments the defacing of the Parthenon as well as the sense of British entitlement and imperialism that could have been seen by Elgin's opponents. Contrary to Byron's liberalism, contemporaries Felicia Hemans and John Keats wrote poetry that celebrated the marbles and their 'rescue' from the Ottomans, much to Byron's chagrin. The purpose of this paper is to examine both the sentiment of lament in addition to the underlying politics of 'The Curse of Minerva' where Byron stands out and apart from his fellow Romantic poets, whilst demonstrating that the poet's political consciousness was clearly evident at a young age.

Dr. John Gatton, Professor Emeritus of English, Bellarmine University, Louisville, Kentucky, regularly taught courses on world literature, early British literature, Shakespeare, and modern drama (Irish, British, and American), as well as on Byron, vampire literature, and Oscar Wilde. His publications include essays and book chapters on Byron as poet, prose writer, and playwright; Byron and Delacroix; Wilde;

staging violence in Medieval drama; religion on the Broadway stage 1900-2005; contemporary American drama; play reviews for *Shakespeare Quarterly*; and a book on Natalie Clifford Barney and literary Paris in the 1920s. He acted with troupes in South America, Dublin, and Paris. He is the treasurer of The Byron Society of America.

“Those grand heroics acted”: The Fall of Messolonghi Dramatized

After a year-long siege intended to starve the patriots of Messolonghi into submission, the town fell to the Ottoman Turks on April 10, 1826. The valor of the freedom fighters, the barbarism of the invading forces, the Greek casualties—men, women, and children—numbering several thousand, and the associations of Byron with Messolonghi and the Greek War of Independence were recreated in paintings, poetry, music, and, perhaps most ambitiously, in plays. Soon after the actual events, scripts and productions appeared in English, French, Italian, and German.

One play in English merits particular attention: *The Siege of Missolonghi [sic]; or, Massacre of the Greeks*, by British dramatist J. H. Amherst. The piece premiered in London, at Astley’s Royal Amphitheatre, on July 3, 1826. Among other venues, the Theatre Royal, Birmingham, presented it in 1827. This drama distinguishes itself by its credible integration of historical and fictional characters and incidents; its graphic depictions of famine and bloodshed; its battles on horseback; its portrayal of the “African” as honorable, noble, and virtually free of that stage figure’s standard grotesque attributes of mangled grammar and drunkenness; its concluding explosion and conflagration that destroy the town; and its overt political topicality, embodied in repeated direct appeals for international aid in the Greeks’ ongoing Revolution and in invocations of Byron as their champion. His “Translation of the Famous Greek War Song,” beginning “Sons of the Greeks, arise!” is sung in full.

“Those grand heroics acted,” borrowed for this paper’s title from *The Vision of Judgment*, captures the essence of J. H. Amherst’s dramatic memorial to the sufferings and sacrifices endured and the courage and resolve displayed by oppressed people in the cause of freedom.

Jonathan Gross is the author of *Byron: the Erotic Liberal* and *Anne Damer: Portrait of a Regency Artist*. He has edited *Byron's "Corbeau Blanc": The Life and Letters of Lady Melbourne* and *Belmour, The Sylph*, and *Emma, or the Unfortunate Attachment*, receiving grants from the Huntington Library, the Virginia Foundation for the Humanities, and the American Antiquarian society, for several projects, including *Thomas Jefferson's Scrapbooks: Poems of Nation, Family, and Romantic Love*. He is currently Joint-President of the International Association of Byron Societies.

Lord Byron, Graffiti Artist

Byron’s signing of his name in Sounion, Delphi, and Chillon inspired generations (Laurence Durrell, for example) to trace his hand with their fingers, writing poems, novels, and plays, not to mention symphonies, in honor of the countries he visited. Byron’s liberalism, in short, took the form of a “bombing campaign” (in the graffiti sense of the term) in Spain, Italy, Switzerland, Portugal and finally Greece, writing his name across the face of Europe and fulfilling a destiny based upon that signatory act.

(In doing so, he was not that different from the weapons inspector who left his mark on munitions, “Kilroy was here”). The erotic, personal nature of this quest is best captured by Goethe in his autobiography, where he describes his own graffiti on a living plant in honor of a young woman, and the suppurating wound it produced. I discuss how Byron’s graffiti as a young man anticipates his war against reactionary Europe; and his decision to use words as a form of political prophecy and hieroglyph constitutes a “wild style” that is both closed off and communicative, indecipherable and legible. Modern connections to graffiti artists such as Banksy, Lady Pink, Phase II, Seen, and Lee will illustrate my point in this slide lecture that also draws on the legend of Philoctetes.

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A Byronic Hero as Retired Officer in Pushkin’s Short Story “The Shot”: On Two Picturesque Duels

Several Russian variants of the Byronic hero can be found among the characters presented in “The Tales of the Late Ivan Petrovich Belkin” (1831) by Alexander Pushkin. Pushkin positions his characters against picturesque background, making the picturesque clash with the Byronic and eventually mitigate the violent outbursts of warring heroes. This paper will focus on the aesthetics of fight in the first “Belkin tale”—“The Shot”, which considers a Byronic hero who whiles away time between wars and between two notable duels. The name of that retired officer is Silvio. He is a charismatic “man of loneliness and mystery”, famous for being a wonderful marksman. However, Silvio never puts himself in danger of any kind—even to the detriment of his reputation among fellow officers. As years pass by, Belkin comes to learn that Silvio was saving himself for the fight of his life: he was waiting for one postponed shot, which he owed his ancient offender after a disrupted duel of their youth. Ultimately, Silvio tracks down his old enemy at his happiest and gets full satisfaction by giving the latter a soul-shattering experience. He fires his revengeful shot in a very spectacular way and backs out of view. As Pushkin writes “Rumour has it that Silvio was killed at the Battle of Skulyani, during the uprising under Alexander Ypsilanti, while commanding a detachment of Hetairists”.

Aristeidis Hatzis, Professor at the National & Kapodistrian University of Athens

Byron as a Censor of the Press: The Clash of Two Versions of Liberalism in Revolutionary Greece

One of the first priorities of the London Greek Committee was to establish four

newspapers in four different areas of Greece. Col. L. Stanhope considered this task more important than the artillery unit that W. Parry was supposed to set-up. It was more important for him than the capture of Lepanto that Byron and Mavrokordatos planned. Byron had very different views from Stanhope on many issues, including the necessity and the role of a newspaper under the circumstances. He was skeptical in the beginning and eventually became hostile to the project. He tried to undermine the efforts of Stanhope, to banish Meyer, to persuade Mavrokordatos to use his authority to censor the newspaper. When the time came, Byron was the one who censored an issue (no. 20 in March 1824) and later he even founded a competing newspaper (*Telegrafo Greco*).

Byron's rationale was straightforward: a newspaper was dangerous for the international standing of the Greek Revolution. It associated Greeks with Carbonari, Liberals and Radicals. Its only use should have been to enlighten the foreigners on the state of Greece. Any other political agenda was dangerous. Stanhope, on the other hand, established the newspapers to promote a radical political agenda, the ideas of the Bentham circle. The clash was inevitable.

In this paper, after a brief narration of the events we will show that behind the obvious reasons for the Byron-Stanhope conflict there were two different conceptions of liberalism. The British utilitarian version of Stanhope which is going to be identified with mainstream Liberalism in the mid-1800s and the romantic, nationalistic, evasive liberalism of Byron.

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Lord Byron's Maid of Saragossa: Reconstructing Heroism

According to Tricia Cusack, "nation and gender must be seen as mutually implicated, not only because gender differentiation takes place in national contexts, but because gender is a crucial organizing principle for the patriarchal nation" (4). Closely linking gender to nations has been Lord Byron's concern as he envisions female warriors to be the future political leaders of triumphant nations. Actually, when it comes to the portrayal of gender conventions, Byron does not generally give the impression of being subversive at all. However, a close examination of Byron's poetic corpus reveals that the poet does not always comply with gender roles but tends to challenge unyielding patriarchy by destabilizing the traditional conventions of femininity. In this paper, I will argue, using the theories of Jack Halberstam's female masculinity and Judith Butler's gender performance, that Byron considers heroism as an androgynous act. In this sense, he re-examines gender stereotyping by reshaping female conventions of nationalism through his depiction of an androgynous/intersexual character of the "unsexed", self-empowered Maid of Saragossa, who physically and aggressively breaks free from oppressive gender codes, yet literally sustains/asserts her femininity. In this manner, Byron undermines

the conventional ideals of masculine militarism and masculine nationalism, interchanging them with an uncompromising feminine nationalism and feminine militarism established by an ideal subverted feminized icon of unique, inherent civic virtues of retaliation, sacrifice, dedication and courage, thus reinforcing an unconventional social outlook: the empowerment of womanhood.

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Byron and Military Dress

'Art is *not* inferior to nature for poetical purposes. What makes a regiment of soldiers a more noble object of view than the same mass of mob? Their arms, their dresses, their banners ...' (*Letter ... on the Rev. W. L. Bowles's strictures ...* 1821).

This paper (and PowerPoint presentation) explores Byron's use of military dress and accoutrements as a component of the various roles in which he presented himself in martial guise: both occidental and oriental.

In the light of Byron's lifelong desire to be seen as a man of action, it examines how he used the clothing of war at many different points in his life: from the sailors' dress in which he was portrayed by Sanders, shortly after Trafalgar, to the British-style military uniforms he wore at the Sultan's court in Constantinople and elsewhere in 1809-11; and from the warlike Albanian costume in which he presented himself to London society in the Phillips portrait of 1813-14, to the military uniforms he donned for portraits and on formal occasions in Italy and for his arrival in Missolonghi in 1824, as well as the Homeric helmet and other military items that he commissioned to go to Greece.

The paper illustrates Byron's respect for militaria as an aspect of 'Art' -- but also in contrast with his perception of the terrible human cost of war.

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Wellington's Byron: Swinging from hatred to praise (1822-1833)

Lord Byron's references to the Duke of Wellington are frequently found in his writings, both private and literary. We all know the many lines in which Byron criticised Wellington and the Wellesley brothers --lines which his editors forced him to suppress. Wellington's substantial written legacy includes his correspondence, memoranda, and dispatches, plus his various parliamentary speeches. The duke's references to and opinions on the poet are to be found, primarily, in his correspondence. Interestingly, this direct, first person corpus can be completed today with a reported, third person corpus. Namely, Wellington's thoughts on Byron as seen through the letters of his wife Catherine and the diaries and correspondence of a handful of the duke's female friends. --well-known, intelligent and learned women-- contributed further Wellington thoughts on Byron. Matching these third-person opinions against each other, and against the first-person ones, reasonably calibrates their degree of reliability and faithfulness to the facts. The picture that thus emerges is one which swings from hatred to praise. Wellington the soldier manifests all-out hatred of Byron the poet (and poets in general) but also praises his courage and determination when he decides to sail for Greece and engage in the Greek revolution. This paper recovers and analyses these little-known but precious written testimonials of Wellington's conflicting views on Byron as expressed by himself and through his closest circle all along a decade, from 1822 when the poet was alive and active to 1833 when he was dead --but Greece had become independent.

Mirosława Modrzewska, The University of Gdańsk, Poland

"War and Glory: The Heroic and the Bubbly in Byron's Don Juan"

Glory and fame is an important motif in G.G. Byron's Don Juan inseparably connected with the theme of war and rebellion against political tyranny and established conventions. The paper will explore the different shades of meaning of "glory" and "war" in Byron's digressive poem, in which both motifs re-appear and interweave being an object of Byron's constant re-interpretation as in the lines:

13.

Besides, my Muse by no means deals in fiction;
She gathers a repertory of facts –
Of course, with some reserve and slight restriction –
But mostly sings of human things and acts,
And that's one Cause she meets with contradiction,
For too much Truth at first sight ne'er attracts;
And were her object only what's called Glory,
With more ease too, she'd tell a different Story.

14.

Love – war – a tempest – surely there's variety –
Also a seasoning slight of lucubration –
A bird's eye view too of that Wild, Society –

A slight glance thrown on men of every station –
If you have nought else, here's at least Satiety,
Both in performance and in preparation;
And though these lines should only line portmanteaus,
Trade will be all the better for these Cantos. (Don Juan, Canto XIV)

Byron's treatment of both motifs is simultaneously serious and comic: on the one hand he creates his own poetic biography of a poet-soldier in accordance with the myth of Tyrtæus, on the other hand he plays with the Romantic ideas of historiosophy, fame and glory and treats his verses as "a bubble, not blown up for praise,/ But just to play with, as an infant plays" (*Don Juan*, Canto XIV, st.8).

Dr Emily Paterson-Morgan is an independent scholar and the Director of The Byron Society. She has published a number of articles on various aspects of Byron's life and works, recently edited a special issue of *The Byron Journal*, and is currently researching Byron's engagement with adultery discourses in English print culture. She is based in Dubai, UAE, where she works as Head of Publishing for Knowledge E.

Blood-loving beldames: Coleridge's Russian Empress and Byron's Assyrian Queen

Byron's Semiramis, the Assyrian queen who features in his 1821 drama *Sardanapalus A Tragedy*, is a fiendish creature. Though venerated in life for her military achievements, the 'semi-glorious' Semiramis is revealed as a 'ghastly, ghostly thing' in death, her epitaph a silent mountain of mouldering bones. '[D]ripping with dusky gore' and wracked with profoundly perverted cravings for blood and sex, she has a starring role in her distant descendant Sardanapalus' nightmare. This nightmare sequence serves to underscore the strident undercurrent of anti-imperialist rhetoric which pervades the poem, as Byron (in a characteristically subversive move) uses the Assyrian king as a pacifist mouthpiece. Byron's antipathetic perception of aggressive imperialism is a recurrent theme in scholarly evaluations of *Sardanapalus*, alongside his representations of non-orthodox masculinity. Yet this pacifist strain is not present any of the poem's openly attributed sources, and neither is the highly disturbing nightmare scene.

Yet this episode not only serves a small but a vital role in promoting the poem's anti-expansionist messaging, but does so in a strikingly similar fashion to Samuel Taylor Coleridge's *Ode to the Departing Year* (1796), with its vicious posthumous depiction of Catherine II of Russia as an 'insatiate Hag' doomed to infernal torments for her murderous ambition and unquenchable lechery. Anya Taylor convincingly demonstrates that Byron adapts Coleridge's Catherine in his own representation of the Russian Empress in *Don Juan*, and this paper builds on her argument to present Coleridge's *Ode* as a previously unconsidered source for Byron's 'blood-loving beldame' in *Sardanapalus*. Certainly, the linguistic and thematic parallels between the 'exterminating fiend' who causes Coleridge's 'midnight anguish' and the 'ghastly beldame' who haunts Sardanapalus' nightmare are striking. Byron not only deploys the same combination of demonic imagery, hellish landscape, murderous bloodthirstiness and sexual perversion, but also, crucially, emulates Coleridge in using his condemnation of the 'bloody eyed / And bloody handed' Semiramis as a basis for a broader denunciation of imperialist expansionism.

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Rebellion versus War in Byron's poetry

The paper offers to reflect upon the chain of images "rebellion-(revolution)-war" that revealed itself in historical context in XVIII-XIX centuries, and found its reflection in Byronic work.

Looking at *Oriental Poems* by Byron or the *Revolt of Islam* by Shelly one can see that the idea of rebellion troubled very much the Romantic imagination as an example of personal antisocial, or, rather, counter-system behavior. All key characters of Byron's works from Child-Harold to Don Juan or Christian (*Island*) turn against some established social rules and systems and have complete or partial approval from the author since they struggle for personal liberty and independence. It expresses Byron's own position and thus seems justified. All the imaginary battles of pirates (*The Bride of Abydos*, *The Corsair*) or the confrontation of Giaour are depicted with vivid and abundant details in "live" mode, as if witnessed by the narrator and told at the time of seeing. While war represents other forces in move guided by tyranny and despotism as in *Child Harold's Pilgrimage*.

Remarkably, the pictures of the Napoleonic wars in the *Pilgrimage* are given "off-line", i.e. as a report of the state of countries that fought or lost to Napoleon, or to the Osman Empire, as they are shown through would be Child-Harold's eyes. The controversial vistas of recently conquered countries drag the whole trail of historical battles in ancient Greece, in Medieval Spain, etc.; that is how the poet prefers to deal with the theme of war – retrospectively.

Naturally, the figure of rebel/tyrant is at the center of the poet's attention. The paper also aims at observing the change of Byron's attitude towards the range of his rebels in *Oriental Poems* or to Napoleon in *Occasional Pieces*.

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"I salute thee, O land of heroes !" : Stendhal and the Greek cause

The title of this paper bears a quotation from Stendhal's first novel, *Armance*, which in various regards can be read as a homage to Greece and to Byron. Greece was a foremost literary and cultural reference for Stendhal, whereas Byron had inhabited his imaginary and his writings since his reading of the pages awarded to *The Corsair* and to *The Bride of Abydos* in the April 1814 issue of the *Edinburgh Review*. The French writer had never wielded a sword against the Ottoman rule, neither had he

belonged to any philhellenic committee whatsoever, but the products of his pen alone suffice to place him among the most prominent French philhellenes. Stendhal's sparse and evasive initial allusions to the enslaved Greece evolved into more elaborate philhellenic views soon after Byron's death in Missolonghi. In his contributions to the British press, literary and aesthetic reflexions are interwoven with echoes of the Greek struggle for independence in French Restoration society and with caustic critiques of European policy towards the Greek case. At the same time, Stendhal pursues his long-lasting meditation on Byron, thus testifying to the poet's immense influence on French philhellenism. As for Octave, the philhellene hero of Armance, he is a reincarnation of both Stendhal and Byron.

Piya Pal-Lapinski is Associate Professor of English at Bowling Green State University and author of *The Exotic Woman in British Fiction and Culture: A Reconsideration* (U of New Hampshire Press, 2005) and co-editor with Matt Green, of *Byron and the Politics of Freedom and Terror* (Palgrave, 2011). She is currently working on a book on Istanbul and the Ottoman empire.

Ottoman Fratricide, War and Vampirism: *The Giaour* and "Turkey-in-Europe"

On June 15, 1389, the Ottoman sultan Murad 1 met the army of Prince Lazar of Serbia at Kosovo Polje, "the Field of the Blackbirds." Though both monarchs died in the battle, this historic moment marked the defeat of Serbia by the Ottoman state; opening the way for "Turkey-in-Europe"—Ottoman imperial presence in the Balkans. This was also a victory sealed by the first recorded act of fratricide in Ottoman dynastic politics, as Murad's son Bayezid secured his succession by killing his brother. Looking forward to the early 19th century, the first Serbian uprising in 1804 against janissary commanders (dahi) in the Belgrade region—precipitated by a series of violent assaults known as the "Slaughter of the Knezes" began as a struggle in which national allegiances were complicated by ethnic and religious identities. These uprisings, between 1804 and 1830, eventually culminated in Serbian independence. *The Giaour* was published in 1813, at the height of these rebellions. In 1799, Selim 3 had issued a decree which allowed Christians to arm themselves, one of the weapons being the long, curved, Turkish knife or the "ataghan" (footnoted by Byron in his *Turkish Tales*). While *The Giaour's* relation to the Greek War has been extensively studied, this context has been overlooked. I will highlight the relevance of vampirism in the poem to Byron's conception of "Turkey-in-Europe" by comparing it to a later vampire narrative by the Russian diplomat, Count Alexei Tolstoy, *The Family of a Vourdalak* (1839; set in Ottoman Serbia). I'll look at the way that vampirism is a commentary on the system of *devshirme* (recruitment of Christian youth as janissaries), is haunted by the history of Ottoman fratricide which was instituted to prevent civil war in the empire; and how it complicates the problem of militant nationalism in the Balkans.

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The Two Deaths of Greece in Mary Shelley's "Euphrasia: A Tale of Greece"

The Greek War of Independence (1821-1830) constituted a fertile soil upon which the English Romantic Movement thrived and prospered. The valiance and the righteous purpose behind the struggle of the Greeks to claim their independence against their Ottoman oppressors excited the imagination of leading romantic figures to the point where it stimulated their active participation in the Greek cause. Apart from that, the fact that Greece was located at the border between Occident and Orient was another reason why key romantic writers, especially Lord Byron and Percy Bysshe Shelley, were drawn to the Greek cause. Within this context Mary Shelley arises as a dissident yet marginalized voice that subtly cauterizes the philhellenic enthusiasm of her male counterparts. Shelley's much neglected "Euphrasia: A Tale of Greece" was first published in the Keepsake for 1839, an annual ornamented collection of short stories typically intended for perusal by the middle class female readership of the 1820s and 1830s. Shelley contextualizes her narratives within the historical topos of the Greek Revolution where three different narrative lines unfold and revolve around the two central characters-Euphrasia and Constantine. In this paper I will comparatively examine these three intertwined narratives in order to assert that Shelley articulates her subtle criticism on the British involvement in the Greek War of Independence. My reading of Shelley's story will focus on the symbolic deaths of Euphrasia and Constantine, gender politics that pertain to these characters and the specific romantic narrative elements that are utilized to convey the author's criticism towards British interventionism in the Greek cause.

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Warrior as Witness: The Martial Sublime in Byron's Poetry

In keeping with the conference's aim to understand how war influenced Lord Byron's 'political and poetic sensibility', I reveal how the traditional aesthetics of violence from Burke to De Quincey evolved into a particular kind of 'martial sublime' in Byron's poetry. Using Trauma Theory, I postulate that Byron's descriptions and experience of battle invoke the hybrid subject of a warrior-poet or a poet as traumatized witness. Instead of the traditional PTSD response to war that numbs the soldier as a subject, Byron recounts a sense of awe and sublime pleasure experienced on the battlefield. I also delve into the psychological complexities of Byron's decision to engage with the sublime directly on the battlefield as a devout philhellene in the Greek War of Independence.

Nadezhda Prozorova is a Professor of World literature history in the Department of Philology at Kaluga State University, Russia. Her research interests concern primarily European drama and theatre and various aspects of English literature. She has published over 100 articles and monographic researches. Among her most important publications are monographs: *Teatr v kontekste evropejskoj filosofii kulture* (Theatre in the context of the European Philosophy of Culture), Kaluga, 2007; *Philosophia teatra* (The Philosophy of Theatre), Moscow – St Petersburg: The Centre of Humanitarian Initiatives, 2012 and a series of articles on the European culture in: Kul'turologia. Encyclopedia. Moscow: Rosspan, 2007. Nadezhda Prozorova is a member of European Society for the Study of English (ESSE) and a member of the Russian Byron Society.

'...Juan was my Moscow': words as things in Byron's Don Juan

Byron lived, to his own words, in those 'gigantic and exaggerated times' when the war was the primary poetic preoccupation of the age. Byron's weapon was word though he was rather sceptical of word's possibilities in his early years. 'Who would write who had anything better to do?' he wrote in November 1813 (LJ III. 218). But in Byron's late works his outlook on the relationship of words and things changed. It was no coincidence that in *Don Juan* Byron compared his works to the most famous historical battles (Canto 11, LVI). Lady Byron claimed that 'Byron was the absolute monarch of words and used them, as Bonaparte did lives, for conquest'.

The aim of my paper is to examine that Byron's capacity in his *Don Juan*, especially in its Ismail and Russian cantos. 'Is it not life, is it not the thing?' Byron had asked where Don Juan was concerned (LJ VI. 232). At the same time Byron's ambivalence towards the relationship of words and things found its realization in his last deed - the departure for Greece. Roderick Beaton in his *Byron's War* called it Romanticism in action, when 'words turned at last into things' in the literal sense of the word.

Naji Oueijan is Professor of English at Notre Dame University-Lebanon, Naji Oueijan is also Joint President of the International Association of Byron Societies, a Member of the Academic Council of the Ameen Rihani Institute, a Member of the Editorial Board of *THE INTERNATIONAL JOURNAL OF ARABIC-ENGLISH STUDIES-IJASE*, a Member of the German Society for British Romanticism, a Member of the Association of Professors of English and Translation at Arab Universities, and a Member of the Advisory Committee of the International Student Byron Conference, Greece. He has more than 40 articles published in academic journals around the world. He has 13 books published, the last of which is *Lord Byron and Mythology*. His forthcoming book, *Traces of Sufism in Romanticism*, will be out soon.

Lord Byron's "jet-black steed"

Gerald and Loreta Hausman write, "In the horse we see the sacred history of ourselves." During and before the 19th century, the war-horse was an honorable, loyal, spirited companion and defender of its rider in war and peace. Poets and painters excelled in presenting images of the war-horse, which invaded the literatures and even mythologies of world cultures and specially the Eastern ones. Lord Byron, who had a special fondness for horses, draws with his pen the most vibrant images of horses in battle scenes in his major narrative poetry, especially in

his Oriental Tales. In *The Bride of Abydos*, *The Giaour*, and *The Seize of Corinth*, Lord Byron exposes the “jet-black steed” or the “wheeling steed” as a major character, which not only drives the action of his narrative poems but also contributes to baring their moods and themes. A brief exposition of the traditional and cultural significance of the war-horse, especially the Arabian steed, in the Eastern and Western cultures will precede a discussion of the poet’s staging of the horse/steed as a vital flamboyant character.

Alan Rawes is Senior Lecturer in Romanticism at the University of Manchester. His publications include *Byron’s Poetic Experimentation* (2000), *English Romanticism and the Celtic World* (co-ed., 2003), *Romantic Biography* (co-ed., 2003), *Romanticism and Form* (ed., 2007), *Reading, Writing and the Influence of Harold Bloom* (co-ed., 2010), a special issue of *Litteraria Pragensia – Tears, and Tortures, and the Touch of Joy: Byron in Italy* (co-ed., 2014) – and *Byron and Italy* (co-ed., 2017). He is a past editor of *The Byron Journal* (2005-12), a current Joint President of the International Association of Byron Societies and co-editor of the forthcoming *Oxford Handbook of Lord Byron*.

“There is but required a single blow [...] – Unite”: Byron’s Rethinking of Dante’s words in “The Prophecy of Dante”

We know that Byron’s ‘prophecies’ of histories that have already happened draw on Dante’s similar prophecies in *The Divine Comedy*. We know too that Byron’s representation of Dante in ‘The Prophecy of Dante’ as a champion of Italian unification draws on Dante’s self representations in the same poem. However, those self-representations are not as simple as Risorgimento rhetoric might claim. Dante’s model of unity, in *Monarchy*, for example, is much less national and more universal, tied as much to Church as State. The Byronic Dante’s ‘war of words’ is not exactly the historical Dante’s. This is not a matter of Byron adapting (and simplifying) Dante’s words to suit contemporary wars, however. Byron’s ‘adaptation’ of Dantean unity is part of a larger pattern of Dante-esque writing in ‘The Prophecy’ that includes Byron’s sweep across Italian history from poetry to art, architecture to religion. This patterning signals a closer attention to, broader knowledge of, and deeper sympathy with, Dante than has yet been recognised, as well as a keen interest in the critical war over ‘that which all study and few understand’, which Byron slyly mentions in the poem’s Preface. Far from a casual poem answering Teresa Guiccioli’s request for a poem on Dante along the lines of ‘The Lament of Tasso’, ‘The Prophecy of Dante’ is Byron’s considered attempt to understand Dante as both a poet and a man.

Kaila Rose is an Independent Scholar. She is a member of the Byron Society of America and has been a long-time attendee to all Byron-related conferences. Rose runs the Social Media for the BSA, yet mainly works in the world of hospitality in New York. No longer in the university classrooms herself, Rose’s heart still beats for the world of the academy. A painter, poet, chef, and occasional carpenter, the lines on her CV keep slowly developing. While the bookshelves may not be stocked with her own works yet, she likely already owns the texts of everyone in attendance this year.

“Born for Opposition”: Byron and the Revolutions of the New Poetic Combatants

Sprouting from a formulation I began at the 2019 Byron Now Conference, this project works with locating politically designed artistic marks in times of war. What has, of course, changed rather drastically since I started this project, is the role of popular and vocal protest through art, as well as global shutdown resulting from these powers far beyond our control. Consequently, the immediacy or physicality of “active” battlefields has been redefined and sheds streams of light through bullet wounds of all kinds.

The route through which I follow here begins with Byron and extends to poetics in popular rap music with artists such as Tobe Nwigwe, Kendrick Lamar, and Childish Gambino. What I hope to map out is the hot-blooded and powerfully throbbing vein that still connects and feeds both past and present poetry: one that communicates a simultaneously violent and self-conscious tone embodying the results of political and cultural violence. In the popularity of such texts, these poets are generating—like Byron—a permanent mark to further circulate many of the traumas of subjects and experiences that were once under the threat of erasure, but now take up a space of revolutionary—and marketable—art.

My main conclusion with this project is to show how reintroducing Romantic poetics with words like Byron’s and pairing them with the works being done now, will better suit our classrooms and give space for our students to discuss the lasting intellectual and hyper-political offerings of popular poetry: 1821 or 2021.

Maria Gabriella Tigani Sava, University of Malta

Fighting Words: Giuseppina Turrisi Colonna (Palermo, 1822-1848), a “soul of steel and fire”

This paper will focus on a woman of noble birth, who, after receiving a classical education, devoted her life entirely to poetry, which she began to study with her first master Giuseppe Borghi, a liberal abbot moved from Tuscany to Palermo between 1835 and 1836. Her early works are imbued with religious feelings and philosophical themes, but, as other Sicilian intellectuals lived in the first half of the XIX century (such as, for instance, F. Bisazza, G. La Farina, R. Mitchell), who were educated in Bellini’s arias and Byron’s myth, she soon tried to intersect and interiorize the new romantic style and liberal values. She was, indeed, a great admirer of Lord Byron, to whom she devoted her trilogy, including the following Cantos: Addio di Lord Byron all’Italia, Lord Byron a Missolungi, and Lord Byron a Ravenna. She developed a long-running epistolary friendship with many important representatives of cultural and political life of the time, such as Guerrazzi, Nicolini, Giusti, D’Azeglio, Grossi. Having matured intense feelings of homeland in her twenties, the young poetess used her voice as her main weapon to draw attention to the Italian cause, and, at the same time, she was roped into her little gender war. Talented, bright and lively – “anima di ferro e fuoco” (“soul of iron and fire”), as a literary critic called her – she wanted to lead a vibrant social life against the social rules of her time, which wanted women devoted themselves only to domestic life. In this regard, she addressed to Sicilian women some verses, in order to persuade them to cultivate the values of culture and patriotic feeling. This paper will therefore underline the role of the

poetess in shaping public life and a nationalist conscience in a provincial framework, traditionally oscillating between cultural activism and stagnation.

Dr Jonathon Shears is Senior Lecturer in English at Keele University and works on literature of the Romantic and Victorian periods. He has authored books on Milton and the Romantics, The Great Exhibition and, most recently, a long-historical study of hangovers in literature. He has co-edited books on Byron, Harold Bloom and Victorian bric-à-brac. He edited *The Byron Journal* from 2012 to 2019. He is currently working on projects related to ageing and the history of emotions.

Byron's Paper War

Resident in Ravenna near the Gambas, surrounded by rumours of war and conflicted in his views about the significance and value of local political resistance, Byron begins what would become known as the Ravenna Journal. It is both an account of a moment of political insurrection and an extended personal reflection of a poet at odds with himself. Political and poetical commitment intersect in tense and often irreconcilable ways. What has yet to be fully explored is the way that paper mediates Byron's hopes and fears.

If Byron's opening journal entry of 4 January seems purposefully chosen to coincide with the news that the King of Naples was travelling to the Congress of Laibach and the journal closes, symbolically, with the defeat of the Carbonari, it is also bookended by reflections on paper. Byron's anecdote about a grocer using a copy of Richardson's *Pamela* to wrap bacon begins the journal, and it ends with Byron hunting for, and failing to find, a 'blank book' on which to continue writing. The arbitrary fate of paper seems to cut against the aim to construct a coherent attitude to revolution. I will argue that Byron's war was mostly experienced through paper of one sort or another and that Byron's dual sense of purpose and purposelessness of the period is reflected in his uncertainty as to the permanence or insubstantiality of papery things ranging from correspondence and the gazettes to the novels and historical books he was reading, naturally including the fate of the journal itself.

Professor Irina Shishkova is Head of Foreign Languages Department of the Maxim Gorky Institute of Literature and Creative Writing, Moscow, Russia. At present her field of interest is contemporary British literature and Russian and English children's literature. She has translated Roald Dahl's 'The BFG' and 'Charlie and the Great Glass Elevator' into Russian as well as several books by Jacqueline Wilson, one of the most prolific and popular British children's authors and the current Children's Laureate. She has also written a few textbooks on teaching English to Russian children.

Byron and Trench Poets on War

This paper deals with a number of similarities in the views of Lord Byron and two outstanding Trench Poets, Siegfried Sassoon (1886-1967) and Wilfred Owen (1893-1918), on their lives and times. Max Egremont, the biographer of Sassoon, regarded the latter as "the embodiment of a romantic ideal" and called him a Byronic hero. If both Byron and Sassoon came from well-to-do families, Wilfred Owen's was a less well-off background, yet he possessed a tremendous poetic gift and the ability to

express his peremptory anti-war views in his writing. The three poets had a lot to say to their readers in the midst of adversity and trials. In 1816, after Byron's scandalous separation, on the way to his forced exile, the poet contemplated the sinister role of the man guilty of unleashing wars in Canto III of his "Child Harold's Pilgrimage." In the same year (1816), in her notorious Gothic novel *Glenarvon*, Lady Caroline Lamb called Lord Byron "mad, bad, and dangerous to know". A century later, in 1916, "The Independent" entitled one of the articles "Siegfried Sassoon - mad, sad or heroically confused?" after the poet's harsh statement against the war. If Byron, thinking politically, laid hopes on the liberating movement in Europe during the Napoleonic wars, Sassoon and Owen in their turn, at the beginning of the Great War joined up enthusiastically, sharing the patriotic feelings of their fellow countrymen. Like Byron mourned great heroes and common soldiers who died on the battlefields, Sassoon and Owen, having been greatly disappointed in the course of the Great War, spoke in defense of those soldiers who had given their young lives to no purpose. The paper will highlight Byron's reaction to the people's faults, leading to destruction and tyranny in his "Ode on Venice," and the anti-war messages of the Trench Poets.

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The Vampyre as a Literary War on the Idea of Greece

This paper deals with John William Polidori's *The Vampyre: A Tale* (1819) as a response to the image of Greece in Lord Byron's early works, and especially in "The Giaour" (1813) and "Fragment of a Novel" (1819). The aim of this paper is to investigate the difference of this image, as Byron views modern Greece as a 'sad relic of departed worth', while Polidori praises the simplicity of their rural lifestyle. Additionally, it will be attempted to trace the image of Greece and the Greeks in early nineteenth-century British travel literature in order to place both authors' rhetoric about Greece in perspective. How was modern Greece represented in the early nineteenth century by British travelers? How did antiquarianism and the idealization of the ancient past fit into the Ottoman present? And more importantly, how does one create a different portrayal of modern Greece based on the intellectual standards of that time?

Stephen Webb is a PhD candidate and instructor in the Department of English and Film Studies at the University of Alberta. He primarily researches book history, print culture and authorship in the Romantic period, with a particular focus on Lord Byron's library and the libraries of other Romantic figures. His research tests the limitations and opportunities presented by digital approaches and methods in their fidelity to and reconstitution of literary networks and their physical traces.

'Battles over Byron's Books: The Library Auctions as Networks'

If Byron's words were weapons in his literary forays, then his library was the army of authors that he had marshalled to support these sorties. This paper explores Lord Byron's library as an egocentred network with Byron as the central node. It is part of my ongoing prosopographical project seeking to reconstitute the social network of

books owned by Byron and sold at auction in 1816 and 1827. In *Bibliography and the Sociology of Texts* (1999), D.F. MacKenzie argued, “bibliography as a sociology of texts has an unrivalled power to resurrect authors in their own time, and their readers at any time” (28), and today we have the ability to test that assertion by using digital approaches to at least reconstitute a library of bookish connections, as well as model a prosopography which reveals those buyers of material-textual Byroniana. The ubiquity of digital surrogates for extant print copies of books from this period allows for this analysis of Byron’s books at scale. Byron’s library signifies many things: Byron’s reading, Byron’s owning, Byron’s experience of print culture, and an imagined connection to the author – Byron as much as the author of the books themselves – for the winners of the auctions where these books were sold by lot. As a print commodity Byron’s works and authorship have been scrutinized, but his books as a secondhand print commodity remain to be distantly read. Network theory can reveal subtle patterns in these books, their buyers, and the one owner that ties them all together: Byron.

Dr David Woodhouse is Treasurer of the London Byron Society. His 1996 Ph.D. thesis, supervised by Eric Griffiths, was entitled *Shades of Pope: Byron’s Development as a Satirist*. Recent academic work has appeared in *The Byron Journal*, *Prospettive su Byron* and *The Hazlitt Review*. David has published widely on finance and sport, and has worked on BBC radio with John Peel and Adrian Chiles. He co-authored, with John Leigh, the *Mark My Words* column (*Independent on Sunday*) and *Football Lexicon* (Faber & Faber). His latest monograph, *Who Only Cricket Know*, is published by Fairfield Books.

‘Warfare upon Earth’: Some Observations on Some Observations

“The life of a writer” – has been said, by Pope I believe – to be “*a warfare upon earth*”. (CMP, 88)

2020, the original date for this conference, marked the bicentenary of Byron’s *Some Observations Upon an Article in ‘Blackwood’s Edinburgh Magazine’*. Although the essay remained unpublished in Byron’s lifetime, it represents his first serious foray into formal critical prose, a dry run for his important intervention a year later in the critical war now known as the Pope/Bowles Controversy. The proposed paper would examine the network of connections Byron’s essay establishes between the case of Alexander Pope, temporarily banished ‘from the State of Literature’, and his own condition, ‘exiled by Ostracism’ from his nation state. Literary warfare – whether the paper bullets of periodical journalism or the struggle for a place in the canon – is placed in the context of what Madame de Staël called Byron’s war ‘with the World’. These connections are reinforced by the essay’s paradigm of exile – Aristides – whom Pope himself had admitted into the sanctum of ‘much-suff’ring heroes’ in *The Temple of Fame*. The paper would then open out into a brief consideration of exilic themes in Byron’s public and private writing of 1820. In particular, it would suggest how Byron brings Plutarch’s exemplary lives of exiles from Athens and Rome into mock-heroic dialogue with more recent cases (Byron himself at Ravenna, Napoleon at St Helena, ‘Scrope at Bruges’).

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