

Dossiers lord Byron

N°7

Le Byron Journal



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Dossiers lord Byron.

ISSN 2496-3569

N°7, novembre 2011 (mise à jour bisannuelle).

Rédaction et traduction : Davy Pernet.

Mise en page et iconographie : Éditions Fougereuse. Publié en France.

Site : www.editionsfougereuse.com / contact : editionsfougereuse@yahoo.fr .

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Note éditoriale

On trouvera dans ce Dossier la liste complète des sommaires de tous les numéros du *Byron journal* depuis sa création, liste qui sera complétée régulièrement.

Afin d'apporter plus de clarté, nous avons regroupé les textes en quatre principales rubriques : Articles, Lettres, Comptes rendus de livres évidemment (*Books reviews*), ainsi que des Notes, regroupant tous les petits textes qui n'entraient pas dans les autres catégories (nécrologies, rapports de conférences, activités des sociétés, mais aussi de très courtes études). Les annonces (pour des conférences, par exemple), ou la liste des sociétés, présente à chaque numéro, n'ont pas été indiquées.

Les titres des articles, ainsi que les noms de leurs auteurs, sont orthographiés tels qu'ils apparaissent dans le journal.

Un index bilingue complète la liste des numéros.

Nous remercions Alan Rawes pour son aide.

Abréviations utilisées :

Anon. : anonymous (anonyme).

Coll. : collective (collectif).

Ed. : editor (éditeur scientifique) / gen. ed. : general editor (éditeur scientifique général).

IBS : International Byron Society / BS : Byron Society.

Int. : international.

Intr. : introduction.

Pref. : prefacer (préfacer).

Tr. : translator (traducteur).

Pour se procurer le *Byron journal* :

Numéros récents et abonnement : <http://liverpool.metapress.com/content/121624>.

Anciens numéros : <http://www.alexalec-smithbooks.co.uk/index.asp>.

Illustrations

Couverture : Sigle de l'International Byron Society.

p. 7 : Couverture du *Byron journal* n°1.

p. 17 : Couverture du *Byron journal* n°16.

p. 29 : Couverture du *Byron journal* n°28.

p. 34 : Couverture du *Byron journal* n°32.1.

Illustrations publiées avec l'autorisation d'Alan Rawes et de Liverpool University Press.

Introduction

Tous les grands écrivains ont eu, à un moment ou à un autre, leur revue ; c'est une preuve de la vitalité des études qui leur sont consacrées, une preuve qu'ils continuent à nous parler, à travers le temps. Si l'on s'en tient à ce critère, Byron s'affirme alors comme un écrivain extrêmement actuel, puisque l'on compte quelques cinq ou six revues qui lui sont dédiées, partiellement ou totalement.

Parmi celles qui sont dans le dernier cas, la plus célèbre est sans aucun doute le *Byron journal*, organe de la Byron Society, association internationale dévouée à l'étude du poète. En bientôt quarante ans, il s'est imposé comme un des principaux acteurs du renouveau des études byroniennes, publiant plus de 300 articles et plus du double de comptes rendus. Tous les grands noms de la recherche byronienne y ont écrit, partageant leurs découvertes et leurs analyses, et faisant de ce journal un rendez-vous incontournable.

Né au lendemain de la refondation de la Byron Society, grâce aux efforts de quelques passionnés, le *Byron journal* parut pour la première fois en janvier 1973. Faute de revue propre, les spécialistes de Byron (*Byron scholars*, en anglais), bien moins nombreux qu'aujourd'hui, publiaient alors leurs articles dans des revues prioritairement consacrées à d'autres romantiques, comme le *Keats-Shelley journal* ou la *P.M.L.A. (Publications of the Modern Language Association of America)*. Mais, alors que commençait à se publier la correspondance éditée par Leslie Marchand, et que se préparait l'édition critique des œuvres par Jerome McGann ⁽¹⁾, le besoin se fit sentir d'une revue totalement byronienne ; comme le rappelait l'éditorial du premier numéro, Byron était alors « un cas unique non encore pleinement exploré en dépit d'un siècle et demi d'études, de commentaires et de recherches. » ⁽²⁾

Aussi les rédacteurs affichèrent-ils un ambitieux programme qui n'a guère varié depuis :

Sa vie, son art, et les relations entre les deux, ses réussites dans tant de domaines, son influence sur ses contemporains et ses successeurs, sa réputation critique à différentes époques et dans différents pays, de nouveaux témoignages, bibliographiques ou biographiques, et les investigations des spécialistes modernes constitueront le sujet des contributions à nos pages. ⁽²⁾

Ainsi débuta une longue histoire, variée mais ininterrompue. Car, en dépit de nombreux changements de format et de mise en page, le *Byron journal* est resté fondamentalement le même depuis le premier numéro.

Quoique parfois brouillons (le n°1 est ponctué de petits extraits de lettres de Byron, et sa pagination est indiquée en lettres et non en chiffres !), les tout premiers numéros ne manquent pas de charme, ni évidemment d'intérêt. Le format est petit (14 x 21,5 cm) et le papier glacé ; un large recours est fait aux encadrés et aux lettrines. Les articles y sont souvent entrecoupés de publicités, les moindres espaces mis à profit pour de courtes notes et annonces, et le nombre de livres recensés (fort brièvement) reste plutôt restreint. Mais la qualité et la notoriété des contributeurs suffisent amplement à contrebalancer ces petits inconvénients.

Avec le bicentenaire de la naissance de Byron en 1988, le *Byron journal* change de format (16,5 x 23,7 cm), sans changer de formule. La mise en page est plus sobre, les publicités sont rejetées en début et en fin de numéro, et le contenu gagne surtout en épaisseur : davantage d'articles, et de plus en plus de livres recensés. Les contributions sont toujours de très haute qualité, témoignant de la vitalité d'une nouvelle génération de chercheurs.

À ce deuxième format succède une courte période au cours de laquelle la formule s'affine : le titre en caractères gothiques, ainsi que le papier glacé, sont enfin abandonnés ; le nombre de pages atteint des records.

Le véritable changement vient en 2004, lorsque la réalisation et la commercialisation du *Byron journal* sont confiées aux presses universitaires de Liverpool. Le journal passe alors d'un à deux numéros par an, doublant ainsi le nombre d'articles et de comptes rendus. Le format est encore augmenté (17,2 x 24,9 cm) et gagne considérablement en confort de lecture, adoptant un beau papier bouffant, et une mise en page claire et très agréable (début des articles en page impaire, abandon des

comptes rendus sur deux colonnes). La revue rejoint définitivement les critères universitaires en ajoutant un éditorial et, depuis 2010, un résumé des articles et un index annuel.

Autre grande nouveauté, il est possible depuis quelques années de se procurer tout ou partie de la revue sous forme de fichiers électroniques, et de consulter en ligne certains anciens numéros.

Mais si, comme on le voit, la forme a considérablement changé, le contenu est resté essentiellement le même depuis le début. Le *Byron journal* est avant tout une revue universitaire, qui étudie l'œuvre et la personne de Byron avec un grand sérieux, en essayant d'explorer aussi profondément que possible des aspects très pointus. On peut dire qu'elle a assemblé, au fil des numéros, une véritable petite encyclopédie byronienne, en complément des livres ou articles qui se publiaient ailleurs : presque toutes les œuvres, beaucoup des compagnons ou des témoins de la vie de Byron, ont fait l'objet d'un article ; d'autres études se sont penchées sur l'influence de Byron sur les écrivains de toutes époques et de tous pays ; d'autres encore ont établi des parallèles.

Néanmoins, les études à caractère interprétatif ou spéculatif (commentaires de textes, analyses psychologiques, etc.) sont extrêmement rares ; suivant les courants dominants chez les anglo-saxons, une grande majorité des articles relève d'une approche historique, dévoilant des archives, rétablissant des textes défectueux, donnant des informations sur des personnes ou des faits. C'est d'ailleurs un autre apport majeur du *Byron journal* que d'avoir publié des inédits (des lettres notamment) ou d'avoir corrigé des erreurs dans l'établissement des textes. Il est vrai que la plupart des contributeurs ont publié un ou plusieurs ouvrages sur Byron, certains ayant même été éditeurs des œuvres du poète. Certains articles du *Byron journal* ont pris place dans des ouvrages de fond ou ont été repris dans des recueils.

Parfois — rarement — les articles ont pris un tour polémique, répondant à d'autres, ou s'interrogeant sur certaines tendances dans les publications byroniennes. En dehors de ces rares exceptions, ce rôle polémique a cependant été souvent tenu par les comptes rendus, qui savent à l'occasion se montrer particulièrement sévères, quitte à générer en retour des lettres de protestation. Preuve qu'il n'en faut rien déduire hâtivement, ce fut le cas lors de la publication du second volume des *Complete poetical works* éditées par Jerome McGann ! Rares sont également les critiques trop élogieuses ; les comptes rendus publiés dans le *Byron journal* sont en général très mesurés, attentifs aux détails, débusquant les inexactitudes, mais saluant toujours le travail des auteurs. Peut-être pourra-t-on regretter à ce propos que les auteurs et les critiques échangeassent souvent leurs places d'un numéro à l'autre, et parfois d'une page à l'autre ; mais c'est là un écueil assez inévitable, et dont la rédaction a toujours eu conscience ⁽³⁾.

Enfin, le *Byron journal* a poursuivi son objectif de liaison entre les différentes branches de la Byron Society, rendant compte de leurs activités, publiant un résumé des conférences qui sont autant de liens entre les chercheurs. Si les textes de certaines de ces conférences ont parfois été publiés directement dans le journal (dans le n°19, par exemple), ils font presque toujours, depuis quelques années, l'objet d'une publication en livre, la production étant véritablement exponentielle.

Au milieu de ce déluge de publications, évoluant avec son temps, le *Byron journal* aura su garder une place majeure dans les études byroniennes, restant l'organe d'une association, tout en touchant plus largement l'ensemble de la communauté universitaire et littéraire. Notre connaissance de Byron lui doit beaucoup, et cela ne semble pas prêt de s'arrêter.

(1) Marchand et McGann figurent tous deux au sommaire du n°1.

(2) Anonyme : éditorial du n°1, p. 4.

(3) Voir la notule publiée dans le n°28, p. 111.

Entretien avec Alan Rawes

Directeur de publication du *Byron journal*

Qui a créé le Byron journal ?

Elma Dangerfield et Walwin Jones, avec l'aide de quelques spécialistes de Byron. Elma, Walwin et Lucy Edwards étaient directeurs de la publication lors de la parution du premier numéro.

Leur volonté était-elle de faire du Byron journal la voix de l'International Byron Society (IBS) et, par conséquent, d'en représenter la diversité géographique ?

Le journal appartient à la London Byron Society (la société originelle, qu'on appelle simplement la Byron Society, connue officieusement sous le nom de London Byron Society parce que la plupart de ses réunions ont lieu à Londres), pas à l'IBS (avec laquelle elle n'a aucun lien officiel), quoiqu'il essaie d'être la voix de toute la communauté au sens large, publiant des articles et des compte rendus venant du monde entier, et autant que possible de comptes rendus de conférences et d'événements, ainsi que des rapports réguliers venant d'autant de sociétés byroniennes que nous le pouvons.

Le Byron journal a-t-il contribué à rapprocher les membres des différentes sociétés ?

Eh bien, pour commencer, les rapports des sociétés à la fin de chaque volume tiennent chacune au courant des activités des autres...

Y avait-il une demande de la part des Byroniens ?

Oui ; il se publiait peu de choses sur Byron à cette époque-là !

Comment le journal est-il financé ?

Par les abonnements de bibliothèques universitaires ou de particuliers.

Quel est le tirage ?

Quelque chose comme 500 exemplaires ; peut-être 700.

Combien d'articles vous sont proposés chaque année ?

Cela varie énormément ; assez en tous cas pour remplir deux numéros par an, soit environ dix articles.

Y a-t-il des sujets interdits ?

Non.

Y a-t-il des sujets ou des œuvres que vous aimeriez voir traiter ?

Je ne désire pas fixer un quelconque agenda, quoique j'apprécie les essais sur des œuvres négligées de Byron.

Lesquelles ?

J'aimerais beaucoup quelque chose sur le *Difforme transformé*, *Werner*, *L'Âge de bronze*, *Bardes anglais et critiques écossais*, ou *L'Île* (bien que la conférence de l'IBS à Dublin ait généré un bon nombre d'essais sur *L'Île*, qui ont été rassemblés dans un livre). Cela fait longtemps qu'il n'y a rien eu sur ces textes dans le journal. J'essaie, autant que possible, de parvenir à la plus large couverture possible des œuvres de Byron dans les essais critiques que publie le journal, bien que ce dont ils traitent dépende évidemment de ce qu'on m'envoie.

Comment les comptes rendus sont-ils répartis ?

Les auteurs sont contactés par le responsable des comptes rendus, ou bien ils se portent volontaires.

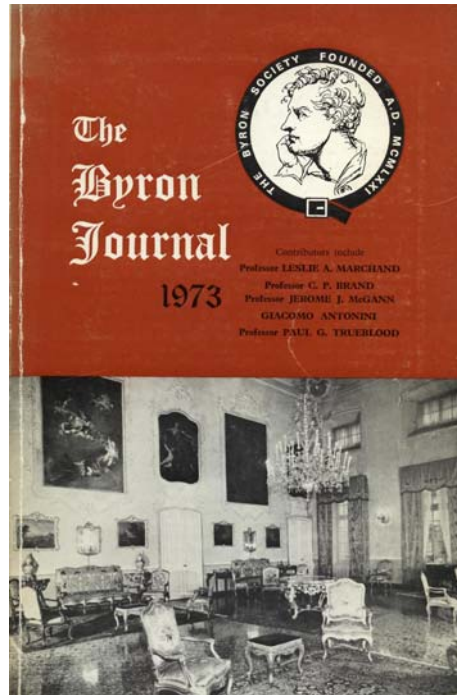
Le journal a-t-il la volonté de passer en revue tous les livres traitant de Byron ?

Oui, nous le souhaitons ; mais c'est aussi impossible. Nous dépendons des livres qu'on nous envoie, et nous ne recevons pas tous les livres sur Byron. Le journal ne peut assurément pas se permettre d'acheter tous ces livres ; et si les éditeurs ou les auteurs ne nous envoient pas leurs livres, nous ne pouvons en rendre compte. Mais la plupart des éditeurs sont heureux de voir des comptes rendus de leurs ouvrages dans le journal et, au fil des années, le journal a tissé toutes sortes de liens — et s'est bâti une réputation — avec maints éditeurs, ce qui fait que nous tendons à rendre compte de *presque* toutes les nouveautés sur Byron. Bien sûr, aucun livre n'est délibérément ignoré, quoique nous puissions en rater un à l'occasion. Nous essayons alors de nous rattraper.

La formule a beaucoup changé récemment. Pensez-vous qu'elle va encore évoluer ?

Oui, j'en suis sûr. Le prochain numéro sera une nouveauté : un numéro entièrement consacré à un thème unique, « Byron et Robert Burns » en l'occurrence. Et puis le journal est maintenant disponible sous forme de fichiers électroniques, qu'on peut acheter à l'unité. L'avenir est certainement aux publications sur Internet !

(Entretien réalisé en juillet 2011.)



N°1 (1973)

Editorial : Why a Byron journal (anon.) (p. 4.)

Articles :

Editing Byron's poetry (Jerome J. McGann) (p. 5-10.)

Byron and the Italians (C. P. Brand) (p. 14-21.)

Impact on Italian opera (Giacomo Antonini) (p. 21-24.)

Byron's letters (Leslie A. Marchand) (p. 34-46.)

Byron and Shelley. The sea : a shared enthusiasm (Margaret Brown) (p. 48-49.)

Byron's political realism (Paul G. Trueblood) (p. 50-58.)

Byron in Cambridge (Theodore Redpath) (p. 59-61.)

Notes :

150th anniversary concert (anon.) (p. 9.)

Preserved in Portugal : the book by Byron's bed at Missolonghi (anon.) (p. 12-13.)

Unpublished letter : from Mavrocordatos to Byron (anon.) (p. 26-27.)

150th anniversary commemoration (anon.) (p. 49.)

The BS activities in 1972-73 (Elma Dangerfield) (p. 64-66.)

Letters :

Jerome J. McGann (p. 62.)

G. Wilson Knight (p. 62-63.)

Margaret J. Howell (p. 63.)

D. Walwin Jones. (p. 63.)

Book reviews :

Joseph Braddock — *The Greek phoenix* (C. M. Woodhouse) (p. 28-29.)

William St. Clair — *That Greece might still be free* (Ian Scott-Kilvert) (p. 29-30.)

John D. Jump — *Byron* (William Plomer) (p. 30-31.)

Henry Blyth — *Caro: the fatal passion* / Robert Bolt [director] — *Lady Caroline Lamb* (Rosalie Mander) (p. 31-32.)

N°2 (1974) - "150th anniversary commemoration issue"

Articles :

- Byron, a pilgrim's progress (Andrew Rutherford) (p. 4-26.)
Byron's influence in Poland (Juliusz Zulawski) (p. 28-34.)
The Byron family (Keith Train) (p. 35-40.)
Sardanapalus (Margaret J. Howell) (p. 42-53.)
Some thoughts on Canto II of Byron's *Don Juan* (Eric Singer) (p. 64-78.)

Notes :

- Memories at Missolonghi (N. Baltazzi-Mavrocordato) (p. 52.)
In memoriam : William Plomer (Michael MacKenzie) / Malcolm Elwin (the earl of Lytton) / James Bettridge (rev. David Williams [sic]) (p. 78-79.)
The BS activities in 1973-74 (Elma Dangerfield) (p. 80-82.)

Book reviews :

- William S. Ward ed. — *The Romantics reviewed: contemporary reviews of British romantic writers* (Leslie A. Marchand) (p. 54-58.)
E. J. Trelawney (David Wright ed.) — *Records of Shelley, Byron, and the author* (William St. Clair) (p. 58-59.)
Boleslaw Taborski — *Byron and the theatre* (Margaret J. Howell) (p. 59-60.)
John Jump ed.— *Childe Harold's pilgrimage and Don Juan: a selection of critical essays* — (Gilbert Phelps) (p. 60-61.)
Byron (Leslie A. Marchand ed.) — *Byron's letters and journals*, vol. 1 & 2 (Elma Dangerfield) (p. 61-62.)
Richard Clogg ed. — *The Struggle for Greek independence* (Ian Scott-Kilvert) (p. 62.)

N°3 (1975)

Articles :

- Romance in Byron's *The Island* (Paul D. Fleck) (p. 4-23.)
Byron's lameness (A. B. Morrison) (p. 24-31.)
Reflections on Byron's prose (John D. Jump) (p. 46-56.)
Misunderstanding in France (Robert Escarpit) (p. 56-66.)
Byron's Hellenic muse (Leslie A. Marchand) (p. 66-79.)

Notes :

- 150th anniversary commemoration (p. 42-45.)
The BS activities in 1974 (Elma Dangerfield) (p. 80-82.)

Book reviews :

- Byron (Leslie A. Marchand ed.) — *Byron's letters and journals*, vol. 3 (Ian Scott-Kilvert) (p. 32-36.)
Margot Strickland — *The Byron women* (Ian Scott-Kilvert) (p. 36-37.)
Doris Langley Moore — *Lord Byron: account rendered* (J. Drummond Bone) (p. 38-40.)

N°4 (1976)

Articles :

- Early Italian Romanticism and *The Giaour* (Martha King) (p. 7-19.)
Byron's championship of political freedom (Paul Trueblood) (p. 22-33.)
Byron and the Greek revolutionary press (Francis Bickley) (p. 36-41.)

Rendez-vous at Missolonghi (prince Alexander Mavrocordato) (p. 44-57.)
The Childe and the Don (Malcolm Kelsall) (p. 60-73.)
Greece in the imagination of Byron and Shelley (John Buxton) (p. 76-89.)

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In memoriam : Dennis Walwin Jones (anon.) (p. 5.)
Obituary : Ernest J. Lovell (anon.) (p. 73.)
Unpublished letters : Augusta Leigh to Henry Porter Smith (p. 96-97.)
Mary Chaworth's statue (Frank Lyons) (p. 98.)
The BS activities in 1975 (Michael Rees) (p. 99-100.)

Letters :

Alice Levine (p. 95.)

Book reviews :

Peter Brent — *Lord Byron* (Leslie A. Marchand) (p. 91.)
John D. Jump ed. — *Byron : a symposium* (Leslie A. Marchand) (p. 91.)
Bernard Blackstone — *Byron : a survey* (Malcolm Kelsall) (p. 91-92.)
Malcolm Elwin — *Lord Byron's family* (Francis Carr) (p. 92-93.)
Elizabeth Longford — *Byron's Greece* (Michael Rees) (p. 93.)
Byron (Leslie A. Marchand ed.) — *Byron's letters and journals*, vol. 4 (Ian Scott-Kilvert) (p. 93-94.)
Mrs Trollope — *Lines written by a celebrated authoress on the burial of the daughter of a celebrated author*
(Rosalie Mander) (p. 94-95.)

N°5 (1977)

Articles :

The literary find of the century (Elma Dangerfield) (p. 5-9.)
The Murray proofs of *Don Juan* I & II (Jerome J. McGann) (p. 10-19.)
A comparison of *Marino Faliero* with Otway's *Venice preserved* (John J. Jump) (p. 20-37.)
The political influence of Byron's death on Britain (Douglas Dakin) (p. 44-48.)
The influence of Byron's death on America (Charles E. Robinson) (p. 50-66.)
The influence of Byron's death on Italy (Giorgio Melchiori) (p. 67-78)
The influence of Byron's death on French-speaking Switzerland (Ernest Giddey) (p. 80-93.)
Byron's Albanians (Guy Evans) (p. 94-99.)

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The 3rd Byron seminar in Missolonghi, Greece (M. Byron Raizis) (p. 38-43.)
Byron's last written words (anon.) (p. 111.)
Obituaries : John Davies Jump / Sir Arthur Ranasinha (anon.) (p. 112.)
The BS activities in 1976 (Michael Rees) (p. 113-116.)

Letters :

Hubert F. Babinski (p. 108.)
F. W. Brownlow (p. 109.)
Elizabeth Longford (p. 109-110.)

Book reviews :

Betty T. Bennett — *British war poetry in the age of Romanticism* (William St. Clair) (p. 101.)
Byron (Leslie A. Marchand ed.) — *Byron's letters and journals*, vol. 5 & 6 (John Clubbe) (p. 101-103.)
Charles E. Robinson — *Shelley and Byron : the snake and the eagle wreathed in fight* (Dewey R. Faulkner)
(p. 103.)
John S. Chapman — *Byron and the honourable Augusta Leigh* (Roger Howell) (p. 103-104.)
Elizabeth Longford — *Byron* (Michael Rees) (p. 104-105.)
Jerome J. McGann — *Don Juan in context* (Donald A. Low) (p. 105-106.)
David Howarth — *The Greek adventure : Lord Byron and other eccentrics in the Greek war of independence*
(Ian Scott-Kilvert) (p. 106-107.)

N°6 (1978)

Articles :

- Scrope Davies reconsidered (John Clubbe) (p. 4-6.)
Who was Scrope Berdmore Davies ? (Martin R. Davies) (p. 8-14.)
The metaphor of the climates and *Don Juan* (Gerald C. Wood) (p. 16-25.)
The religion of an agnostic (C. M. Woodhouse) (p. 26-33.)
Byron's political beliefs and the Greek revolution (Panayotis Kanellopoulos) (p. 34-35.)
Byron and Beckford (Ernest Giddey) (p. 38-47.)
Byron's literary pilgrimage among Elizabethan and Jacobean authors (Erwin A. Stürzl) (p. 48-63.)
Goethe, Byron, Ibsen : the Faustian idea on stage (Malcolm Kelsall) (p. 66-76.)
Byron's Ravenna diary entry : "What is poetry ?" (J. Drummond Bone) (p. 78-89.)
Byron and Swedish literature (Erik Frykman) (p. 90-96.)
Turner and Byron in Switzerland (Leonée Ormond) (p. 98-100.)
Byron and the musicians of his time (F. W. Brownlow) (p. 102-104.)

Notes :

- 150th anniversary of battle of Navarino (Stavros G. Roussos) (p. 33.)
"No more cakes and ale" : eating and drinking in Byron's *Don Juan* (Norman A. Anderson) (p. 35.)
Sir Edward Bulwer-Lytton's remarks on Lady Caroline Lamb written in his copy of *Glenarvon* (anon.) (p. 113.)
The maid of Athens as an author (Guy Evans) (p. 114.)
The BS activities in 1977 (Michael Rees) (p. 117-119.)

Letters :

- Margaret J. Howell (p. 122.)
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Book reviews :

- Oscar José Santucho — *George Gordon, Lord Byron : a comprehensive bibliography of secondary materials in English, 1807-1974* (Leslie A. Marchand) (p. 105.)
William St. Clair — *Trelawney, the incurable romancer* — (Rosalie Mander) (p. 107.)
Ileana Verzea — *Byron and Byronism in Romanian literature* (Mihai Niculescu) (p. 107-108.)
Terence de Vere White — *Tom Moore : the Irish poet* (Elizabeth Longford) (p. 108-110.)
Doris Langley Moore — *Ada, countess of Lovelace : Byron's legitimate daughter* (Ian Scott-Kilvert) (p. 110-111.)
Coll. — *Byron, Portugal 1977* (S. George West) (p. 111-112.)
Carlo Maria Franzero — *A Life in exile : Ugo Foscolo in London, 1816-1827* (Elma Dangerfield) (p. 112.)
Byron (Leslie A. Marchand ed.) *Byron's letters and journals*, vol. 7 (Lucy Edwards) (p. 115.)
Donald A. Low — *That sunny dome, a portrait of Regency Britain* (William St. Clair) (p. 115-116.)
Jenni Calder — *Heroes, from Byron to Guevara* (Ludovico Incisa) (p. 116.)

N°7 (1979)

Articles :

- Byron and Samuel Rogers (Ernest Giddey) (p. 4-19.)
Byron and Shelley a study in literary inter-relations (Erwin Anton Stürzl) (p. 20-37.)
Bamming and humming (William St. Clair) (p. 38-47.)
Byron's sense of ageing (Itsuyo Higashinaka) (p. 48-60.)
Contemporary reception of *The Liberal* (James Hogg) (p. 61-75.)
William Edward West's portrait of Teresa Guiccioli (John Clubbe) (p. 76-87.)
Byron and Silvio Pellico (Herbert W. Smith) (p. 88-99.)
Byron's snuff boxes : an unpublished letter [20/2/1823 to Messrs Webbs] (Mario Curreli) (p. 100-102.)
The Miss Launderers : a brief chapter in the history of Newstead Abbey (C. J. Wright) (p. 104-111.)

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- Speech before statue of Lord Byron in Rome (Erwin A. Stürzl) (p. 111.)
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 The BS activities in 1978 (Elma Dangerfield) (p. 122-124.)

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- Byron (Leslie A. Marchand ed.) — *Byron's letters and journals*, vol. 8 (J. Drummond Bone) (p. 114-115.)
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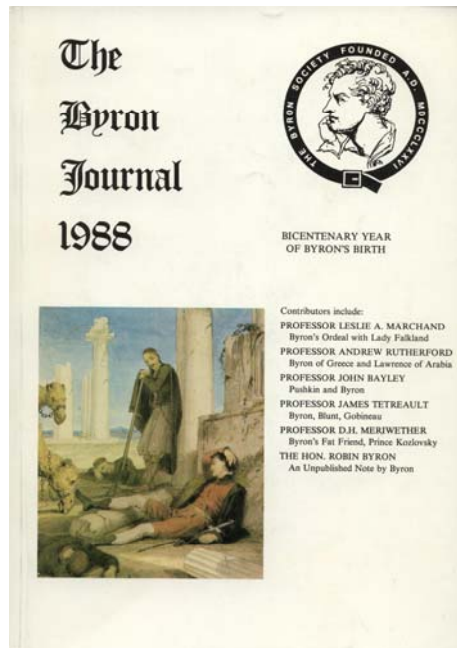
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- S. V. Turaev ed. — *Veleki Romantik : Bairon I mirovaya literatura* [The Great Romanticist : Byron and world literature] (George Benn) (p. 103-106.)
- Ada Byron (Betty A. Toole ed.) — *Ada, the enchantress of numbers* (Elizabeth Longford) (p. 106-107.)
- Stoddard Martin — *The Great expatriate writers* (Michael Foot) (p. 107-108.)
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- C. C. Barfoot & Theo D'Haen ed. — *Centennial hauntings : Pope, Byron and Eliot in the year 88* (Bernard Beatty) (p. 111-112.)
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- Devendra P. Varma ed. — *The Transient gleam : a bouquet of Beckford's poetry / Franklin Bishop — Polidori ! A life of Dr. John Polidori / J. Polidori* (Franklin Bishop ed.) — *The Vampyre and other works : selected writings of Dr. John Polidori* (David Seed) (p. 117-118.)
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- F. Rosen — *Bentham, Byron, and Greece : constitutionalism, nationalism, and early liberal political thought* (William St Clair) (p. 90-91.)
- Jean Raimond & J. R. Watson — *A Handbook to English Romanticism* (Michael Foot) (p. 91-92.)
- Richard Lansdown — *Byron's historical dramas* (W. B. Hutchings) (p. 92-94.)
- Caroline Franklin — *Byron's heroines* (John Gilroy) (p. 94-95.)
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- James Mandrell — *Don Juan and the point of honor* (Bernard Beatty) (p. 97-98.)
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- Byron (Peter Porter ed.) — *Lord Byron* ("the illustrated poets") (Vincent Newey) (p. 99-100.)

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 Robert Gittings & Jo Manton — *Claire Clairmont and the Shelleys, 1798-1879* / Jane Blumberg — *Byron and the Shelleys : the story of a friendship* / Sarah Markham — *A Testimony of her times : based on Penelope Hind's diaries and correspondence, 1787-1838* (Michael Rees) (p. 95-97.)
 Jerome Christensen — *Lord Byron's strength : romantic writing and commercial society* (Nicholas Roe) (p. 97-99.)
 Anne Barton — *Byron : Don Juan* / Byron (Nigel Wood ed.) — *Don Juan* / Henry S. Whittier — *Echoes in the mirror : facets of reflection in Don Juan* / John Hookham Frere — *Whistlecraft* / Byron — *Don Juan*, Cantos I & II (Bernard Beatty) (p. 99-100.)
 Alice Levine & Robert N. Keane — *Rereading Byron : essays selected from Hofstra university's Byron bicentennial conference* (William Christie) (p. 100-102.)

- Robert Brinkley & Keith Hanley ed. — *Romantic revisions* / Stuart Curran ed. — *The Cambridge companion to British Romanticism* / Peter J. Manning — *Reading romantics: text and context* (Philip Shaw) (p. 102-104.)
- James Buzzard — *The Beaten track: European tourism, literature, and the ways to culture, 1800-1918* / Malcolm Kelsall — *The Great good place: the country house and English literature* (W. B. Hutchings) (p. 104-106.)
- M. Wortley Montagu (Malcolm Jack ed.) — *Lady Mary Wortley Montagu: the Turkish embassy letters* (A. R. Kidwai) (p. 106-107.)
- Jerome J. McGann ed. — *The New Oxford book of romantic period verse* / David A. Kent & D. R. Ewen ed. — *Romantic parodies, 1797-1831* (William Ruddick) (p. 107-109.)
- Michael O'Neill ed. — *Durham university journal*, vol. 85 : P. B. Shelley special issue / James Hogg ed. — *Shelley, 1792-1992* (Nigel Wood) (p. 109-110.)
- Alan M. Weinberg — *Shelley's Italian experience* (Kelvin Everest) (p. 110-111.)
- Lucy Newlyn — *Paradise lost and the romantic reader* (J. R. Watson) (p. 111-112.)
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- The int. Byron societies (Maureen Crisp & al.) (p. 115-123.)

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- Terence Allan Hoagwood — *Byron's dialectic: scepticism and the critique of culture* / *ANQ*, vol. 6, n°2 & 3, (Bernard Beatty) (p. 85-86.)
- Byron (Leslie A. Marchand ed.) — *Byron's letters and journals*, supplementary volume [vol. 13] (Vincent Newey) (p. 86-87.)
- Anne Fleming — *Death and deconstruction* (Michael Rees) (p. 87.)
- Mario Curreli & Anthony L. Johnson ed. — *Paradise of exiles: Shelley and Byron in Pisa* (Michael Rees) (p. 87-88.)
- Susan Normington — *Byron and his children* (Anne Fleming) (p. 88-89.)
- Julie A. Carlson — *In The theatre of Romanticism: Coleridge, nationalism, women* / Marjean D. Purinton — *Romantic ideology unmasked: the mentally constructed tyrannies in dramas of W. Wordsworth, Lord Byron, P. Shelley, and Joanna Baillie* (W. B. Hutchings) (p. 89-91.)
- David Blayney Brown — *Turner and Byron* (John Clubbe) (p. 91-93.)
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- Kay Redfield Jamison — *Touched with fire: manic-depressive illness and the artistic temperament* / Fiona J. Stafford — *The Last of the race: the growth of a myth from Milton to Darwin* (Vincent Newey) (p. 96-97.)

- Geoff Ward ed. — *Bloomsbury guide to English literature: romantic literature from 1790 to 1830* / Duncan Wu ed. — *Romanticism: an anthology* / Duncan Wu ed. — *Romanticism: a critical reader* / Maurice Cranston — *The Romantic movement* (John Gilroy) (p. 97-99.)
- W. B. Hutchings & William Ruddick ed. — *Thomas Gray: contemporary essays* / Richard Foulkes ed. — *John Clare: a bicentenary celebration* (Philip Martin) (p. 99-100.)
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- Byron, Brummell, and the fashionable figure (Laura George) (p. 33-41.)
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- "The thorn" in Byron's side: Wordsworth and the "preface" to *Don Juan* (Josh Gidding) (p. 52-58.)
- Parry's polarities: Lord Byron and William Edward Parry, Arctic explorer (Ralph Lloyd-Jones) (p. 59-67.)
- "Nobody has seen it": Byron's first letter announcing *Manfred* (Peter Cochran) (p. 68-76.)
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- Andrew Elfenbein — *Byron and the Victorians* (Andrew Nicholson) (p. 83-85.)
- Christian La Cassagnère ed. — *Byron: lectures du Don Juan* (Michael Rees) (p. 85-87.)
- Byron (Andrew Nicholson ed.) — *Don Juan, Cantos XIV & XV: a facsimile of the original draft manuscripts* (Vincent Newey) (p. 87.)
- Elizabeth Stewart-Smith — *Lord Byron's screen* (Anne Fleming) (p. 87-88.)
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- C. Clairmont (Marion Kingston Stocking ed.) — *The Clairmont correspondence: letters of Claire Clairmont, Charles Clairmont, and Fanny Imlay* (Malcolm Kelsall) (p. 89-90.)
- Lady C. Lamb (Frances Wilson ed.) — *Glenarvon* (Angie Kendall) (p. 90-91.)
- J. Dryden (Paul Hammond ed.) — *The Poems of John Dryden*, vol. 1 & 2 (Vincent Newey) (p. 91-93.)
- Vincent Newey — *Centring the self: subjectivity, society and reading from Thomas Gray to Thomas Hardy* (Geoff Ward) (p. 93-94.)

- Steven Bruhm — *Gothic bodies: the politics of pain in romantic fiction* / David B. Allison, Mark S. Roberts & Allen S. Weiss ed. — *Sade and the narrative of transgression* / E. J. Clery — *The Rise of supernatural fiction 1762-1800* / Tom Holland — *The Vampyre* (Maurice Hindle) (p. 94-95.)
- W. Jones (Michael J. Franklin ed.) — *Sir William Jones: selected poetical and prose works* / Michael J. Franklin — *Sir William Jones* (A. R. Kidwai) (p. 95-96.)
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- A note on Jane, duchess of Gordon (Margot Strickland) (p. 107-108.)
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- Phyllis Grosskurth — *Byron the flawed angel* (Anne Fleming) (p. 109-110.)
- James Soderholm — *Fantasy, forgery, and the Byron legend* (Andrew Nicholson) (p. 110-112.)
- A. R. Kidwai — *Orientalism in Lord Byron's "Turkish tales"* (Bernard Beatty) (p. 112.)
- Naji B. Oueijan — *The Progress of an image: the East in English literature* (A. R. Kidwai) (p. 113.)
- Chloe Chard & Helen Langdon ed. — *Transports: travel, pleasure, and imaginative geography, 1600-1830* (John Clubbe) (p. 113-115.)
- Stephen Wagner & Doucet Devin Fischer — *The Carl H. Pforzheimer collection of Shelley and his circle: a history, a biography, and a guide* (Michael Rees) (p. 115-116.)
- M. Shelley (J. Paul Hunter ed.) — *Frankenstein* / M. Shelley (Charles E. Robinson ed.) — *The Frankenstein notebooks: a facsimile edition of M. Shelley's manuscript novel, 1816-1817* (Maurice Hindle) (p. 116-117.)
- Simon Bainbridge — *Napoleon and English Romanticism* (Philip Shaw) (p. 117-119.)
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- Keith Hanley — *An Annotated critical bibliography of W. Wordsworth / Duncan Wu — Wordsworth's reading, 1800-1815* (Vincent Newey) (p. 125-126.)
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- "That suit in Chancery" : two new Byron letters [9/9/1822 & 22/1/1823 to J. Deardon] (Andrew Nicholson) (p. 50-56.)
- Calvinistic naturalism in Byron's *Corsair* & *Manfred* (Charles LaChance) (p. 57-67.)
- "Churchill's grave" : a line of separation (David Woodhouse) (p. 68-73.)
- "A new Byronism" ? : T. S. Eliot's "bored but courteous" poetry (Jo Moyle) (p. 74-81.)
- Byron's monumental epitaph for his dog Boatswain (Andrew M. Stauffer) (p. 82-90.)
- The "Boatswain" mystery (Ralph Lloyd-Jones) (p. 91-97.)
- Lord Byron's account at Hoare's bank (David Buttery) (p. 98-111.)
- Matrimonial politics : two references to Marie Louise of Austria in Byron's poetry (Diego Saglia) (p. 112-115.)

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- Report from the sale rooms and booksellers (Derek Wise) (p. 144-146.)
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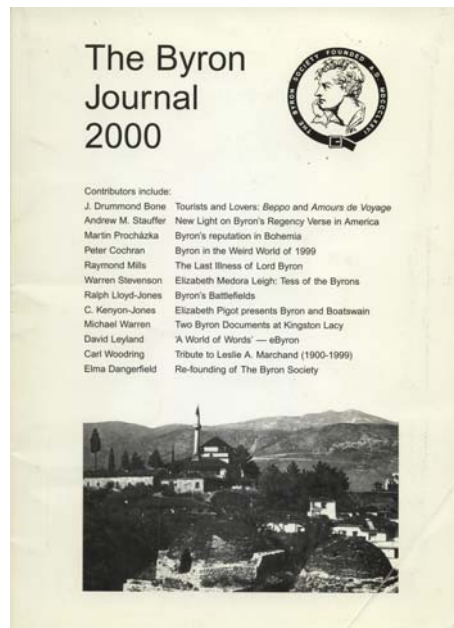
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Julian North — *The Domestication of genius : biography and the romantic poet* (Christine Kenyon Jones) (p. 183-185.)
M. Shelley (Charles E. Robinson ed.) — *The Original Frankenstein* / Audrey A. Fisch — *Frankenstein : icon of modern culture* (Ashley Chantler) (p. 185-187.)
Richard Marggraf Turley — *Bright stars : John Keats, Barry Cornwall and romantic literary culture* (Stacey McDowell) (p. 188-190.)
Joel Pace & Matthew Scott ed. — *Wordsworth in American literary culture* (Andrew Stauffer) (p. 190-191.)
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Byron (Agustín Coletes Blanco ed. & tr.) — *Cartas y poesías Mediterráneas. Península Ibérica, Malta, Albania, Grecia y Turquía, 1809-1811* (Richard A. Cardwell) (p. 58-59.)

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Peter Cochran, Bill Johnston, Mirosława Modrzewska & Catherine O'Neil ed. & tr. — *Poland's angry romantic : two poems and a play by Juliusz Słowacki* (Boris Dralyuk) (p. 72-74.)

Sally Bushell — *Text as process : Creative composition in Wordsworth, Tennyson, and Dickinson* (Samantha Matthews) (p. 74-77.)

Damian Walford Davies ed. — *Romanticism, history, historicism : essays on a orthodoxy* (Alan Rawes) (p. 78-81.)

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"Byron and poetry" : Nottingham Trent univ., 30 April 2011 (Charlotte May) (p. 169-171.)

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- Student Byron conference : “Byron now”, Edge Hill univ., 23 May 2012 (Emilie Taylor-Brown) (p. 171-174.)
- 38th annual IBS conference : “Lord Byron and genre”, Notre Dame univ., Louaize, Lebanon, 1st-6 July 2012 (Shobhana Bhattacharji) (p. 175-182.)
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