



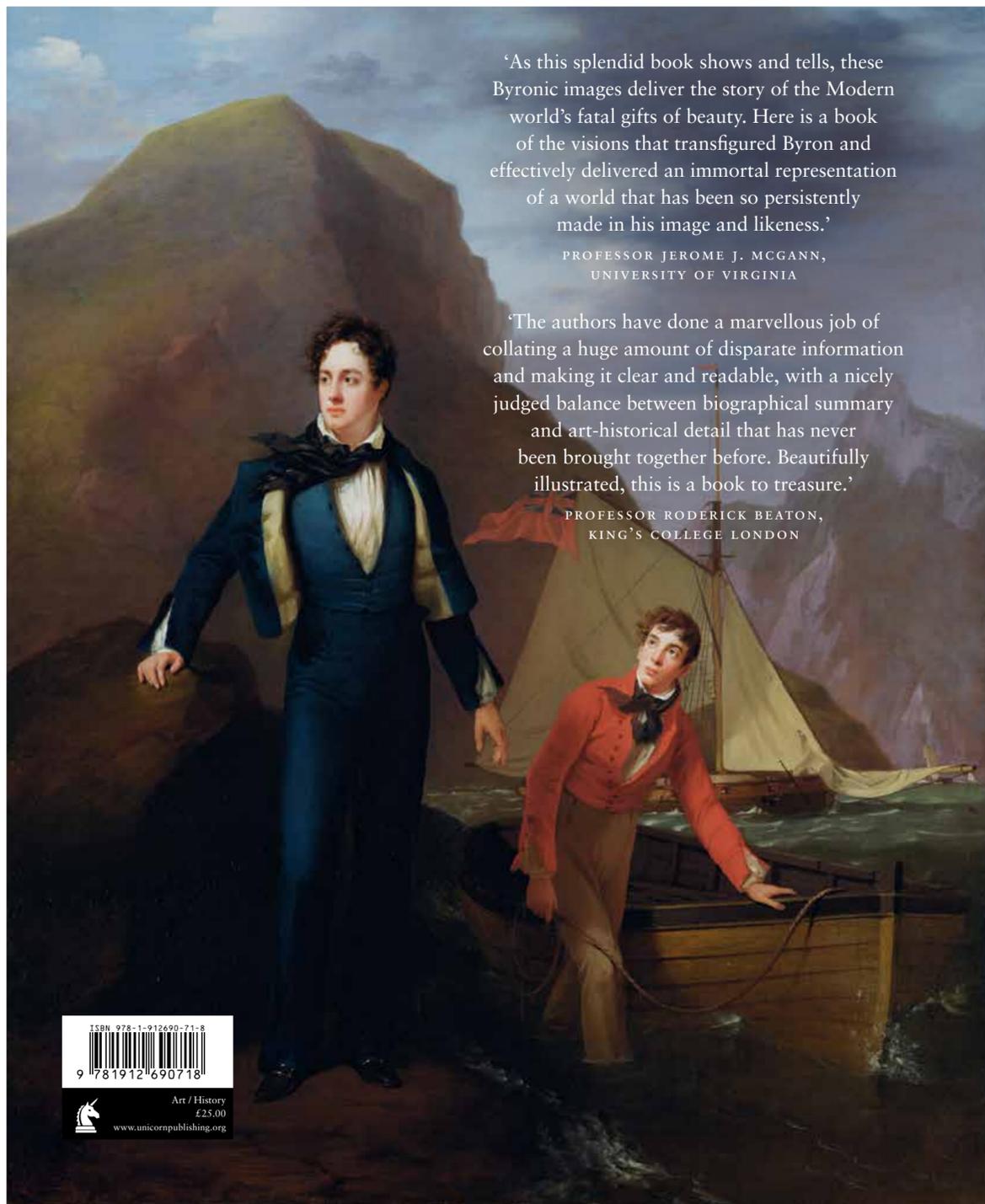
PHOTO: NICK HUGHES/AGAN

GEOFFREY BOND OBE FSA is a former Chairman of the Byron Society, an expert on Byroniana, and the author of *Lord Byron's Best Friends* (2013). He has made many other contributions to Byronic studies, and his home is the famous Nottinghamshire manor house where Byron and his mother lived from 1803 to 1808. He is a well-known figure in the law, broadcasting and business and in the City of London. He has chaired several national committees in the heritage, museum, cultural and antiquarian worlds, and has been Sheriff of the City of London and master of two livery companies.



PHOTO: MARISA ALTELL

DR CHRISTINE KENYON JONES FRC is a writer and lecturer, and a Research Fellow in the Department of English at King's College London. A specialist in the Romantic and Regency period, she has published on Byron's politics and his pronunciation; his disability and his dieting; his religious background and his afterlife as a science fiction character. Previous books include *Kindred Brutes* (2001), a study of animals in the Romantic period, and *Byron: The Image of the Poet* (2008).



'As this splendid book shows and tells, these Byronic images deliver the story of the Modern world's fatal gifts of beauty. Here is a book of the visions that transfigured Byron and effectively delivered an immortal representation of a world that has been so persistently made in his image and likeness.'

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DANGEROUS TO SHOW

Byron and His Portraits



Geoffrey Bond &
Christine Kenyon Jones

DANGEROUS
TO SHOW
Byron and His Portraits

UNICORN

'Don't look at him. He is dangerous to look at,' Lady Liddell instructed her daughter on seeing Byron in Rome in 1817. Handsome, charismatic, aristocratic and allegedly 'mad – bad – and dangerous to know', Lord Byron (1788–1824) is one of the most captivating and recognisable figures of the Romantic and Regency Age. His face, figure and appearance added greatly to the appeal of his poetry, and the wide range of portraits created during his lifetime helped to create the myth and to immortalise him after his death in Greece.

This book explores Byron's life through the intriguing stories behind these images, and for the first time reveals in colour the key paintings, sculptures and drawings, as well as prints, cartoons and Byron memorabilia. It uses Byron's own forthright and witty words to recount his responses to 'Byromania' and his attempts to manage his own image through the way he was presented in his portraits and the engravings made after them.

'This marvellous book combines meticulous scholarship and a wealth of information with a glorious treasure-trove of images. A book to savour and to cherish.'
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'This book is like Byron, both ravishing and seductive.'
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'A great deal of fun, a brilliant revelation of poetic fashions and fandom. The authors successfully combine scholarship with mischief, and throw fresh light on the enduring provocations of Byron's poetry and personality.'
Richard Holmes

Front cover:
A silhouette of Byron at the age of 18 (1806)
by John or Robert Leacroft, see page 20.
Portrait of a Nobleman (1813) by Thomas Phillips RA, see page 56.

Back cover:
Lord Byron and Robert Rushton (1807-9)
by George Sanders, see page 27.