RICE UNIVERSITY

THEMATIC IMAGERY IN LORD BYRON'S DON JUAN

by

Mary Ann Miller

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

Thesis Director's Signature:

W. L. Powles

Houston, Texas

June, 1964
Abstract

The purpose of the thesis is to define several of Byron's themes in his epic satire, Don Juan, and to demonstrate how they are presented and unified. Several incidents in the poem concentrate on specific themes; the recurring imagery, then, serves both to support these themes and unify the poem.

The first chapter, "Mantle of Hypocrisy," establishes the themes of hypocrisy, and of appearance and reality, and shows how clothing and disguise imagery elucidate these themes. Byron's exposure includes particularly the hypocrisy of individuals and society toward love; he also penetrates behind the veneer of virtue in the "puppet-show" of the English cantos, and exposes the false feelings "put on as easily as a hat." Actual disguise is seen in the Julia-Juan affair, the harem scenes, and in the English cantos by the Duchess of Fitz-Fulke, and life as a masquerade is imaged throughout the poem.

Chapter two, "Ambrosial Cash," discusses the theme of materialism, showing how money's power causes the poet to sacrifice his integrity, or reduces marriage to a financial transaction, or accelerates the "business of war," or reduces human beings to actual merchandise. Byron's satire of money's unnatural powers centers on attitudes toward love; the actual buying and
selling of love occurring in the harem cantos reflects on the "marriage mart" of the ordinary world. That England is gold-dominated is stressed throughout the English cantos. The use of monetary imagery recurs throughout the poem and serves to reinforce these themes.

The third chapter, "The Prisoned Eagle," focuses on the harem cantos and the central themes of confinement, suppression, and captivity. The description of the seraglio is symbolic, emphasizing its essential character of enslavement. The effects of tyranny are demonstrated by the contrast between stasis and motion, and the use of marble imagery. The theme of slavery is extended throughout the poem and the effects of both self-imposed and socially-imposed slavery are seen through Byron's use of imagery of slavery and confinement.

Chapter four, focusing on the seventh and eighth cantos, concentrates on the theme of the "rather dear pleasure" of war. Byron's abhorrence of wars of conquest is discussed, and the use of repulsive imagery is traced throughout the poem to demonstrate Byron's theme. Thus, "blood and wounds" becomes a keynote of the war cantos, never obscuring war's real horrors. Unnatural nature imagery is also employed to contrast man's bloody creation with God's fiat lux. The use of military imagery occurs throughout the poem, and its use is evaluative because of Byron's specific criticism in the war cantos.
<table>
<thead>
<tr>
<th>CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction. \hspace{5cm} 1</td>
</tr>
<tr>
<td>Chapter I: &quot;Mantle of Hypocrisy&quot; \hspace{1cm} 13</td>
</tr>
<tr>
<td>Chapter II: &quot;Ambrosial Cash&quot; \hspace{1cm} 27</td>
</tr>
<tr>
<td>Chapter III: &quot;The Prisoned Eagle&quot; \hspace{1cm} 47</td>
</tr>
<tr>
<td>Chapter IV: A Rather Dear Pleasure \hspace{1cm} 58</td>
</tr>
<tr>
<td>Notes: Chapter I. \hspace{3cm} 78</td>
</tr>
<tr>
<td>Chapter II. \hspace{3cm} 78</td>
</tr>
<tr>
<td>Chapter III. \hspace{3cm} 78</td>
</tr>
<tr>
<td>Chapter IV. \hspace{3cm} 79</td>
</tr>
<tr>
<td>Bibliography. \hspace{2cm} 81</td>
</tr>
</tbody>
</table>
Introduction

The past twenty years of scholarship and criticism, and particularly the last five years, have greatly increased our knowledge and understanding of Byron and his major work, Don Juan. The first two book length critiques of Don Juan appeared in 1945. Elizabeth French Boyd's book, Byron's "Don Juan": A Critical Study (New Brunswick, New Jersey, 1945), is mainly concerned with literary history—the negative reception of Don Juan, which acted as a stimulant on the independent Byron, and the continental and English literary backgrounds of the poem. She also devotes several chapters to stylistic and thematic considerations. The chapter entitled "Don Juanism" discusses a quality of his style, that of jesting in earnest, rendering it impossible to separate the humorous tone from moral sincerity, and his use of all the humorist's tricks including parodies, puns, epigrams, modern allusion with humorous or satiric import, double meanings, surprise endings, anticlimax, and ridiculously clever rhymes. Her interest in style focuses on literary history; she traces Byron's indebtedness to Pulci, Tasso, Ariosto, and his English predecessors, Rose and Frere.
The chapter entitled "Love-Tempest-Travel-War" defines the nature of these universal themes as employed in Don Juan. Although she believes the "grand theme," later elaborated upon by Lovell, is Nature versus Civilization, or Appearance and Reality, her emphasis is on Byron's reconciliation of Rousseau and Calvin, his attitudes toward love and marriage, war, and hypocrisy, and the pilgrimage-travel theme. To support her analysis of Byron's declared themes—love, tempest, travel, and war—she does not consider imagery, except for her discussion of the sea, a symbol to Byron, she believes, of escape, oblivion, eternal nature, and purification, but relies on incident and Byron's explicit statements embodied in the digressions.

The other early critique of Don Juan, Paul G. Trueblood's The Flowering of Byron's Genius: Studies in Byron's "Don Juan" (Stanford University, 1945), focuses on the satiric character of the poem. Trueblood contends that the later cantos of Don Juan reveal a progressively serious purpose and a growing "inclination toward social satire and revolutionary indoctrination." Trueblood concentrates on specific and topical satire including thrusts at individuals, and particularly England and her institutions. He poses a kind of unity in the poem through his systematic analyses and
cataloguing of explicit recurring satiric references. He does not explore Byron's use of imagery which reinforces the themes or his specific satire.

Several general studies of Byron's art have appeared in recent years. Andrew Rutherford's *Byron: A Critical Study* (Edinburgh, 1961) devotes several chapters to *Don Juan*. Rutherford's study, like those of his forerunners Arthur Symons or Robert Escarpit, attempts to integrate biography and psychology with criticism. One of his major concerns is Byron's choice of persona in *Don Juan*. He believes that for the most part Byron speaks as his normal aristocratic self. This new style roots *Don Juan* in reality and makes it peculiarly fitted for exposing discrepancies between illusion and reality. The new style also gives to his verse a quality of self-control and humorous detachment which is a feature of Byron's social personality. Rutherford documents these psychological and social assumptions with many biographical references. He also sees Byron's everyday inhibitions and social-personal defense mechanisms working in the poem by his undercutting of deeply revealed feelings, which he thinks may be ridiculed, by laughing at himself and discrediting any value that he may have established.

Rutherford also discusses several themes of the poem—the cant of martial glory, the hatred of oppression,
and the life led by English aristocracy—relating these themes to Byron's personal attitudes and purposes as documented in letters and conversations.

In Rutherford's last chapter on *Don Juan*, "The Poet and Society," he discusses Byron's style in the English cantos, comparing the imagery, juxtapositions and incongruities to Pope. He cannot see any of Pope's controlled ambiguity of feeling or perceive any pervasive unity to the poem because of Byron's own mental and emotional confusion, and the incompleteness of Byron's new self-knowledge and maturity. He discusses Byron's imagery in a general manner: his use of an old simile with a new, unexpected twist, or the rejection of a stale image in the midst of the comparison. His interest remains, however, on the attitudes of the man Byron and the persona of the poem, rather than on the themes or imagery of *Don Juan.*

Karl Kroeber's *Romantic Narrative Art* (Madison, Wisconsin, 1960) contains a chapter dealing with the narrative technique in *Don Juan*. He, like Boyd, considers *Don Juan* a novel in verse, but he sees *Don Juan* as a precursor of a new kind of novel writing rather than an echo of Augustan fiction. He places *Don Juan* in the context of Byron's other works discovering a new realism in the later work. There is a progression from the naturalistic and objective
treatment mingled with the humorous and ridiculous in the shipwreck scene to the stark realism of the war cantos, to the mixture of realism and evaluative satire in the English cantos. This new type of satire is novelistic in character and looks forward to the ironically colloquial narration which plays a large part in nineteenth century fiction. The narrative in the hands of Byron "became the means of combining lyricism with satire, naturalism with exoticism, objective description with subjective passion, real experience with idealized yearnings." Kroeber does not discuss imagery per se, but his discussion of important passages illuminates Byron's purposes and explains the inconsistencies of tone, description, and attitude in terms of genre transition.

An important contribution to Don Juan scholarship, Byron's "Don Juan" (Austin, Texas, 1957), was written and edited by Willis Pratt and Truman Guy Steffan. The second and third volume comprise a variorum edition of the poem; the fourth volume contains Pratt's notes and those reproduced from Thomas Moore's and E. H. Coleridge's editions with occasional attempts to correlate similarities in theme and imagery throughout the poem. The first volume discusses the stages in Byron's writing of Don Juan, psychological speculation on reasons for amplification and changes
in the manuscript, and a third section contains a detailed summary of the poem with some critical comment. Discussion of imagery in these volumes is largely confined to the chapter entitled "Furbishing" where Steffan gives examples of Byron's purposes of revision. He explains that

imagery that is a result of revision is seen to be usually functional, giving point to his laughter and depth and substance to his skeptical or contemptuous view of men and their affairs. It is also often an end in itself, a bid for a smile at his cleverness, or a frown at his daring.

The changes involving imagery demonstrate Byron's battle against dullness, and his habit of strengthening the expression of a satiric idea. Although Steffan admits the recurrence of themes and the continuance of autobiographical preoccupations, he does not attempt to relate imagery to basic themes or demonstrate how it recurs in support of a theme.

Ernest J. Lovell's article, "Irony and Image in Don Juan" (from Major English Romantic Poets: A Symposium in Reappraisal, ed. Thorpe, Baker, Weaver; 1957 by Southern Illinois University Press), is the first study of importance which considers Byron's imagery. Lovell is primarily interested in analyzing the unity of Don Juan which he accomplishes by positing the ironic theme of appearance and reality as a principle of thematic unity. This theme, he believes, works as
a control to which each narrative episode is subordinate and integral. He also defines the irony in *Don Juan*:

> It is seldom the simple irony of reversed meaning... The tone of *Don Juan* is never pure, but mingled and fused are attitudes of almost pure approval and almost complete disapproval—at once a great hymn to love and a satire on women, and frequently concerned with the comedy of love. Thus the satire may merge so successfully with comedy or at other times with tragedy that it is often hardly recognizable as ‘serious satire’: seldom or never is it narrowly satiric or expressive of qualified disapproval.

Lovell's discussion of Byron's imagery is concerned with defining it according to type and explaining its purposes. He says that Byron achieves the comprehensiveness of vision, the chief justification of the metaphysical image, without violently telescoping imagery or sacrificing the sense of wholeness. This subordination of imagistic detail is a form of reconciliation to theme and larger detail. Byron's imagery often functions ironically to qualify an idea, but his qualification is always under conscious control, avoiding ambiguities other than those sought. He uses an image to link or qualify an idea without divorcing the two, in an effort to make the image substitute for the idea. Lovell believes that Byron was too concerned with the larger purposes of portraying the world "to fuse imagery at white heat, scotting little island nodes of 'pure' poetry" which might obscure his meaning.
and magnify the subordinate elements of imagery out of their proper focus. Lovell catalogues a few types of common imagery in Byron suggesting reasons for their use. For example, he believes that Byron uses imagery drawn from classical mythology to "suggest the god-like eternity in time at the otherwise very human heart of his heroines," or uses commonplace garden imagery to "establish a tone of lyric tenderness and suggest the transience of his heroines;" or he uses discordant images to qualify a situation, establishing tension between image and dramatic situation.

Paul West's chapter, "The Farce with Language" in his *Byron and the Spoiler's Art* (London, 1960), contains another attempt at defining Byron's imagery. Like earlier critics, he notices Byron's incongruity but makes no attempt to state purposes for the incongruity; it exists because of Byron's fancy. To West, Byron's method is really "an Exercise in the Mode of Detailed Knowledge—a very different thing from a familiar object caught perhaps for the first time in a rare phase." His is seldom a unique perception, a re-making of the seen exposing the new in the familiar; Byron is content to evoke the familiar or photograph the exotic. He is vivid, often handles the language voluptuously; nevertheless, West characterizes his vision as ordinary, rarely partaking of the idiosyncratic.
When the exotic is extracted, Byron is closer to Chaucer than Shelley. He has full command of the epic formula which calls for non-symbolic images.

One of the most perceptive analyses of Byron's rhetorical and poetic techniques and their relationships to the subject matter of Byron's epic is seen in George M. Ridencur's *The Style of "Don Juan*" (New Haven, Conn., 1960). He discovers three unifying devices in the poem: a metaphor of "styles," a metaphor of the Fall, and the interaction of persona and protagonist which tightens the action, achieving a coherence and unity. In contrast to Paul West who does not think "this technician [Byron] of texture was cunning in structure" and other critics who think Byron did nothing more than write haphazardly, he ably demonstrates the fallacy of such an assumption (as did the Variorum edition of *Don Juan* proving the deliberateness of Byron's craftsmanship.)

The metaphor of "styles," one of the particular aspects of style which he examines, is isolated through his study of the Dedication, "a brilliant self-contained satire in the Augustan manner." Notions of pride, height, and fall provide the organizing metaphor: Southey and the Lakers aspire to epic flights whereas Byron is content with the plain style and pedestrian muses; occasionally Byron allows his righteous indignation
to carry him to the same heroic level he modestly denounced, but he declares his eyes are not blinded, he is not ambitious like Southey, and aims, like any satirist, for the truth. Also contained in the Dedication is the use of images of sterility and impotence, and a whole complex of stylistic concepts which grow throughout the poem and serve as organizing metaphors.

Ridenour also believes another organizing metaphor of this poem, which many readers feel is irresponsibly contradictory, is the Christian doctrine of the Fall which Byron uses for his own ends to express his own personal vision. Ridenour traces the use of the Fall metaphor in Byron's treatment of art, nature, and love. West's criticism of Ridenour's examination of this aspect of Byron's style is unwarranted:

Byron is now being read in times which cannot see a writer repeat an image or a phrase without attributing to him some portentous pattern of symbolism. I don't think there is any more overt Fall "symbolism" in Don Juan than there is in a typical issue of a Sunday newspaper.

Byron's use of the imagery of the Fall is evident; that Ridenour may not have seen the balance between the Fall symbolism and the imagery of skepticism is a more legitimate criticism.

The last unifying device which Ridenour examines is the role of the persona and his relation to Don Juan.
The speaker is a middle-aged, disillusioned man; as the poem progresses, Juan falls from innocence and rises to the level of the speaker.

The following discussion of Byron's thematic imagery is based on the proof established by Pratt and Steffan that Byron was a careful writer, and attempts to show that his deliberate writing led to a unity of several patterns of imagery. Like Lovell, I believe that Byron's imagery rarely got out of hand but is generally subordinated to thematic concerns. Whereas other critics have relied on episode and explicit references in digressions to establish Byron's thematic concerns, I shall attempt to show how Byron's imagery works to reinforce themes established in various incidents and action. The imagery throughout the poem continually reminds one of a theme emphasized particularly in an episode. For example, the actual warfare or actual captivity described in a limited form in action is reechoed throughout the poem through Byron's use of imagery. The image patterns are generally not symbolic or cryptic, but are agents to reinforce obvious themes.

Little emphasis has been concentrated on describing or defining Byron's imagistic techniques and how they relate to style or narrative technique. West and Kroeber have already described Byron's use of language.
Byron's imagery is not viewed in isolation, but in the context of the entire poem which explains the use of a particular image. Similarly there is little attempt to relate Byron's thematic concerns to biographical or psychological assumptions.
"Mantle of Hypocrisy"

Chapter I

One of Byron's major purposes in *Don Juan*, in so far as he wrote with a conscious, coherent purpose, is the exposure of various hypocritical forms of living. Ranging from light mockery to the most virulent satire, Byron's negative penetration includes everything and everyone from "the politicians and their double front,/who live by lies, yet dare not boldly lie" to women who "won't or can't do otherwise than lie" to "historians, heroes, lawyers, priests" whom he defies to "put a fact without some leaven of a lie." (XI, xxxvi-ii) Action and character, especially as exhibited in the first canto which in turn points to the more concentrated satire of the English cantos, demonstrate "truth in masquerade" and the fallacy of appearance; however, Byron more subtly and extensively "sends sin, without a rag on, shivering forth" (I, lxiv) by his consistent use throughout the poem of clothing and disguise imagery which supports his purpose and serves as an index to his world view.

Byron particularly condemns the hypocrisy of society and individuals toward love. His condemnation begins in Canto I with the exemplars Donna Inez and Julia, and in the last cantos he is still spurring to the charge as seen
in the actions of Lady Adeline and the Duchess of Fitz-Fulke. Donna Inez is a prig and hypocrite whose veneer of virtue is exposed in her persecution of her husband, her education of Juan, and the rumor that she once forgot her "very prudent carriage" with Alfonso; Julia deceives herself throughout the progression of her seduction of Juan and displays consummate hypocrisy in the bedroom scene, "the most comic and theatrical performance in this satire of wives;" Adeline is the polished hypocrite who lives the role of a woman of fashion, dutifully loves her husband who kisses her as if she were "an aged sister," and possesses ambiguous motives, which not even she understands, in the matchmaking for Juan. Throughout Don Juan, though often sublimated, as in the war cantos, these general characteristics of women and their attitudes toward love and marriage are emphasized in terms of the clothing metaphor. In the sixth canto Byron distinguishes between the appearance and the reality of women's feelings.

Now here we should distinguish; for how'er
Kisses, sweet words, embraces, and all that,
May look like what is—neither here nor there,
They are put on as easily as a hat,
Or rather bonnet, which the fair sex wear,
Trimmed either heads or hearts to decorate,
Which form an ornament, but no more part
Of heads, than their caresses of the heart.
(VI, xiv)

Similarly, the success in amorous affairs is often regarded as of no more importance than propriety and charm in dress.
This is certainly the case with Gulbeyez, the egoistic favorite of the Sultan who cannot accept Juan's antipathy toward her, but succeeds in the art of deceiving her husband.

If fair Gulbeyez overdid her part,
I know not--it succeeded, and success
Is such in most things, not less in the heart
Than other articles of female dress. (VI, xix)

Byron combines a versification of a Rochefoucauld maxim with the clothing image to explain this attitude toward love: after the first ideal love, deception is the inevitable result of the desire for amor gratia amoris.²

In her first passion, Woman loves her lover,
In all the others all she loves is Love
Which grows a habit she can ne'er get over,
And fits her loosely--like an easy glove
As you may find, whene'er you like to prove her. (III, iii)

The innuendo associated with the clothing simile serves to define the nature of female hypocrisy--the denial of the physical, and, in Gulbeyez' case, lustful basis of love.

The petticoat is also a convenient clothing metaphor to convey the suggestions of truth buttressed with the flounces of appearance. In the description of Lambro, Byron slips in a reflection on the hypocrisy of women. Lambro had

...such true breeding of a gentleman,
You could never divine his real thought;
No courtier could, and scarcely woman can
Gird more deceit within a petticoat (III, xli)
At one point women are directly equated with petticoats: "the last thin petticoats were vanish'd, gone/Like fleecy clouds into the sky retired." (XVI, viii) The "petticoats"—women, as well as all the Norman Abbey guests, lack substance; they no longer even possess the reality underneath the layers of appearance, but all that remains in Thomistic terms are accidents.

That the petticoat metaphor is intended to emblem externals or accidents is seen by its coalition with the veil metaphor. When describing the girls of Cadiz, the only elements of their "garb" which Byron mentions are their veil and petticoat. In this case, however, clothing, particularly the veil, is an accident cloaking a seductive essence.

...and then their garb,
Their veil and petticoat—Alas! to dwell
Upon such things would very near absorb
A canto—then their feet and ankles,—well,
Thank Heaven I've got no metaphor quite ready,
(And so, my sober Muse—come, let's be steady—

Chaste Muse!—Well,—if you must, you must)—the veil
Thrown back a moment with the glancing hand,
While the o'erpowering eye, that turns you pale,
Flashes into the heart;—All the sunny land
Of Love! When I forget you, may I fail
To say my prayers—but never was there planned
A dress through which the eyes give such a volley,
Excepting the Venetian Fanzio! (II, vi-vii)

The kind of love which Byron ironically associates with religious devotion, is that of lust aroused by the removal of the veil or kerchief. Clothing, in the eyes of the lustful man, is more than appearance; it also serves, or
is "planned," as a foil for the purpose of attraction to a seductive inner nature.

These various attitudes toward love are heartless as well as hypocritical, as seen in the ubi sunt stanzas:

Where is Lord This? And where my Lady That?
The honorable Mistresses and Misses?
Some laid aside like an old Opera hat,
Married, unmarried, and remarried? (This is An evolution oft performed of late).

(XI, lxxix)

The use of the hat metaphor recalls Byron's earlier indictment of feelings "put on as easily as a hat;" the stanza also shows how the lack of true feeling can create the monotony of the social world described in the fourteenth canto.

There is a sameness in its gems and ermine,
A dull and family likeness through all ages,

A kind of common-place, even in their crimes;
Factitious passions--Wit without much salt--
A want of that true nature which sublimes
Whatever it shows with Truth, a smooth monotony
Of character, in those at least who have got any.

(XIV, xv-xvi)

Hypocrisy and self-deception are not only integral to love, but, as seen in the war cantos, glory partakes of these same qualities.

O Love! O Glory! What are ye who fly
Around us ever, rarely to alight?
There's not a meteor in the polar sky
Of such transcendent and more fleeting flight.
Chill, and chained to cold earth, we lift on high
Our eyes in search of either lovely light;
A thousand and a thousand colours they
Assume, then leave us on our freezing way.
And such as they are, such my present tale is,
A nondescript and ever-varying rhyme,
A versified Aurora Borealis,
Which flashes o'er a waste and icy clime.
When we know what all are, we must bewail us,
But nevertheless I hope it is no crime
To laugh at all things—for I wish to know
What, after all, are all things—but a show?
(VII, i-ii)

Although love and glory possess possibilities for
illuminating and coloring the fallen world, a "waste and
icy clime," they are perverted. Just as the true nature
of love is abused by the woman who regards success in
matters of the heart of the same importance as success in
stylish dress, glory is misunderstood.

Medals, ranks, ribbons, lace, embroidery, scarlet,
Are things immortal to immortal man,
As purple to the Babylonian harlot;
An uniform to boys is like a fan
To women; there is scarce a crimson varlet
But deems himself the first in Glory's van.
But Glory's glory; and if you would find
What that is—ask the pig who sees the wind!
(VII, lxxxiv)

The soldier has perverse vision; his idea of glory becomes
a cloak which masks reality. The essence of glory to him
is the appearance of it, just as the art of using the fan
to the coquette is equivalent to success in amorous affairs.
The vain and self-deceptive soldier will soon be faced with
a reality more visible than the wind, more substantial
than the medals and ribbons: "how soon the smoke of
Hell shall pall [him] in a deeper cloak!" (VII, lxxxvi)
The curses of the opening of the next canto, "blood and
thunder," "blood and wounds" contrast to the traditional
invocation to the muse preceding the battle scenes in
the epic, and suggest that both the epic and its hero
must be redefined to correspond to the hypocrisy and
delusion within society. When the essence of military
glory is exposed, "the dream unriddled," what remains
is simply bloodshed, suggested earlier by the Babylonian
harlot who is traditionally drunk with blood, and war.

While Byron exposes the reality behind the appearance,
often symbolized by clothes, he also used the metaphors
of disguise and concealment to emphasize the quality of
intentional or induced hypocrisy. Disguise and concealment
in several places throughout the poem is the keynote in
action or description. Juan is hidden in Julia's bed
and later in the closet; he is later disguised as a woman
in the harem scenes; in the English cantos the lust of
the Duchess of Fitz-Fulke is masqueraded behind the robes
of the Black Friar.

Although clothes are sometimes employed to identify
a person (i.e.,--his essence is no more than his accidents)
as seen in the stanza where petticoats vanish like clouds
or where the Norman Abbey group "has a dull and family
likeness in its gems and ermine," clothes often serve as
disguise and artifice. The most notable example occurs
at the beginning of Juan's adventures with Catherine
of Russia.
Suppose him in a handsome uniform—
A scarlet coat, black facings, a long plume,
Waving, like sails new shivered in a storm,
Over a cocked hat in a crowded room,
And brilliant breeches, bright as Cairn Gorme,
Of yellow cashmere we may presume,
White stockings drawn uncurdled as new milk
O'er limbs whose symmetry set off the silk;

Suppose him sword by side, and hat in hand,
Made up by Youth, Fame, and an army tailor—
That great enchanter, at whose rod's command
Beauty springs forth, and Nature's self turns paler,
Seeing how Art can make her work more grand
(When she don't pin men's limbs in like a gaoler),—
Behold him placed as if upon a pillar! He
Seems Love turn'd a lieutenant of artillery;—

(IX, xliii-iv)

The keynote of the description is disguise in which
artifice is viewed as superior to nature, which serves
only as support to artifice. There is a vague element of
condemnation in the passage—the suggestion that man may
become a captive to his disguise or artifice: "when she
don't pin men's limbs in like a gaoler." The arts of
civilization, Ridenour believes, are to Byron a condition
of the fall as "emblems of man's degeneration from an
original paradisal state."6 For instance, Byron aligns
himself on the side of nature when describing Haidee
who was

Fit for the model of a statuary
(A race of mere imposters, when all's done--
I've seen much finer women, ripe and real,
Than all the nonsense of their stone ideal).

(II, cxviii)

or when describing the fall from paradise:

...these young people, just thrust out
From some fresh Paradise, and set to plough,
And dig, and sweat, and turn themselves about,
And plant, and reap, and spin, and grind, and sow,
Till all the arts at length are brought about,
Especially of war and taxing,.---. (IX, xl)

Clearly there is a kind of civilized art which Byron
approves: the art of poetry, which, if not presumptuous
like that of Southey, can, like science, "counterbalance
human woes" or expose the pretences of society. The
description of Juan's surpassing of nature, however, in
terms of dramatic action, is not intended as praise.
For, as Steffan recognizes, "Petersburg became his
(Juan's) turning point... Byron here begins social maturity...
He is flattered by Catherine's favor, becomes a courtier,
gracefully adjusts himself to his exalted position, ...
and in a short time is vain, polished, and dissipated,
living in a 'hurry of waste and haste, and gloss, and
glitter'". The above passage emphasizing Juan's
initiation into the world of hypocrisy and concealed
lust is, as Ridenour states, "one of those passages in
which a number of central issues dealt with throughout
the poem are brought together and given firmer and more
authoritative statement than is possible in the more
diffusive, discursive mode of the poem as a whole... 
[the passage] reminds us of much of what is involved in
this initiation but much more important, looks beyond
the affair with Catherine to kinds of value that can
emerge only later (that is, in the English cantos)."
The dangers of artful disguise, "of man's limbs being pinned in like a gaoler" were first illustrated in Canto I; Julia's self-deception is an important example. Before she met Juan her suppressed vitality is described:

Her eye (I'm very fond of handsome eyes)
Was large and dark, suppressing half its fire
Until she spoke, then through its soft disguise
Flashed an expression more of pride than ire,
And love than either; and there would arise
A something in them which was not desire,
But would have been, perhaps, but for the soul
Which struggled through and chastened down the whole. (I, lx)

After meeting Juan she partially understands the powerful forces of nature, the "sea of Ocean," whereas Juan was reared ignorant of human nature:

For half his days were passed at church, the other
Between his tutors, confessor, and mother.
...
They tamed him down amongst them: to destroy
His natural spirit not in vain they toiled
At least it seemed so. (I, xlix-1)

and "had no more notion/Than he who never saw the sea of Ocean." (I, lxx) Julia, thus makes some attempt to overcome her love by the hypocrisy of repression.

And if she met him, though she smiled no more,
She looked a sadness sweeter than her smile,
As if her heart had deeper thoughts in store
She must not own, but cherished more the while
For that compression in its burning core;
Even innocence itself has many a wile,
And will not dare to trust itself with truth
And Love is taught hypocrisy from youth. (I, lxxii)

The type of civilized morality she represents attempts to avoid the fact that man is an embodiment of natural forces as well as intellectual. Her attempt to assert the
power of mind over nature and life leads to a distortion of natural unity, the kind of unity examined in the Haidee episode. That she made an attempt to suppress and disguise her feelings partially contributes to the final outburst.

But passion most dissembles, yet betrays
Even by its darkness; as the blackest sky
Foretells the heaviest tempest, it displays
Its workings through the vainly guarded eye,
And in whatever aspect it arrays
Itself, 't is still the same hypocrisy;
Coldness or Anger, even Disdain or Hate,
Are masks it often wears, and still too late.

Then there were sighs, the deeper for suppression,
And stolen glances, sweeter for the theft,
And burning blushes, though for no transgression,
Tremblings when met, and restlessness when left;
(I, lxxiii-iv)

Byron here predicts that nature will be superior to artful disguise, the masks with which passion arrays itself. The image of the thunderstorm, as M. H. Abrams has shown, is particularly common to Romantic poetry, and is used often as a "vehicle for radical changes in the poet's mind. The rising wind...is correlated with a complex subjective process:...the renewal of life after apathy and a deathlike torpor, and an outburst of creative powers following a period of imaginative sterility."12 Byron's poem lacks the obvious subjectivity of the lyric form to which Abrams largely refers; however, the "passion and the life, whose fountains are within" which renew the vitality in the lyric speaker of Coleridge's "Dejection"
will operate to release Julia temporarily from the sterility of hypocrisy. But Julia, like most of Byron's personalities, tries to protect herself from social criticism and avoid the pain that could result from acting without defense mechanisms. She chooses the protective screen of hypocrisy, and later, the protection of the convent, and would be "a tortoise in his screen of stubborn shell, which waves and weathers not."

(XIV, xlix) Thus, human nature is perverted; as Byron states in the fifteenth canto, this restraint of natural emotion can be destructive:

But all [emotions] are better than the sigh suppressed,
Corroding in the cavern of the heart,
Making the countenance a masque of rest
And turning Human Nature to an art.

(XV, iii)

Byron's "moral" stance allows only a negative value to the dishonesty of suppression and disguise: "stolen glances are sweeter for the theft" or "the chaste and goodly veil which holds a treasure, like a miser's hoard...more attracts by all it doth conceal."

(XIV, xxvii) Both the idea of theft and the simile of consummate materialism emphasize the value of nature and honesty over artifice and disguise.

In the English cantos Byron's satire shifts from individual self-deception and disguise to a portrait of society's members as characters in the "play" or masquerade of life. He cynically defines the rules for success in
this society.

"Life's a poor player," then "play out the play, Ye villains!" and above all keep a sharp eye Much less on what you do than what you say; Be hypocritical, be cautious, be Not what you seem, but always what you see. (XI, lxxxvii)

The stringency of the artful stance may lead to the absorption of the personality. Adeline, like the petticoats disappearing like clouds, plays her role with such finesse that she almost becomes her disguise, and, like the "petticoats," lacks any true substance.

...--Juan, when he cast a glance On Adeline while playing her grand role, Which she went through as though it were a dance, Betraying only now and then her soul By a look scarce perceptibly askance (Of weariness or scorn), began to feel Some doubt how much of Adeline was real; (XVI, xcvi)

Similarly, the other members of the drama company become by choice their persona.

Good company's a chess-board--there are kings, Queens, bishops, knights, rooks, pawns; the World's a game; Save that the puppets pull at their own strings, Methinks gay Punch hath something of the same. (XIII, lxxxix)

Attempts at asserting an individuality outside the despotic conventionality of the puppet show are viewed as futile.

Sometimes, indeed, like soldiers off parade They break their ranks and gladly leave the drill; But then the roll-call draws them back afraid, And they must be or seem what they were: still Doubtless it is a brilliant masquerade. (XIV, xvii)
The ironic "doubtless it is a brilliant masquerade" is undercut still farther with

But when of the first sight you have had your fill,
It palls—at least it did so upon me,
This paradise of Pleasure and Ennui. (XIV, xvii)

showing that the English situation is not only pathetic and absurd, but sickeningly insatiating. The use of the word "palls" for the effect society's masquerade has on him, is a clever word play which recalls another meaning of the pall as derived from the Latin "pallium" meaning cloak or mantle, and is defined as a covering or concealing thing, or an overspreading mass producing a gloomy effect. The brilliance of society's masquerade is in actuality a gloomy "mantle of hypocrisy." (XVI, lli)

The movement in Don Juan is from the hypocrisy of individuals, especially in "love" with only a backdrop of society's artifice, to the situation in the English cantos. Individual hypocrisy in the last six cantos is still portrayed, especially notable in the Duchess of Fitz-Fulke's disguise as the Black Friar,—the sensual draped in the robes of the religious, but society itself is seen more clearly as producing and demanding the hypocritical code of life. From beginning to end the action includes physical disguise and concealment. The consistent and logical use of clothing imagery emphasizes the appearance versus the reality of a situation; the disguise-concealment-artifice complex of imagery serves further to elucidate the nature of hypocrisy.
Another dominant theme resounding throughout *Don Juan* is the pervasive force of materialism in human life. Byron often views money as the power which rules the world, a force which causes the poet to sacrifice his integrity, or reduces marriage to a financial transaction, in extreme forms causes or accelerates the "business of war," or reduces human beings to actual merchandise.

Just as Byron's condemnation of hypocrisy centered around the hypocrisy of individuals and society toward love, similarly his satire of materialism's unnatural power focuses on attitudes toward love. His method is again that of specific action or episode demonstrating the evil he wishes to condemn and the use of recurrent imagery to reinforce the theme. Just as actual disguise was demonstrated in the harem cantos and in the Black Friar episode which in turn reflected hypocrisy's disguise emphasized throughout *Don Juan*, so the actual buying and selling of love in the harem cantos reflects on the "marriage mart" of the ordinary world. That the Sultan's purchase of the virgin Circassian for fifteen hundred dollars is no different, except in degree of sublety, from the
outside world's attitudes toward love is perceived throughout the poem. Wives are regarded as objects of material possessions both in the harem and the ordinary world. Byron flippantly makes this observation through the use of imagery of materialism when discussing the relationship between Gulbeyez and the Sultan.

Also arose about the self-same time,  
Perhaps a little later, her great Lord,  
Master of thirty kingdoms so sublime,  
And of a wife by whom he was abhored;  
A thing of much less import in that clime—  
At least to those of incomes which afford  
The filling up their whole connubial cargo—  
Than where two wives are under an embargo.  
(VI, xc)

Money is the ruling factor which causes love to become a purchasable object. Women are no more than possessions to the Sultan: "He liked to have a handsome paramour/At hand, as one may like to have a fan." (VI, xci) The description of the girls in the harem also enforces the condemnation of the dehumanization of one's mate.

Many and beautiful lay those around,  
Like flowers of different hue, and clime, and root,  
In some exotic garden sometimes found,  
With cost, and care, and warmth induced to shoot. (VI, lxv)

Like the pigmy monsters, "who cost a no less monstrous sum," women are viewed as exotic objects possessed at great cost, cultivated as rare flowers, and forced to blossom. In this atmosphere where whims are obtained by money's power, Gulbeyez can similarly partake of the
Sultan's reduction of love to a financial transaction.
She cannot understand Juan's antipathy toward her because she looks "on him as her debtor," (V, cxxiv) The precariousness of a relation based on the objectifying of love is also described in materialistic imagery.

His majesty saluted his fourth spouse
With all the ceremonies of his rank,
Who cleared her sparkling eyes and smoothed her brows,
As suits a matron who has played a prank;
These must seem doubly mindful of their vows,
To save the credit of their breaking bank.
(V, eliv)

Whereas in the harem cantos the role money plays in matters of love is obvious, its influence in other forms of life is more subtle. From Juan's first affair with Julia to the final English cantos, the perversion of true emotion caused partially by materialism's domination is shown. The mismatch of the young Julia with her older lord is emphasized from the beginning:

Wedded she was some years, and to a man
Of fifty, and such husbands are in plenty;
And yet, I think, instead of a ONE
'T were better to have TWO of five-and-twenty. (I, lxii)

It is later that the ascendancy of money over affairs of the heart is seen as one of the causes of their marital failure:

At fifty love for love is rare, 't is true,
But then, no doubt, it equally as true is,
A good deal may be brought for fifty Louis. (I, cviii)
In the Haidee episode reminders of this outside world, both specific and by contrast, recur. In a digression on the plight of women Byron recalls the marriages of Julia and Inez and points to similar situations in the English cantos.

...Man, to man so oft unjust,
   Is always so to Women: one sole hand
Awaits them—treachery is all their trust;
Taught to conceal, their bursting hearts despond
Over their idol, till some wealthier lust
Buys them in marriage—and what rests beyond?
A thankless husband—next, a faithless lover—
Then dressing, nursing, praying—and all's over.

(II, cc)

Although for the most part the emphasis in the Haidee episode remains on the innocence and naturalness of the love between Juan and Haidee, there is an undercurrent of the possessive aspect. Haidee, fearing the loss of Juan, considers him her possession:

But then the thought of parting made her quake;
He was her own, her ocean-treasure, cast
Like a rich wreck—her first love, and her last.

(II, cxxviii)

The use of "her treasure," like the "her bird," in part serves to elucidate her mother role in the romance, but, in addition, makes an identification of Haidee with her father, the rich pirate and "fisher of men." Ridenour notices this identification in her queenly aspect: "in her air/There was something which bespoke command,/As one who was a Lady in the Land," (II, cxvi) and in the final encounter with her father when she shows herself to
be very much her father's daughter:

A minute past, and she had been all tears,
And tenderness, and infancy; but now
She stood as one who championed human fears—
Pale, statue-like, and stern, she wooed the blow;
And tall beyond her sex, and their compeers,
She drew up to her height, as if to show
A fairer mark; and with a fixed eye scanned
Her Father's face—but never stopped his hand.

(IV, xliii)1

After the encounter with the demands of Gulbeyez and
his subsequent noble speeches, Juan meets and succumbs
to the purposeful generosity and subtle manipulation of
Catherine. He is cleverly flattered and pampered, but
is no less the "debtor" in Catherine's eyes than he was
in those of Gulbeyez.

She could repay each amatory look you lent
With interest, and, in turn, was wont with rigour
To exact of Cupid's bills the full amount
At sight, nor would permit you to discount.

With her the latter, though at times convenient,
Was not so necessary; for they tell
That she was handsome, and though fierce
looked lenient,
And always used her favourites too well.

(IX, lxii-iii)

Catherine, like the Sultan who was described in
terms of the sun, is also imaged in natural terms. To
her court her face is the face of the universe: "The
court...watched each look her visage wore,/Until a royal
smile at length disclosed/Fair weather for the day."
(IX, lviii) Similarly, under her accepted domination,
her court partakes of the qualities of the Sultan's harem
of cultivated flowers. Her happiness at martial victory
changes the weather from drouth to a perverse life-giving rainfall: "The whole court looked immediately most sweet, /Like flowers well watered after a long drouth:—"

(IX, lxi) Juan becomes a member of this greenhouse company as one of Catherine's favorites "rather numerous found / Who took, by turns, that command / Since her majesty was singly crowned." (IX, xlvii) The command he issues is ironic because in actuality he is part of the "standing army who stood near by" ready to serve the Empress.

That Catherine can dictate the weather or provide sustenance for the flowers of her court is dependent on her use of her favorites' self-esteem. She flatters them making each "lover look a sort of king," and "induces them to grow" by making clever use of their material desires.

All the ambassadors of all the powers
Inquired, who was this very new young man,
Who promised to be great in some few hours?
Which is full soon (though Life is but a span).
Already they beheld the silver showers
Of rubles rain, as fast as specie can,
Upon his cabinet, besides the presents
Of several ribands, and some thousand peasants.
(IX, lxxix)

The showers of rubles also recalls the natural distortion accepted in Catherine's court where she determines the "weather for the day" and waters the flowers of her court after a long drouth.

With the English cantos it is the institution of marriage, rather than love, which bears the brunt of
Byron's satire. As Boyd states, "his view of marriage is uncompromisingly unfavorable; some of the bitterest verses of Don Juan are reserved to condemn this... uncomfortable and artificial state of being." In England marriage, like love in the harem and Russia, is dependent on money. The idealism espoused by Scott in The Lay of the Last Minstrel,

Love rules the court, the camp, the grove,
And men below and saints above,
And love is heaven, and heaven is love,

is attacked by Byron, and he substitutes his truth in the place of Scott's poetic lies. His truth is that

Cash rules the Grove, and fells it too besides;
Without cash, camps were thin, and courts were none;
Without cash, Malthus tells you—"take no brides."
So cash rules Love the ruler, on his own
High ground, as virgin Cynthia sways the tides. (XII, xiv)

Byron refers to the theories espoused by Malthus in his Essay on the Principle of Population, where he advocated fewer marriages, except among the well-to-do, as a means of checking the population. Thus, even the "artificial state of being," marriage, according to some theorists, should be limited to those materially able to support children. But within the class of those who can financially afford marriage, the marriage arrangements are based on money. Byron continues with this theme throughout the English cantos showing the situation both in operation and through imagery. Marriage in England is imaged as a sophisticated lottery:
Smart uniforms and sparkling coronets
Are spurned in turn, until her turn arrives,
After male loss of time, and hearts, and bets
Upon the sweepstakes for substantial wives;
And when at last the pretty creature gets
Some gentleman, who fights, or writes, or drives,
It soothes the awkward squad of the rejected
To find how very badly she selected.

For sometimes they accept some long pursuer,
Worn out with importunity; or fall
(But here perhaps the instances are fewer)
To the lot of him who scarce pursued at all.
A hazy widower turned of forty's sure
(If 't is not vain examples to recall)
To draw a high prize; now, however he got her, I
See nought more strange in this than 't other
lottery. (XII, xxxvi–ii)

Or, marriage is regarded as a business transaction with
women as merchandise to be bought and sold:

...daughters of such mothers as may know
The World by experience rather than by lecture,
Turn out much better for the Smithfield Show
Of vestals brought into the marriage mart,
Than those bred up by prudes without a heart.
(XII, xlvi)

The use of "Smithfield Show," a market for cattle and
horses, demonstrates that the English wife is regarded
as a possession, and bought only in a less obvious and
more hypocritical fashion than the slave-wives of the
Sultan's harem.

The whole complex of activities involved in English
marriages also demonstrates the materialization of
natural love. Adeline's matchmaking for Juan is described
with monetary imagery. Byron says, "There's nothing
women love to dabble in, more (like a stockholder in
growing pelf)/Than matchmaking in general." (XV, xxxi)
The training of an aspirant in the marriage mart is similarly described in terms of the materialistic prejudice of this gold-dominated world.

Our hero gladly saw his little charge [Leilia]
Safe with a lady, whose last grown-up daughter
Being long married, and thus set at large,
Had left all the accomplishments she taught her
To be transmitted, like the Lord Mayor's barge,
To the next comer; or—as it will tell
More muse-like to Cytherea's shell.

I call such things transmission; for there is
A floating balance of accomplishment,
Which forms a pedigree from Miss to Miss
According as their minds or backs are bent. (XII, li-lii)

The mother's lessons and the accomplishments acquired are compared with a showy gilded barge or Venus' shell which rose from the sea; both are means of transport and image the English girl's presentation in the marriage mart. This accomplishment is further described as a "floating balance," a reserve fund of cash which is actually the only legitimate proof of good breeding in a money-centered society. That the daughter is "set at large" after marriage shows the lack of moral success of her instruction. The daughter escapes at marriage from hypocritical morality to its counterpart in marriage, hypocritical immorality. A relationship based on money is no less precarious than one based on lust. The similarities which exist between these two falsely based transient relationships is demonstrated by the use of money imagery.
For over-warmth, if false, is worse than truth;
If true, 't is no great lease of its own fire;
For no one, save in very early youth,
Would like (I think) to trust all to desire,
Which is but a precarious bond, in sooth,
And apt to be transferred to the first buyer
At a sad discount; while your over chilly
Women, or t' other hand, seem somewhat silly.

(VI, xvi)

In the English cantos Byron shows, especially in contrast with the island idyll, how money, lust, and hypocrisy combine in an artificial social situation to destroy the possibility for pure natural love.

It is not only money's destructive influence on love and marriage that stimulates Byron's satire, but money's unnatural power in all life. In his catalogue of "sweet" things which culminates with the ideal--"first and passionate love"--money's sweetness and its material ramifications are discussed.

Sweet to the miser are his glittering heaps,
Sweet to the father is his first-born's birth,
Sweet is revenge--especially to women--
Pillage to soldiers, prize-money to seamen.

Sweet is a legacy, and passing sweet
The unexpected death of some old lady,
Or gentleman of seventy years complete
Who've made "us youth" wait too--too long already,
For an estate, or cash, or country seat,
Still breaking, but with stamina so steady,
That all the Israelites are fit to mob its
Next owner for their double-damned post-obits.

(I, cxxiv-v)

These stanzas in the midst of the Julia-Juan affair point to later developed themes. The reference to the miser points to the materialistic bias of the twelfth canto where "ambrosial cash" is viewed as the only consolation
in old age, "Pillage" and "prize-money" combined with desire for fame are the motives Byron will condemn in the war cantos. The references to the "death of some old lady," Lady Noel, Lady Byron's mother, and the post-obit obligations which he actually incurred at Cambridge, are only two of the many autobiographical references which recur in the poem as satirical thrusts at various relations.

Again, in the midst of the Haidee episode, Byron uses the same technique. Just as he catalogued "sweet things" in the preceding passage crowning the hierarchy with "But sweeter still than this, than these than all, / Is first and passionate love--it stands alone," (I, cxxvi) he lists types of joy ending with a truer, more ideal type.

An infant when it gazes on a light,
A child the moment when it drains the breast,
A devotee when soars the Host in sight,
An Arab with a stranger for a guest,
A sailor when the prize has struck in fight,
A miser filling his most hoarded chest,
Feel rapture; but not such true joy are reaping
As they who watch o'er what they love while sleeping. (II, cxxvi)

The lesser types of joy, and sweetness, become perversions, and distortions in the following cantos of Don Juan.

Juan's entrance into English life illustrates the gold domination which pervades the English cantos.

Don Juan now saw Albion's earliest beauties,
Thy cliffs, dear Dover! harbour, and hotel;
Thy custom-house, with all its delicate duties;
Thy waiters running mucks at every bell;
Thy packets, all whose passengers are booties
To those who upon the land or water dwell;
And last, not least, to strangers uninstructed, 
Thy long, long bills, whence nothing is deducted.

Juan, though careless, young, and magnifique, 
And rich in rubles, diamonds, cast, and credit, 
Who did not limit much his bills per week, 
Yet stared at this a little, though he paid it 
(His Maggior Duomo, a smart, subtle Greek, 
Before him summed the awful scroll and read it); 
But, doubtless as the air, though seldom sunny, 
Is free, the respiration's worth the money.

Byron ironically rationalizes that because England is the "Island of the Free" the expense is compensated for. After Juan's additional experience with English materialism, the toll road, the irony of the rationalization is realized. The land of the free, of law and order produces the "free-born sounds" of "your money or your life!" The desire for money in some cases produces disorder in the form of crime, and death for one of the robbers. The robber Tom's dying wish to die, "We've missed our booty;/Let me die where I am!" (XI, xvi) shows the illogic and perversion that may exist when money gains power over life. He is like Lambro, to whom "the climax of all human ills" is the "inflammation of his weekly bills." (III, xxxv) The "your money or your life" is reversed; because he failed in the robbery attempt, he wishes to die. Loss of money becomes a prelude to death: "Poor Tom was once...full flesh, all fancy, until fairly diddled,/His pockets first and then his body riddled." (XI, xvii)
it is not only in the robber’s existence that money
and the prolongation of life are inextricably bound; the
normal domestic life is worn by money’s problems, even
though they are acknowledged as petty.

’T is the vile daily drop on drop which wears
The soul out (like the stone) with petty cares.

A scolding wife, a sullen son, a bill
To pay, unpaid, protested, or discounted
At a per-centage; a child cross, dog ill,
A favourite horse fallen lame just as he’s mounted,
A bad old woman making a worse will,
Which leaves you minus of the cash you counted
As certain;—these are paltry things, and yet
I’ve rarely seen the man they did not fret.

(VI, xx-xxi)

The petty cares become magnified in the twelfth canto;
materialism becomes the only reality in the eyes of the
persona of this canto, and the accumulator-god, absolved
of cares, becomes the primum mobile in this creation.

Too old for youth—too young, at thirty-five,
To herd with boys, or hoard with good threescore,—
I wonder people should be left alive;
But since they are, that epoch is a bore:
Love angers still, although ’t were late to wise:
And as for other love, the illusion’s o’er;
And Money, that most pure imagination,
Gleams only through the dawn of its creation.

O Gold! Why call we misers miserable?
Their is the best bower anchor, the chain cable
Which holds fast other pleasures great and small.

Love or lust makes man sick, and wine much sicker;
Ambition rends, and gaming gains a loss;
But making money, slowly first, then quicker,
And adding still a little through each cross
(Which will come over things), beats love or liquor;
The gamester’s counter, or the statesman’s drugs.

(III, ii-iii, iv)
Materialism's symbols—gold, diamonds, emeralds—in the miser's creation distort natural reality, and are substituted for sun or moon light.

...the golden rays
Flash up in ingots from the mine obscure:
On him the Diamond pours its brilliant blaze,
While the mild Emerald's beam shades down the dies
Of other stones, to soothe the miser's eyes,

(XII, viii)

Because "youth fades and leaves [his] days no longer sunny," (XIII, c) the miser turns to the false light of "ambrosial cash," the only pleasure which can requite the loss of youth and mistress. That "ready money is Aladdin's lamp" is the distorted principle to the miser, and to the English world is one of Byron's major criticisms.

To English society "wealth is a passport everywhere." (XIII, xxviii) The haughty shopkeepers distort nature:
"they sternly dealt/Their goods and edicts out from pole to pole,/And made the very billows pay them toll."
(X, lxv) Everyone wants his fee from the raft surgeon who received as a fee the blood draught from the victim of cannibalism, to Alfonso's lawyer whom Julia describes:

...that sublime of rascals your attorney,
Whom I see standing there, and looking sensible
Of having played the fool? though both
I spurn, he
Deserves the worst, his conduct's less defensible,
Because, no doubt, 't was for his dirty fee,
And not from any love to you or me. (I, cli)

Although the lines cited above are from the prejudiced
and defensive lips of Julia, Byron finds much to
criticize about lawyers throughout Don Juan, The
desire for a "dirty foe" taints the lawyer's life, as
seen in the punning stanza on Lord Brougham.

The legal broom's a moral chimney-sweeper
And that's the reason he himself's so dirty;
The endless soot bestows a tint far deeper
Than can be hid by altering his shirt; he
Retains the sable stains of the dark creeper,
At least some twenty-nine do out of thirty,
In all their habits;--not so you, I own;
As Caesar wore his robe you wear your gown.

(X, xv)

The leaders of scientific advance also become tainted
becoming virtuosa projectors under the power of self-
esteeem and money. Theirs is a kind of false accomplishment,
like that of the young girls trained for the "marriage
mart."

Man's a strange animal makes strange use
Of his own nature, and the various arts,
And likes particularly to produce
Some new experiment to show his parts;
This is the age of oddities let loose,
Where different talents find their different marts;
You'd best begin with truth, and when you've
lost your
Labour, there's a sure market for imposture.

(I, cxxviii)

War to Byron is only another manifestation of the
lust for material gain. The soldiers at Ismail are
"heated by the hope of gain,/A thing which happens
everywhere each day--/No hero trusteth wholly to half
pay," (VIII, ciii) Like the scientific inventor's
conversion of creativity to marketable fraud, soldiers
make a business transaction out of war. War, as
described in the Gazette is a "heap of transactions." (VII, xxxiv) The result of the business of war is that life is regarded as a material entity and human nature is cheapened. The building of the Russian batteries illustrates this result:

> Whether it was their engineer's stupidity, Their haste or waste, I neither know nor care, Or some contractor's personal cupidity, Saving his soul by cheating in the ware Of homicide, but there was no solidity In the new batteries erected there.

(Souvaroff, similarly, can easily obey his prince's orders to "take Ismail at whatever price" (VII, xl) because he "calculated life as so much dross."

(VII, lxxvii) In evaluating war's merits Byron employs the terms of the war capitalists.

> History can only take things in the gross; But could we know them in detail, perchance In balancing the profit and the loss, War's merit it by no means might enhance, To waste so much gold for a little dross, As hath been done, mere conquest to advance.

(VIII, iii)

Aside from moral condemnation—that of reducing human life to dross—Byron can even condemn war on the materialist's own grounds.

Byron also mixes the material with the moral and the religious, showing the degeneracy of religious feeling under a materialistic system. Souvaroff is compared to a preacher, "the nobly spurned all earthly goods save truth," who inspires his men.
toward heroism "for cash or conquest." (VII, lxiv)
In the face of an inhuman rush of time and the knowledge of inevitable death, Byron claims his philosophy is "read your Bible, Sir, and mind your purse." (I, ccxx) This is essentially the same mixture which the hypocrital Inez contains. Just as she gave Juan "a lecture and some money," "a letter of good advice and two or three of credit" (II, ix) upon his departure from Spain, these are the two concerns she has for him in Russia, the material concern outweighing the moral one.

His mother, Donna Inez, finding, too
That in lieu of drawing on his banker,
Where his assets were waxing rather few,
He had brought his spending to a handsome anchor,—
Replied, "that she was glad to see him through
Those pleasures after which wild youth will hanker;
As the sole sign of Man's being in his senses Is—learning to reduce his past expenses."

She also recommended him to God,
And no less to God's Son, as well as Mother,
Warned him against Greek worship, which looks odd
In Catholic eyes; but told him too, to smother Outward dislike, which don't look well abroad;
Informed him that he had a little brother
Born in second wedlock; and above
All, praised the empress's maternal love.

She can compromise the Bible-reading aspect in favor of the "purse" when perceiving that he is in a "handsome way" and could possibly find "stations for
his cousins also." In the end, money is the most important thing to the subjects of Byron's satire.

Take lives--take wives--take aught except men's purses:
As Machiavel shows those in purple raiment,
Such is the shortest way to general curses.
They hate a murderer much less than a claimant
On that sweet ore which everybody nurses.
Kill a man's family, and he may brook it,
But keep your hands out of his breeches' pocket. (X, lxxix)

One of the more interesting uses Byron makes of the monetary theme is seen when he deals with philosophical questions, particularly death. In many cases he images life as a material entity to which mortgages, debts, and bills are charged; death, then, he images as the inevitable settling of accounts. Byron employs the imagery when describing the separation of the harem girls, who escaped with Juan and Johnson from the harem, from their rescuers who go to war.

And then with tears, and sighs, and some slight Kisses,
They parted for the present--these to await,
According to the artillery's hits or misses,
What sages call Change, Providence, or Fate--
(Uncertainty is one of many blesses,
A mortgage on Humanity's estate;)--
While their beloved friends began to arm,
To burn a town which never did them any harm. (VII, lxxvi)

In the midst of the battle description Byron employs the monetary metaphor in the same manner.

Mortality! thou hast thy monthly bills:
Thy plagues--thy famines--thy physicians--
yet tick,
Like the death-watch, within our ears the ills
Past, present, and to come;--but all may yield
To the true portrait of one battlefield. (VIII, xii)
Mortality has not only monthly bills but has its
daily bills, which Byron emphasizes when discussing
Juan's illness in Russia.

Care, like a housekeeper, brings every week
His bills in, and however we may storm,
They must be paid; though six days smoothly run,
The seventh will bring blue devils or a dun.

(X, xxxviii)

It is only the "Suicide that pays his debt/At once
without installments," (XIV, iv) who avoids the
draining of life by its continual bills.

If care is the housekeeper who delivers the bills
incurred to the boarder,—Juan who is ill,—death is
the landlord: "Juan demurred at this first notice
to/Quit; and though Death had threatened an ejection,/His
youth and constitution bore him through." (X, xliii)
The boarding house analogy is altered in the fifteenth
ctanto. Again, he uses a personification to show the
deliberate power of transcendence.

O Death! thou dunnest of all duns! thou daily
Knockest at doors, at first with modest tap,
Like a meek tradesman when approaching palely
Some splendid debtor he would take by sap:
But oft denied, as Patience 'gins to fail, he
Advances with exasperated rap,
And (if let in) insists, in terms unhandsome,
On ready money, or "a draft on Ransom."

(XVI, viii)

"Sap," a military term defined as "exhausting gradually,‖ emphasizes that life is undermined throughout by the
bills care brings in until the debt can no longer be
foregone. As Marjarum points out, there is an element
of fatalism in Byron received from his Calvinistic background which gave him an "awed sense of man's relative impotence before the operations of divine law." His reaction to this destiny may be seen through his use of monetary imagery. Money's influence in man's social life provides appropriate imagery to react against this destiny. In some cases, however, he does use the monetary aspect in the more traditional sense, that of debts as sins as employed in the Lord's Prayer. He admits free will when he says,

...I
Have squandered my whole summer while 't
was May,
And feel no more the spirit to retort; I
Have spent my life, both interest and
principal,
And deem not, what I deemed--my soul
invincible. (I, ccxiii)

Or, when he philosophises, saying,

...at sixteen the conscience rarely gnaws
So much as when we call our old debts in
At sixty years, and draw the accompts of evil,
And find a deuced balance with the Devil.
(I, clxvii)

This statement may be Byron's answer to the followers of materialism described previously. The perversions and distortions they create on cash's account may leave them a "deuced balance with the Devil."
Critical opinion has for the most part neglected two of Byron’s more important cantos—cantos V and VI containing the harem scene; and, when critics do treat this section of the poem they regard it, or, at least the sixth canto, as a "frivolous interlude," which "Byron wrote for his own idle amusement," mainly "vapid prattle," and only of entertainment value. The cantos do contain less of the vituperate satire of other cantos and more of the external farce and frolic than the Haidee episode which precedes them or the war cantos which follow them; but these characteristics do not preclude serious intention. In these cantos Byron concentrates on the theme of tyranny versus individualism and the effects of suppression and captivity on the human soul. The major action illustrating this theme is the conflict between the despotic Sultana, who has been accustomed to ordering, buying, or exhorting her caprices, and Juan, who, takes an active stance as a champion of individualism contrary to his earlier drifting with circumstances. Throughout the harem cantos the imagery and description pivots on the theme of confinement, suppression, and captivity, which in turns
echoes throughout the poem.

Early in Byron's epic satire self-imposed suppression was seen in the character of Julia who attempted to suppress the natural fire of her passion for young Juan; these natural feelings were imaged in the "burning core." Later, Byron further defines the feelings in his critique of Platonic love:

Oh Plato! Plato! you have paved the way,  
With your confounded fantasies, to more  
Immoral conduct by the fancied sway  
Your system feigns o'er the controlless core  
Of human hearts, than all the long array  
Of poets and romancers: (I, cxvi)

It is this "controlless core" which transcends the mind's suppressive powers, and which similarly can overcome external tyranny. In the harem cantos the "controlless core" becomes the soul or the essence of human nature, which is impervious to imperious demands or external suppressive attempts. The description of Gulbeyez and the following editorial comment explain Juan's subsequent rebellion and his characterization of himself as a "prisoned eagle." (V, cxxvi)

Something imperial, or imperious, threw  
A chain o'er all she did; that is, a chain  
Was thrown as 't were about the neck of you,—  
And Rapture's self will seem almost a pain  
With aught which looks like despotism in view;  
Our souls at least are free, and 't is in vain  
We would against them make the flesh obey—  
The spirit in the end will have its way.  
(V, cx)
There is something within man's nature that can provide freedom from tyranny. It is often a perversion of mind's powers that cause man to be a slave. Johnson provides a good example within the harem cantos of self-imposed slavery. He denies the existence of any power in his nature which could free him. He says,

"To strive, too, with our fate were such a strife
As if the corn-sheaf should oppose the sickle:
Men are the sport of circumstances, when
The circumstances seem the sport of men."

(V, xvii)

and continues:

"...what can a man do?
There still are many rainbows in your sky,
But mine have vanished. All, when Life is new
Commence with feelings warm, and prospects high;
But Time strips our illusions of their hue,
And one by one in turn, some grand mistake
Casts off its bright skin yearly like the snake. (V, xxi)

Throughout the poem Byron, commonly employing captivity imagery, emphasizes that, whereas it may seem that "destiny and passion spread the net," "fate is a good excuse for our own will." (XIII, xii) Johnson's vaunted freedom is exposed by himself when he says, "Most men are slaves, none more so than the great,/To their own whims and passions." (V, xxv) His stoic indifference shows that he forgets the freedom of the soul, and is a captive of his illusion, no different from those he describes. Byron continues Johnson's philosophizing in terms of the slave-captivity motif
when Johnson says,

"Love's the first net which spreads its
deadly mesh;
Ambition, Avarice, Vengeance, Glory, glue
The glittering lime-twigs of our latter days,
Where still we flutter on for pence or praise.

Steffan cites this stanza, one which was accreted, as an example of Byron's "irresistible imagemaking habit;" however, the "glittering lime-twigs"--"a reference to the old custom of smearing twigs with lime (a sticky substance made from holly bark) to ensnare small birds"--serves to connect Johnson's penchant toward Stoic indifference with the other less admirable forms of illusion, as well as to continue the strain of captivity-slave imagery often associated with birds. (i.e., Juan as the "prisoned eagle" and the women of the seraglio as "caged birds.")

Similar to Johnson's self-imposed slavery by his acceptance of the determinist creed, is the slavery resulting from other perversions of man's natural freedom of the soul. Strict adherence to a hypocritical code of life renders man a slave to the system. When Juan is in England, he "like other slaves, of course, must pay his ransom," (XI, lxxiv) and in English society men are "pinned like a flock, and fleeced too in their fold." (XV, xxvi) Or, the social system of the "marriage de covenance" produces at least external slavery, and reveals itself for what
it is: "the gilding wears so soon from off her fetter." (XIV, xxv)

Although the imagery remains the same, largely because the results are similar, in the harem cantos Byron concentrates on active tyranny in contrast to the self-imposed slavery which reverberates throughout Don Juan. The description of the seraglio emphasizes its essential character of enslavement. The door that leads to Gulbeyez' shrine provides an example:

The giant door was broad, and bright, and high,
Of gilded bronze, and carved in curious guise
Warriors thereon were battling furiously;
Here stalks the victor, there the vanquished lies;
There captives led in triumph droop the eye,
And in perspective many a squadron flies. (V, lxxvi)

The "captives led in triumph" is reflected in the "ugly imps" or dwarfs who open the door. Although the use of dwarfs may show, like the use of eunuchs, Byron's delight in the oddities of nature, the dwarfs also represent man when he is utterly enslaved.

That Gulbeyez is no less a captive than the harem girls is highlighted by the description of her boudoir. It is

...private, pleasing, lone,
And rich with all contrivances which grace
Those gay recesses: --many a precious stone
Sparkled along its roof, and many a vase
Of porcelain held in the fettered flowers,
Those captive soothers of a captive's hours.
Mother of pearl, and porphyry, and marble
Vied with each other on this costly spot;
And singing birds without were heard to warble;
And the stained glass which lighted this
fair grot
Varied each ray; (VI, xcvi-iii)

Her surroundings are intentionally lavish, and sensuously pleasurable, yet the effect is produced by artificial control of nature, similar to the artificial control the Sultan holds over Gurbeyez' human nature: he was "master of thirty kingdoms so sublime,/And of a wife by whom he was abhored." (VI, xc) The "singing birds without" contrasts with the "fettered flowers," the natural stone contrived to grace her prison, and the stained glass which perverts the natural sunlight. One is reminded of the earlier description of the Sultan. Gurbeyez is the Bride of the Sun; the eunuch participating in the distortion of reality warns Gurbeyez of the Sultan's approach saying, "The Sun himself has sent me like a ray,/To hint that he is coming up this way." (V, cxliv)

Thus, nature, both human and external, in the Sultan's world is transformed and held captive through his will for power.

Another method Byron employs to show the effects of tyranny is the contrast between stasis and motion. The first description of the Oda and its inhabitants emphasizes the lifelessness of the whole.
As the black eunuch entered with his brace
Of purchased Infidels, some raised their eyes
A moment, without slackening from their pace;
But those who sate ne'er stirred in any wise:
One or two stared the captives in the face,
Just as one views a horse to guess his price;
Some nodded to the negro from their station,
But no one troubled him with conversation.

He leads them through the hall, and,
without stopping,
On through a farther range of goodly rooms,
Splendid, but silent, save in one, where
dropping
A marble fountain echoes through the glooms
Of night which robe the chamber,

Some faint lamps gleaming from the lofty walls
Gave light enough to hint their farther way,
But not enough to show the imperial halls
In all flashing of their full array;
Perhaps there's nothing--I'll not say appals,
But saddens more by night as well as day
Than an enormous room without a soul
To break the lifeless splendour of the whole. (V, liv-vi)

Indifference, gloom, silence, and darkness set the tone
of the passage. The only sound is that of natural water
controlled by the artificial form of the fountain, and
like the stained glass windows in Gulbeyez' room, the
"flashing of the full array" during the daylight hours
will be the substitute for natural light.

The contrast between lifelessness as a result of
"guards, and bolts, and walls" (VI, xxxii), and natural
motion is illustrated by the following passage.

...As I said, this goodly row
Of ladies of all countries at the will
Of one good man, with stately march and slow,
Like water-lilies floating down a rill--
Or rather lake--for rills do not run slowly,--
Paced on most maiden-like and melancholy.
But when they reached their own apartments, there, like birds, or boys, or bedlamites broke loose, waves at spring-tide, or women anywhere when freed from bonds (which are of no great use after all), or like Irish at a fair, their guards being gone, and as it were a truce established between them and bondage, they began to sing, dance, chatter, smile, and play. (VI, xxxiii-iv)

Under the command of the "Mother of Maids" the fifteen hundred harem members form "female ranks, so that none stirred or talked," (VI, xxx) and what movement they do engage in is controlled; it is a "She-parade" and governed externally, and they are like lilies which can only float as lake water governs. In the second stanza of the above passage the "controlless core" of man's inner nature manifests itself in the discharge of energy. Instead of the aimless floating of water-lilies on the lake surface, the women are described in terms of natural force itself through the image of the controlless waves. Later in this canto after Dudu's scream which was precipitated by her dream, the rush of the girls to her bed is similarly described in terms of water movement: "Matron and maids, and those whom you may call/Neither, came crowding like the waves of Ocean/One on the other," (VI, lxxi) and again the image emphasizes spontaneous activity in contrast to the stasis of controlled life.
The Daniel Boone stanzas in the eighth canto also serve to emphasize the characteristics of natural freedom. It should be understood that Byron knew that the life of the noble savage is actually an unattainable ideal, and the figure of Boone the child of nature is used as a symbolic device to satirize man's inhumanity to man. But health, happiness, long life, a realizable sort of Roman utilitarian virtue, freedom from care, gain, corruption, lust, and ignoble splendor (all of which Boone symbolizes) are desirable, and it is to these that Byron gives his faith, not to the myth of the noble savage, to a belief that life spent treading "wolds of deepest maze" is necessarily characterized by these qualities.

Boone's life partakes of the same qualities as the harem members when temporarily released from bondage.

"Motion was in his days;" (VIII, lxvii) he was "an active hermit, even in age the child of nature—or the Man or Ross run wild." (VIII, lxiii) In the "free-born forest" he is "as fresh as a torrent or tree." The torrent again suggests the spontaneous natural motion similar to that only occasionally allowed to the "caged-birds" of the harem.

To support the motion versus stasis complex of imagery is the use of marble to convey the lifeless, static impression. The contrasting realities are seen in Dudu's description:

She was not violently lively, but
Stole on your spirit like a May-day breaking;
Her eyes were not too sparkling, yet, half-shut,
They put beholders in a tender taking;
She looked (this simile's quite new) just cut from marble, like Pygmalion's statue waking, The mortal and the marble still at strife, and timidly expanding into Life. (VI, xliii)

The self-conscious stance of "this simile's quite new" points to Byron's intent: the demonstration of the impotence of the seraglio's discipline against the powers of life's motion.

The marble image is used later in the English cantos to reflect a static, boring society imprisoned by its own hypocritical code. The party of politicians is described in these terms.

But all was gentle and aristocratic
In this our party; polished, smooth, and cold,
As Phidian forms cut out of marble Attic.

We have no accomplished blackguards, like Tom Jones,
But gentlemen in stays, as stiff as stones. (XIII, cx)

In the description of Adeline the marble image emphasizes her correctness, as opposed to naturalness, and suggests the falseness of her marble-like facade.

Since then she had sparkled through three glowing winters,
Admired, adored; but also so correct,
That she had puzzled all the acutest hinters,
Without the apparel of being circumspect:
They could not even glean the slightest splinters
From off the marble, which had no defect. (XIV, lvi)

However, after meeting Juan, Byron explains that "impressions were much stronger than she guessed,/And gathered as they ran like growing water/Upon her
mind." (XIV, lxxxviii) Adeline, too, possesses a "controlless core" which self-deception prevents her from recognizing. Byron forecasts the crumbling of the static marble by the violent disruption of her inner nature:

Our gentle Adeline had one defect--
Her heart was vacant, though a splendid mansion;
Her conduct had been perfectly correct,
As she had seen naught claiming its expansion.
A wavering spirit may be easier wrecked,
Because 't is frailer, doubtless, than a staunch one;
But when the latter works its own undoing,
Its inner crash is like an Earthquake's ruin.

(XIV, lxxxv)

The motion must be explosive in Adeline's case, rather than an expansion into life like Dudu, because the suppression is self-imposed, rather than external.

Although in the harem cantos it is external oppression which most concerns Byron, the theme of slavery, both imposed by social standards, and self-imposed, echoes throughout Don Juan. Juan's rebuttal to Gulbeyez and his self-characterization as the "prisoned eagle" provides the extent of Byron's answer to the problem. Man does not have to be the "caged bird," but can, because of his natural inner powers, become the paradoxical "prisoned eagle." The soul of man cannot be externally dominated; it is only through self-imposed submission to social correctness or to a determinstic creed like the one Johnson endorses, that makes man truly the lifeless marble or the dwarfed slave.
In the seventh and eighth cantos Juan and Johnson are found in the midst of war after a somewhat mysterious escape from the Sultan's harem to his enemy's encampment on the Danube. These cantos comprise Byron's serious exposé of the cant of martial glory, the false heroics of wars of conquest. Byron is not an unqualified pacifist; he, like his Romantic peers, can admire the constructive war for independence and the hero unmotivated by self-interest. Leonidas, the King of Sparta who defended Thermopylae against the Persians in 480 B.C., and George Washington exemplify those of "honest fame."

Not so Leonidas and Washington,
Whose every battle-field is holy ground
Which breathes of nations saved, not worlds undone.
How sweetly on the ear such echoes sound!
While the mere victor's may appal or stun
The servile and the vain--such names will be
A watchword till the Future shall be free.

This is the sentiment expressed earlier in the third canto of *Childe Harold*.

While Waterloo with Cannae's carnage vies,
Morat and Marathon turn names shall stand;
They were true Glory's stainless victories,
Won by the unambitious heart and hand
Of a proud, brotherly, and civic band,
All unbought champions in no princely cause
Of vice-entail'd corruption; (C. H. III, lxiv)

For the most part, in both the third canto of Childe
Harold and the war cantos of Don Juan, the emphasis
is not placed on the virtue of war, but rather on
its more destructive, inglorious aspects. In Childe
Harold, however, there was no attempt to incorporate
descriptive action or specific details of actual
warfare to enforce the condemnation of war's wastefulness
and destruction. Don Juan suffers no deficiency of
detail; Byron now

enforces his moral judgments by displaying
war as it really is—by giving his readers
a vivid and detailed account of an actual
campaign—by painting, in his own words,
"the true portrait of one battlefield."
The poem's strength, here as elsewhere,
springs from his intense and indefatigable
interest in actual, and from his consequent
desire to give an accurate truthful picture
of human life.

Although much of the power of these cantos derives
from concrete and specific incident, the imagery used
to set the tone similarly partakes of the power of
realism. Byron never lets his reader forget that
"war's a brain-spattering, windpipe-slitting art,/Unless
her cause by right be sanctified." (IX, iv) The
foreboding stanzas in the fourth canto point to the
type of imagery Byron uses later to set the tone and
emphasize the destructive aspects of war. He describes
the Warrior's column:

With human blood that column was cemented,
With human filth that column is defiled,
As if the peasant's coarse contempt were vented
To show his loathing of the spot he soiled:
Thus is the trophy used, and thus lamented
Should ever be those blood-hounds, from whose wild
Instinct of gore and glory earth has known
Those sufferings Dante saw in hell alone.

(IV, cv)

The "blood and thunder," "blood and wounds" opening of the eighth canto re-echoes Byron's initial criticism and permeates the entire canto. Just as glory and gore were counterbalanced in the fourth canto, these two often operate together in the war cantos:

Oh, glorious Laurel! since for one sole leaf
Of thine imaginary deathless tree,
Of blood and tears must flow the unebbing sea.

(VII, lxviii)

Or, again:

...the second's [detachment] ordination
Was also in three columns, with a thirst
For Glory gaping o'er a sea of Slaughter.

(VII, 1)

The siege at Ismail is by no means a sacrifice for a good cause. Wars of this type have only lust for power as motive, "a higher title or a loftier station," and

Though they may make Corruption gape or stare,
Yet, in the end, except in Freedom's battles,
Are nothing but a child of Murder's rattles.

(VIII, iv)

Because "their trade is butchery," (VII, lxix) the generals display a total disregard for human life.
Souvaroff demonstrates the inhumanity resulting from the lust for power: he loves "blood as an alderman loves marrow." Man develops a craving for war's murders, like the instinctive desire for sustenance. Byron's condemnation is also enforced by the exaggeration; it is not merely the instinctive desire for natural sustenance, but a greedy craving for the choicest of food, marrow, like the aldermanic appetite, a standing joke in Byron's time because of the elaborate feasts of the mayors and aldermen. The cannibalism of the shipwreck episode is mild compared to this inhumanity; it at least had the excuse of natural hunger to justify the excess. The common soldiers are infected by the ruthlessness of their captain; the value of human life, again, is disregarded:

Scherematoff and Chrematoff, Koklaphti, Koclobiski, Kourakin, and Mouskin Pouskin
All proper men of weapons, as e'er scoffed high
Against a foe, or ran a sabre through skin:
Little cared they for Mahomet or Mufti,
Unless to make their kettle-drums a new skin
Out of their hides, if parchment had grown dear,
And no more handy substitute been near.

(VII, xvii)

A partial explanation for bloodthirsty war is offered by understanding Byron's view of the fallen world; a result of the fall is that "the arts at length are brought about, Especially of War and taxing."

(IX, xi) War is seen clearly as man's creation of
blood, darkness, and evil in contrast to God's *fiat lux*.

"Let there be Light!" said God, and there was Light!"
"Let there be Blood!" says man, and there's a sea!
The fiat of this spoiled child of the Night (For Day ne'er saw his merits) could decree
More evil in an hour, than thirty bright Summers could renovate, though they should be Lovely as those which ripened Eden's fruit; For War cuts up not only branch, but root. (VII, xli)

The light man does create is the blinding blood red light of destruction in opposition to the serene moonlight of the natural world.

Ismail's no more! The Crescent's silver bow Sunk, and the crimson cross glared o'er the field,
But red with no *redeeming* gore: the flow Of burning streets, like moonlight on the water, Was imaged back in blood, the sea of slaughter. (VIII, cxxii)

The religious implication in "no redeeming gore" is explained by remembering that man is the greater; no redemption is thus possible. Throughout these cantos "no redeeming gore" is a keynote of description; by his consistent emphasis on the bloody aspect of war, Byron never obscures its real horror.

Another strain of imagery also continues throughout the war section. Man's bloody fiat is seen often as equaling nature's more destructive aspects, and sometimes even surpassing nature's violence. The use of nature imagery is not, as in the shipwreck episode, for satiric purpose directed "against the over-spiritualization
of nature, against 'this cant about nature' preached gravely by those who, concerned too exclusively with the 'beauties of nature,' would overlook its destructive aspects; the emphasis always remains on man's bloody "art of war."

Noted earlier was the passage describing the glare of light reflected in the "sea of slaughter." In several instances Byron employs the image of the sea to illustrate the almost infinite nature of man's bloody creation. In contrast to the life-giving force of running water is the description of soldiers "sliding knee-deep in lately frozen mud, /Now thawed into a marsh of human blood." (VIII, lxxiii) The only creation that can issue from the marsh is a distorted monster.

The army, like a lion from his den,
Marched forth with nerve and sinews bent
to slay,—
A human Hydra, issuing from its fen
To breathe destruction on its winding way,
Whose heads were heroes, which cut off in vain
Immediately in others grew again. (VIII, ii)

Actual warfare is described similarly in terms of nature imagery. In man's brave new world, only man's artificial light presaging destruction shines, and man's fiat creates discord surpassing natural thunder.

The night was dark, and the thick mist allowed
Nought to be seen save the artillery's flame,
Which arched the horizon like a fiery cloud,
And in the Danube's waters shone the same—
A mirrored Hell! the volleysing roar,  
and loud
Long booming of each peal on peal, o'er came
The ear far more than thunder; for Heaven's
flashes
Spare, or smite rarely—Man's make millions
ashes. (VIII, vi)

The world of warfare is man's creation; even the roar
of God's name is compared with destructive weapons:
"And one enormous shout of 'Allah!' rose/In the same
moment, loud as even the roar/Of War's most mortal
guns."

The fires created by warfare are also described
with reference to nature: "The whole rampart blazed
like Etna, when/The restless Titan hiccups in his
den." (VIII, vii) And later, Byron continues the
volcano metaphor:

And this was admirable: for so hot
The fire was, that were red Vesuvius loaded,
Besides its lava, with all sorts of shot
And shells or hells, it could not more have

goaded. (VIII, xvi)

Man's destruction can at least equal that of nature,
just as the fire's light can equal the intensity of
the sun's light.

Then, like an ass, he went upon his way,
And what was stranger, never looked behind;
But seeing, flashing forward, like the day
Over the hills, a fire enough to blind
Those who dislike to look upon a fray,
He stumbled on... (VIII, xxx)

In like manner Byron uses analogues from nature
when describing the barrage of bullets and cannon fire.
Their fire "really poured as if all Hell was raining instead of Heaven." (VIII, xx) The contrast between God's Heaven and man's self-created Hell is implicit throughout these cantos. The nature image is also combined with medical terminology providing a brilliant conceit emphasizing man's violence:

> Three hundred cannon threw up their emetic,
> And thirty thousand muskets flung their pills
> Like hail, to make a bloody Diuretic.
> Mortality! thou has thy monthly bills:
> Thy plagues--thy famines--thy physicians--
> yet tick,
> Like the death-watch, within our ears the ills
> Past, present, and to come;--but all may yield
> To the true portrait of one battle-field.
> (VIII, xii)

Man's "pills," "thy humane discovery, Friar Bacon!"
(VIII, xxxiii) provide only destruction, and in no way prove that man's "arts" improve or correct nature.

The juxtaposition of an image of nature against man's violence can also set up the contrast. Juan, for example, "could kill his/Man quite as quietly as blows the Monsoon/Her steady breath." (VIII, xxxix) The image has little relation to the context of the passage; the monsoon is not like the volcano, which can be an apt parallel to man's destruction, but presents nature's harmless aspect versus man's purposeful spoilation. The nature image is similarly employed for contrast when Byron says,
The Turks behind the traverses and flanks
Of the next bastion, fired away like devils,
And swept, as gales sweep foam away, whole ranks. (VIII, xlv)
or "thicker than leaves the lives began to fall."
(VIII, ix) These juxtapositions often yield an eerie feeling. As seen in the following passage,

They fell as thick as harvests beneath hail,
Grass before scythes, or corn below the sickle,
Proving that trite old truth, that Life's as frail
As any other boon for which men stickle.
The Turkish batteries thrashed them like a flail,
Or a good boxer, into a sad pickle
Putting the very bravest, who were knocked
Upon the head before their guns were cocked.
(VIII, xliii)

there is "something unnerving about this cold-blooded toying with images of violent death." Steffan claims that "Byron's occasional levity about physical horror seems insensitive and immature;" however, Byron was familiar and sensitive to actual suppression of freedom, and with the actual horrors of war as seen by the recurring references. The supposed levity is for satiric purpose. He is simply reflecting the attitudes of mankind, their rationalizations and "trite old truths," and their evasion of war's truth: purposeful destruction. Also, any occasional levity in the war cantos is countered by the shocking realism emphasizing the bloody aspect of war, and by the nature--"art" or Man's world--God's world contrasts of this section.
Militarism in its most striking and active pose is seen in the war cantos; however, echoes of war rebound throughout Don Juan. Except for the constructive revolution epitomized to Byron by the American war for independence, there is only one other type of battle which Byron sanctions. This is poetic warfare, and he often conceives of his poetry as a battle. He says he "liked poetic war to wage." (IV, xcvi)

Employing the same imagery he describes his satiric approach attributing to himself the motives he detests in the military leader:

Yet I love Glory;—Glory's a great thing;—
Think what it is to be in your old age
Maintained at the expense of your good king:
A moderate pension shakes full many a sage,
And Heroes are but made for bards to sing,
Which is better—thus, in verse, to wage
Your wars eternally, besides enjoying
Half-pay for life, makes Mankind worth destroying. (VIII, xiv)

This stanza, of course, reflects on Wellington and those who were willing to murder and butcher to achieve material gain through martial glory.

Nevertheless, Byron does conceive of poetry as a "mode of action..., a means of action by which he could help humanity—not by diverting men and making them forget their sorrows, but by forcing them to see the truth and rousing them to indignation and rebellion." In the fourteenth canto Byron describes his poetic career in these terms: "So long I've
battled either more or less, / That no defeat can drive me from the Nine." (XIV, xii) Earlier he had equated several of his works with defeats suffered by Napoleon's armies leading to Waterloo, the publishing of Cain:

But Juan was my Moscow, and Faliero
My Leipsic, and my Mont Saint Jean
seems Cain:
La Belle Alliance of dunces down at zero,
Now that the Lion's fallow, may rise again:

Byron proceeds to literary criticism employing similar imagery:

This is the literary lower empire,
Where the praetorian bands take up the matter;--
A "dreadful trade," like his who "gathers samphire,"
The insolent soldiery to soothe and flatter, With the same feelings as you'd coax a vampire, Now, were I once at home, and in good satire, I'd try conclusions with those Janizaries, And show them what an intellectual war is.

I think I know a trick or two, would turn Their flanks;--but it is hardly worth my while, With such small gear to give myself concern:

Byron's literary criticism is intensified by the use of "praetorian bands," "insolent soldiery," and "Janizaries." The first two images describe the faithless materialism characteristic of English poets: they are like the praetorian guards who proclaimed the public sale of the Roman Empire to the highest bidder; sycophancy is integral to their
nature. The use of Janizaries reflects on English politics as well as English poetry. The Janizaries were the standing Turkish army; with an extension of the equation, England is no better than aggressive Turkey, and is ruled by a war-loving, blood-loving (vampire) king. This, in fact, is often Byron's attitude toward his motherland; early in the composition of Don Juan, he had said, "We know, too, they [English people] are very fond of war, / A pleasure—like all pleasures—rather dear." (II, clvi)

With the two exceptions—warfare for a good cause, and poetic warfare—militarism, throughout Don Juan, is subject for satire and condemnation. At the beginning of Don Juan, Byron, in addition to rejecting the in medias res beginning of the epic style, rejects the traditional warrior hero. Ridenour states that Byron "elaborately draws our attention to the fact that he is deliberately turning for his organizing from war to love, from the warrior to the lover." Already, however, there is a hint of the themes he will develop in the war cantos; he refuses to accept the cant of military glory: "every year and month sends forth a new one [warrior hero], / Till, after cloying the gazettes with cant, / The age discovers he is not the true one." (I, i) He presents a long list of heroes, one of whom is "the butcher Cumberland," and
ends with a rejection in toto:

Brave men were living before Agamemnon
And since, exceeding valorous and sage,
A good deal like him too, though quite the
same none;
But then they shone not on the poet's rage,
And so I have forgotten:--I condemn none,
But can't find any in the present age
Fit for my poem (that is, for my new one);
So, as I said, I'll take my friend Don Juan.

(I, v)

The aversion to militarism, not only in its actual form of war, but as it is imaged in all forms of life, is illustrated throughout the poem. The results of the commingling of the military and the erotic occur in the character of Catherine, "this martial scold, this modern Amazon, and Queen of queens."

(VI, xcvi)

Oh Catherine! (for of all interjections,
To thee both oh! and ah! belong, of right,
In Love and War) how odd are the connections Of human thoughts, which jostle in their flight?
Just now yours were cut out in different sections:
First Ismail's capture caught your fancy quite;
Next of new knights, the fresh and glorious batch:
And thirdly he who brought you the despatch!

(IX, lxv)

The hypocrisy of Julia renders her marriage a battle of wits. Her fear of her husband's discovery of her infidelity and her attempts to prevent his knowledge engenders a bellicose element in her marriage. The bedroom scene carries undertones of military imagery:
What's to be done? Alfonso will be back
The moment he has sent his fools away.
Antonio's skill was put upon the rack,
But no device could be brought into play—
And how to parry the renewed attack?

In the harem cantos Byron combined the autocratic character with the passionate in the person of Gulbeyez:
"her blue eyes blended passion and power." (V, cxvi)

Just as the carvings on the door to her boudoir defined the suppressive nature of the harem—"there captives led in triumph droop the eye." (V, lxxvi)—the door similarly connects oppression with militarism:
"Warriors thereon were battling furiously; /Here stalks the victor, there the vanquished lies." (V, lxxvi)

Command is essential to Gulbeyez' nature: "'To hear and obey' had been from birth/The law of all around her." (V, cxii) Byron describes the confrontation of Juan and Gulbeyez:

She now conceived all difficulties past,
And deemed herself extremely condescending
When, being made her property at last,
Without more preface, in her blue eyes blending Passion and power, a glance on him she cast,
And merely saying, "Christian, canst thou love?"
Conceived that phrase was quite enough to move.

When power and passion are combined, a militantly aggressive force often results: "These words went through his soul like Arab spears." (V, cxviii)

Byron's digression concerning Juan's resultant tears continues the military metaphor:
A woman's tear-drop melts, a man's half sears, 
Like molten lead, as if you thrust a pike in 
His heart to force it out, for (to be shorter) 
To them 't is a relief, to us a torture. 
(V, cxviii)

The lust for power is not far removed from sexual lust, and both types often lead to the militant nature.

There is some ambiguity regarding Byron's feelings about love's conquests. Ridenour, using the "Ode to a Lady whose Lover was killed by a ball, which at the same time shivered a Portrait next his Heart" to support his statement says that "it was an essential quality of the Lady that men would choose her to reign over them... And it is the freedom of the relationship between the Lady and her Lover that sets it off from the vulgar love that is 'a bondage or trade'..." 

That Byron disapproves of the attempt to compel love is obvious from the Gulbeyez-Juan reaction, and further supported by the use of military imagery. It may be, however, that forceful attempts to compel love are at least no worse than hypocritical coquetry which has the similar goal of conquest in mind. The militant approach is sometimes preferable because it has the virtue of being obvious. The contrast of approach to love's conquests is seen in Byron's description of English women:

I said that Juan did not think them pretty 
At the first blush; for a fair Briton hides 
Half her attractions--probably from pity--
And rather calmly into the heart glides,
Than storms it as a foe would take a city;
But once there (if you doubt this, prithee try)
She keeps it for you like a true ally.

Although Byron is discussing the beauty of English women, it seems that what they lack in beauty, they compensate for in cleverness, and the end, that of possessing the lover's heart is gained. One might rather have an honest foe than the ironic "true ally."

Byron also employs the military metaphor for other purposes. Its use is one means Byron employs to define the nature of the sea in the shipwreck scene. The sea is not merely scenery in this episode; rather, it is an anti-Wordsworthian "red in tooth and claw" aspect of nature which is antagonistic to man. This antagonism is seen when Byron describes the water-logged ship:

...a wreck complete she rolled,
At the mercy of the waves, whose mercies are
Like human beings during civil war.

The sinking of the ship is described with a continuation of the military metaphor:

And the sea yawned around her like a hell,
And down she sucked with her the whirling wave,
Like one who grapples with his enemy,
And strives to strangle him before he die.

The ship is compared to a warrior who is overcome, but makes one final attempt to destroy his enemy. The
military imagery in these cases is used to illustrate the destructive side of a natural force.

The occurrence and description of the rainbow in the shipwreck scene also provides an interesting comment on Byron's attitude in this canto toward nature. The rainbow appeared, and

It changed of course; a heavenly Chameleon,  
The airy child of vapour and the sun  
Brought forth in purple, cradled in vermilion,  
Baptized in molten gold, and swathed in dun,  
Glittering like crescents o'er a Turk's pavilion,  
And blending every colour into one,  
Just like a black eye in a recent scuffle  
(For sometimes we must box without the muffle).  

The humor of this stanza is as Lovell states, the result of hints derived from Frere's *The Monks and the Giants*; in *Don Juan* Byron was more than a little facetious about everything, and had no reason to exempt the cult of nature or the romantic setting. Or, as Lovell states elsewhere, Byron uses the discordant image "to qualify the tragedy of the shipwreck episode ..., thus establishing a state of tension between image and dramatic situation." The rainbow is traditionally a symbol of God's covenant to man, but this rainbow forbodes no reconciliation with nature; deliverance is granted only to Juan. As Ridenour notices, Byron "indicates value by emphasizing the gaudiness of the rainbow." Destruction and antagonism, characteristic
of the nature Byron portrays in this canto, are also implied in the description of the "celestial Kaleidoscope." It glitters like crescents o'er a Turk's pavilion which recalls the Turkish militant habit; the image of the black eye, though largely facetious, suggests the falsity of the former rainbow symbol. Nature does not reveal its purpose, if it even is purposeful, to man, and can be as destructive and inharmonious as man's temporal struggles.

Echoes of the military life are also found in the English cantos. An interesting variation occurs with the use of military imagery to render a mock-epic tone. Just as modern war with its motives in ambition and selfishness is a perversion of the courageous epic battles, English society is superficial, and humorously contrasted with heroic militarism. Ridenour notes the reminiscence of Pope's mock epic in these lines:

Great things were now to be achieved at table
With massy plate for armour, knives and forks
For weapons. (XV, lxi)

A later dinner party partakes of similar mock-epic characteristics. Juan is distracted after his encounter with the Black Friar and sits "as if nailed upon his chair; though knives and forks clanked round as in a fray," and later "inflicted on the dish a deadly wound." (XVI, lxxxvii-i) Later Byron adds,
What are the fillets on the Victor's brow
To these? They are rags or dust. Where
is the arch
Which nodded to the nation's spoils below?
Where the triumphal chariots' haughty march?
Gone to where Victories must like dinners go.

(XV, lxvii)

Byron can mockingly assert the superiority of culinary
arts to military arts, yet the moral enlarged on at the
beginning of the first canto of Don Juan--the cant and
transience of military glory--recurs with the ubi
sunt lines.

Byron suggests the actual lack of brilliance in
the hypocritical English life by the reminder of war's
superficial glitter in this "aside": The

...architect and dealer, were
Both busy (as a General in his tent
Writing dispatches) in their several stations,
Exulting in their brilliant lucubrations.

(XVI, lxvi)

The assumption that war consists of generals writing
dispatches is as erroneous as the assumption that
English life is more than a "brilliant masquerade."

(XIV, xvii) Similarly the allusion to mercenary
soldiers in the following stanza points up the hypocrisy
of Lord Henry's political gestures:

He was as independent--aye, much more--
Than those who were not paid for independence,
As common soldiers, or a common--shore,
Have in their several arts or parts ascendance
O'er the irregulars in lust or gore,
Who do not give professional attendance.
Thus on the mob all statesmen are as eager
To prove their pride, as footmen to a beggar.

(XVI, lxxvi)
Although in many instances Byron's use of the military image is humorous, there is always an undertone of seriousness which allows one to employ the metaphor as an indicator of judgment. War and freedom were serious problems to Byron both in literature and life—he was ready to fight for Italian liberty, and later ready to fight tyranny in Greece. The realism and condemnation in the war cantos illustrates his devotion to this theme, and the recurrence of the military metaphor throughout the poem substantiates the theme and intensifies his criticism.
NOTES

CHAPTER I


2. Willis Pratt, Byron's "Don Juan," IV (Austin, Texas, 1957), p. 82, quotes Rochefoucauld, "Dans les premieres passions, les femmes aiment l'amant; et dans les autres, elles aiment l'amour."

3. Pratt, IV, p. 59, "Fazioli is a kind of veil the lower orders wear upon their heads."


5. Revelations 17:3-6


7. Cf. Dedication


CHAPTER II


CHAPTER III

2. Steffan, p. 74-5.


CHAPTER IV


5. Byron uses the sea image in VII, 1; VII, lxviii; VII, xli to suggest the infinitude of man’s bloody creation.

6. Ridenour, p. 72.


8. Rutherford, p. 167, quotes one of Byron’s letters to Moore:

   I have written three more cantos of Don Juan, and am hovering on the brink of another (the ninth). ... these cantos contain a full detail of the siege and assault of Ismael, with much of sarcasm on those butchers in large business, your mercenary solider... With these things and these fellows, it is necessary, in the present clash of philosophy and tyranny, to throw away the scabbard. I know it is against fearful odds; but the battle must be fought; and it will be eventually for the good of mankind, whatever it may be for the individual who risks himself. (L. J., VI. 101)

10. Mont-St.-Jean was a farm house on the battleground of Waterloo.

11. Ridenour, p. 69.

12. Ridenour, p. 68.


15. Ridenour, p. 150.

16. Ridenour, p. 35.
BIBLIOGRAPHY


Byron, Lord. Don Juan, ed. by Leslie Marchand, Boston, 1958.


Chew, Samuel C. Byron in England: His Fame and After-Fame, London, 1924.


Fuess, Claude M. Lord Byron as a Satirist in Verse, New York, 1912.


Marchand, Leslie A. "Recent Byron Scholarship," *English Miscellany*, Rome, 3, 125-139.


