

# LORD BYRON

# Don Juan

Read by **Jonathan Keeble**

**NAXOS**  
AudioBooks

**POETRY**  
UNABRIDGED

*"O Love! O Glory! what are ye who fly  
Around us ever, rarely to alight?"*

Lord Byron's satirical take on the legend of Don Juan is a moving and witty poem that sees the young hero in a reversal of roles. Juan sheds his image as a womaniser and instead becomes the victim of circumstance as he is relentlessly pursued by every woman he meets. Comprising seventeen cantos of rhyming iambic pentameter, the poem is a crisp and accessible meditation on the madness of the world.



**Jonathan Keeble** combines his audio work with a busy theatre and TV career. He has featured in over 500 radio plays for the BBC, from Shakespeare to Sherlock Holmes. He also played the evil Owen in *The Archers*. Much in demand for his voice work, this ranges from the audio guide for the Sistine Chapel to voicing the Angel of Death in the film *Hellboy 2*. An award-winning reader, Jonathan has recorded over 100 audiobooks.



**Total running time: 15:19:39 • 12 CDs**  
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<a href="#">2</a>	<a href="#">1-2</a>	<b>Canto the First</b>	8:56	<a href="#">23</a>	<a href="#">3-6</a>
<a href="#">3</a>	<a href="#">1-3</a>	Now Donna Inez had, with all her merit...	8:47	<a href="#">24</a>	<a href="#">3-7</a>
<a href="#">4</a>	<a href="#">1-4</a>	But that which Donna Inez most desired...	8:30	<a href="#">25</a>	<a href="#">3-8</a>
<a href="#">5</a>	<a href="#">1-5</a>	This heathenish cross restored the breed again...	7:58	<a href="#">26</a>	<a href="#">4-1</a>
<a href="#">6</a>	<a href="#">1-6</a>	Poor Julia's heart was in an awkward state...	9:00	<a href="#">27</a>	<a href="#">4-2</a>
<a href="#">7</a>	<a href="#">1-7</a>	He pored upon the leaves, and on the flowers...	9:22	<a href="#">28</a>	<a href="#">4-3</a>
<a href="#">8</a>	<a href="#">1-8</a>	There is a dangerous silence in that hour...	6:41	<a href="#">29</a>	<a href="#">4-4</a>
<a href="#">9</a>	<a href="#">1-9</a>	Man's a strange animal, and makes strange use...	7:52	<a href="#">30</a>	<a href="#">4-5</a>
<a href="#">10</a>	<a href="#">2-1</a>	During this inquisition, Julia's tongue...	9:11	<a href="#">31</a>	<a href="#">4-6</a>
<a href="#">11</a>	<a href="#">2-2</a>	No sooner was it bolted, than – Oh shame!	9:55	<a href="#">32</a>	<a href="#">4-7</a>
<a href="#">12</a>	<a href="#">2-3</a>	Lights came at length, and men, and maids...	9:32	<a href="#">33</a>	<a href="#">4-8</a>
<a href="#">13</a>	<a href="#">2-4</a>	If any person should presume to assert...	7:24	<a href="#">34</a>	<a href="#">5-1</a>
<a href="#">14</a>	<a href="#">2-5</a>	<b>Canto the Second</b>	11:17	<a href="#">35</a>	<a href="#">5-2</a>
<a href="#">15</a>	<a href="#">2-6</a>	His suite consisted of three servants and...	11:22	<a href="#">36</a>	<a href="#">5-3</a>
<a href="#">16</a>	<a href="#">2-7</a>	At half-past eight o'clock, booms, hencoops...	9:53	<a href="#">37</a>	<a href="#">5-4</a>
<a href="#">17</a>	<a href="#">2-8</a>	At length one whisper'd his companion, who...	9:37	<a href="#">38</a>	<a href="#">5-5</a>
<a href="#">18</a>	<a href="#">3-1</a>	About this time a beautiful white bird...	10:13	<a href="#">39</a>	<a href="#">5-6</a>
<a href="#">19</a>	<a href="#">3-2</a>	Her brow was overhung with coins of gold...	9:59	<a href="#">40</a>	<a href="#">5-7</a>
<a href="#">20</a>	<a href="#">3-3</a>	Not so Haidée: she sadly toss'd and tumbled...	10:26	<a href="#">41</a>	<a href="#">5-8</a>
<a href="#">21</a>	<a href="#">3-4</a>	And then fair Haidée tried her tongue...	9:29	<a href="#">42</a>	<a href="#">6-1</a>
					<a href="#">The coast – I think it was the coast that I...</a>
					<a href="#">The lady watch'd her lover – and that hour...</a>
					<b>Canto the Third</b>
					<a href="#">The approach of home to husbands and to sires...</a>
					<a href="#">Advancing to the nearest dinner tray...</a>
					<a href="#">The dinner made about a hundred dishes...</a>
					<a href="#">Their poet, a sad trimmer, but no less...</a>
					<a href="#">Milton's the prince of poets – so we say...</a>
					<b>Canto the Fourth</b>
					<a href="#">I know not why, but in that hour to-night...</a>
					<a href="#">A minute past, and she had been all tears...</a>
					<a href="#">She woke at length, but not as sleepers wake...</a>
					<a href="#">In a few words he told their hapless story...</a>
					<a href="#">Of poets who come down to us...</a>
					<b>Canto the Fifth</b>
					<a href="#">'All this is very fine, and may be true, '...</a>
					<a href="#">'We must be near some place of man's abode...'</a>
					<a href="#">The suit he thought most suitable to each...</a>
					<a href="#">Before they enter'd, Baba paused to hint...</a>
					<a href="#">Juan, the latest of her whims, had caught...</a>
					<a href="#">A storm it raged, and like the storm it pass'd...</a>



43	6-2	<b>Canto the Sixth</b>
44	6-3	I'm a philosopher; confound them all!
45	6-4	But here the Mother of the Maids drew near...
46	6-5	But all this time how slept, or dream'd, Dudù?
47	6-6	Meantime Gulbeyaz, when her king was gone...
48	6-7	<b>Canto the Seventh</b>
49	6-8	The Russians now were ready to attack...
50	7-1	'If' (says the historian here) 'I could report...'
51	7-2	The whole camp rung with joy...
52	7-3	Meantime these two poor girls...
53	7-4	<b>Canto the Eighth</b>
54	7-5	I almost lately have begun to doubt...
55	7-6	Among the first, – I will not say the first...
56	7-7	The town was enter'd: first one column made...
57	7-8	Just at this instant, while their eyes were fix'd...
58	8-1	In the mean time, cross-legg'd...
59	8-2	<b>Canto the Ninth</b>
60	8-3	'Tis time we should proceed with our good poem...
61	8-4	So on I ramble, now and then narrating...
62	8-5	What a strange thing is man?
63	8-6	<b>Canto the Tenth</b>
64	8-7	About this time, as might have been anticipated...
65	8-8	There was just then a kind of a discussion...
66	9-1	From thence to Holland's Hague...
67	9-2	<b>Canto the Eleventh</b>
68	9-3	Through this, and much, and more...



10:05	69	9-4	In the great world, – which, being interpreted...	11:11
10:53	70	9-5	Thrice happy he who, after a survey...	11:02
10:55	71	9-6	<b>Canto the Twelfth</b>	11:04
11:25	72	9-7	And now to business. – O my gentle Juan...	10:49
10:29	73	10-1	I said that Lady Pinchbeck had been talk'd about...	10:10
6:00	74	10-2	Though travell'd, I have never had the luck to...	8:46
7:49	75	10-3	<b>Canto the Thirteenth</b>	10:50
7:46	76	10-4	At Blank-Blank Square; – for we will break...	9:54
10:22	77	10-5	The London winter and the country summer...	8:20
6:54	78	10-6	The mansion's self was vast and venerable...	10:37
11:33	79	10-7	Good company's a chess-board...	10:38
9:44	80	11-1	<b>Canto the Fourteenth</b>	10:29
9:38	81	11-2	Alas! worlds fall – and woman, since she fell'd...	10:39
11:46	82	11-3	There's nought in this bad world like sympathy...	12:27
10:52	83	11-4	There is a flower call'd 'Love in Idleness,'...	12:23
9:56	84	11-5	<b>Canto the Fifteenth</b>	10:12
10:22	85	11-6	I think I should have made a decent spouse...	10:26
9:05	86	11-7	Now it so happen'd, in the catalogue...	9:54
10:04	87	12-1	The glasses jingled, and the palates tingled...	13:06
10:13	88	12-2	<b>Canto the Sixteenth</b>	7:21
10:20	89	12-3	The forms of the grim knight and pictured saint...	10:06
10:00	90	12-4	After some fascinating hesitation...	9:49
8:11	91	12-5	There was a modern Goth, I mean a Gothic...	12:20
11:39	92	12-6	But 'en avant!' The light loves languish o'er...	9:17
10:00	93	12-7	The ghost at least had done him this much good...	8:05
10:15	94	12-8	<b>Canto the Seventeenth</b>	6:31

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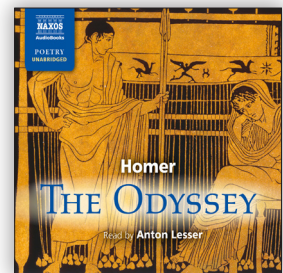
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