

DON JUAN

Canto 3

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DON JUAN CANTO THIRD

edited by Peter Cochran

1.¹

Hail Muse! et Cetera.² – We left Juan sleeping,
Pillowed upon a fair and happy breast,
And watched by eyes that never yet knew weeping
And loved by a young heart too deeply blest
To feel the poison through her Spirit creeping, 5
Or know who rested there; a foe to rest
Had soiled the Current of her sinless years,
And turned her pure heart's purest blood to tears.³

2.

Oh Love! what is it in this world of ours
Which makes it fatal to be loved? Ah why 10
With Cypress branches hast thou wreathed thy bowers,⁴
And made thy best interpreter a Sigh?
As those who doat on odours pluck the flowers,
And place them on their breast, but place to die,
Thus the frail beings we would fondly cherish 15
Are laid within our bosoms but to perish.

3.

In her first passion Woman loves her Lover,
In all the others all She loves is Love,⁵
Which grows a habit She can ne'er get over,
And fits her loosely – like an easy Glove, 20
As you may find, whene'er you like to prove her;
One Man alone at first her heart can move;
She then prefers him in the plural number
Not finding that the additions much encumber.

1: Cantos III and IV were originally conceived as a unit, and only cut, said Byron (see note below, this Canto, lines 978-9) from mercenary motives. Byron's original idea for an opening had been the satirical address to Wellington, which he cut from here, and finally used at the start of Canto IX: it was eight stanzas long – hence the numbering of these two. In neat, Byron changed the opening line (*Now to my Epic. – We left Juan sleeping*) to something more epically sensational once he had decided that the attack on Wellington was not yet fitting. The need to do so economically procured him an excellent effect.

2: *Hail Muse! et Cetera:* in the newly-confident ottava rima manner, this is all there is left of the traditional invocation of and address to the Muses. For the full effect and implication, contrast Homer, *Iliad* I, 1-7, or *Odyssey* I, 1-10, Virgil, *Aeneid* I, 1-11, Tasso, *Gerusalemme Liberata* I, Stanza 2, or Milton, *Paradise Lost* I, lines 1-26.

3: *turned her pure heart's purest blood to tears:* introduces the theme of the Fall.

4: *Cypress:* cypresses are symbols of death and mourning; see below, V, 319-20.

5: Lines 17-18 and 31-2 are versions of the Maximes of the Duc de la Rochefoucauld, Nos. 471 and 73: *Dans les premières passions, les femmes aiment l'amant; et dans les autres, elles aiment l'amour (In their first passions, women love the beloved; and in the the others, they love love) ... On peut trouver des femmes qui n'ont jamais eu de galanterie; mais il est rare d'en trouver qui n'en jamais eu qu'une (We can find women who have never taken lovers; but it is rare to find one who has only had one).*

4.

I know not if the fault be Men's or theirs; 25
 But one thing's pretty sure, a Woman planted⁶
 (Unless at once she plunge for life in prayers)
 After a decent time must be gallanted,
 Although, no doubt, her first of Love-affairs
 Is that to which her heart is wholly granted; 30
 Yet there are some, they say, who have had *None*,
 But those who have ne'er end with only *One*.

5.

'Tis melancholy, and a fearful sign
 Of human frailty, folly, also Crime,
 That Love and Marriage rarely can combine, 35
 Although they both are born in the same clime –
 Marriage from Love, like Vinegar from Wine:⁷
 A sad, sour, sober beverage by Time
 Is sharpened from its high celestial flavour
 Down to a very homely household savour. 40

6.

There's something of Antipathy as 'twere,
 Between their present and their future state;
 A kind of flattery that's hardly fair
 Is used until the truth arrives too late,
 Yet what can people do except despair? 45
 The same things change their names at such a rate,
 For instance – Passion in a Lover's glorious,
 But in a husband is pronounced Uxorious.

7.

Men grow ashamed of being so very fond –
 They sometimes also get a little tired, 50
 (But that of course is rare) and then despond:
 The same things cannot always be admired,
 Yet 'tis "so nominated in the bond"⁸
 That both are tied till one shall have expired –
 Sad thought! to lose the spouse that was adorning 55
 Our days, and put one's Servants into Mourning. –

6: *planted*: signifies morally abandoned; an unscrupulous anglicisation of the Italian *piantare* (to plant, to drive, to knock, to thrust, to leave in the lurch).

7: *Marriage from Love, like Vinegar from Wine*: with perhaps a glance at the miracle of the water and the wine (John, 1-10).

8: *'tis "so nominated in the bond"*: from *The Merchant of Venice*, IV i 257: the parallel between marriage and Shylock's bond with Antonio is not a romantic one.

8.

There's doubtless something in domestic doings,
Which forms in fact true Love's Antithesis;
Romances paint at full length people's wooings,
But only give a Bust of Marriages. 60
For no one cares for matrimonial Cooings –
There's nothing wrong in a connubial kiss;
Think you if Laura had been Petrarch's wife⁹
He would have written Sonnets all his life?¹⁰ –

9.

All tragedies are finished by a death, 65
All Comedies are ended by a marriage;
The future states of both are left to faith,
For authors fear description might disparage
The worlds to come of both, or fall beneath,
And then both worlds would punish their miscarriage – 70
So leaving each their Priest and prayer-book ready,
They say no more of Death or of the Lady.¹¹ –

10.

The only two that in my recollection
Have sung of heaven or hell or marriage are
Dante and Milton, and of both the Affection 75
Was hapless in their nuptials, for some bar¹²
Of fault or temper ruined the connection
(Such things, in fact, it don't ask much to mar)
But Dante's Beatrice and Milton's Eve
Were not drawn from their Spouses, you conceive. – 80

9: *if Laura had been Petrarch's wife:* Petrarch (1304-74) father of the Italian love-sonnet, wrote scores of poems to a married woman called Laura; he never married, but had two illegitimate children by another, unidentified woman. *Had* Laura been his wife he would presumably have written sonnets to someone else.

10: LOST READING FROM 1832: John Wright's edition of 1832 features a number of readings from manuscripts now lost. See DJV 379-81 and CPW V 693 for discussion about whether they came from complete drafts or merely from draft fragments. That for 63-4 goes, "**Had Petrarch's passion led to Petrarch's wedding / How many sonnets had ensued the bedding?**" Embarrassment over excessive frankness perhaps led to the abandonment of some of these versions. See below, 111-12, 199-200, 238, and 311-12.

11: *Death or of the Lady:* *Death and the Lady* was a sentimental eighteenth-century ballad about the death of a virtuous woman: see *The Vicar of Wakefield*, Chapter 17.

12: *hapless in their nuptials:* one of Dante's characters speaks of the unhappiness of his marriage at *Inferno* XVI 44-6; but he is Jacopo Rusticucci, a sodomite. Milton's first wife left him after six weeks, for reasons that have been much debated. Neither Dante nor Milton are known to have been sodomites.

11.

Some persons say that Dante meant Theology
By Beatrice, and not a Mistress; I,
Although my opinion may require apology,
Deem this a Commentator's phantasy,
Unless indeed it was from his own knowledge he 85
Decided thus, and showed good reason why;
I think that Dante's more abstruse ecstasies
Meant to personify the Mathematics.¹³ –

12.¹⁴

Haidee and Juan were not married, but
The fault was theirs, not mine; it is not fair, 90
Chaste reader, then in any way to put
The blame on me, unless you wish they were;
Then if you'd have them wedded, please to shut
The book which treats of this erroneous pair,
Before the Consequences grow too awful; 95
'Tis dangerous to read of loves unlawful.¹⁵

13.

Yet they were happy, – happy in the illicit
Indulgence of their innocent desires;
But more imprudent grown with every visit,
Haidee forgot the Island was her Sire's; 100
When we have what we like 'tis hard to miss it,
At least in the beginning, ere one tires;
Thus She came often, not a moment losing,
Whilst her piratical papa was cruising.¹⁶

13: *ecstasies ... Mathematics*: the relationship between mathematics and mysticism has been much discussed, and Dante's *Paradiso* is an especially mathematical one; but Byron's irony here is at the expense of his wife; see above, I 89n; or *Beppo*, lines 623-4.

14: Sts. 12 and 13: The portrait of Lambro, begun above at Canto II Stanzas 125-7 and continued here, develops ideas relating to the protagonist in *Beppo*, which in turn re-stress and invert Byron's more popular emphases in such poems as *The Corsair*. Where, in the more conventional early work, Byron was only interested in his pirate as a romantic and heroic figure, both *Beppo* and *Don Juan* examine the more mundanely entrepreneurial attributes such a person might be expected to possess – the greed, the power, the contacts, the materialism, and the dehumanising insistence on people's monetary value. It is part of the new force of ottava rima that someone at once so impressive and so worldly-credible should now begin to threaten the fragile and partially ruined paradise of Juan and Haidee.

15: *'Tis dangerous to read of loves unlawful*: see above, Canto I, note to line 921. Byron again – more overtly this time – reminds us of the book about Lancelot and Guinevere, which led to Paolo's first adultery with Francesca, as reported in *Inferno* V.

16: *She came often, not a moment losing, / Whilst her piratical papa was cruising*: again emphasises the idea of the Fall (see note to line 8 above) connecting Lambro's illicit plunder with Haidee's illicit appetite for Juan.

14.

Let not his mode of raising cash seem strange, 105
Although he fleeced the flags of every nation;
For into a prime Minister but change
His title, and 'tis nothing but Taxation;
But he, more modest, took an humbler range
Of life, and in an honest vocation 110
Pursued o'er the high seas his watery journey,¹⁷
And merely practised as a Sea-Attorney.¹⁸ –

17: LOST READING FROM 1832: 111-12: “Displayed much more of nerve, perhaps of wit, / Than any of the parodies of Pitt.”

18: *a Sea-Attorney*: Byron may be making a joke at the piratical tendencies of John Hanson, his own legal representative, whose idleness and indifference made him much more of a parasite and a menace than a support. Compare below, 201, where Lambro becomes a *Sea-Solicitor*.

15.

The good old Gentleman¹⁹ had been detained
 By winds and waves, and some important captures,
 And in the hope of more at Sea remained, 115
 Although a Squall or two had damped his raptures,
 By swamping one of the prizes; he had chained
 His prisoners, dividing them like Chapters
 In numbered lots; they all had cuffs and collars,
 And averaged each from ten to a hundred dollars. 120

19: A HISTORICAL SOURCE FOR LAMBRO is the following account, taken from one of Byron's favourite books, of a pirate killed by the Turks in 1668: *But better success had the Turks the next month at Sea against Captain Georgio, an old and subtle Pirate, who for many years had vexed and pillaged, not only the Turks, but Christians on all Isles of the Archipelago: great fortune he had in taking Turkish Saiks and Vessels; and some of them considerably rich, and when that prey failed him, or was scarce, he pursued his game on the shore, from whence he often carried men, women, and children into slavery, and oft-times had the fortune of considerable Booty. The Islands which lay open and unguarded were his common Rendezvous, where the men attended his service, and the women his lust [perhaps we are to see Haidee as the favoured offspring of such debauchery] In this manner the Pirate passed for several years, having obtained unto himself a fame and terror with the Turks, and riches at home: the place which he commonly chose to wash and tallow his Vessels, was amongst certain small Isles in the Bay of Edremit, anciently Adrimetum, opposite unto Mytilene, from whence he had as from a Thicket or Wood a view of such Vessels as passed the great Road towards Constantinople: these frequent successes rendred him so confident and secure, that he still continued his station, notwithstanding the Turkish Naval Forces, which in the Summer season made their Rendezvous at Scio [referred to above at II, 1392]. But at length the Captain-Pasha with the whole Turkish Armata being at Scio, and with him three Ships of Tripoli, advice came that Captain Georgio had not forsaken his little Isles, but was there careening his small Fleet which consisted of two Ships and a Brigantine: [see these Stanzas, 157-8] ... hereupon the Tripolese were commanded out to encounter the Enemy, whom the next day they found so secure and negligent, that he discovered not his Foes before they were ready to attaque him. The Captain Pasha also fearing that the Tripolese were not of sufficient force to encounter so valiant and experienced a Commander, both to make the Enterprize the more easie and certain, and to gain the reputation of that business to himself, went out in person with all his Gallies. The Tripolese had begun to fire on Captain Georgio before the Pasha came in to their assistance, but it falling calm, and the Ships not able to joyne in a nearer fight, gave way for the Gallies, which being above fifty in number, overpowered the Christians on all sides; howsoever, the two Ships defended themselves against all this Force, until the Captain himself being killed, his own Ship surrendered, but so shattered, that she was scarce able to swim above water. This Ship being overcome, the Turks boarded the other, commanded by Captain de Lescases, who seeing no remedy to avoid being taken, he leaped into his Boat, and blew up his Ship; howsoever could not escape his destiny, for having his Arm broke, he became a prey and a slave to his Enemy. / The News of this Victory was celebrated with so much the more joy, by how much this person was feared and hated, and was not only a subject of rejoycing to the Turks, but also to the Christians, whose Parents and Relations this Corsaire had pillaged and enslaved; so that the Inhabitants of the Archipelago for the most part were pleased with the revenge, and promised more security and quietness to their open Coasts. With no less triumph was this News posted to the Grand Signior, who rewarded the Messenger with two thousand Dollars gratuity, and caused demonstrations of joy to be made through the whole Court; so dreadful was grown the Name of so inconsiderable a person, in respect of the greatness of the Ottoman Empire. (Richard Knolles, *The Generall Historie of the Turkes*, printed with *The Memoirs of Sir Paul Rycout, Containing the History of the Turks, from the Year 1660, to the Year 1678*, and *The Present State of the Ottoman Empire* (1687) II 201-2 (CMP 3); quoted Wiener, *Literary Sources of Byron's Turkish Tales*, in *Nineteenth Century Studies*, Cornell 1940, pp.122-3).*

16.

Some he disposed of off Cape Matapan²⁰
Among his friends the Mainots,²¹ some he sold *
To his Tunis Correspondents, save one Man *
Tossed overboard unsaleable (being old)
The rest – save here and there some richer One 125
Reserved for future ransom in the hold –
Were linked alike; as for the common people he
Had a large order from the Dey of Tripoli.²² –

17.

The Merchandise was served in the same way
Pieced out for different marts in the Levant 130
Except some certain portions of the prey,
Light Classic articles of female want,
French stuffs, lace, tweezers, toothpicks, a bidet,
Guitars and Castanets from Alicant,²³ *
All which selected from the spoil he gathers, 135
Robbed for his daughter by the best of fathers.²⁴ – –

20: *Cape Matapan*: modern Tainaron, the southernmost tip of mainland Greece. In *Candide* (Chapter 27) Cacacambo refers to it as a place to which he and Cunégonde were taken by the pirates who kidnapped them, *en route* for Constantinople – Juan’s destination here, though he does not yet know it.

21: *Mainots*: Greek pirates. Byron had a narrow escape from some in 1810 – see BLJ 30-1.

22: *Tunis ... Dey of Tripoli*: capital of modern Libya, north Africa. *The Dey*: son of the Bashaw, who is the ruler. Often *Bey*; this is perhaps Byron’s first borrowing from *A Narrative of Ten Years’ Residence in Tripoli*, from which he is soon to take many details. See below. The kidnapping and enslavement of Europeans in North Africa was a major international problem at the time. See the *Quarterly Review* for April 1816. The idea of a ruler putting out an *order* for slaves (line 128) is, however, probably fanciful, though it does improve Lambro’s bourgeois credentials.

23: *Alicant*: in southern Spain. Lambro’s commercial contacts span the entire Mediterranean.

24: *best of fathers*: a phrase used, without irony, by Sophia Western, to describe Squire Western, in her letter to the hero at *Tom Jones*, Book XVI Chapter 5. Western is obviously a more extrovert parent than Lambro: but love, possessiveness, and materialism unite them.

18.

A Monkey, a Dutch Mastiff, a Maccaw,
 Two Parrots, with a Persian cat and kittens,²⁵
 He chose from several animals he saw;
 A terrier, too, which once had been a Briton's, 140
 Who dying on the coast of Ithaca,²⁶
 The Peasants gave the poor dumb thing a pittance;
 These to secure in this strong blowing weather,
 He caged in one huge hamper altogether.²⁷ –

19.

Then having settled his Marine affairs, 145
 Dispatching single Cruisers here and there
 His Vessel having need of some repairs
 He shaped his course to where his daughter fair
 Continued still her hospitable cares;
 But that part of the Coast being shoal and bare, 150
 And rough with reefs which ran out many a mile,
 His Port lay on the other Side o'the Isle.

20.

And there he went ashore without delay,
 Having no custom-house nor Quarantine
 To ask him awkward questions on the way 155
 About the time and place where he had been;
 He left his Ship to be hove down next day,
 With orders to the people to Careen,²⁸
 So that all hands were busy beyond measure,
 In getting out Goods, Ballast, Guns, and Treasure. – 160

25: *A Monkey ... kittens:* not unlike Byron's own menagerie, which seems to have acted as a more stress-free family. At Cambridge he owned a bear; at Venice, while writing Cantos I and II, he possessed "**two monkeys, a fox and two new mastiffs**" (BLJ VI 108); later, at Ravenna, when writing Cantos III and IV, he still had "**a fox – some dogs and two monkeys – all scratching – screaming and fighting – in the highest health and Spirits**" (BLJ VI 171 – compare 144 here); also "**a civet cat ... but it ran away, after scratching my monkey's cheek**" (BLJ VII 105) and "**(besides my daughter Allegra) ... two Cats – six dogs – a badger – a falcon, a tame Crow – and a Monkey. – – The fox died – and a first Cat ran away. – With the exception of an occasional civil war about provisions – they agree to admiration – and do not make more noise than a well-behaved Nursery**" (BLJ VII 208-9). Later he reports from Ravenna, "**The Child Allegra is well – but the Monkey has got a cough – and the tame Crow has lately suffered from the head ache**" (BLJ VII 227); the monkeys and the crow die subsequently "**of indigestion**" (BLJ VIII 139). How Byron diagnosed headache or indigestion in a crow is not clear: these may be jokes to tease the recipient of the letters, Augusta. Shelley further reports "a goat ... an eagle ... five peacocks, two guinea hens and an Egyptian crane" as additions to the crew (Letters ed. Jones, II 330-1). The facts may show an identification with Lambro on Byron's part, in keeping with the stanzas on homecoming which now follow: but see also note to 144.

26: *Ithaca:* home of Odysseus, whose dog Argus is a famous literary canine: see below, this Canto, line 184 and n.

27: *He caged in one huge hamper altogether:* Lady Mary Wortley Montague, *Works* (1803) Volume V pp.36-7, has *a Dutch Mastiff, a cat, and her kittens, a monkey and a parrot* packed into *one hamper* for transportation. The letter is spurious; but Byron was not to know that. See DJP 608-9.

28: *hove down ... Careen:* turned on her side to facilitate the cleaning and repair of her hull.

21.

Arriving at the Summit of a hill
Which overlooked the white walls of his home,
He stopped. – What singular Emotions fill
Their bosoms who have been induced to roam!²⁹
With fluttering doubts if all be well or ill – 165
With love for many, and with fears for some,
All feelings which o'erleap the years long lost,
And bring our hearts back to their Starting-Post. –

22.

The Approach of home to husbands and to Sires,
After long travelling by land or water, 170
Most naturally some small doubt inspires;
A female family's a serious matter
(None trusts the sex more or so much admires,
But they hate flattery, so I never flatter)
Wives in their husbands' absences grow subtler, 175
And daughters sometimes run off with the Butler.

23.

An honest Gentleman on his return
May not have the good fortune of Ulysses;³⁰
Not all lone Matrons for their husbands mourn,
Or show the same dislike to Suitors' kisses; 180
The Odds are that he finds a handsome Urn
To his memory, and two or three young Misses
Born to some friend, who holds his wife and riches,
And that his Argus³¹ bites him by – the breeches.

29: *singular Emotions:* as Byron never returned from his international exile, the precise emotions now imagined were never to be his. However, the regret at the loss of one's home, and the outrage at violated domestic peace, which Lambro experiences, had been Byron's during the separation in 1815-16. For more information, see above, Canto I sts.32-6, commentary and notes.

30: *Ulysses:* Latin name for Odysseus, hero of the *Odyssey*.

31: *Argus:* Odysseus' faithful dog, who recognises him on his return (Book XVII) dying minutes later. The question of canine fidelity bothered Byron, who was fonder of dogs than of men. In a letter to Moore, he had queried the truth of depictions such as those of Homer, and of Southey, in his 1814 epic *Roderick, Last of the Goths*, Book XV: ... *as for canine recollections, as far as I could judge by a cur of mine own (always bating Boatswain, the dearest and, alas! the maddest of dogs), I had one (half a wolf by the she side) that doted on me at ten years old, and very nearly ate me at twenty. When I thought he was going to enact Argus, he bit away the backside of my breeches, and never would consent to any kind of recognition, in despite of all kinds of bones which I offered him. So, let Southey blush and Homer too, as far as I can decide upon quadruped memories (BLJ IV 255-6). See also BLJ II 105: I have no reason to suppose my dog better than his brother brutes - mankind, & Argus we know to be a fable (this is à propos of Childe Harold's Pilgrimage, Canto I 184-9: But why should I for others moan, / When none will sigh for me? / Perchance my dog will whine in vain, / Till fed by stranger hands; / But long ere I come back again, / He'll tear me where he stands).*

24.

If Single, probably his plighted Fair 185
 Has in his absence wedded some rich Miser;
 But all the better, for the happy pair
 May quarrel, and the lady growing wiser,
 He may resume his amatory care
 As Cavalier Servente, or despise her;³² 190
 And that his Sorrow may not be a dumb one,
 Writes Odes on the Inconstancy of Woman.

25.

And Oh! Ye Gentlemen who have already
 Some chaste liaison of the kind; I mean
 An honest friendship with a married Lady, 195
 The only thing of this Sort ever seen
 To last, of all Connections the most steady³³
 And the true Hymen (the first's but a Screen)³⁴
 Yet for all that keep not too long away³⁵ –
 I've known the absent wronged four times a-day.³⁶ – 200

PROOF: Someone (CPW identifies John Murray's hand) writes in pencil on a galley-proof, next to line 200, *very bad*[.]

32: *Cavalier Servente*: socially accepted lover of a married woman: see above, note to I 1177, *Beppo*, line 135, or sts.36-40. The phrase describes B.'s relationship with Teresa Guiccioli, which had started when he wrote this canto.

33: ... *of all Connections the most steady*: Byron's relationship with the married Teresa Guiccioli was the longest-lasting in his life.

34: *Hymen*: god of marriage, and thus marriage itself (with a pun on the virginal membrane, *Screen* for less delicate impulses).

35: **LOST READING FROM 1832: 199-200:** "Yet for all that don't stay away too long / A sofa, like a bed, may come by wrong."

36: *I've known the absent wronged four times a-day*: implies Byron's own part in the infidelity; implies also the extent of his physical relationships with Teresa Guiccioli.

26.

Lambro,³⁷ our Sea-Solicitor, who had
 Much less experience of dry land than Ocean,
 On seeing his own Chimney-Smoke, felt glad,
 But not knowing Metaphysics, had no notion³⁸
 Of the true reason of his not being sad, 205
 Or that of any other strong emotion;
 He loved his child, and would have wept the loss of her,
 But knew the cause no more than a Philosopher.

27.³⁹

He saw his white walls shining in the Sun,
 His Garden trees all shadowy and green, 210
 He heard his rivulet's light bubbling Run,
 The distant dog-bark; and perceived between
 The Umbrage of the wood so cool and dun,
 The moving figures, and the sparkling Sheen
 Of Arms (in the East all arm) – and various dyes 215
 Of coloured garbs, as bright as Butterflies.

37: *Lambro*: the first time he is named. Ali Pasha, Byron's Albanian host on his first Mediterranean tour, is often quoted as a model, but there was a famous Greek pirate called Lambros Katzones. *The Bride of Abydos*, Canto II line 380, carries the following note: "**Lambro Canzani, a Greek, famous for his efforts in 1789-90 for the independence of his country; abandoned by the Russians he became a pirate, and the Archipelago was the scene of his enterprizes. He is said to be still alive at Petersburg. He and Riga are the two most celebrated of the Greek revolutionists.**" Also known as Lambro Canziani, he was employed by the Russians to raid Turkish merchantmen during 1790-1. Defeated, he took refuge in Albania. Byron would have read about him at III 285-93 of William Tooke's *Life of Catharine II*, an important source for Cantos IX and X. He may even have met him in Constantinople. On July 2nd 1809, Hobhouse's diary records: ... *dind at palace – met Colonel Rooke (calld Capt[ain] by Adair) a singular fellow, an old greyheaded man who lives amongst the islands – keeps a boat of 100 tons & has been here 8 or 9 years, as rattling and as incorrect as a boy called Lambro. L Cazzoni!!* Lambro's literary precedents include Odysseus himself, Conrad in *The Corsair*, Moses, and Prospero in *The Tempest*. His approach through scenes of pastoral delight echoes the crusaders' journey through the enchanted island in *Gerusalemme Liberata*, XIV-XVI, where they save Rinaldo from the seductress Armida; but Byron inverts Tasso's stern Christian ethic. "... the pirate Lambro" appears at II, 417 of Thomas Hope's 1819 novel *Anastasius*, which B. admired, and from which he borrowed a lot. *Our Sea-Solicitor*: a distant way of saying that Lambro transacted nautical business.

38: *On seeing his own Chimney-Smoke, felt glad, / But not knowing Metaphysics ...*: glances at *the wreathes of smoke / Sent up, in silence, from among the trees* at lines 18-19 of Wordsworth's *Tintern Abbey*.

39: Sts. 27-35: a pastoral interlude, with both innocent and guilty conviviality threatened by Lambro's approach. S.T.Coleridge speaks of the section in *Table Talk* for June 7 1824: *Upon the whole, I think the part of Don Juan in which Lambro's return to his home, and Lambro himself are described, is the best, that is, the most individual, in all I know of Lord B.'s works. The festal abandonment puts one in mind of Nicholas Poussin's pictures* (quoted E.H.Coleridge, VI 152). It is also interesting to compare the passage with Keats' *Ode on a Grecian Urn*.

28.

And as the spot where they appear he nears,
 Surprised at these unwonted signs of idling,
 He hears – Alas! no Music of the Spheres,⁴⁰
 But an unhallowed, Earthly sound of fiddling;⁴¹ 220
 A Melody which made him doubt his ears,
 The Cause being past his guessing or unriddling,
 A pipe, too, and a drum, and shortly after,
 A most unoriental roar of laughter.

29.

And still more nearly to the place advancing, 225
 Descending rather quickly the declivity,
 Through the waved branches, o'er the greensward glancing,
 'Midst other indications of Festivity,
 Seeing a troop of his domestics dancing
 Like Dervises, who turn as on a pivot, he 230
 Perceived it was the Pyrrhic Dance so martial,⁴²
 To which the Levantines are very partial. –

30.

And further on a Groupe of Grecian Girls,
 The first and tallest her white kerchief waving,⁴³
 Were strung together like a Row of Pearls; 235
 Linked hand in hand, and dancing; each too having
 Down her white neck long floating auburn Curls
 (The least of which would set ten poets raving)⁴⁴
 Their Leader sang, and bounded to her song
 With choral step and dance the Virgin throng. 240

40: *Music of the Spheres*: sign of the ultimate harmony of the universe in ancient Ptolemaic astronomy. Byron may recollect Shakespeare's *Pericles*, in which the protagonist, reunited with his daughter Marina in a manner which Lambro will never experience with Haidee, hears the music of the spheres, inaudible to normal mortals. See V i 225-33.

41: compare Exodus 32, 17-19, when Moses brings down the Ten Commandments from Sinai: *And when Joshua heard the noise of the people as they shouted, he said unto Moses, There is a noise of war in the camp. And he said, it is not the voice of them that shout for mastery, neither is it the voice of them that cry for being overcome: but the sound of them that sing do I hear. And it came to pass, as soon as he came nigh unto the camp, that he saw the calf, and the dancing; and Moses' anger waxed hot, and he cast the tables out of his hands, and brake them beneath the mount. And he took the calf which they had made, and burnt it in the fire, and ground it to powder, and strawed it upon the water, and made the children of Israel drink of it ...*

42: *Pyrrhic Dance*: see below, this canto, 743. The first of several details anticipating lines in *The Isles of Greece*. Byron steals the idea – to which he never alludes elsewhere – from Pouqueville, *Voyage en Morée* (Paris 1805), I 275-6: «A celle-ci succède la [*danse*] pyrrhique. Deux hommes armés de poignards s'avancent à pas mesurés, en agitant leurs armes, qu'ils dirigent contre eux-mêmes, puis chacun d'eux contre son compagnon. Des sauts et des mouvements violens caractérisent cet exercice martial, dont le nom rappelle le célèbre roi d'Epire, qui peut-être lui donna naissance, ou le mit en vogue par suite de son inclination guerrière. En voyant cette danse, je me suis cru transporté dans l'ancienne Sparte, dont elle retrace les plaisirs; j'avouerais que j'en fus presque effrayé quand je vis à l'impétuosité, succéder une sorte de délire et de fureur, et je craignis de voir la scène ensanglantée. »

43: *Grecian Girls*: anticipates *The Isles of Greece*. See below, this canto, 774-5.

44: LOST READING FROM 1832: 238: That would have set Tom Moore, though married, raving ...

31.

And here, assembled cross-legged round their trays,
Small social parties just begun to dine,
Pilau and Meats of all sorts met the gaze,⁴⁵
And flasks of Samian and of Chian Wine,⁴⁶
And Sherbet cooling in the porous Vase; 245
Above them their Desert grew on its Vine,
The Orange and Pomegranate nodding o'er
Dropped in their laps scarce plucked their mellow Store.⁴⁷

45: *Pilau*: Levantine dish made with rice, meat and spices.

46: *Samian ... Chian Wine*: anticipates *The Isles of Greece*. See below, this canto, 738.

47: *Orange and Pomegranate ... Dropped in their laps scarce plucked their mellow Store*: Byron may increase the complexity of this section by using several details from religious ideas of paradise: see Qu'ran, Sura 56, 15-30: *They shall recline on jewelled couches face to face, and there shall wait on them immortal youths with bowls and ewers and a cup of purest wine (that will neither pain their heads nor take away their reason); with fruits of their own choice and flesh of fowls that they relish. And theirs shall be the dark-eyed houris, chaste as hidden pearls: a guerdon for their deeds. There they shall hear no idle talk, no sinful speech, but only the greeting, "Peace! Peace!"* For a Christian version, see Marvell, *The Garden*, V:

*What wondrous life is this I lead!
Ripe apples drop about my head;
The lustrous clusters of the vine
Upon my mouth do crush their wine;
The nectarene, and curious peach,
Into my hands themselves do reach;
Stumbling on melons, as I pass,
Ensnared with flowers, I fall on grass.*

Byron does not seem to have read Marvell; but the ideas are traditional.

32.

A band of Children round a Snow-white Ram,⁴⁸
 There wreath his venerable horns with flowers, 250
 While peaceful as if still an unweaned lamb,
 The Patriarch of the flock all gently cowers
 His sober head, majestically tame,
 Or eats from out the palm, or playful lowers
 His brow, as if in act to butt, and then 255
 Yielding to their small hands, draws back again.

33.

Their Classical profiles, and glittering dresses,
 Their large black eyes, and soft Seraphic cheeks,
 Crimson as cleft Pomegranates, their long tresses,
 The gesture which enchants, the Eye that speaks, 260
 The Innocence which happy Childhood blesses,
 Made quite a picture of these little Greeks,
 So that the philosophical beholder
 Sighed for their sakes that they should e'er grow older.

48: A fine competition is visible here between the two opposites, Wordsworth and Byron, as to who can provide his white ram with the finer verse context. For Byron's very negative evaluation of Wordsworth's poem, see BLJ IV 157: [Wordsworth] "... has just spawned a quarto of metaphysical blank verse, which is nevertheless only a part of a poem ..." or BLJ IV 324: "there is undoubtedly much natural talent spilt over "the Excursion" but it is rain upon rocks where it stands & stagnates – or rain upon sands where it falls without fertilizing – who can understand him? – let those who do make him intelligible." A *snow-white ram* appears, isolated from humanity, at Wordsworth's despised *Excursion* (see this canto, 846-7) Book IX, 441:

*Thus having reached a bridge, that overarched
 The hasty rivulet where it lay becalmed
 In a deep pool, by happy chance we saw
 A twofold image; on a grassy bank
 A snow-white ram, and in the crystal flood
 Another and the same! Most beautiful,
 On the green turf, with his imperial front
 Shaggy and bold, and wreathéd horns superb,
 The breathing creature stood; as beautiful,
 Beneath him, showed his shadowy counterpart.
 Each had his glowing mountains, each his sky,
 And each seemed centre of his own fair world:
 Antipodes unconscious of each other,
 Yet, in partition, with their several spheres,
 Blended in perfect stillness, to our sight!*

34.

Afar, a dwarf Buffoon stood telling tales 265
 To a sedate grey circle of old Smokers
 Of secret treasures found in hidden vales,
 Of wonderful replies from Arab jokers,
 Of charms to make good Gold, and cure bad ails,
 Of rocks bewitched that open to the knockers,⁴⁹ 270
 Of Magic ladies who, by one sole act,
 Transformed their lords to beasts, (but that's a fact.)⁵⁰

35.

Here was no lack of innocent diversion
 For the imagination or the Senses,
 Song, dance, wine, music, stories from the Persian, 275
 All pretty pastimes in which no offence is,
 But Lambro saw all these things with aversion,
 Perceiving in his absence such expences,
 Dreading that Climax of all human ills,
 The inflammation of his weekly bills.⁵¹ – 280

36.

Ah! what is Man? what perils still environ⁵²
 The happiest Mortals even after dinner –
 A day of Gold from out an Age of Iron⁵³
 Is all that Life allows the luckiest Sinner;
 Pleasure (whene'er She sings, at least) 's a Siren, 285
 That lures to flay alive the young beginner;⁵⁴
 Lambro's reception at his people's banquet
 Was such as Fire accords to a wet blanket.

49: *rocks ... that open to the knockers:* at "Open Sesame!", as for Aladdin in the *Thousand and One Nights*.
50: *Magic ladies, who ... Transformed their lords to beasts:* confounds two literary levels: the epic tales of Circe in Book X of the *Odyssey* or Armida in *Gerusalemme Liberata* (see Book IV Stanza 86) who transform men into beasts, and the mundane comedies of bourgeois cuckoldom. See above, note to I 1102. Byron may also intend a reference to the accidental transformation into a donkey of Lucius, the hero of Apuleius' *The Golden Ass*, by his servant girlfriend Photis. For another reference to this Roman work, see above, I 1440 and note.

51: *that Climax of all human ills, / The inflammation of his weekly bills:* Lambro measures both art and conviviality in material terms.

52: St. 36, a paradigmatic example of Byronic bathos, is introduced by an involved in-joke. The rhyme *environ / Iron* is from *Hudibras*, Part I, Canto III, lines 1-2:

*Ay me! what perils do environ
 The man that meddles with cold iron;
 What plaguy mischiefs and mishaps
 Do dog him still with after claps!*

Only those who were at Cambridge with Byron would fully understand: "**When Sir Henry Smith was expelled from Cambridge for a row with a tradesman named 'Hiron,'** [Charles Skinner] Matthews solaced himself with shouting under Hiron's windows every evening

**Ah me! what perils do environ
 The man who meddles with hot Hiron.**" (BLJ VII 234)

For other echoes of *Hudibras*, see above, II 79-80, and fair copy only, and below, XI 589.

53: See Ovid, *Metamorphoses* Book I.

54: *to flay alive the young beginner:* perhaps a reference to Marsyas, who challenged Apollo to a flute-playing competition, but, outclassed, was flayed alive upon losing. See Ovid, *Metamorphoses*, Book VI.

37.

He being a Man who seldom used a word
Too much, and wishing gladly to surprize 290
(In general he surprized men with the sword)
His daughter; had not sent before to advise
Of his arrival, so that no one stirred,
And long he paused to reassure his eyes,
In fact much more astonished than delighted, 295
To find so much good company invited. –

38.

He did not know – (Alas! how men will lie)
That a report (especially the Greeks)⁵⁵
Avouched his death (such people never die)
And put his house in mourning several weeks; 300
But now their eyes and also lips were dry;
The Bloom too had returned to Haidee's cheeks;
Her tears too being returned into their fount,
She now kept house upon her own account.

39.

Hence all this Rice, meat, dancing, wine, and fiddling, 305
Which turned the isle into a place of pleasure;
The Servants all were getting drunk or idling,
A life which made them happy beyond measure;⁵⁶
Her father's hospitality seemed middling,
Compared with what Haidee did with his treasure; 310
'Twas wonderful how things went on improving,
While She had not one hour to spare from loving.⁵⁷

40.

Perhaps you think in stumbling on this feast
He flew into a passion, and in fact
There was no mighty reason to be pleased; 315
Perhaps you prophesy some sudden act,
The whip, the rack, or dungeon at the least,
To teach his people to be more exact,
And that, proceeding at a very high rate,
He showed the royal penchants of a pirate.⁵⁸ 320

55: (*especially the Greeks*): refers back a thought, to the parenthesis at the end of the previous line.

56: *The Servants all were getting drunk or idling, / A life which made them happy beyond measure*: the ordinariness of the fact deflates our sense that Haidee and Juan have created paradise on earth (see above, III Stanzas 30-5n).

57: **LOST READING FROM 1832: 311-12: “All had been open heart, and open house / Ever since Juan served her for a spouse.”**

58: Byron re-employs the *high rate / pirate* rhyme below, at IV 639-40; there, however, he reverses it, which presumably salves his conscience.

41.

You're wrong. – He was the mildest mannered Man
 That ever scuttled ship or cut a throat,⁵⁹
 With such true breeding of a Gentleman,
 You never could divine his real thought;
 No Courtier could, and scarcely Woman can 325
 Gird more deceit within a petticoat;
 Pity! he loved adventurous life's variety,
 He was so great a loss to good Society. – –⁶⁰

42.

Advancing to the nearest dinner tray,
 Tapping the shoulder of the highest guest, 330
 With a peculiar smile, which by the way
 Boded no good, whatever it expressed,
 He asked the meaning of this holiday;
 The vinous Greek to whom he had addressed
 His question, much too merry to divine 335
 The questioner, filled up a glass of wine.

43.

And without turning his facetious head,
 Over his shoulder with a Bacchant air
 Presented the o'erflowing cup, and said,
 "Talking's dry work, I have no time to spare." 340
 A Second hiccuped, "Our old Master's dead,
 "You'd better ask our Mistress who's his heir."
 "Our Mistress!" quoth a third, "Our Mistress! – Pooh! –
 "You mean our Master – not the old, but new."⁶¹ –

44.

These rascals being new comers knew not whom 345
 They thus addressed, and Lambro's visage fell,
 And o'er his eye a momentary Gloom
 Passed, but he strove quite courteously to quell
 The expression, and endeavouring to resume
 His smile, requested one of them to tell
 The name and quality of his new Patron, 350
 Who seemed to have turned Haidee into a Matron.⁶²

59: *He was the mildest mannered Man / That ever scuttled ship or cut a throat:* an allusion to Byron's friend, the affable mass-murderer Ali Pacha.

60: *Pity! he loved adventurous life's variety, / He was so great a loss to good Society:* implies Lambro to be a more common bourgeois type than we might at first wish to admit.

61: Quasi-Oedipal rivalry enters the tale at line 344, in the manner of Azo and Hugo in *Parisina* (without precisely their near-incestuous closeness). It is a note heard also in the Juan-Alfonso relationship of Canto I, if we believe the rumours about Alfonso and Inez; though the tension between Juan and Lambro is territorial rather than sexual.

62: *Who seemed to have turned Haidee into a Matron:* no seeming.

45.

“I know not,” quoth the fellow, “who or what
 “He is, nor whence he came – and little care;
 “But this I know, that this roast Capon’s fat, 355
 “And that good Wine ne’er washed down better fare;
 “And if you are not satisfied with that,
 “Direct your question to my Neighbour there;
 “He’ll answer all for better or for worse,
 “For none likes more to hear himself converse.” * 360

* Note

Rispose allor Margutte, a dirtel tosto,
 Io non credo piu al nero ch’all’azzurro;
 Ma nel cappone, o lessa, o vuogli arrosto,
 E credo alcuna volta anco nel burro;
 Nella cervogia, e quando io n’ho nel mosto,
 E molto piu nell’aspro che il mangurro;
 Ma sopra tutto nel buon vino ho fede,
 E credo che sia salvo chi gli crede.

Pulci – Morgante Maggiore – Canto 18th. Stanza 115. –⁶³

63: From Pulci’s *Morgante Maggiore*. Luigi Pulci (1432-84) court-poet to Lorenzo the Magnificent, was in life accused of heresy, and in death refused Christian burial. His *Morgante Maggiore* (“*The Greater Morgante*”, to distinguish it from shortened versions) was published in 1481. Byron admired it, and translated its first Canto, at the same time (late 1819-early 1820) that he wrote this part of *Don Juan*. Based on an earlier anonymous poem about Orlando (Roland) the poem catalogues many chivalric deeds, whose chief common factor is their improbability. In Canto XVIII, after the Christians have done battle with and killed the Sultan of Babylon, Morgante, the poem’s giant protagonist, who acts as Orlando’s squire, meets Margutte (the name suggests a lifesize wooden puppet, made in the shape of a Moslem warrior and used for tilting practice). He is *orrìde e brute* (113, 3) and not a whole giant: once ambitious to become one, he changed his mind and stopped halfway. Morgante offers him friendship, but first demands a statement of faith. Stanza 115 – which, as can be seen, is more important structurally to the *Morgante* than Stanza 45 here is to *Don Juan* – follows: *Margutte then replied, “Briefly, I believe no more in black than in blue; but in a capon, either boiled or roasted, and sometimes in butter; beer, and new wine when I have some, more in dry than sweet; above all, I have faith in good wine, and believe he shall be saved who believes in it.”* The parody-Credo runs on for twenty-seven more stanzas, and involves culinary jokes directed promiscuously against the Virgin, the Trinity, the Lord’s Prayer, the Koran, and devil-worship. Faith, says Margutte (XVIII, 117, 3) is like ticklishness: you either have it, or you don’t. He then reveals that he is the son *d’una monaca greca / e d’un papasso in Bursia, là in Turchia* (XVIII, 118, 3-4: “of a Greek nun and a Moslem cleric from Turkey”). Like Caliban in carnal energy and like Byron in omni-directional facetiousness, he travels with Morgante throughout the rest of the eighteenth canto, and for much of the nineteenth, freeing with him a captive maiden, and stealing, killing, cooking and consuming a variety of unlikely creatures. Morgante – who often plays false with his new companion, stealing wine from him, for example – refers to him (XVIII, 199, 7) as *... il maestro di color chi sanno*: Dante’s phrase describing Aristotle, at *Inferno* IV 131. Eventually Margutte expires laughing, on waking up to find a barbary ape pulling his boots on and off (the joke is set up by Morgante, who weeps sincere buckets at its consequence). The episode operates as a rude alternative to the less unconventional episodes featuring the Christian knights, many of whom themselves spend as much time eating as doing battle (see CPW IV 272). The question is, why did Byron bother to write the stanza as a note to one of his own which bears only the most peripheral relation to it? The unnamed *fellow* who answers Lambro’s enquiry is perhaps Marguttean in appetite, but not in taste: and it is hard to see what he says as bearing any relationship to the Creed. He does no more in the action of the poem, so his stanza is not introducing us to an important new character. The answer may be, that quoting Margutte is the way Byron chooses of signalling to us that the world Lambro is entering – one created from his world by Haidee and Juan – is, like the world of the poem as a whole, dominated by carnal appetite, not spiritual ethic; rollicking flesh, not tight-lipped spirit; dionysiac chaos, not christian harmony. Here one does not ask who rules, one merely takes from the passing moment what satisfaction it offers. Facetious humour is not merely a way of coping with such a world: it is the only really appropriate way. Margutte dies in *una selva ombrosa* (XIX, 144, 4: compare *Inferno*, I 2) having convinced Morgante *che in riso e ‘n giuoco s’arrechì ogni cosa* (XIX, 144, 2: “that the source and end of everything is laughter and joking”).

46.

I said that Lambro was a Man of patience,
And certainly he shewed the best of breeding,
Which scarce even France, the Paragon of Nations,
E'er saw her most polite of Sons exceeding;
He bore these sneers against his near relations, 365
His own anxiety, his heart too bleeding,
The insults too of every servile glutton,
Who all the time were eating up his mutton. –

47.

Now in a person used to much command –
To bid men come and go – and come again⁶⁴ – 370
To see his orders done too out of hand –
Whether the word was death or but the chain –
It may seem strange to find his manners bland;
Yet such things are, which I cannot explain;
Though doubtless he who can command himself 375
Is good to govern, almost as a Guelf.⁶⁵ –

48.

Not that he was not sometimes rash or so,
But never in his real or serious mood;
Then calm, concentrated, and still, and slow,
He lay coiled like the Boa in the wood;⁶⁶ 380
With him it never was a word and blow;⁶⁷
His angry word once o'er he shed no blood,
But in his silence there was much to rue,
And his *one* blow left little work for *two*.

49.

He asked no further questions, and proceeded 385
On to the house, but by a private way –
So that the few who met him hardly heeded,
So little they expected him that day;
If Love paternal in his bosom pleaded
For Haidee's sake is more than I can say, 390
But certainly to One deemed dead returning,
This Revel seemed a curious sort of Mourning.

64: *To bid men come and go – and come again:* alludes to the centurion at Matthew, 8, 9: ... *I am a man under authority, having soldiers under me: and I say to this man, Go, and he goeth; and to another, Come, and he cometh ...* The centurion is a man of much faith, as well as power; it is hard to take the parallel any further, unless we are to see a contrast, with Lambro being a man of great power and no faith. Compare Byron's lines about the Military Commandant of Ravenna, below, V 286-7.

65: *Guelf:* Byron's ironical way of alluding to the House of Hanover, descended from the medieval Italian Guelf faction. See *TVOJ*, 391. Byron's thesis was that George III had considerable self-command, but George IV virtually none.

66: *Boa:* boa-constrictor, large, beautiful and dangerous Amazonian snake; it suggests that Lambro is the serpent in Eden. For Haidee as snake, see above, II, 933-6.

67: *a word and blow:* from *Romeo and Juliet*, III i 39: *But one word with one of us? Couple it with something – make it a word and a blow.* Mercutio is challenging Tybalt.

50.⁶⁸

If all the dead could now return to life
 (Which God forbid!) or some, or a great Many,
 For instance, if a husband or his Wife 395
 (Nuptial Examples are as good as any)
 No doubt whate'er might be their former Strife,
 The present Weather would be much more rainy;
 Tears shed into the Grave of the Connection
 Would share most probably its resurrection. 400

51.

He entered in the house no more his home,
 A thing to human feelings the most trying,
 And harder for the heart to overcome
 Perhaps than even the mental pangs of dying;
 To find our hearthstone turned into a tomb 405
 And round its once warm precincts palely lying
 The Ashes of our Hopes is a deep Grief –
 Beyond a single Gentleman's Belief. –

52.

He entered in the house – his home no more,
 For without hearts there is no home; – and felt 410
 The Solitude of passing his own door
 Without a Welcome; *there* he long had dwelt,
 There his few peaceful days Time had swept o'er,
 There his worn bosom and keen eye would melt
 Over the Innocence of that sweet Child, 415
 His only Shrine of feelings undefiled. –

68: Sts. 49-51: The reflective tone here is a consequence of Byron remembering the trauma of his alienation from his own home during the final weeks of the separation from Lady Byron. See this, from a letter to Moore of February 29 1816: **“I don’t know that in the course of a hair-breadth existence I was ever, at home or abroad, in a situation so completely uprooting of present pleasure, or of rational hope for the future, as this same”** (BLJ V 35). See also a later letter to Moore: **“I could have forgiven the dagger or the bowl, any thing, but the deliberate desolation piled upon me, when I stood alone upon my hearth, with my household gods shivered around me. [words cut by Moore] Do you suppose I have forgotten or forgiven it? It has comparatively swallowed up in me every other feeling, and I am only a spectator upon earth, till a tenfold opportunity offers. It may come yet ...”** (BLJ VI 69). He may also be thinking of the need to sell Newstead Abbey. The unhappy spoliation of home is a common theme with him; the effect here is to deepen our sympathy for Lambro, despite his materialism and brutality, and thus to alter our perspective on Juan and Haidee. See above, I 286n and I 1437n. Each of the husband / fathers – Don José, Don Alfonso and Lambro – presides, as did Byron (and Adam) over the destruction of his own paradise. There is also a remote echo here of Southey’s epic *The Curse of Kehama*, Book IX, in which Ladurlad, having been cursed by Kehama, visits his abandoned home for the last time. Was Lord Henry Amundeville being prepared for a similar fate in the later English cantos?

53.

He was a Man of a strange temperament,
Of mild demeanour though of savage mood,
Moderate in all his habits, and content
With temperance in pleasure, as in food, 420
Quick to perceive, and strong to bear, and meant
For something better, if not wholly good;
His Country's wrongs, and his despair to save her
Had stung him from a Slave to an Enslaver. — — —

54.

The love of Power, and rapid gain of Gold, 425
The hardness by long habitude produced,
The dangerous life in which he had grown old,
The mercy he had granted oft abused,
The sights he was accustomed to behold,
The wild seas, and wild men with whom he cruised, 430
Had cost his Enemies a long repentance,
And made him a good friend, but bad acquaintance.

55.

But Something of the Spirit of Old Greece
Flashed o'er his Soul a few heroic rays,
Such as lit onward to the Golden Fleece 435
His predecessors in the Colchian days;⁶⁹
'Tis true he had no ardent love for peace —
Alas! his Country showed no path to Praise;
Hate to the World, and War with every Nation
He waged, in Vengeance of her degradation. — 440

56.

Still o'er his Mind the Influence of the Clime
Shed its Ionian elegance, which showed⁷⁰
Its power unconsciously full many a time, —
A taste seen in the choice of his abode,
A love of Music and of Scenes sublime, 445
A pleasure in the gentle stream that flowed
Past him in Chrystal, and a Joy in flowers,
Bedewed his Spirit in his calmer hours.

69: *Such as lit onward to the Golden Fleece / His predecessors in the Colchian days:* Colchis is on the coast of the Black Sea; in the ancient Greek legend, Jason and the Argonauts sailed there to find the Golden Fleece. See Ovid, *Metamorphoses* Book VII.

70: *Ionian elegance:* the Ionian Islands are off western Greece; yet IV 576 places the island in the Cyclades, to the east, in the Aegean. Contrast also above, II 1199, and II 1010.

57.

But whatso'er he had of Love reposed
On that beloved daughter; She had been
The only thing which kept his heart unclosed 450
Amidst the savage deeds he'd done and seen;
A lonely pure affection unopposed
There wanted but the loss of this to wean
His feelings from all milk of human kindness, 455
And turn him like the Cyclops⁷¹ mad with blindness.

58.

The cubless Tigress in her jungle raging
Is dreadful to the Shepherd and the flock,
The Ocean when its yeasty⁷² war is waging
Is awful to the Vessel near the rock, 460
But violent things will sooner bear assuaging
Their fury being spent by its own shock
Than the stern, single, deep, and wordless Ire
Of a strong human heart, and in a Sire. –

59.

It is a hard although a common case 465
To find our children running restive – they
In whom our brightest days we would retrace –
Our little Selves re-formed in finer Clay;
Just as Old Age is creeping on apace,
And Clouds come o'er the Sunset of our day, 470
They kindly leave us, though not quite alone
But in good Company – the Gout or Stone.⁷³ –

60.

Yet a fine family is a fine thing
(Provided they don't come in after dinner)⁷⁴
'Tis beautiful to see a Matron bring 475
Her children up – (if Nursing them don't thin her)
Like Cherubs round an Altar-piece they cling
To the fire-side (a sight to touch a Sinner).
A Lady with her daughters or her nieces
Shine like a Guinea and Seven Shilling pieces.⁷⁵ 480

71: *the Cyclops*: Polyphemus. See Homer, *Odyssey* Book IX, or Ovid, *Metamorphoses* Book XIII.

72: *yeasty*: a strange word to describe the sea: but Macbeth uses it in addressing the witches at IV i 53, as does Hamlet when talking to Horatio at *Hamlet* V ii 186.

73: *the Gout or Stone*: illnesses contracted by old men and long-term drinkers.

74: (*Provided they don't come in after dinner*): Wright, DJP and CPW all draw our attention to the following pessimistic exchange between Boswell and Johnson, dated April 10 1776: *BOSWELL: I said, I disliked the custom which some people had of bringing their children into company, because it in a manner forced us to pay foolish compliments to please their parents. JOHNSON: "You are right, sir: we may be excused for not caring much about other people's children, for there are many who care very little about their own."* Johnson had no children: Boswell six.

75: *Shine*: as the subject is singular, so should the verb be. In rough, Byron made the correction, but in substituting *Shine* in neat he reverted to the original "solecism" (CPW V) and not even Gifford corrected it.

61.⁷⁶

Old Lambro passed unseen a private gate,
 And stood within his hall at Even tide;
 Meantime the Lady and her Lover sate
 At Wassail in their beauty and their pride,
 An Ivory inlaid table spread with State⁷⁷ 485
 Before them, and fair Slaves on every Side,
 Gems, Gold, and Silver, formed the Service mostly,
 Mother of Pearl, and Coral the less costly. –

62.

The Dinner made about a hundred dishes,
 Lamb and Pistachio Nuts, in short, all Meats,⁷⁸ 490
 And Saffron soups, and Sweet-breads; and the Fishes *
 Were of the finest that e'er flounced in Nets,⁷⁹
 Drest to a Sybarite's most pampered Wishes;⁸⁰
 The beverage was various Sherbets⁸¹
 Of raisin, orange, and pomegranate Juice 495
 Squeezed through the Rind, which makes it best for Use.

76: "TULLY'S TRIPOLI": On August 23 1821 Byron wrote to Murray, *à propos* of the accusations of plagiarism made against his borrowings from Dalyell's *Shipwrecks and Disasters at Sea*: **Almost all Don Juan is real life – either my own – or from people I knew. – – By the way much of the description of the furniture in Canto 3d. is taken from Tully's Tripoli – (pray note this) and the rest from my own observation. – – Remember I never meant to conceal this at all – & have only not stated it because D[on] Juan had no preface nor name to it. – If you think it worth while to make this statement – do so – in your own way. – I laugh at such charges – convinced that no writer ever borrowed less – or made his materials more his own. – – Much is coincidence ...** (BLJ VIII 186) *A Narrative of Ten Years' Residence at Tripoli in Africa* was not written by Richard Tully, the British Consul, but by his sister-in-law (the first edition says "sister") whose name is not given. Published in 1816, it describes the habits, customs, dress, personalities and politics which the Consul and his family encountered during their residence, which lasted from 1783 to 1793. Byron would have warmed to the book because of the sympathetic way in which, while never losing her own Christian values, the authoress treats Islamic manners: she is no canting evangelical. Her letters – reviewed in the *Quarterly* for April 1816 – were reprinted several times. In fact, virtually *all* of the furniture in the section which now follows, much of the food and drink, and the greater part of the costume, are borrowed from "Tully's Tripoli". Phrases borrowed are in bold italics. Further borrowing, from *Candide* and *Vathek* especially, is also noted.

77: "TULLY": "A small table, about six inches high, is brought in when refreshments are served; it is of ebony **inlaid with mother-of-pearl, tortoiseshell, ivory, gold and silver**, of choice woods, or of plain mahogany, according to the circumstances of the proprietor". (p.135.) "**The beverage was various sherbets, some composed of the juice of boiled raisins, very sweet; some of the juice of pomegranates squeezed through the rind, and others of the pure juice of oranges**". (p.139.)

78: Lamb and Pistachio nuts ... Saffron soups: these occur at *Vathek*, ed. Lonsdale, pp.35 and 55; but see also note on *Candide*, below, p.521.

79: flounced: at *Vathek*, p.93, the protagonist *flounced from the water like a carp*; also *The Castle of Indolence*, II XLIII 7: *he ... leap'd, and flew, and flounced to and fro*. Byron applies to the phrase to himself at BLJ VI 133.

80: Sybarite: lover of pleasure (from Sybaris, a southern Italian city, noted for its luxury).

81: "TULLY": "**Refreshments were afterwards served up on low and beautifully inlaid tables, not higher than a foot from the ground; and amongst the sherbets was fresh pomegranate juice, passed through the rind of the fruit which gave it an excellent flavour. After the repast, slaves attended with silver fillagree censers, offering, at the same time, towels with gold ends wove in them near half a yard deep**". (p.32.)

63.

These were ranged round, each on its Chrystal Ewer,
 And fruits, and Date-bread Loaves closed the repast,
 And Mocha's berry, from Arabia pure⁸²
 In small fine China cups, came in at last,⁸³ 500
 Gold cups of fillagree made to secure
 The hand from burning underneath them placed,
 Cloves, Cinnamon, and Saffron too were boiled
 Up with the Coffee, which (I think) they spoiled.⁸⁴

64.

The hangings of the Room were Tapestry made 505
 Of Velvet pannels, each of different hue,
 And thick with Damask flowers of Silk inlaid –
 And round them ran a yellow Border too;
 The upper Border richly wrought displayed,
 Embroidered delicately o'er with blue 510
 Soft Persian sentences in lilac letters –
 From poets, or the Moralists their Betters. –

82: *Mocha's berry*: fine Yemeni coffee. Compare Thomson, *The Castle of Indolence*, I, LXX 7-8: ... *and the sage Berry Mocha bears / Has clear'd their inward eye*. For *the great bard* Thomson, see below, VII 146. Now see note on *Candide*, below.

83: "TULLY": "She rose to take coffee, which was served in **very small china cups**, placed in silver filigree cups; and **gold filigree cups were put under those presented to the married ladies. They had introduced cloves, cinnamon, and saffron into the coffee, which was abundantly sweetened; but this mixture was very soon changed, and replaced by excellent simple coffee for the European ladies**". (p.134.) "After the dishes of meat were removed, a dessert of Arabian fruits, confectionaries and sweetmeats, was served: among the latter was **the date bread**. This sweetmeat is made in perfection only by the blacks at Fezzan, of the ripe date of that country, which is superior to all others. They make it in the shape of loaves weighing from twenty to thirty pounds: the stones of the fruit are taken out, and the dates simply pressed together with great weights: thus preserved, it keep perfectly good for a year". (p.139.) "The coffee was served in **very small cups of china, placed in gold fillagree cups without saucers**, on a solid gold salver, of an uncommon size, richly embossed: this massive waiter was brought in by **two slaves**, who bore it between them round to each of the company; and **these two eunuchs were the most richly habited slaves we had yet seen in the castle: they were entirely covered with gold and silver**". (p.32.) "The apartment ... was hung with dark green velvet tapestry ornamented with coloured silk damask borders; and sentences out of the Koran were cut in silk letters and neatly sewed on, forming a deep border at the top and bottom: below this, the apartment was finished with tiles forming landscapes. (pp.31-2). The hangings of the room were of tapestry, made in pannels of different coloured velvets, thickly inlaid with flowers of silk damask: a yellow border, of about a foot in depth, finished the tapestry at top and bottom, the upper border being embroidered with Moorish sentences from the Koran in lilac letters". (p.135.)

84: *which (I think) they spoiled*: compare *Beppo*, 721-3: "They entered, and for Coffee called; it came, / A beverage for Turks and Christians both, / Although the way they make it's not the same ..."

65.

These Oriental Writings on the Wall,⁸⁵
 Quite common in those Countries, are a kind
 Of Monitors adapted to recall, 515
 Like Skulls at Memphian⁸⁶ banquets, to the Mind
 The words which shook Belshazzar⁸⁷ in his Hall,
 And took his kingdom from him: You will find,
 Though Sages may pour out their Wisdom's treasure,
 There is no sterner Moralist than Pleasure. -- 520

66.

A Beauty at the Season's Close grown Hectic,⁸⁸
 A Genius who has drunk himself to death,⁸⁹
 A Rake turned Methodistic or Eclectic⁹⁰
 (For that's the name they like to pray beneath)
 But Most, an Alderman struck Apoplectic,⁹¹ 525
 Are things that really take away the breath,
 And show that late hours, wine, and love are able
 To do not much less damage than the table.

85: *Writings on the Wall*: implies the lovers' impending doom, referring to Belshazzar's Feast (see 517n, below).

86: *Memphian*: Egyptian: refers to the custom of carrying reminders of death about at banquets.

87: *Belshazzar*: Babylonian King reminded of his mortality and sin by the Writing on the Wall in *Daniel* V 493. See *Hebrew Melodies*, *The Vision of Belshazzar* and *To Belshazzar*.

88: Such as Caroline Lamb. Compare above, II, 200, 8, or below, XII, 26, 1-2.

89: *Beauty ... Genius*: Byron may refer here to Caroline Lamb and Sheridan. The former became "hectic" during and after her affair with Byron (see above, II 1608 and n) and the latter drank heavily, especially at the end of his life – often in Byron's company: "Yesterday, I dined out with a largish party, where were Sheridan ... Douglas Kinnaird and others, of note and notoriety. Like other parties of the kind, it was first silent, then talky, then argumentative, then disputatious, then unintelligible, then ... altogether, then inarticulate, and then drunk. When we had reached the last step of this glorious ladder, it was difficult to get down again without stumbling: -- and, to crown all, Kinnaird and I had to conduct Sheridan down a d—d corkscrew staircase, which had certainly been constructed before the discovery of fermented liquors, and to which no legs, however crooked, could possibly accommodate themselves. We deposited him safe at home, where his man, evidently used to the business, waited to receive him in the hall" (BLJ IV 326-7).

90: *A Rake turned Methodistic or Eclectic*: innuendo, *Methodistic* being slang for "homosexual". *Eclectic* is also *double-entendre*, meaning "broad-minded, or "taking ideas from various sources": *The Eclectic Review* had said harsh things about Byron; he uses the word here to imply "canting", as well.

91: *Alderman*: see above, II 1256.

67.

Haidee and Juan carpeted their feet
 On Crimson Satin, bordered with pale blue;⁹² 530
 Their Sofa occupied three parts complete
 Of the Apartment, and appeared quite new;
 The velvet Cushions (for a throne more meet)
 Were Scarlet, from whose glowing Centre grew
 A Sun embossed in Gold, whose rays of Tissue,⁹³ 535
 Meridian-like, were seen all light to issue. –

68.

Chrystal and Marble, Plate, and Porcelain,
 Had done their work of Splendour; Indian Mats
 And Persian Carpets, which the heart bled to stain,
 Over the floors were spread; Gazelles and Cats, 540
 And dwarfs and blacks, and such like things,⁹⁴ that gain
 Their bread as Ministers and favourites (that's
 To say by degradation) mingled there
 As plentiful as in a Court or Fair. –

69.

There was no want of lofty mirrors, and 545
 The tables, most of Ebony inlaid
 With mother of pearl, or Ivory, stood at hand,
 Or were of Tortoise-shell or rare woods made,
 Fretted with gold or silver; – by command
 The greater part of these were rarely spread 550
 With viands and sherbets in ice – and wine –
 Kept for all Comers, at all hours to dine.

92: "TULLY": "The carpet was of crimson satin with a deep border of pale blue quilted; this is laid over Indian mats and other carpets. In the best part of the room the sofa is placed, which occupies three sides of an alcove, the floor of which is raised. The sofa and the cushions that lay around were of crimson velvet: the centre cushions being embroidered with a sun in gold of highly embossed work, the rest were of gold and silver tissue. The curtains for the alcove were made to match those before the bed. A number of looking-glasses and a profusion of fine china and chrystal completed the ornaments and furniture of the room, in which there were neither tables nor chairs. A small table, about six inches high, is brought in when refreshments are served; it is of ebony inlaid with mother-of-pearl, tortoiseshell, ivory, gold and silver, of choice woods, or of plain mahogany, according to the circumstances of the proprietor". (p.135.) "The sides of the door-way, and the entrance into the room, were marble; and according to the custom of furnishing here, choice china and chrystal encircled the room on a moulding near the ceiling. Close beneath these ornaments were placed large looking-glasses with frames of gold and silver; the floor was covered with curious matting and rich carpeting over it; loose mattresses [sic] and cushions placed on the ground, made up in the form of sofas, covered with velvet, and embroidered with gold and silver, served for seats, with Turkey carpets laid before them" (p.32.)

93: *A Sun embossed in Gold, whose rays of Tissue:* Byron adds an echo of Shakespeare to the already luxurious effect he has derived from Tully: see *Antony and Cleopatra*, II ii 202-5: *She did lie / In her pavilion, cloth-of-gold, of tissue, / O'er picturing that Venus where we see / The fancy outwork nature ...* The implication may be that Haidee and Juan, like Cleopatra, are over-reaching mortal boundaries – except that she knows what she's doing and they don't.

94: *such like things:* a poet is soon added to this list of those *that gain their bread ... by degradation.*

70.

Of all the dresses I select Haidee's:
 She wore two *jelicks* – one was of pale yellow;⁹⁵
 Of azure, pink, and white was her *Chemise*⁹⁶ – 555
 'Neath which her breast heaved like a little billow;
 With buttons formed of pearls as large as pease,
 All gold and Crimson shone her *jelick's* fellow,
 And the striped white gauze *baracan* that bound her⁹⁷
 Like fleecy clouds about the Moon, flowed round her – 560

* Note 1: This dress is Moorish and the bracelets and bar are worn in the manner described – the reader will perceive hereafter that as the Mother of Haidee was of Fez her daughter wore the garb of the Country.

71.

One large gold bracelet clasped each lovely arm,⁹⁸
 Lockless – so pliable from the pure Gold
 That the hand stretched and shut it without harm,
 The limb which it adorned its only Mould;
 So beautiful – its very shape would charm, 565
 And clinging as of loth to lose its hold,
 The purest Ore enclosed the whitest Skin
 That e'er by precious metal was held in. *

* Note 2. The bar of Gold above the instep is a mark of sovereign rank in the women of the families of the Deys⁹⁹ and is worn as such by their female relatives. – –

95: *jelick*: vest.

96: **“TULLY”**: “Lilla Aisha, the Bey’s wife, is thought to be very sensible, though rather haughty. Her apartments were grand; and she herself was superbly habited. Her **chemise** was covered with gold embroidery at the neck: over it she wore a **gold and silver tissue jileck** or jacket, without sleeves; and over that **another** of purple velvet, richly laced with gold, with coral and pearl buttons, set quite close together down the front: it had short sleeves finished with a gold band not far below the shoulder; and it discovered a wide loose **chemise of transparent gauze**, ornamented with gold, silver, and ribband stripes. The drapery or **baracan** she wore over her dress was of the finest crimson transparent gauzes, between rich silk stripes of the same colour” (pp.32-3).

97: *baracan*: jacket. In fact a coarse woollen garment, not a light one.

98: **“TULLY”**: “She [Lilla Aisha] wore round her ankles, as did all the ladies of the Bashaw’s family, a **sort of fetter made of a thick bar of gold so fine that they bind it round the leg with one hand**; it is an inch and a half wide, and as much in thickness: each of these weighs four pounds. **None but the Bashaw’s daughters and grand-daughters are permitted to wear this ornament in gold**; and ladies who are not of the blood royal are obliged to confine themselves in this article of dress to silver. Just above this a band, three inches wide, of gold thread, finished the ends of a **pair of trowsers, made of pale yellow and white silk**. She had five rings in each ear, two were put through the bottom of the ear, and three through the top, all set with precious stones”. (pp.32-3.) “Lilla Howisha is one of the handsomest women in Tripoli. Her dress was the same as I have already described to you, but the gold and silver jewels with which it was almost covered, left little of its texture to be seen; her slippers were brilliant, discovering **her foot and ankle, which were partially dyed with henna, nearly the colour of ebony; and she wore on her ankles double gold bracelets. The jewels on her fingers appeared more brilliant from the dark colour underneath them, which also added much to the whiteness of her hand and arm.** Two slaves attended to support the **two tresses of her hair behind, which were so much adorned with jewels**, and gold and silver ornaments, that if she had risen from her seat she could not have supported the immense weight of them”. (pp.180-1: a similar passage follows at 182.)

99: See above, III 128. Haidee, now dressed and thus portrayed as an Islamic princess, not as a (vaguely) Christian pirate’s daughter, is the second Moorish seductress to whom Juan has fallen; see above, I 443n, I 567n and I 828-9n. Byron, anxious to make the parallel, and mesmerised by his source, has to force a few details. His note may be an apology, for Lambro is unlikely to have married into Moslem royal blood. (In Tully the gold is actually only worn on the ankle.)

72.

Around, as Princess of her father's land,
 A like gold Bar above her instep rolled 570
 Announced her rank; twelve rings were on her hand;
 Her hair was starred with gems; her Veil's fine fold
 Below her breast was fastened with a band
 Of lavish pearls, whose worth could scarce be told;
 Her orange silk full Turkish trowsers furled 575
 About the prettiest Ankle in the World. –

73.

Her Hair's long auburn waves down to her heel
 Flowed like an Alpine torrent¹⁰⁰ which the Sun
 Dyes with his morning light, and would conceal
 Her person if allowed at large to run, 580
 And still they seem resentfully to feel
 The silken fillet's¹⁰¹ curb and sought to shun
 Their bonds, whene'er some Zephyr¹⁰² caught began
 To offer his young pinion as her fan. –

74.

Round her She made an atmosphere of Life;¹⁰³ 585
 The very Air seemed lighter from her eyes,
 They were so soft and beautiful, and rife
 With all we can imagine of the Skies,
 And Pure as Psyche¹⁰⁴ ere She grew a wife –
 Too pure even for the purest human ties; 590
 Her overpowering presence made you feel
 It would not be Idolatry to kneel.

75.

Her eyelashes though dark as Night were tinged
 (It is the Country's custom) but in vain,
 For those large black eyes were so blackly fringed, 595
 The glossy rebels mocked the jetty stain,
 And in their native beauty stood avenged;
 Her nails were touched with Henna;¹⁰⁵ but again

100: *an Alpine torrent*: compare *Manfred*, II ii 1-8.

101: *fillet*: lace.

102: *Zephyr*: breeze; see *The Rape of the Lock*, II 51-2.

103: General note on CANDIDE: There is a much better-known source than “Tully” for some details of the innocently lavish hospitality Haidee and Juan display. In the final chapter of Voltaire's *Candide* the protagonists, having seen all the evil and suffering the world has to inflict, are invited in by a simple Moslem patriarch, who plants a seminal phrase in their minds with the following words and actions. I italicise, embolden and notate the phrases with which Byron signals his referencing: << ... je ne m'informe jamais de ce qu'on fait à Constantinople; je me contente d'y envoyer vendre les fruits du jardin que je cultive.>> Ayant dit ces mots, il fit entrer les étrangers dans sa maison; ses deux filles et ses deux fils leur présentèrent **plusieurs sortes de sorbets** [*above, line 494*] qu'ils faisaient eux-mêmes, du kaïmak piqué d'écorces de cédrat confit, des oranges, des citrons, des limons, des ananas, **des pistaches, du café de Moka qui n'était point mêlé avec le mauvais café de Batavia et des îles** [*above, lines 490 and 499*]. Après quoi les deux filles de ce bon musulman parfumèrent les barbes de Candide, de Pangloss, et de Martin. Pistachios are referred to again in the novel's penultimate sentence. The effect is complex, for Juan and Haidee luxuriate exclusively, and cultivate no garden.

104: *Psyche*: princess beloved of Cupid; often taken as allegory of the pure spirit. See Keats' Ode, or Apuleius, *The Golden Ass*, Chapters VI-IX.

The power of Art was turned to Nothing, for
They could not look more rosy than before. 600

76.

The henna should be deeply dyed to make
The Skin relieved appear more fairly fair;
She had no need of this; Day ne'er will break
On Mountain tops more heavenly white than her;
The Eye might doubt if it were well awake, 605
She was so like a Vision; I might err,
But Shakespeare also says 'tis very silly
"To gild refined Gold, or paint the Lily."¹⁰⁶

77.

Juan had on a Shawl of black and gold,
But a white baracan, and so transparent 610
The sparkling gems beneath you might behold,
Like small stars through the milky way apparent –
His turban, furred in many a graceful fold,¹⁰⁷
An Emerald Aigrette¹⁰⁸ with Haidee's hair in't
Surmounted as its clasp a glowing Crescent, 615
Whose rays shone ever trembling but incessant.

78.

And now they were diverted by their Suite,
Dwarfs, dancing Girls, black eunuchs, and a poet,¹⁰⁹

105: *Henna*: cosmetic dye made from the Egyptian plant of that name.

106: *Shakespeare*: at *King John*, IV ii 11. Salisbury is commenting on the foolishness of John's idea for a second coronation. His comparisons and conclusion are quite Byronic:

*To guard a title that was rich before,
To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with the taper-light
To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous expense.*

107: "TULLY": "The Prince of Fezzan's **turban** instead of being large and of white muslin like those of Tripoli, was composed of a **black and gold shawl, wound tight several times round the head, and a long and curiously wrought shawl** hung low over the left shoulder. His **baracan was white and perfectly transparent**; and his arms were handsome, with a profusion of gold and silver chains hanging from them". (p.183.) "[The Bey's] belt was studded with jewels, and his **turban was crossed over with gold drapery, leaving long ends pendant from it. He had a very large jewel claw in his turban**, which had been newly set; and looked extremely beautiful, with a **new gold crescent** considerably larger than that he usually wears." (pp.185-6.) Here Byron's borrowing from the Tripoli Narrative ends temporarily (though see below, IV sts.54, 55 and 63-70). Tully has no **Emerald aigrette (feathers of the egret of Cashmere appear in turbans** in the introduction to Moore's *Lallah Rookh*); perhaps a **very large jewel claw** seemed too warlike, so Byron merely went from the foot of the bird to its tail, added a lock of Haidee's hair, and created a more romantic decoration.

108: *Aigrette*: headdress made from feathers.

109: The poet who now takes centre-stage is normally assumed to be a version of Southey; but there is much of Byron himself in the portrait too – both poets had written to please their immediate audience, and Southey, unlike Byron, had not travelled among the Turks (Byron himself had not travelled among the Arabs) and could never have indited *The Isles of Greece*. Byron often accused himself of the kind of poetic treason of which the poet here is guilty – see BLJ IX 161 and 173; or CMP 148-9. Byron inherited from Horace (see above, I sts.41-3n) the humility and humour which enabled him always to see himself in his satirical target: probably he is making a point about the second-ratedness, as he sees it, of poetry in general. Compare *The Prophecy of Dante*, III 80-97, written two months before this Canto.

Which made their new Establishment complete,
 The last was of great fame, and liked to show it; 620
 His verses rarely wanted their due feet¹¹⁰ –
 And for his theme – he seldom sung below it,
 He being paid to satirize or flatter,
 As the Psalm says, “inditing a good matter.”¹¹¹

79.

He praised the present and abused the past, 625
 Reversing the good custom of old days –
 An Eastern Antijacobin at last¹¹²
 He turned, preferring pudding to *no* praise –
 For some few years his lot had been o’ercast
 By his seeming independent in his lays 630
 But now he sung the Sultan and the Pacha –
 With truth like Southey and with verse like Crashaw.¹¹³

80.

He was a Man who had seen many changes,
 And always changed as true as any Needle,
 His Polar Star being One which rather ranges, 635
 And not the fixed: he knew the way to wheedle,
 So vile, he ‘scaped the doom which oft avenges,¹¹⁴
 And being fluent (save indeed when fee’d ill)
 He lied with such a fervour of Intention –
 There was no doubt he earned his laureate pension. –¹¹⁵ 640

110: *their due feet*: his poems were metrically correct.

111: *as the psalm says*: the reference to Psalm 45, 1: *My heart is inditing a good matter. I speak of the things I have made touching the King. My tongue is the pen of a ready writer.* There is, however, no satire in the Psalms.

112: *Antijacobin*: political reactionary. The Jacobins were the leading French revolutionary party. Southey had been satirised in the 1790s periodical *The Anti-Jacobin*.

113: *Crashaw*: Richard Crashaw, a Metaphysical poet of rococo imagery, perhaps to be associated with Gongora and Marini (see Byron’s prose Preface.)

114: *the doom*: Nemesis, the personification of malignant Fate. Where Haidee and Juan, his employers, are threatened by Nemesis even as they listen to his song, the poet, being a compromiser, tries to keep himself immune from it. See below, IV 584.

115: *laureate pension*: for Southey, only £100 p.a.

81.

But he had Genius – when a turncoat has it
 The “Vates irritabilis”¹¹⁶ takes care
 That without notice few full Moons shall pass it –
 Even good men like to make the Public stare;
 But to my Subject – let me see – what was it? – 645
 Oh! the third Canto – and the pretty pair –
 Their loves, and feasts, and house, and dress, and Mode
 Of living in their Insular Abode. – –

82.

Their Poet, a sad trimmer,¹¹⁷ but no less
 In company a very pleasant fellow, 650
 Had been the favourite of full many a Mess
 Of Men, and made them speeches when half mellow;
 And though his meaning they could rarely guess,
 Yet still they deigned to hiccup or to bellow
 The glorious meed of popular applause, 655
 Of which the First ne’er knows the second Cause.¹¹⁸ –

83.

But now being lifted into high Society,¹¹⁹
 And having picked up several odds and ends
 Of free thoughts in his travels, for variety
 He deemed, being in a lone isle among friends, 660
 That without any danger of a riot he
 Might for long lying make himself amends;
 And singing as he sung in his warm Youth,¹²⁰
 Agree to a short Armistice with Truth. –

116: “Vates irritabilis”: irritable genius supposed to characterise poets when they are inspired. In Chapter 2 of *Biographia Literaria* Coleridge has a section, which may refer covertly to Byron, on *the supposed irritability of men of genius*. The origin of the phrase is at Horace, *Epistles*, II ii 102-5, which puts the whole scene neatly in context:

*multa fero, ut placem genus irritabile vatum,
 cum scribo et supplex populi suffragia capto;
 idem finitis studiis et mente recepta
 obtura patulas impune legentibus auris.*

(“I endure a lot in order to sooth the fretful tribe of bards, as long as I am scribbling myself, and suing humbly for public favour; but now that my studies are ended, and my wits restored, I would, without fear of reprisals, stop up my open ears when they recite”.)

117: *trimmer*: one who sits on the fence politically. The word also means a tailor’s assistant; Mrs Southey was, according to Byron, a *milliner of Bath* (see below, this canto, line 840). Byron insults his enemy darkly; few would understand the joke, but CPW elucidates it (CPW V 700).

118: *the First ... the Second Cause*: poetical popularity does not involve the readers’ understanding what they admire. Here the *First Cause* is the poet’s inspiration, the *Second* the use the public makes of his words.

119: *high Society*: a pirate’s encampment is hardly that. Byron is in part under the spell of his own rhetoric: but see below, this canto, lines 785-6.

120: *in his warm Youth*: compare above, I, 1696: “**In my hot youth**” ... the implication is that such compromisers never experienced the heat of youthful passion. In his tepid youth Southey had written with some unguarded enthusiasm: *Wat Tyler*, his revolutionary play of 1794, had been pirated in March 1817, to his embarrassment; and he may even have cherished an infatuation for Mary Wollstonecraft, mother of Shelley’s wife (and Byron’s friend) Mary Shelley. See BLJ VI 76 and VII 102.

84.

He had travelled 'mongst the Arabs, Turks, and Franks,¹²¹ 665
 And knew the Self-loves of the different nations;
 And having lived with people of all ranks,
 Had something ready upon most occasions –
 Which got him a few presents and some thanks;
 He varied with some skill his adulations; 670
 To “do at Rome as Romans do,” a piece
 Of Conduct was which he observed in Greece.

85.

Thus, usually, when he was asked to sing,
 He gave the different nations something National –
 'Twas all the same to him – “God save the King,”¹²² 675
 Or “Ça ira,”¹²³ according to the fashion all;
 His Muse made increment of any thing,
 From the high Lyrical to the low Rational:
 If Pindar¹²⁴ sang horse-races, what should hinder
 Himself from being as pliable as Pindar? – – 680

86.

In France, for instance, he would write a Chanson;¹²⁵
 In England, a Six-Canto Quarto tale;¹²⁶
 In Spain, he'd make a ballad or romance on
 The last war¹²⁷ – much the same in Portugal;
 In Germany, the Pegasus¹²⁸ he'd prance on 685
 Would be old Goethe's (see what says de Stael)¹²⁹
 In Italy, he'd ape the “Trecentisti”;¹³⁰
 In Greece he'd sing some sort of hymn like this t'ye:

121: *Franks*: Franks were in Levantine terms any persons from Western Europe. See below, IV 376, where Juan is so called.

122: *God save the King*: not yet the official national anthem: *The Roast Beef of Old England* was a strong rival.

123: “*Ca ira*”: very violent French revolutionary song, quite different from “God save the King”. There is no basis for Byron's fair-copy acute accents.

124: *Pindar*: Pindar (c522-c440 BC) was Greece's chief lyric poet during the wars against Persia. He praises both tyrants and free states, and sings of horse-races in the odes *Olympian I* and *Nemean I*.

125: *Chanson*: popular poem in song form.

126: *Six-Canto Quarto tale*: six-book narrative, printed in quarto format.

127: *the last war*: the Peninsular War, won by the Spanish, lost by the French.

128: *Pegasus*: winged steed beloved of the Muses. See above, Dedication, 58.

129: Goethe: Johan Wolfgang von Goethe (1749-1832) German poet, admirer of Byron. *de Stael*: Madame de Staël (1766-1817) French novelist, Romantic propagandist. Her *de l'Allemagne*, banned in France, had been published by Murray in 1813. She admired Goethe (*Goethe pourroit représenter la littérature allemande toute entière – de l'Allemagne*, Vol.I p.22) and knew Byron, who professed at first to find her “**a very plain woman forcing one to listen & look her with her pen behind her ear and a mouth full of ink**” (BLJ IV 19) although in Switzerland in 1816 they were great friends.

130: *Trecentisti*: fourteenth century Italian poets.

1.

The Isles of Greece – the Isles of Greece!¹³¹
 Where burning Sappho¹³² loved and sung, 690
 Where grew the Arts of War and Peace –
 Where Delos rose, and Phoebus sprung!¹³³
 Eternal Summer gilds them yet,
 But All, except their Sun, is set.

2.

The Scian and the Teian Muse,¹³⁴ 695
 The hero's harp, the lover's lute,
 Have found the fame your Shores refuse;
 Their place of birth alone is mute
 To Sounds which Echo further West
 Than your Sires' "Islands of the Blest."¹³⁵ – 700

3.

The Mountains look on Marathon¹³⁶ –
 And Marathon looks on the Sea;
 And musing there an hour Alone,
 I dreamed that Greece might still be free
 For standing on the Persian's Grave,¹³⁷ 705
 I could not deem myself a Slave. –

4.

A King sate on the rocky brow
 Which looks o'er Sea-born Salamis,¹³⁸
 And Ships by thousands lay below,
 And Men in Nations – All were His! 710
 He counted them at Break of day –
 And when the Sun set – where were They? –

131: *The Isles of Greece*: much anthologised out of context, the lyric is notable for its deep ambivalence about both Greece and the prospects for its freedom. Although the dream of Greece's past is strong, the despair at its craven present is equally strong, and the urge to go on posturing and drinking is as much a motive of its imagined singer as is the urge to sober up and fight. Within eighteen months a rising against the Turks, notable for the most horrible slaughter and atrocity on both sides, had begun, and within six years Byron had died, heartily sick and disillusioned, in the interests of furthering the Greek cause. The Greece invoked here is historical, not Homeric; but it is not clear that Byron would have acknowledged the distinction.

132: *burning Sappho*: Greek poetess of intense sexual longing, either homo- or hetero depending on which version of the legend is taken. See I 332, II 1636-8, and IV 214.

133: *Delos ... Phoebus*: Delos was an island created by Poseidon. Phoebus (Apollo, god of poetry) was born there.

134: *Scian ... Teian*: the muses who inspired the epic poet Homer and the lyricist Anacreon – both models taken by Byron for the present song (see *Odyssey* VIII).

135: "Islands of the Blest": the Fortunate Isles were said in Greek myth to be in the far west. See Tennyson, *Ulysses*, line 63, and Tasso, *Gerusalemme Liberata* XV sts.35-7.

136: *Marathon*: land-battle in 490 B.C. in which the Athenians defeated the Persian army of Darius I (*The Persian* of line 705). Byron, with Hobhouse, visited the site of the battle on January 24 1810. They had food-poisoning there.

137: *the Persian's Grave*: a barrow at Marathon.

138: *Salamis*: sea-battle, 480 B.C., in which the Athenians again defeated a larger Persian force.

5.

And where are they? – and where art Thou,
 My Country? On thy voiceless shore
 The Heroic lay is tuneless now – 715
 The Heroic bosom beats no more!
 And must thy Lyre, so long divine,
 Degenerate into hands like mine? –

6.

‘Tis Something, in the dearth of Fame,
 Though linked among a fettered race, 720
 To feel at least a Patriot’s Shame,
 Even as I sing, suffuse my face –
 For what is left the Poet here?
 For Greeks a blush – for Greece a tear. –

7.

Must *We* but weep o’er days more blest? – 725
 Must *We* but blush? – Our fathers bled.
 Earth! render back from out thy breast
 A Remnant of our Spartan dead! *
 Of the three hundred Grant but three.
 To make a new Thermopylæ!¹³⁹ 730

8.

What silent still?¹⁴⁰ and silent All?
 Ah! No – the Voices of the dead
 Sound like a distant Torrent’s fall,
 And answer – “Let one living head,
 “But one, arise – We come, We come!” 735
 ‘Tis but the Living Who are dumb. –

9.

In vain – in vain – Strike other Chords –
 Fill high the Cup with Samian Wine!¹⁴¹
 Leave battles to the Turkish Hordes,
 And shed the blood of Scio’s Vine!¹⁴² 740
 Hark! rising to the ignoble Call,
 How answers each bold Bacchanal!¹⁴³ –

139: *Spartan ... Thermopylæ:* in 480 Leonidas, King of Sparta, held the Thermopylae pass against the Persians under Xerxes with a force of three hundred men, allowing the rest of Greece time to organise.

140: Compare below, XVI, 32, 1: *But seeing him all cold and silent still ...*

141: *Samian:* from Samos, where Anacreon (see 695n above) lived. DJV suggests that the reference is to the Samians’ cowardice at the battle of Lade; the tone here is certainly derisive.

142: *Scio:* from the island of Chios (Scio) birthplace of Homer (see 695n); in 1822 the Turks massacred nearly the whole population there.

143: *Bacchanal:* convivial orgy companion, here regarded as a figure of shame.

10.

You have the Pyrrhic dance as yet –
Where is the Pyrrhic Phalanx gone?¹⁴⁴
Of two such lessons, why forget 745
The nobler and the manlier one?
You have the letters Cadmus gave¹⁴⁵ –
Think Ye he meant them for a Slave? –

11.

Fill high the bowl with Samian wine!
We will not think of themes like these! 750
It made Anacreon's Song divine;¹⁴⁶
He served, but served Polycrates,
A Tyrant; but our Masters then
Were still, at least, our Countrymen. –

12.

The Tyrant of the Chersonese¹⁴⁷ 755
Was Freedom's best and bravest friend;
That Tyrant was Miltiades! –
Oh! that the present hour would lend
Another Despot of the kind!
Such Chains as his were sure to bind. – 760

13.

Fill high the bowl with Samian Wine!
On Suli's Rock,¹⁴⁸ and Parga's Shore,¹⁴⁹
Exists the remnant of a line
Such as the Doric Mothers bore;¹⁵⁰
And there perhaps some Seed is sown 765
The Heracleidan blood might own.¹⁵¹

144: *Pyrrhic dance ... Phalanx*: military dance and battle formation from Ancient Greece; though they knew the dance (Hobhouse reports seeing a militaristic dance on October 10 1809) few modern Greeks had heard of the phalanx.

145: *Cadmus*: Greek king who introduced the country to letters.

146: *Anacreon ... Polycrates*: Polycrates was the tyrant who ruled Samos when Anacreon fled there.

147: *Chersonese ... Miltiades*: Miltiades commanded the Greeks at Marathon; he was the tyrant who ruled Chersonesus.

148: *Suli ... Parga*: the Suliotes – from the rocky region of Suli – claimed descent from the Spartans, glorious at Thermopylae. Byron had a bodyguard of them when at Missolonghi; but he became very disillusioned with their greed. See BLJ XI 111-12: **“Having tried in vain at every expense – considerable trouble – and some danger to unite the Suliotes for the good of Greece – and their own – I have come to the following resolution. – I will have nothing more to do with the Suliotes – they may go the the Turks or – the devil <but if> they may cut me into more pieces than they have dissensions among them, sooner than change my resolution.”**

149: *Parga*: a town on the Greek coast, across from Corfu. Its mention may bring into focus one immediate impulse behind Byron's writing *The Isles of Greece*, namely the review of three books on Parga which appeared in the *Edinburgh Review* for 1819 (pp.263-93). This was translated and adapted by Francis Jeffrey from an original by Ugo Foscolo, and described Ali Pacha's designs on Parga, which were satisfied when the English handed Parga over to him in 1819 – a fact of which many famous Whigs such as James Scarlett and Sir James Mackintosh, were very ashamed. See below, 767-8 n.

150: *Doric*: the Dorians were early Greek settlers.

151: *Heracleidan*: descended from Heracles, or Hercules.

14.

Trust not for freedom to the Franks –
They have a king who buys and sells;¹⁵²
In native swords, and native ranks,¹⁵³
The only hope of Courage dwells; 770
But Turkish force, and Latin fraud,
Would break your Shield, however broad. –

15.

Fill high the bowl with Samian Wine!
Our Virgins dance beneath the Shade –
I see their glorious black Eyes shine; 775
But gazing on each glowing Maid,
My own the burning tear-drop laves,
To think such breasts must suckle Slaves. –

16.

Place me on Sunium's marbled Steep,¹⁵⁴
Where nothing save the Waves and I 780
May hear our mutual murmurs sweep;
There, Swan-like, let me sing and die –
A land of Slaves shall ne'er be mine –
Dash down yon Cup of Samian Wine!¹⁵⁵ –

152: UGO FOSCOLO: *Trust not for freedom to the Franks – / They have a king who buys and sells:* see above, 665n; the king is a composite of many or all the monarchs restored to their thrones after the Congress of Vienna in 1815 (the poet is pretending, in his ignorance of Western Europe, to think of it as a single country). Byron may also be echoing the words of a Pargiote elder “reported” in the *Edinburgh Review* of October 1819, pp.282-3 (his words are imagined by Ugo Foscolo, writer of the article): ... *I exhort you well to consider, before you yield yourselves up to the English, that the King of England has in his pay all the Kings of Europe, – obtaining money for this purpose from his merchants; so that in that country the merchants and the King are but as one: whence, should it become advantageous to the merchants to sell you, in order to conciliate Ali, and obtain certain commercial advantages in his harbours, the English will sell you to Ali. If, however, you still persist in surrendering yourselves to England, beware how you confide in the promises of military men, whose trade, whatever may be their dignity, is that of a servant; therefore, being taught only to obey, they seldom have wisdom to weigh their promises, and never have power to fulfil them – as you do, because you are all free men. But go and present yourselves before their King: If he mean to be the master of this city, let him swear it upon the gospel of Christ. Yet I would not entirely trust even him. For within these twenty years, Christian princes have openly turned their subjects and friends into merchandise, and have shown but little regard for the gospel ...*

153: *In native swords, and native ranks ...* in spring 1821 the Greeks rose, and massacred many entire Turkish communities.

154: *Sunium:* a cape near Athens where Byron had, on 23 January 1810 and subsequently, visited a ruined temple of Poseidon (then thought to be of Minerva).

155: Whether we are to dash down the cup (or bowl) of Samian wine with a view to picking up a musket or sword, or whether we are merely to fill another bowl (or cup) in its stead, is deliberately left unclear. Whatever the case, we have moved a long way from Juan, Haidee, Lambro, or Robert Southey.

87.

Thus sung, or would, or could, or should have sung,¹⁵⁶ 785
 The modern Greek, in tolerable Verse;¹⁵⁷
 If not like Orpheus quite when Greece was young,¹⁵⁸
 Yet in these times he might have done much worse:
 His Strain displayed some feeling – right or wrong;
 And Feeling, in a Poet, is the Source 790
 Of Others’ feeling – but they are such liars,
 And take all colours – like the hands of Dyers.¹⁵⁹ – – –

88.

But Words are things,¹⁶⁰ and a small drop of Ink,
 Falling like dew upon a thought, produces
 That which makes thousands, perhaps Millions, think; 795
 ‘Tis strange, the shortest letter which Man uses
 Instead of Speech, may form a lasting link
 Of Ages; to what straits old Time reduces
 Frail Man, when paper – even a rag like this,
 Survives himself, his tomb, and all that’s his. – 800

89.

And when his bones are dust, his Grave a blank,
 His Station, Generation, even his Nation,
 Become a thing, or nothing, save to rank
 In Chronological commemoration,
 Some dull M.S. oblivion long has sank, 805
 Or Graven Stone found in a barrack’s station
 In digging the foundations of a Closet,
 May turn his name up, as a rare deposit.¹⁶¹

156: ... *should have sung*: compare below, XVI, 77, 8 (Grace is *said* – the Grace I *should* have sung).

157: Byron is at pains, in lines 785-6, to dissociate the Poet from the poem in which he appears. The Poet is not referred to any more, and we are not told how Haidee, Juan, or any of the revellers, react to *The Isles of Greece*, which thus becomes isolated completely from the rest of the epic. The rest of st.87 battles between the sense that the song was worth singing, and the sense that no songs are ever worth singing: an uneasy crisis central to Byron’s whole life. See how, in st.88, the acutely dismissive *From whence springs up abundance of abuses* is lost, as perhaps accurate but out-of-place, and replaced by a reflection – which inflates into a five-stanza digression – on the strange means via which men attain fame.

158: *Orpheus*: legendary Greek musician whose songs could charm demons. See Ovid, *Metamorphoses* Book X.

159: *the hands of Dyers*: Byron refers to Shakespeare, Sonnet 111, 5-7:

*Thence comes it that my name receives a brand,
 And almost thence my nature is subdued
 To what it works in, like the dyer’s hand.*

A famous deprecation of the writer’s (in Shakespeare’s case, the theatrical writer’s) metier. Byron often, only half-jokingly, offers a negative evaluation of poetry. See above, II 1320. However, *take all colours* sets up another series of echoes: see *a heavenly cameleon* (above, II 729) or *a celestial kaleidoscope* (above, II 744).

160: *But Words are things*: a Shakespearean-sounding phrase which is, however, a quotation from the Comte de Mirabeau (1749-91) revolutionary writer, demagogue, debauchee, grocer, and *illuminatus*. Byron was fond of the assertion: see BLJ III 207 and IV 74 (where he attributes it to Mirabeau) *Childe Harold* III Stanza 114 (line 1061) *The Prophecy of Dante* II 2, and *Marino Faliero* V i 288. The phrase means that words are not merely paltry gestures, but either constitute, or lead on to, acts, which lead in turn (Byron hopes) to immortality. For an ironical self-echo, see below, this canto, 866.

161: For fame and lavatories, compare below, XV, 67, 5.

90.

And Glory long has made the Sages smile;
 'Tis something, nothing,¹⁶² words, illusion, wind,¹⁶³ 810
 Depending more upon the Historian's Style
 Than on the name a person leaves behind,
 Troy owes to Homer what Whist owes to Hoyle;¹⁶⁴
 The present Century was growing blind
 To the great Marlborough's Skill in giving knocks,¹⁶⁵ 815
 Until his late Life by Archdeacon Coxe.¹⁶⁶

91.

Milton's the Prince of Poets¹⁶⁷ – so we say;
 A little heavy, but no less divine:
 An independent being in his day –
 Learned, pious, temperate in love and wine; 820
 But his life falling into Johnson's way,
 We're told this great High Priest of all the Nine
 Was whipt at College, a harsh Sire, Odd spouse,
 For the first M^{rs}. Milton left his house.¹⁶⁸ – – –

162: *'Tis something, nothing:* compare Iago's words at *Othello*, III iii 161:

*Who steals my purse steals trash; 'tis something, nothing;
 'Twas mine, 'tis his, and has been slave to thousands.*

He speaks slightly of money and seems to value reputation; here, however, Byron uses his phrase to devalue reputation.

163: *And Glory long has made the Sages smile; / 'Tis something, nothing, words, illusion, wind:* compare Falstaff on honour, *Henry IV I*, V i 126-40.

164: *Hoyle:* Edmund Hoyle (1672-1769) wrote a standard book on whist, 1742. He also wrote manuals on backgammon, bragg, quadrille, picquet and chess. The comparison with Homer is rather silly, for whist would have got on perfectly well without him, where Troy, deprived of Homer, would not be quite the same. But Byron, always the leveller, is concerned to reduce card games, inspired poetic legends, real historical bloodletters like Marlborough, and dullards like Coxe, down to the same level of mundanity.

165: *Marlborough:* John Churchill, First Duke of Marlborough (1650-1722) highly successful English general, victor of numerous battles in the War of the Spanish Succession, 1702-13. Southey had satirised him in *The Battle of Blenheim*, with the ironic refrain, ... *But 'twas a famous victory.*

166: *his late life by Archdeacon Coxe:* published 1817-18. Reviewed by Southey in the *Quarterly Review*, with, this time, a favourable evaluation of its subject. William Coxe (1747-1828) was a fellow of Kings College Cambridge and Archdeacon of Wiltshire. At BLJ IV 161 Byron describes his work as “**dry enough.**” See also CMP 87. The drift of the argument becomes more trivial as the digression continues, for neither Milton, nor any of the subjects of st.92, are best-known for their peccadilloes: all their reputations rest on major – if controversial – achievements, which put their incidental failings in the shade.

167: *the Prince of Poets:* George Chapman's title-page reads *The whole works of Homer; prince of poets in his Iliads, and Odyssees. Translated according to the Greeke by G. Chapman* (1633 edition). Byron's less-than-whole-heartedly expressed admiration for Milton (see his first thought for the adjective at 818 in neat) should be contrasted with his attitude in the Dedication (Stanzas 10 and 11).

168: *Johnson's way ... the first M^{rs}. Milton left his house:* Samuel Johnson's life of Milton (1781) gave general currency to the stories of its subject's unhappy first marriage, and of his high-handed impositions upon his daughters. See, again, above, Dedication, sts.10-11, and Byron's note.

92.

All these are, certes, entertaining facts, 825
 Like Shakespeare's stealing deer, Lord Bacon's bribes;
 Like Titus' Youth, and Caesar's earliest acts,
 Like Burns (whom Doctor Currie well describes)
 Like Cromwell's pranks; but although Truth exacts¹⁶⁹
 These amiable descriptions from the Scribes, 830
 As most essential to their hero's story,
 They do not much contribute to his Glory.

93.¹⁷⁰

All are not Moralists, like Southey, when
 He prated to the World of "Pantisocracy";¹⁷¹
 Or Wordsworth unexcised, unhired, who then 835
 Seasoned his pedlar poems with Democracy;¹⁷²
 Or Coleridge, long before his flighty pen
 Let to the Morning Post¹⁷³ its Aristocracy;¹⁷⁴
 When he and Southey, following the same path,
 Espoused two partners (Milliners of Bath.)¹⁷⁵ 840

169: *Shakespeare ... Lord Bacon ... Titus ... Caesar ... Burns ... Doctor Currie ... Cromwell:* Shakespeare and Cromwell were probably innocent (of the charges of stealing deer and apples); Bacon, Titus and Caesar certainly guilty (of accepting bribes – Bacon – and of cruelty and licentiousness – the Romans). Currie's 1800 edition of Burns describes him in its introduction as an alcoholic: Titus and Caesar were often accused of lust, both natural and unnatural, far more promiscuous than Burns'.

170: Sts. 93-5 were written when Byron did not expect the Dedication to be published, and make several of the same points, albeit in a different tone.

171: "Pantisocracy": between 1794 and 1796 Southey had, with Coleridge, planned an utopian community with this name in America. Property was to be in common, and sin was to be eliminated. Southey to Horace Bedford, August-September 1794: ... *when Coleridge and I are sawing down a tree we shall discuss metaphysics; criticise poetry when hunting a buffalo, & write sonnets whilst following the plough* (Bodleian M.S. Eng. Letters c. 22 126-7: Curry, *New Letters of Robert Southey*, I 70). He did not "prate" the scheme "to the World", though Coleridge made it the talk of Cambridge.

172: *unexcised:* a reference to Wordsworth's job: see above, Dedication 46n.

173: *Morning Post:* Coleridge wrote for this paper from 1797 to 1803.

174: *pedlar poems:* several Wordsworth poems feature pedlars: *The Excursion*, *The Waggoner* and *Peter Bell*. He may have idealised the calling somewhat.

175: *Milliners of Bath:* Southey and Coleridge had in 1795 each married one of the Misses Fricker, of Bath, in part with a view to assisting in the establishment of Pantisocracy. It is not clear that they ever were milliners – an occupation linked with amateur prostitution – but the idea amused Byron so much that he refused to abandon it. See above, III 649n, and BLJ X 207. In fact the line is a covert way of revenging the slander he thought Southey had spoken in 1817, concerning the "League of Incest" in which he, Shelley, Mary Shelley and Clare Clairmont were supposed to have lived. See CMP 100-1; BLJ VI 76, VI 83, VI 126, and VII 102.

94.

Such names at present cut a Convict figure,
 The very Botany Bay in Moral Geography;¹⁷⁶
 Their loyal treason, Renegado rigour,
 Are good manure for their more bare biography.
 Wordsworth's last quarto, by the way, is bigger 845
 Than any since the birthday of Typography;
 A drowzy frowzy poem called the "Excursion",¹⁷⁷
 Writ in a a manner which is my aversion.

95.

He builds up there a formidable dyke
 Between his own and others' intellect; 850
 But Wordsworth's poem, and his followers, like
 Joanna Southcote's Shiloh and her Sect,¹⁷⁸
 Are things which in this Century don't strike
 The public mind, so few are the Elect;
 And the new Births of their stale Virginities 855
 Have proved but Dropsies, taken for Divinities. –

96.

But let me to my Story: I must own
 If I have any fault, it is digression –
 Leaving my people to proceed alone,
 While I soliloquize beyond expression; 860
 But these are my Addresses from the Throne,
 Which put off business to the ensuing Session;
 Forgetting each omission is a loss to
 The World, not quite as great as Ariosto.¹⁷⁹

176: *Botany Bay*: Australian penal settlement. Byron is probably glancing at Southey's *Botany Bay Eclogues* (1794) a set of very decent poems written in his republican youth, in protest at conditions there.

177: the "Excursion": published by Wordsworth in 1814: to read it through is a feat upon which few have congratulated themselves. See above, this canto, 249, for a possible allusion, and for Byron's immediate reaction; also, more importantly, below, this canto, 977.

178: *Johanna Southcote*: a Devonshire prophetess with a nation-wide following, who in 1814 announced that she was (at 65) pregnant with Shiloh, the new Prince of Peace: instead she died of dropsy. Byron referred to her as "Mrs Trinity" (BLJ IV 171.) See *TVOJ*, 224, where the Southcott-Southey comparison is again made.

179: *Ariosto*: Ludovico Ariosto (1474-1533) Italian poet, author of *Orlando Furioso*: much admired by Byron, though less of an immediate model for him than the more facetious Pulci. See BLJ II 63, III 221, and especially X 132: "... all the bullies on earth shall not prevent me from writing what I like – & publishing what I write – "coute qui coute" – if they had let me alone – I probably should not have continued beyond the five first [*Cantos of Don Juan*] – as it is – there shall be such a poem – as has not been seen since Ariosto – in length – in satire – in imagery – and in what I please. –" – The reference – partly ironic, for Ariosto digresses too – places Wordsworth and Southey firmly in their provincial places. For other references to Ariosto's work as precedent for *Don Juan*, see BLJ VI 77, 91, 95, and 234.

97.

I know that what our Neighbours call “Longueurs,” 865
 (We’ve not so good a *word*, but have the *thing*¹⁸⁰
 In that complete perfection which ensures
 An Epic from Bob Southey every Spring)¹⁸¹
 Form not the true temptation which allures
 The Reader; but ‘twould not be hard to bring 870
 Some fine examples of the *Epopée*,¹⁸²
 To prove its grand ingredient is Ennui. –

[Cancelled stanza.]

[Time has approved Ennui to be the best
 Of Friends – and Opiate draughts; there’s love and wine,
 Which shake so much the human brain,
 Must end in languor; Men must sleep like Swine;
 A happy lover, and a welcome guest,
 Must sink at last into a swoon divine,
 Full of deep raptures and of bumpers; they
 Are somewhat sick and sorry the next day. –]

98.

We learn from Horace, Homer sometimes sleeps;¹⁸³
 We feel without him, Wordsworth sometimes wakes,
 To show with what complacency he creeps, 875
 With his dear “Waggoners,”¹⁸⁴ around his lakes;
 He wishes for “a boat” to sail the deeps –
 Of Ocean? No, of Air, and then he makes
 Another outcry for “a little boat,”¹⁸⁵
 And drivels Seas to set it well afloat. – 880

180: *We’ve not so good a word, but have the thing*: an echo of Byron’s Mirabeau quotation above, this Canto, line 797.

181: *An Epic from Bob Southey every Spring*: Byron exaggerates. Southey wrote only five epics between 1796 and 1814 – and Byron read them all, carefully.

182: *the Epopée*: epic. Byron borrows the word from the French critic Pierre Louis Ginguené. See *Histoire Littéraire d’Italie*, IV 207: ... *vers le milieu du quinzième siècle, l’épopée manquait encore à la poésie italienne* ... but then, Ginguené goes on to say, Pulci arrived. See also Ugo Foscolo, *Narrative and Romantic poems of the Italians*, *Quarterly Review*, April 1819, pp.552-3: *Rinaldo was to have become the fated hero of the Gerusalemme, and yet Tasso has failed to sustain him in the epopée*.

183: *Homer sometimes sleeps*: from Horace, *Ars Poetica* 480-1: *quandoque bonus dormitat Homerus* (and whenever good Homer nods off).

184: “Waggoners”: Wordsworth had published *The Waggoner* in 1819.

185: “a little boat”: see Wordsworth, Peter Bell: *But through the clouds I’ll never float / Until I have a little Boat, / Shaped like the crescent-moon*. The phrase is not just from *Peter Bell*: it occurs twice (lines 344 and 363) in Shelley’s *Alastor*, and nine times in Book XI of Southey’s *Thalaba the Destroyer*.

99.

If he must fain sweep o'er the Etherial plain,
 And Pegasus¹⁸⁶ runs restive in his "waggon,"
 Could he not beg the loan of Charles's Wain?¹⁸⁷
 Or pray Medea for a single dragon?¹⁸⁸ –
 Or if too Classic for his vulgar brain, 885
 He feared his neck to venture such a Nag on,
 And he must needs mount closer to the Moon,
 Could not the blockhead ask for a Balloon? –

100.

"Pedlars," and "boats," and "Waggons!" Oh! Ye Shades
 Of Pope and Dryden, are we come to this?¹⁸⁹ 890
 That Trash of such sort not alone evades
 Contempt, but from the Bathos' vast Abyss¹⁹⁰
 Floats Scumlike uppermost, and these Jack Cades¹⁹¹
 Of Sense and Song above your Graves may hiss –
 The "little Boatman" and his "Peter Bell"¹⁹² 895
 Can sneer at him who drew "Achitophel!"¹⁹³

101.

T'our Tale. The feast was over, the Slaves gone,
 The dwarfs and dancing Girls had all retired;
 The Arab lore and Poet's song were done,
 And every Sound of revelry expired,¹⁹⁴ 900
 The Lady and her Lover, left alone,
 The rosy flood of Twilight's sky admired¹⁹⁵ –
 Ave Maria! o'er the Earth and Sea,¹⁹⁶
 That heavenliest hour of Heaven is worthiest Thee! –

186: *Pegasus*: see Dedication 58n.

187: *Charles's Wain*: the constellation of the Great Bear or Plough.

188: *Medea*: Greek tragic heroine who, having killed her children, is carried off in a dragon-drawn chariot.

189: *Pope and Dryden*: the two poets whose Augustan poetry Byron admired above all other English traditions, and of whom he saw modern poetry as a disgraceful betrayal.

190: *vast Abyss*: compare the address to the Inspiring Spirit at *Paradise Lost* I 19-21: *Thou from the first / Wast present, and with mighty wings outspread / Dove-like satst brooding on the vast Abyss / And mad'st it pregnant ...*

191: *Floats scumlike uppermost*: compare *TVOJ*, 833-4. *Jack Cade*: anarchic fifteenth century English rebel, comparable to Wat Tyler, about whom the young Southey had written a radical play; see above, III 663n; or *Henry VI II*, IV ii-x.

192: "Peter Bell": published by Wordsworth in 1819.

193: *him who drew "Achitophel"*: John Dryden. *Absalom and Achitophel* (1682) is his satirical account of the tensions between the Duke of Monmouth and Charles II. In his *Essay Supplementary to the Preface* of his 1815 *Poems* (see below, IV 869n) Wordsworth had not mentioned the satire, but had, perhaps with more justice, criticised Dryden's tragedy *The Indian Emperor*.

194: *every Sound of revelry expired*: the phrase echoes *Childe Harold III*, 181: "There was a sound of revelry by night ..."

195: *twilight's sky*: Teresa Guiccioli records how these stanzas were inspired by Byron's rides with her near Ravenna (*Lord Byron's Life in Italy*, 2.151-2: pp.153-4).

196: *Ave Maria!*: Hail Mary! Standard opening to a Catholic prayer of adoration and contrition.

102.

Ave Maria! blessed be the Hour! 905
 The time, the clime, the Spot, where I so oft
 Have felt that moment in its fullest power
 Sink o'er the Earth so beautiful and soft,
 While swung the deep Bell from the distant tower,
 Or the faint dying Day-hymn stole aloft, 910
 And not a breath crept through the rosy Air,
 And yet the Forest leaves seemed stirred with Prayer.

103.

Ave Maria! 'tis the hour of prayer!
 Ave Maria! 'tis the hour of Love!¹⁹⁷
 Ave Maria! may our Spirits dare 915
 Look up to thine and to thy Son's above!
 Ave Maria! oh that face so fair!
 Those downcast eyes beneath the Almighty dove¹⁹⁸ –
 What though 'tis but a pictured Image strike¹⁹⁹ –
 That Painting is no Idol, 'tis too like. – – – 920

104.

Some kinder Casuists are pleased to say²⁰⁰ –
 In nameless print – that I have no devotion;²⁰¹
 But set those persons down with me to pray,
 And you shall see who has the properest notion
 Of getting into Heaven the shortest way; 925
 My Altars are the Mountains and the Ocean,
 Earth, Air, Stars – All that springs from the great Whole
 Who hath produced, and will receive the Soul.

197: *Ave Maria! 'tis the hour of Love!*: see note to 940.

198: *the Almighty dove*: the Holy Spirit. See this Canto, line 892n.

199: *What though 'tis but a pictured Image strike – / That Painting is no Idol, 'tis too like*: in its admiration for art becoming life, recalls *Beppo*, Stanza 11. For a reversal of the idea – life becoming icon – see the feelings inspired by Haidee, this Canto, 591-2. Byron never refers to *The Winter's Tale*, where play with such ideas is common: but he cannot not have read it.

200: *Casuists*: pedants; small-minded critics.

201: *I have no devotion*: Byron's apparent mood of Mariolatry would support his own statement that if he did become devout, it would be as a Catholic: "**I am really a great admirer of tangible religion; and am breeding one of my daughters a Catholic, that she may have her hands full. It is by far the most elegant worship, hardly excepting the Greek mythology. What with incense, pictures, statues, altars, shrines, relics, and the real presence, confession, absolution, – there is something to grasp at. Besides, it leaves no possibility of doubt; for those who swallow their Deity, really and truly, in transubstantiation, can hardly find any thing else otherwise than easy of digestion**" (letter to the Catholic Thomas Moore, BLJ IX 123). But the worship here is as much Wordsworthian and pantheistic, directed at the twilight, as it is Christian. CPW draws attention to the Wordsworthian influence at *Childe Harold* III, sts.86-91, where the influence of the theoretically-despised *Excursion* is felt (see Dedication, st.4, or this canto, 847 and n).

105.

Sweet hour of Twilight! – in the Solitude
 Of the Pine forest, and the silent Shore²⁰² 930
 Which bounds Ravenna's immemorial wood,
 Rooted where once the Adrian wave²⁰³ flowed o'er,
 To where the last Cæsarean fortress stood,²⁰⁴
 Evergreen forest! which Boccaccio's Lore
 And Dryden's lay²⁰⁵ made haunted ground to me, 935
 How have I loved the twilight hour and thee. –

106.

The shrill Cicalas,²⁰⁶ people of the Pine,
 Making their summer lives one ceaseless song,
 Were the sole echoes, save my Steed's and mine,
 And Vesper's bell²⁰⁷ that rose the boughs along; 940
 The Spectre Huntsman of Onesti's line,²⁰⁸
 His hell-dogs, and their chace, and the fair throng,
 Which learned from this example not to fly
 From a true lover, shadowed my Mind's Eye.

202: *Sweet hour of Twilight! – in the Solitude / Of the Pine forest:* the pine forests around the coasts near Ravenna meant much to Byron. Thomas Medwin reports him: “**I was never tired of my rides in the pine forest; it breathes of the Decameron; it is poetical ground. Francesca lived, and Dante was exiled and died at Ravenna. There is something inspiring in such an air**” (*Conversations*, ed. Lovell, p.25). Piero Gamba – Teresa Guiccioli's brother – reports a ride through the forest, with Byron saying: “**How, raising our eyes to Heaven, or directing them to the earth, can we doubt of the existence of God? – or how, turning them to what is within us, can we doubt that there is something more noble and durable than the clay of which we are made?**” (quoted Wright and Coleridge). See also BLJ VI 168: “**I ... ride or drive every day in the forest – the *Pineta* the scene of Boccaccio's novel and Dryden's fable of Honoria &c. and I see my Dama every day at the proper (and improper) hours – but I feel seriously uneasy about her health which seems very precarious – in losing her I should lose a being who has run great risks on my account – and whom I have every reason to love – but I must not think this possible – I do not know what I should do – if She died ...**”

203: *the last Cesarean fortress:* Ravenna was the last headquarters of the western Emperors. See Gibbon, *Decline and Fall*, Chapters 33 and 36.

204: *the Adrian wave:* Ravenna was a port before the Adriatic receded.

205: *Boccaccio:* *Decameron* Day 5 story 8, (see 941n) is set in Ravenna. *Dryden:* John Dryden, one of Southey's predecessors – Poet Laureate at the end of the seventeenth century: he wrote an English version of the Boccaccio story, called *Theodore and Honoria*. Byron often refers in letters to the tale and its setting: see BLJ VI 166, 168 and 181; also VII 252.

206: *Cicalas:* normally called cicadas: chirping insects living in pine forests.

207: *Vesper's bell:* in 1824 Byron told the evangelical James Kennedy, “I have known in Italy a person engaged in sin, and when the vesper-bell has rung, stop and repeat the Ave Maria, and then proceed in the sin: absolution cured all.” Hobhouse records in his diary, Sunday January 4th 1818, obviously referring to Byron: ... *a friend of mine was riding a concub. from a baker's wife. the clock struck two and she put down her petticoats with one hand & crossed herself with the other ...* (BL.Add.Mss. 47234 f.42.)

208: *The Spectre Huntsman of Onesti's line:* Nastagio degli Onesti is the hero of the Boccaccio tale. To cure the woman whom he loves of her pride and lack of pity for his suffering, he contrives for her a feast where she sees a vision of a woman pursued and torn by hounds; and she relents. In Dryden's version, *With full consent of all, she chang'd her State, / Resistless in her Love, as in her Hate.*

107.

Oh Hesperus! thou bringest all good things,²⁰⁹ 945
 Home to the weary, to the hungry Cheer,
 To the young bird the parent's brooding wings,
 The welcome stall to the o'erlaboured Steer;
 Whate'er of Peace about our hearth-stone clings,²¹⁰
 Whate'er our Household Gods protect of dear, 950
 Are gathered round us by the look of Rest;
 Thou bringest the Child too to the Mother's breast.

108.²¹¹

Soft Hour! which wakes the wish and melts the heart
 Of those who sail the Seas, on the first day
 When they from their sweet friends are torn apart; 955
 Or fills with love the pilgrim on his way
 As the far Bell of Vesper makes him start,
 Seeming to weep the dying Day's decay;
 Is this a fancy which our Reason scorns?
 Ah! surely Nothing dies but Something mourns! 960

* Era gia l'ora che volge'l disio
 A'naviganti, e'ntenerisce il cuore;
 Lo di ch'han detto a'dolci amici a dio;
 E che lo nuovo peregrin' d'amore
 Punge, se ode Squilla di lontano,
 Che paia'l giorno pianger che si muore. Dante's Purgatory Canto 8th. –

This last line is the first of Gray's *Elegy*,
 taken by him without acknowledgement.²¹² – – – – –

209: *Hesperus*: the evening star. St. 107 is a translation and expansion of the verse of Sappho (see above, I 332, II 1636 and III 690) which Byron appends: it is fragment 104 (a) in Loeb Classical Library *Greek Lyric I: Hesperus, bringing everything that shining dawn scattered, you bring the sheep, you bring the goat, you bring the child back to its mother*. E.H.Coleridge (VI 180) quotes a line from Tennyson's *Locksley Hall* which also paraphrases the verse.

210: *our hearth-stone*: continues the preoccupation with the sacredness of home in, for example, I 285-6 and III 405.

211: St. 108: 953-8 translate Dante, *Purgatorio* VIII 1-6 – see Byron's note: the Italian means: It was now the hour that turns back the longing of seafarers and melts their heart on the day they have bidden dear friends farewell, and pierces the new traveller with love if he hears in the distance the bell that seems to mourn the dying day. See also T.S.Eliot, *The Waste Land*, III 220-1: *At the violet hour, the evening hour that strives / Homeward, and brings the sailor home from sea ...* Eliot gives the allusion a context that probably would have surprised Byron.

212: Byron's final fair copy note: the first line of Thomas Gray's *Elegy in a Country Churchyard* is *The curfew tolls the knell of parting day*. The idea is fairly commonplace, and there is no reason why Gray should have been thinking of Dante.

109.

When Nero perished by the justest doom²¹³
Which ever the Destroyer yet destroyed,
Amidst the Roar of liberated Rome,
Of Nations freed, and the World overjoyed,
Some hands unseen strewed flowers upon his tomb; 965
Perhaps the weakness of a heart not void
Of Feeling when some kindness done when Power
Had left the Wretch an uncorrupted hour.

* See Suetonius.

110.

But I'm digressing; what on earth has Nero,
Or any suchlike Sovereign buffoons, 970
To do with the transactions of my hero,
More than such Madmen's fellow Man – the Moon's?
Sure my Invention must be down at Zero,
And I grown One of many "Wooden Spoons"²¹⁴
Of verse (the name with which we Cantabs please²¹⁵ 975
To dub the last of honours in degrees).

213: *Nero*: sixth Roman Emperor (37-68 A.D.) A tyrant, he was assassinated to great rejoicing. The historian Suetonius relates, however, that signs of individual mourning were seen after his death.

214: "*wooden spoons*": the lowest of honours degrees in the Cambridge University Mathematics Tripos were called by this degrading name.

215: *Cantabs*: Cantabrigienses; Cambridge graduates.

111.

I feel this tediousness will never do²¹⁶ –
‘Tis being *too* Epic, and I must cut down
(In copying) this long Canto into two;²¹⁷
They’ll never find it out, unless I own
The fact, excepting some experienced few;
And then as an improvement ‘twill be shown:
I’ll prove that such the Opinion of the Critic is
From Aristotle *passim* – See *Ποιητικis*.²¹⁸

980

/
/NB/
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End of Canto Third.

216: *I feel this tediousness will never do*: a deliberate echo of the opening words of Francis Jeffrey’s review of Wordsworth’s *The Excursion* (see above, this canto, 847) in the *Edinburgh Review* for November 1814 (p.1): *This will never do. It bears no doubt the stamp of the author’s heart and fancy; but unfortunately no so visibly as that of his peculiar system...*

217: *I must cut down / (In copying) this long canto into two*: Byron decided to make Canto III into two cantos shorter than I or II during the making of the fair copy. For his professed reasons, see letter to William Bankes, 19th February 1820 (BLJ VII 39): “**I must first cut up (or cut down) two aforesaid cantos into three, because I am grown base and mercenary, and it is an ill precedent to let my Mecaenas, [sic - for Maecenas, a rich friend of the Emperor Augustus] Murray, get too much for his money.**”

218: *Aristotle passim ... Ποιητικis*: Throughout the *Poetics* of Aristotle. See above, I 1601-2 and 1631-2. Aristotle makes no recommendations about keeping one’s cantos short. There is little evidence that Byron had read Aristotle’s *Poetics*: in the most elaborate reference to it (BLJ VIII 115) he actually quotes Johnson’s *Life of Dryden*. A translation had been one of his prize books at Harrow (BLJ V 36), but in another reference (BLJ IX 47) he merely *quotes* Plutarch on Aristotle.