

## "P. B. Shelley's *The Revolt of Islam*: Texts, Subtexts, Contexts"

*A Keats-Shelley House/ American Academy in Rome conference  
15 December 2017 at the American Academy in Rome*

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- 14:00 Welcome from **John Ochsendorf** (Director, American Academy in Rome)
- Introduction by **Giuseppe Albano** (Curator and Director, Keats-Shelley House) and **Maria Valentini** (Chair, Keats-Shelley Memorial Association in Rome)
- 14:10 **David Duff (Queen Mary, University of London, UK)**  
"Intertextuality in an Age of Despair: Shelley's *Revolt* and the Public Mind"
- 14:30 **Arif Camoglu (Northwestern University, USA)**  
"The Orient as a Revolting Land: Shelley's World of Revolution"
- 14:50 **Diego Saglia (Università di Parma, Italy)**  
"Shelley's Revolt in the Mediterranean: Writing Restoration"
- 15:10 **Fiore Sireci (New School for Public Engagement, USA)**  
"Kindred Spirits in an Age of Political Censure: *The Revolt of Islam* and the Example of Mary Wollstonecraft"
- 15:30 **BREAK**
- 16:00 **Joey Kim (Ohio State University, USA)**  
"Disorienting 'Shapes' in Shelley's *The Revolt of Islam*"
- 16:20 **Alessandra Monorchio (University of Bristol, UK)**  
"'My spirit sought/To weave a bondage of such sympathy': Sympathy, Enthusiasm and Revolution in P. B. Shelley's *The Revolt of Islam*"
- 16:40 **Pietro Deandrea (Università di Torino, Italy)**  
"*The Revolt of Islam* and 'the worth of human nature' in the 21st Century"
- 17:00 **Paul Whickman (University of Derby, UK)**  
"*Laon and Cythna* and *The Revolt of Islam*: Revisions as Transition"
- 18:00 Keynote Address by author, playwright and essayist **Don DeLillo**
- 19:00 **RECEPTION**

### Biographical Notes on Guest Speakers

**Arif Camoglu** received his B.A. and M.A. in Western Languages and Literatures from Bogazici University, Turkey. His M.A. thesis explored the aesthetic intersections between nineteenth-century Ottoman and British poetry. He is currently a Ph.D. candidate in Comparative Literary Studies at Northwestern University, and working on his dissertation tentatively titled "Hauntology of Empire: Inter-imperial Orientations of Nineteenth-Century Ottoman and British Literatures".

**Pietro Deandrea** is Associate Professor in English and Postcolonial Literature at the University of Torino, Italy. Amongst his critical publications, the monographs *Fertile Crossings: Metamorphoses of Genre in Anglophone West African Literatures* (Rodopi 2002) and *New Slaveries in Contemporary British Literature and Visual Arts: The Ghost and the Camp* (Manchester UP 2015). He is also a translator of fiction (Brink, Emecheta), poetry (Osundare), drama (Shakespeare, Coen) and travel literature (Beckford). From 2010 to 2016 he acted as secretary of AISCLI, the national association of Italian postcolonialists ([www.aiscli.it](http://www.aiscli.it)).

**David Duff** is Professor of Romanticism at Queen Mary University of London and Director of the London-Paris Romanticism Seminar. His books include *Romance and Revolution: Shelley and the Politics of a Genre* (1994), *Scotland, Ireland, and the Romantic Aesthetic* (2007), *Romanticism and the Uses of Genre* (2009), and the forthcoming *Oxford Handbook to British Romanticism*.

**Joey S. Kim** is a Ph.D. candidate in English at the Ohio State University. She researches nineteenth-century British literature with a focus on Romantic poetry, postcolonial theory, and new formalist modes of literary and cultural studies. Her dissertation, "Romanticism and the Poetics of Orientation," focuses on the intersection of Romanticism and Orientalism as a shared geopolitical aesthetic.

**Alessandra Monorchio** graduated in English and German Language and Literature from the Università degli Studi di Napoli L'Orientale, before obtaining an M.A. in English Literature at the University of Bristol, where she is about to complete her Ph.D. on the subject of Shelley and sympathy, under the supervision of Professor Ralph Pite and Dr. Stephen Cheeke.

**Diego Saglia** is Professor of English Literature at the University of Parma (Italy). His edited collection of essays *Byron e il segno plural* ("Byron and the Plural Sign", 2011) won the 2012 Elma Dangerfield Award of the International Byron Society, and his co-edited book *Byron and Italy* (with Alan Rawes) will be forthcoming in 2018. He is a member of the Italian "Interuniversity Centre for the Study of Romanticism" and of the scientific advisory committee for the Byron Museum at Palazzo Guiccioli (Ravenna).

**Fiore Sireci** is Associate Part Time Professor of English Literature and Social History at the City University of New York, Hunter College and The New School for Public Engagement. His publications include translations of Hugo Pratt, the memoir *Mary Tebbetts* (2010), and a number of reviews and articles on eighteenth-century print culture. His "Mary Wollstonecraft's Literary Criticism in the *Analytical Review* and *A Vindication of the Rights of Woman*" is forthcoming in 2018 in the *Journal of the History of Ideas*. He is also completing a memoir of the migrating prewar generation in a small town in Lazio, the subject of his lecture series at the University of Chieti/ Pescara. He holds a doctorate in English Literature from the University of Edinburgh and has been a Fulbright lecturer and curriculum consultant in English Literature and pedagogy.

**Paul Whickman** is Lecturer in English at the University of Derby, UK. His research interests lie in the eighteenth and nineteenth centuries (primarily Romanticism), and censorship and 'free speech' more widely. He is currently completing a monograph with the working title *Blasphemy, Politics and Creativity in the Literature of Percy Bysshe Shelley*. Particular writers of interest include Shelley, Keats and Byron. He is currently also a contributor to the *Year's Work in English Studies* (OUP).

**Don DeLillo**, who grew up in New York City from a family with strong Italian origins, is one of the greatest living American authors. He has published novels since 1971 and among his most important works we rate *Ratner's Star* (1976), the first of his novels to attract critical attention; *White Noise* (1985), which obtained the National Book Award and consolidated his status as a major novelist; *Underworld* (1997), usually regarded as his masterpiece; and *Falling Man* (2007), dealing with the story of a 9/11 survivor. Never comfortable with the etiquette of 'postmodern writer' with which critics have sometimes tried to label his fiction, he claims among his major influences as a writer post-war cinema, jazz music, terrorism, conspiracy theories and the popular culture of the United States.