



CAIN

A MYSTERY

LORD BYRON

Lord Byrons Cain

Adolph Holtermann



Lord Byrons Cain:

Lord Byron's Cain Truman Guy Steffan, 2014-11-17 Cain has been ranked as one of the two best dramatic poems written in England in the nineteenth century Because of its religious heterodoxy which veiled a political iconoclasm and also because of Byron's notoriety Cain stirred up a storm among Tories and clergymen from Kentish town to Pisa From 1821 to 1830 more was printed about its eighteen hundred alarming lines than about the twenty thousand of Don Juan One solemn Frenchman even translated the work in order to supply his countrymen with a text that he could then rewrite and confute After the initial controversy readers began to regard Cain not merely as revolutionary propaganda but as a fictional portrait of common youthful experience a sequence of aspiration discontent uncertainty confusion misunderstood isolation fear frustration anger and finally a rash inevitable but futile revolt that led to a future of hopeless regret Truman Guy Steffan here presents a text arrived at by collation of the first and several later editions with the original manuscript presently in the Stark Collection of the Miriam Lutcher Stark Library at the Harry Ransom Center the University of Texas at Austin The first eight essays which comprise Part I cover a number of literary topics Byron's defense of his purposes in Cain and the relevance of his dramatic theory to the poem the characterization that is an ideological confrontation a revelation of personal conflict as well as a rendering of individuals who have an existence independent of the author the principles that controlled Byron's absorption and expansion of biblical materials the integration of the imagery with the dramatic substance the incongruities of the language the metrical heterodoxy and a description of the manuscript and of Byron's insertions Part II contains the text of Cain accompanied by notes on the variants the manuscript cancellations and additions certain linguistic details and the scansion of some unusual verses Then follow annotations on allusions sources and analogues and on a few passages of the play that have elicited unusual conflict over interpretation Part III provides a history of Cain criticism from the opinions of Byron's social and literary circle and of the major periodicals and pamphlets to the more complicated contribution of the twentieth century This important work stands not only as a valuable addition to Byron scholarship but also as an illuminating record of the changing critical and cultural attitudes from the early nineteenth century to the 1960s Steffan has done a remarkable job in bringing together and synthesizing an enormous body of material *Lord Byron's Cain, a mystery: with notes; wherein the religion of the Bible is considered*, by H. Grant George Gordon N. Byron (6th baron.), Harding Grant, 1830

Cain Adolph Holtermann, 1869 Lord Byron's Cain, a Mystery George Gordon Byron Baron Byron, Robert Mortenson, 1964 Cain, a Mystery by Lord Byron, Critically Examined by Adolph Holtermann Adolph Holtermann, 1869

The Works of the Right Honourable Lord Byron George Gordon Byron Baron Byron, 1822 **LORD BYRONS CAIN A MYST** Harding Grant, George Gordon Byron Baron Byron, 1788, 2016-08-27 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references

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Heinrich Schirmacher, George Gordon Byron Baron Byron, 1863 **Lord Byron's Mystery "Cain" and Its Relation to**

Milton's "Paradise Lost" and Gessner's "Death of Abel" Friedrich Blumenthal, 1891 *Cain* George Gordon Byron

Baron Byron, Antoine Fabre d'Olivet, Nayán Louise Redfield, 2007 Antoine Fabre d'Olivet December 8 1767 March 25 1825 was a French author poet and composer whose biblical and philosophical hermeneutics influenced many occultists such as Eliphas Levi and Gerard Encausse Papus and Rene Guenon D'Olivet spent his life pursuing the esoteric wisdom concealed in the Hebrew scriptures Greek philosophy and the symbolism of many ancient cultures as far back as ancient India Persia and Egypt His writings are considered classics of the Hermetic tradition His best known works today are his research on the Hebrew language The Hebraic Tongue Restored his translation and interpretation of the writings of Pythagoras The Golden Verses of Pythagoras and his writings on the sacred art of music In addition to the above works Hermetica has published in consistent facsimile format for its Collected Works of Fabre d'Olivet series The Healing of Rodolphe Grivel as well as Hermeneutic Interpretation of the Origin of the Social State of Man and the Destiny of the Adamic Race D'Olivet's mastery of many ancient languages and their literatures enabled him to write in the time of Napoleon this latter work which remains a landmark investigation of the deeper esoteric undercurrents at work in the history of culture The Mosaic cosmogony of Fabre d'Olivet is derived in its entirety from the Sepher of Moses and one should have read his translation of the Bereshith to comprehend how the esoteric ideas of the Egyptians upon the creation differ from the simple narratives of the exoteric translators of Moses and are instead writings containing the chronicle of the human soul its origin phases of involution and evolution and the means whereby it may ultimately regain its origin From Translator's Foreword Cain and Abel are the two primordial forces of elementary nature These are the first two cosmogonic beings produced by Eve when after a certain movement toward elementary nature she has lost her name of Aisha which designated the intellectual nature of Adam to take that of Eve which expresses no more than the material life of this universal being From author's letter to Lord Byron

Cain Adolf Holtermann, 2014-08-07 This Is A New Release Of The Original 1869 Edition *Lord Byron's Cain, a Mystery* George Gordon N Byron, 2023-07-18 This play by Lord Byron explores the story of Cain and Abel cast as a mystery play It includes notes by H Grant which offer insights into the religious themes of the play and provide context for the audience This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you

may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant The Works of the Right Honourable Lord Byron George Gordon Byron Byron,1825 **Cain a Mystery** George Gordon Byron Byron, Baron,Lord George Gordon Byron,2005-12-01 This scarce antiquarian book is a facsimile reprint of the original Due to its age it may contain imperfections such as marks notations marginalia and flawed pages Because we believe this work is culturally important we have made it available as part of our commitment for protecting preserving and promoting the world s literature in affordable high quality modern editions that are true to the original work **Cain** George Gordon Byron Baron Byron,1832 *Cain* Adolf Holtermann,2015-07-01 Excerpt from Cain A Mystery by Lord Byron Critically Examined Every man in every climate of the globe grows up amongst certain forms of worship or religious rites to which his nation tribe or kinsmen expect him to submit and he will submit as long as he finds in those symbols a fit expression for his own thoughts and sentiments or as long as custom and habit exercise over him an all powerful sway But that spirit who made the symbols and forms of worship will not be identified with what he has made As the mind of man grows the symbols and forms must change or idolatry and spiritual death will follow God never ceases to put to every man the question Doest thou worship me the Creator and Maker of all things or that which I have made the creature Doest thou worship the symbol or that which the symbol represents And accordingly as a man answers this question he will take his position with regard to all worship customary and traditional But not every man hears that great question put to him or if he hears it lays it to heart Most men living without intercourse with the spiritual world accept for the sake of ease and comfort the teachings and interpretations of their fellow men and in their sensual ways make an outcry against any one who dares to think and to disparage what sensual worship must deem most sacred the form About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works **Cain** George Gordon N. Byron (6th baron.),1824

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