

The Shelley Conference 2024

POSTHUMOUS POEMS

OF

PERCY BYSSHE SHELLEY.

In nobil sangue vita umile e queta,
Ed in alto intelletto un puro core;
Frutto senile in sul giovenil fiore,
E in aspetto pensoso anima lieta.

PETRARCA.

LONDON, 1824:

PRINTED FOR JOHN AND HENRY L. HUNT,
TAVISTOCK STREET, COVENT GARDEN.

Sponsors



The Shelley Conference 2024: Programme

Posthumous Poems, Posthumous Collaborations

Keats House Museum, Hampstead, London

28-29 June 2024

theshelleyconference.com

Following the success of the 2017 and 2022 Shelley Conferences, the 2024 Shelley Conference will celebrate the bicentenary of the publication of the first collected volume of Shelley's poetry, *Posthumous Poems* (1824). The conference will also address the range of literary forms collected in a single volume, the complex collaborative literary relationships that shaped Shelley's life and endured after his death, and ideas of posterity more generally in Shelley scholarship.

We present this programme following a fantastic response to our call for papers, where we invited talks on themes including, but not limited to, *Posthumous Poems*, Mary Shelley as editor, posterity and futurity, texts in dialogue with Shelley's work (particularly by those in his circle who survived him), Shelley's engagement with Europe and European literature, and Shelley's reception outside of Britain and in languages other than English.

Conference Organisers

Amanda Blake Davis; Andrew Lacey; Merrilees Roberts; Paul Stephens

Advisory Board

Will Bowers; Bysshe Inigo Coffey; Anna Mercer; Mathelinda Nabugodi; Michael Rossington

Postgraduate Helpers

Lydia Shaw; Keerthi Vashishta

Acknowledgements

The organisers offer grateful thanks to the British Association for Romantic Studies, the Keats-Shelley Association of America, the Modern Humanities Research Association, Queen Mary University of London, *Studies in Romanticism*, and the University of Derby for financial and administrative assistance, and to Rob Shakespeare and the team at Keats House Museum.

Location and Venue



Keats House, 10 Keats Grove, Hampstead, London NW3 2RR

This Grade I Regency villa was famously home to John Keats from 1818-1820 and is now preserved by the City of London as the Keats House Museum, dedicated to commemorating the lives and afterlives of the Romantic poets in the Keats-Shelley circle. The Museum counts among its collection several first editions of Shelley's published works, including *Posthumous Poems*, and an autograph letter, c. 1839, from Mary Shelley to Leigh Hunt, detailing her anxieties surrounding a new biography of Shelley. Conference attendees will receive free admission to Keats House Museum during 28-29 June. A selection of Shelley relics, including the items mentioned above, will be on display. We will be using the Nightingale Room and the Chester Room, and the garden (weather permitting) and Brawne Room for breaks. All the rooms we are using at Keats House are fully accessible – please get in touch if you have any questions.

Nearest Stations

- ◆ Hampstead Heath (Overground, 3 minute walk)
- ◆ Belsize Park (Northern Line, 10-12 minute walk)
- ◆ Hampstead (Northern Line, 10-12 minute walk)

Although the walk from Hampstead takes in the local high street, it is a steep return journey – when travelling back into central London we recommend using Belsize Park.

Several local buses also stop at South End Green/The Royal Free Hospital, a 5 minute walk away. The Northern Line provides connections for several major stations: St Pancras International, King's Cross, Euston, Waterloo, and London Bridge. Paddington (for Heathrow) and Victoria (for Gatwick) can be reached by changing at King's Cross or Euston. There is no parking available at Keats House and attendees are advised to use public transport.

Public Lecture at Keats House Museum, Thursday 27 June 2024, 6.30pm

'Waters on a Starry Night': P. B. Shelley's Poetic Reflections on Wordsworth

Professor Mark Sandy (Durham University)

Join us on the eve of the conference for a public lecture by Professor Mark Sandy (Durham University) on Shelley's Poetic Reflections on Wordsworth.

This lecture focuses on some of Shelley's better-known poems collected in *Posthumous Poems* and their imaginative response to the poetry of Wordsworth. Shelley as a poet is drawn repeatedly to those clusters of images (celestial bodies mirrored in water, evanescent rainbows, a fading rose or the burnished glow of the sun), which trace out, in Wordsworth's 'Ode: Intimations of Immortality', a profound loss of the 'visionary gleam' and sources of possible recompense. Shelley may subject Wordsworth's hopeful vision to scrutiny, but Shelley's *Alastor* and 'Two Spirits – An Allegory' continue to find an imaginative resourcefulness in Wordsworth's poetic vision. This fascination with Wordsworth persists even in Shelley's last poetic fragment, *The Triumph of Life*, where Wordsworth's 'celestial light' and that of 'common day' become, for Shelley, a 'darkness [that] reilluminates' and obliterates reality.

Book your place here: theshelleyconference.com/public-lecture

Evening Receptions and Dining

All delegates are welcome to the two drinks receptions on Friday 28 and Saturday 29 June, to be held in the Nightingale Room at Keats House and (weather permitting) the garden. On Friday, following the reception's end, we invite delegates to make their own plans for dinner. Several restaurants are available nearby. We recommend these, all within a 5 minute walk:

- ◆ Franco Manca (pizza) £
- ◆ Paradise (Indian) ££
- ◆ Mimmo La Bufala (Italian) ££
- ◆ The Garden Gate (gastropub) £
- ◆ The Freemasons Arms (gastropub) £

The Conference Dinner on Saturday 29 June must be pre-booked and has limited spaces. We will be walking to the Freemasons Arms, a pub nearby in Hampstead. Please check e-mail correspondence from us for updates and do get in touch if you have any questions.

Accommodation

Conference delegates are welcomed to book their own accommodation. Please visit our website for suggestions: theshelleyconference.com/accommodation/

Schedule

Day 1: Friday 28 June

10.30-11.00	Registration and coffee/tea
11.00-11.15	Opening Remarks: Amanda Blake Davis
11.15-12.20	Parallel Panels: Session A
12.20-12.45	Break
12.45-13.50	Parallel Panels: Session B
13.50-15.15	Lunch
15.15-16.20	Parallel Panels: Session C
16.20-16.45	Break
16.45-18.00	Plenary Panel: Editing the Dead Chair: Bysshe Inigo Coffey (Nightingale Room) Panellists: Will Bowers, Nora Crook, Paul Hamilton, Valentina Varinelli
18.00 onwards	Drinks Reception to launch volumes 5 and 6 of <i>The Poems of Shelley</i> (Longman Annotated English Poets), sponsored by Queen Mary University of London Centre for Eighteenth-Century Studies Hosts: Will Bowers and Mathelinda Nabugodi

Day 2: Saturday 29 June

9.45-10.50	Parallel Panels: Session D
10.50-11.15	Coffee/tea
11.15-12.20	Parallel Panels: Session E
12.20-12.45	Break
12.45-13.50	Parallel Panels: Session F
13.50-15.00	Lunch
15.00-16.05	Parallel Panels: Session G
16.05-16.30	Break
16.30-17.45	Keynote Lecture: Ross Wilson, What is a Posthumous Poem? Chair: Merrilees Roberts (Nightingale Room)
17.45-18.00	Closing Remarks: Andrew Lacey
18.00-19.00	Drinks Reception and Raffle, sponsored by the Keats-Shelley Association of America Hosts: Omar F. Miranda and Kate Singer
19.30 onwards	Conference Dinner at the Freemasons Arms, Hampstead

Parallel Panel Sessions

Day 1: Friday 28 June

Session A

A1: *The Liberal*

Chair: Keerthi Vasishta (Nightingale Room)

Alessia Testori (Università degli Studi di Parma)	Percy Shelley in <i>The Liberal</i> : 'A writer of infidel poetry' 'beloved by posterity'
David Woodhouse (The Byron Society)	'Unread in the Human Heart': Mary Shelley's 'Madame d'Houtetot'
Andrew Lacey (Lancaster University)	The Sealed Fountain: Mary Shelley in 1839

A2: Posthumous Existence

Chair: Laura Blunsden (Chester Room)

George Adams (University of Oxford)	'Existence after Death': Cancellation and (Im)mortality in 'A Future State'
Paul Whickman (University of Derby)	'Then, what is Life?': Shelley's End(ings) and the Posthumous Life of Poetry
Steve Tedeschi (University of Alabama)	Shelley's Transplants: The Extension of Life in the <i>Posthumous Poems</i>

Session B

B1: Affect and Co-Creation

Chair: Paul Stephens (Nightingale Room)

Katy Boyer (Pennsylvania State University)	Shelley Adrift: The Romantic Corpse and Its Deathly Affects
Lisa Vargo (University of Saskatchewan)	'The Zucca' and Mary Shelley's Posthumous Collaboration with Percy Shelley
Merrilees Roberts (Queen Mary University of London)	Affective Choice: Mary, Jane and Percy's collaborative grief in 'The Choice' and lyrics to Jane Williams

B2: Mary as Editor

Chair: Michael Rossington (Chester Room)

Brian McGrath (Clemson University)	Collected Collecting, Scattered Scattering: Shelley's 'The Question'
Eric Tyler Powell (University of Ljubljana)	Itthuriel's Spear: Mary Shelley and the Pirates
Fiona Doxas (University of Oxford)	The <i>Aids to Reflection</i> of the Shelleys

Session C

C1: Sound and Silence

Chair: Will Bowers (Nightingale Room)

Camila Oliveira Querino (University of Lisbon)	'Music' and other <i>Posthumous Poems</i> set to music
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Elspeth Askew (University of Oxford)	'The cold world shall not know': Silence and sympathy in Shelley's 'Julian and Maddalo'
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Amanda Blake Davis (University of Derby)	'The Forest Tops Singing': Arboreal Soundscapes in 'The Woodman and the Nightingale'
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C2: Twentieth-Century Touchstones

Chair: Paul Whickman (Chester Room)

Dimitrios Psomiadis (Aristotle University of Thessaloniki)	Beyond the Summit: Shelley's Poetic Intervention in the Future of Twentieth-century Philosophy
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Elizabeth C. Denlinger (New York Public Library)	Touching Shelley: Three or Four Poems of Proximity from Twentieth-Century American poets
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Francesco Marchionni (Durham University)	'Words glitter like a promise we fulfil': Shelleyan Echoes in the Poetry of Michael O'Neill
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Day 2: Saturday 29 June

Session D

D1: Uncovering Editions

Chair: Natalie Tal Harries (Nightingale Room)

Andrew Hodgson (University of Birmingham)	A New Edition of Thomas Lovell Beddoes
Gary Kelly (University of Alberta)	Cheap Shelley for Pocket and Parlour: Milner and Sowerby's Editions
Keerthi Vasishta (Durham University)	A Hunt for Authority: A partial history of <i>The Poetical Works of S. T. Coleridge, P. B. Shelley and John Keats</i>

D2: Shelleyan Disruption

Chair: Merrilees Roberts (Chester Room)

Erin Goss (Clemson University)	On an Unmonumental Percy Shelley
Joel Faflak (Western University)	Shelley and the Disaster of History
Orianne Smith (University of Maryland, Baltimore County)	Witchcraft and Authorship: The Shelleys on History and the Disruptive Potential of the Female Demonic

Session E

E1: Beyond the Human

Chair: Lydia Shaw (Nightingale Room)

Sean Barrs (Anglia Ruskin University)	Vegetable Eating and Utopian Dreams in <i>The Last Man</i> : Mary Shelley's act of Literary Mourning for Percy Shelley
Sola Ogunbayo (University of Lagos)	A Cognitive Ecopoetic Reading of Percy Bysshe Shelley's Lyrics in <i>Posthumous Poems</i>
Yuan Ge (King's College London)	'Mont Blanc': Within and Beyond the Universe of Things

E2: Transnational Shelley

Chair: Omar F. Miranda (Chester Room)

Elisa Cozzi (University of Oxford)	John Taaffe's Defence of Poetry: Dante, Ireland, and Cosmopolitan Poetics in the Pisan Circle
Natalie Tal Harries (University of Aberdeen)	'Out of the eastern wilderness': Indian influences, collaborative creativity and Shelley's 'Fragments of an Unfinished Drama'
Valentina Varinelli (Università Cattolica del Sacro Cuore)	The Construction of Shelley's Posthumous Fame in Lady Shelley's Correspondence and Papers at Keats-Shelley House, Rome

Session F

F1: Conversation and Influence

Chair: Andrew Lacey (Nightingale Room)

Laura Blunsden (University of Liverpool)	‘Alastor’, Wieland, and Shelley’s Symbolic Mind
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Lydia Shaw (Durham University)	‘And from the waves, sound like delight broke forth’: The Poetics of the Ocean and Human Potentiality in Shelley’s ‘Julian and Maddalo’
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Oliver Clarkson (University of Oxford)	Wordsworth After Shelley
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F2: Translations

Chair: Mathelinda Nabugodi (Chester Room)

Isabel V. G. de Yébenes (Universidad Complutense Madrid)	Visions within a Vision: The Spanish Translations of ‘The Triumph of Life’
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Monika Lee (Western University)	The Afterlife of a Violet: Shelley’s Translative Poetics
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Prue Shaw (University College London) and Luis Castellví (University of Manchester)	The First Spanish Translation of ‘Julian and Maddalo’
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Session G

G1: *Percy Shelley for Our Times* (Cambridge University Press, 2024)

Chair: Merrilees Roberts (Nightingale Room)

Kate Singer (Mount Holyoke College) and Omar F. Miranda (University of San Francisco)

Respondents: Bysshe Inigo Coffey (University of Oxford), Stuart Curran (University of Pennsylvania), Mark Sandy (Durham University), Jennifer Wallace (University of Cambridge)

G2: *Curator by Chance, or, Something else to do with your Ph.D.*

(Chester Room)

Elizabeth C. Denlinger (New York Public Library)

Key Speakers

Friday 28 June

Plenary Panel: Editing the Dead

Dr Bysshe Inigo Coffey

Bysshe Inigo Coffey is a British Academy Postdoctoral and Early Career Fellow at Balliol College, University of Oxford. He is also lecturer and tutor in English at St Anne's College. His first book, *Shelley's Broken World: Fractured Materiality and Intermittent Song* (Liverpool 2021), was shortlisted for the University English First Book Prize and is now available in paperback. In 2021 he was awarded a Carl H. Pforzheimer, Jr. Research Grant. He has been a visiting fellow at the Huntington Library and the Armstrong Browning Library. He is at work on a digital gallery of illustrated editions and visual representations of Percy Bysshe Shelley from 1851-1922 hosted by Oxford. He is editing Shelley's verse translations from the Greek.

Dr Will Bowers

Will Bowers is Senior Lecturer in Eighteenth-Century Literature and Thought at Queen Mary University of London. He has published essays on poets including Byron, Milton, Shelley, and Wordsworth, and his first book, *The Italian Idea*, came out with Cambridge University Press in 2020. He is an editor on the final two volumes of the Longman Shelley, and has two ongoing editorial projects: an edition of Cowper's *Poems, Hymns, and Letters* for World's Classics, and a co-edited letters of Shelley for Oxford University Press. He is also co-authoring a critical study of Shelley's Hellenism with Tom Phillips.

Professor Nora Crook

Nora Crook, Emerita Professor of English at Anglia Ruskin University, Cambridge is Jamaican by birth and education and a graduate of the University of Cambridge, where she read English at Newnham College. She is the general editor of Mary Shelley's novels and miscellaneous works (1996, 2002) and became a co-general editor with Neil Fraistat and the late Donald Reiman, of *The Complete Poetry of Percy Bysshe Shelley (CPPBS)* in 2012. She has published monographs on Shelley and Kipling and contributed book chapters and articles including festschrifts for Donald Reiman and Lilla Crisafulli, on the Shelleys and other Romantic-period topics. She is the editor of Volume VII of *CPPBS* (2021), and co-volume editor of Volume IV (in production, publication expected in 2025).

Professor Paul Hamilton

Paul Hamilton is Emeritus Professor of English at Queen Mary University of London. Previously he was a Fellow of Exeter College, Oxford, and then Professor at the University of Southampton. He has been Visiting Fellow at the Ludwig Maximilian University of Munich and Visiting Professor at La Sapienza University of Rome. His book *Metaromanticism: Aesthetics, Literature, Theory* (Chicago, 2003) won the Jean-Pierre Barricelli book prize. His most recent works are, as editor, *The Oxford Handbook of European Romanticism* (2016) and, as author, *Realpoetik: European Romanticism and Literary Politics* (Oxford, 2013) and *Orientation in European Romanticism: The Art of Falling Upwards* (Cambridge, 2023).

Dr Valentina Varinelli

Valentina Varinelli completed her PhD at Newcastle University in 2021 and currently holds a post-doctoral position at Università Cattolica del Sacro Cuore. She is the assistant editor of the Mondadori Meridiani editions of Shelley's poetry and prose (2018) and the author of a monograph, *Italian Impromptus: A Study of P. B. Shelley's Writings in Italian with an Annotated Edition* (2022). She has published articles and essays on P. B. Shelley, Mary Shelley, Byron, and their circle and is co-editing Shelley's *Complete Verse Translations* and Milton's *Complete Shorter Poems* for the Longman Annotated English Poets series. She works with Keats-Shelley House, Rome, on education, outreach, and research projects.

Saturday 29 June

Keynote Lecture: What is a Posthumous Poem?

Dr Ross Wilson

Ross Wilson is Associate Professor of Criticism in the Faculty of English, University of Cambridge, and a Fellow of Emmanuel College. He works on the history, theory, and practice of literary criticism since 1750 and on poetry and poetics in the same period. He is the author of *Subjective Universality in Kant's Aesthetics* (2007), *Theodor Adorno* (2007; Chinese translation, 2016; Turkish translation, 2023), *Shelley and the Apprehension of Life* (2013), and *Critical Forms: Forms of Literary Criticism, 1750–2020* (2023). His work on poetry, literary criticism, and critical theory has been published in *ELH*, *European Romantic Review*, *New Literary History*, *Romanticism*, *Textual Practice*, and many other venues. He is the editor of *The Meaning of 'Life' in Romantic Poetry and Poetics* (2009) and *Percy Shelley in Context* (forthcoming 2024) and is a member of the editorial collective for *Romantic Circles Reviews and Receptions*.

Thursday 27 June

Public Lecture: 'Waters on a Starry Night': P. B. Shelley's Poetic Reflections on Wordsworth

Professor Mark Sandy

Mark Sandy is Professor in the Department of English Studies at Durham University. He has published extensively on Romantic poetry and its legacies, including the monographs *Poetics of Self and Form in Keats and Shelley* (Ashgate, 2005) and *Romanticism, Memory, and Mourning* (Ashgate, 2013; reprinted by Routledge, 2019). He is currently the editor of *The Review for the British Association for Romantic Studies*. His latest monograph, *Transatlantic Transformations of Romanticism: Aesthetics, Subjectivity and the Environment*, was published by Edinburgh University Press in 2021. He is currently co-editing a four-volume set on *Loss, Memory, and Mourning* (forthcoming Routledge, 2024) and researching a book-length study, provisionally, titled *Spectral Presences in Romantic and Victorian Poetry: From Wordsworth to the Brownings*.

Exhibition

Please visit <https://theshelleyconference.com/exhibition/> (or scan the QR code below) for full exhibition interpretations:

