de genere

Rivista di studi letterari, postcoloniali e di genere
Journal of Literary, Postcolonial and Gender Studies

http://www.degenere-journal.it/
ISSN 2465-2415

"The Burthen of the Curse of Babel": Mary Shelley's Handling of Shelley's Translations

Valentina Varinelli
Università Cattolica del Sacro Cuore, Brescia
valentina.varinelli@unicatt.it

Percy Bysshe Shelley authored numerous translations, in poetry as well as in prose, from modern and classical languages. Only three of them were published in his lifetime: the translation of Dante's sonnet, "Guido, vorrei, che tu, e Lappo, ed io", and the sonnet-version of an idyll by Moschus appeared in the *Alastor* volume, while the last stanza of the rendering of Dante's Canzone, "Voi, che 'ntendendo, il terzo Ciel movete", was printed after the Advertisement to *Epipsychidion*. Shelley's other translations may also have been intended for publication; however, after his untimely death, Mary Shelley published only a few, much sanitised specimens of them, which she grouped together at the end of her successive editions of Shelley's works. Thus, not only did she contradict her statement in the Preface to *Posthumous Poems of Percy Bysshe Shelley* that "I have been more actuated by the fear lest any monument of his genius should escape me, than the wish of presenting nothing but what was complete to the fastidious reader", but she also implied that his translations were distinct from, and subsidiary to, his original compositions. The article traces the reasons for such treatment back to Shelley's own attitude towards translation and reconstructs the editorial history of his renderings from Mary Shelley's *Posthumous Poems* to the present to show how her decisions, and therefore, ultimately, Shelley's views, have influenced later editors.

Valentina Varinelli completed her AHRC-funded Ph.D. in English Literature at Newcastle University in 2021 and currently holds a post-doctoral position at Università Cattolica del Sacro Cuore in Brescia, Italy. She is the assistant editor of the Mondadori Meridiani editions of P.B. 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 circles and is now 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.

CC BY NC ND

Introduction: Shelley and the Practice of Translation

Percy Bysshe Shelley's translations have attracted growing scholarly attention over the past decades. The ground-breaker was, of course, Timothy Webb, whose *The Violet in the Crucible*, published in 1976, offered both a comprehensive study of Shelley's practice as a translator, now largely superseded by modern translation theory, and an insightful and still relevant exploration of the poet's engagement with the literatures from which he translated, notably Greek, German, Spanish, and Italian. Subsequently, particularly in the wake of the recent international turn in Romantic studies, multiple articles and essays have appeared, mostly adopting a comparative approach, on single translations or clusters of translations, with a concentration on the poetry translations to the detriment of the prose translations, which is partly a consequence of the present editorial situation. Moreover, with respect to the existing body of research, the application of the methods of translation studies is still very limited; the contributions that consider Shelley's renderings within the broader context of the reception and transmission history of the source texts are also few.[1] Shelley regarded his translations as mere time-fillers for when he found himself "totally incapable of original composition" (Shelley 1964, 26), but today scholars concur that his translational activity was more than a way to keep busy between moments of inspiration. It was a spur to inspiration. As Michael O'Neill put it, the practice of translation "served as a creative prompt and stimulus throughout [Shelley's] career" which enabled him to "transfus[e] into his own creative sensibility the vital elements of great writing in other languages" (Shelley 1997, 255). Most of Shelley's translations underwent the same fate as many of his original works and did not see the light of day in his lifetime. However, after his untimely death in July 1822, Mary Shelley published only a small selection of them; what is perhaps even more puzzling is that this selection does not include any of Shelley's several posthumous translations from Italian. The way Mary Shelley presented Shelley's renderings in her editions was by grouping them together, usually separating them from his original works and placing them at the end of the volume (or volumes). This practice, like other decisions Mary Shelley made in her pioneering work as editor of Shelley, has long affected the publication, and indeed also the critical, history of the texts. The aim of this article is to examine Mary Shelley's handling of Shelley's translations and track its impact on their later fortunes. After describing her editorial choices, I argue that they were informed by, and mirrored, Shelley's self-effacing opinion of his own translations and his diminishing views of this practice more in general, which, as a result of the pervasiveness of Mary Shelley's model, have continued until recently to influence the editorial treatment of his renderings. For the reader's convenience, an overview of Shelley's translational activity is provided first.

Shelley was arguably the most accomplished translator of his generation. He was also prolific and versatile. The practice of translation accompanied him throughout his career and he rendered into English a wide variety of texts and authors from six languages: Greek, Latin, French, Italian, Spanish, and German.[2] Shelley's sustained translational activity posed a continuous, quintessentially Shelleyan, challenge to his

[1] For the latter see, in particular, Nelson 2007, Burwick 2010, and the brief discussion of Shelley's translations of the *Homeric Hymns* in Richardson 2016. Nabugodi 2021 offers a theoretically informed analysis of the *Faust* translations.

[2] Shelley also made translations and self-translations from English into Italian, which I have discussed elsewhere together with Mary Shelley's handling of them.

own linguistic scepticism and, especially, to his theoretical conviction of "the vanity of translation", expressed in this memorable passage of "A Defence of Poetry":

> ⁅I⁆t were as wise to cast a violet into a crucible that you might discover the formal principle of its colour and odour, as seek to transfuse from one language into another the creations of a poet. The plant must spring again from its seed or it will bear no flower – and this is the burthen of the curse of Babel. (Shelley 2002, 514)

Shelley's argument is brilliantly contradictory. At the same time as he states the impossibility of translating poetry, he indicates the way to succeed in the task, advocating an approach to translation as an act of recreation, which is the approach he himself adopted and is in accordance with the views held in the same years by continental theorists and practitioners, Germaine de Staël and Goethe among others.

Looking more closely at Shelley's extant translations, those from ancient Greek are the most numerous, followed by the renderings from Italian. The former include translations (complete and partial) of seven *Homeric Hymns*, Aeschylus' *Prometheus Bound* (in prose), Euripides' satyr-play *The Cyclops*, four dialogues by Plato, a handful of so-called Platonic epigrams, a chapter of Aristotle's *Ethics*, and four Hellenistic bucolic poems. As for the translations from Italian, they are all in verse, and the source texts range from foundational works of Italian literature, such as *Il Tesoretto* of Brunetto Latini (Dante's mentor) and Dante's *Divina Commedia*, to minor medieval and modern poems. Shelley then translated a passage from Tacitus' *Histories* on the Jews and excerpts from Virgil's *Eclogues* and *Georgics*, Calderón's plays, and Goethe's *Faust*. An early rendition of the *Marseillaise* also survives. Other translations are known to have existed but have been lost, notably those of Plutarch's two discourses on meat-eating, which influenced Shelley's own writings on vegetarianism, a rendering of Plato's *Phaedo*, and one of Spinoza's *Tractatus Theologico-Politicus*, to which he returned multiple times.

The Early Publication History of Shelley's Translations

Only three of Shelley's translations were published in his lifetime, two of them in 1816, in the *Alastor* volume. These are the translation of Dante's famous sonnet to his friend and fellow poet Guido Cavalcanti beginning "Guido, vorrei, che tu, e Lappo, ed io", to which Richard Garnett attributed the fame of the Italian original in England (Garnett 1898, 17), and the sonnet-version of an idyll by the Greek bucolic poet Moschus envisioning a fisherman's return home, which functions in the volume as a counterpoint to Dante's *invitation au voyage*. The third translation to appear in Shelley's lifetime was actually only an extract, i.e. the last stanza of his rendition of "Voi, che 'ntendendo, il terzo Ciel movete", the first Canzone of Dante's *Convivio*, which was printed after the Advertisement to *Epipsychidion* (1821), although, if one reads the Advertisement, it will be clear that Shelley meant it to be placed on the facing page, in a more relevant position (and, in fact, this is where Mary Shelley printed it in the first edition of *The Poetical Works of Percy Bysshe Shelley*). Some of his other translations also seem to have been intended for publication or, at least in one case, for inclusion in a work by Mary Shelley. For instance, his version of Cavalcanti's sonnet to Dante beginning "Io vengo il giorno a te infinite volte" may have been conceived as a companion to Dante's sonnet to Cavalcanti in *Alastor* (although the source poems are unconnected), but may have been omitted because of its thematic affinity with Shelley's own sonnet "To Wordsworth", which was included in that volume. Plans for publishing his

translation of Plato's *Symposium*, which he famously completed in ten days, in Bagni di Lucca in the summer of 1818 (Shelley 1987, 1: 217–219), were deferred, instead, until his return to England, when he could "discuss the propriety of it" with Thomas Love Peacock (Shelley 1964, 29). It has further been speculated that Shelley translated a sonnet addressed to the Ghibelline warlord Castruccio Castracani degli Antelminelli from his adviser Luparo Lupari at Mary Shelley's request for inclusion in her historical novel, *Valperga: or, the Life and Adventures of Castruccio, Prince of Lucca* (1823), written in 1820-21 (Lyles 1978, 137; Shelley 1996, 329–330). A second translation from Italian might also be related to Mary Shelley's novel. This is Shelley's rendering of the final tercet of Dante's sonnet, "Negli occhi porta la mia donna Amore", from the *Vita nuova*, in which the name "Mary" is substituted for the pronoun indicating Dante's lady; in fact, the same lines are quoted in the original in the last chapter of *Valperga* (Shelley 1996, 316n). Finally, it was Shelley's declared intention to publish his poetry translations from *Faust* and *El mágico prodigioso* in an essay in *The Liberal* presumably investigating the "striking similarity" he discerned between Goethe's and Calderón's dramas (Shelley 1964, 407), but only "May-day Night", his version of the *Walpurgisnacht* scene from *Faust*, appeared posthumously in the first number of that short-lived journal (1822).

Other posthumous translations were progressively released in Mary Shelley's four main editions of Shelley's works: the 1824 *Posthumous Poems of Percy Bysshe Shelley*, the four-volume pocket edition of *The Poetical Works of Percy Bysshe Shelley*, published in 1839, the second edition of the latter, in one large octavo volume, which appeared at the end of the same year, but was dated 1840 on the title page, and the two-volume *Essays, Letters from Abroad, Translations and Fragments*, which was also published in 1839 but dated 1840. These are the editions I consider in the following analysis. No further changes or additions to the translations were made either in the second edition of *Essays, Letters from Abroad, Translations and Fragments* (1845) or in the third edition of *Poetical Works* (1847), while the 1846 *Minor Poems of Percy Bysshe Shelley* includes no translations.

Mary Shelley's Editions

Posthumous Poems opens with an untitled section of longer poems, followed by the "Miscellaneous Poems", "Fragments", *Alastor*, which Mary Shelley included on account of the difficulty of obtaining a copy of the first edition (Shelley 1824, vii-viii), and, finally, the "Translations". The latter section comprises eight renderings from Greek, Spanish, and German, which are arranged chronologically with respect to the date of the source texts. The first item is the Homeric Hymn to Hermes ("Mercury" for Shelley, who always used the Roman name of Greek gods), followed by "The Cyclops", a "Translation from Moschus" (now known as "Retribution from Moschus" from the title of the holograph fair copy), three "Scenes from the 'Magico Prodigioso' of Calderón", and two "Scenes from the 'Faust' of Goëthe". All but one of these translations were previously unpublished: the second excerpt from Goethe is "May-day Night", which Mary Shelley reprinted from *The Liberal* (the other is a rendition of the *Prolog im Himmel*). As she explained in her Preface, "most of the Translations were written some years ago, and, with the exception of 'The Cyclops,' and the Scenes from the 'Magico Prodigioso,' may be considered as having received the author's ultimate corrections" (vii). This comment suggests that in selecting samples of Shelley's translational activity for this edition she prioritised more polished or substantial pieces, despite her heartfelt declaration that "I have been more actuated by the fear lest any monument of his genius should escape me, than the wish of presenting nothing but what was complete to the fastidious reader"

(viii). However, her selective approach to the "Translations" section is in line with the editorial procedure she followed in the rest of the volume, where, as Nora Crook has observed, she often made interventions and excisions to limit the number of obvious fragments (Shelley 2021, xxx).

The translations published in *Posthumous Poems* were singled out for praise in several reviews, including the surprisingly positive mention in the *Quarterly*, where the regulating effect of translation on Shelley's poetry was remarked upon with approbation:

> The vague and idle allegories in which he delighted, to say nothing of *dulcia vitia* of a worse kind, were banished for the moment from his fancy; and his verse [...] was capable not only of reaching a classical gracefulness, but of reflecting vividly the strength of genius and the projection of its language. Our literature can show few translations from the Greek poets more elegant than his of the Hymn to Mercury and *Cyclops* of Euripides; nor, in spite of a few inaccuracies, could Goethe himself desire to see the effect of the famous *Mayday-night* scene of his Faust transferred into any foreign language with more truth and vigour than Mr. Shelley's version exhibits. (Anonymous 1826, 148–49)

Possibly encouraged by the reviewers' response, in the first edition of *Poetical Works* Mary Shelley augmented the number of translations, still placing them in a separate section at the end of volume 4, after the original poems. Volumes 1 and 2 of this edition contain, respectively, *Queen Mab*, *Alastor*, and *The Revolt of Islam* and *Prometheus Unbound*, *The Cenci*, and *Hellas*; the other poems, also arranged chronologically and further divided by period or year, occupy volumes 3 and 4. Two of the new translations that follow are the sonnets from Dante and Moschus that had appeared in the *Alastor* volume, but Mary Shelley also included four previously unpublished Platonic epigrams, in addition to the items that had already been released in *Posthumous Poems*. The first edition of *Poetical Works* is the one where the arrangement of the translations, besides not being chronological, is most confused, with Moschus preceding Euripides and Plato and Dante's sonnet interrupting the sequence of renderings from Greek. The latter may have been the compositor's decision, as the sonnet occupies the lower half of the page on which "The Cyclops" ends, which otherwise would have remained blank, but as this is inconsistent with the way in which the other sonnet translations are printed, i.e. each on a separate page, it may also indicate that it was a last-minute addition. On the whole, the misarrangement of the translations in *Poetical Works*, as well as its many mistakes and omissions, may be ascribed to Mary Shelley's poor health at the time in which she was working on the edition, when a nervous illness caused by the mental and emotional strain of going back to Shelley's manuscripts after fifteen years drove her "to the verge of insanity" (Shelley 1987, 2: 563).

The problems with the presentation of the translations in the first edition of *Poetical Works* were rectified in the one-volume, double-columned second edition Mary Shelley prepared later the same year, where they were arranged once again in chronological order, as in *Posthumous Poems*. She now also added the other *Homeric Hymns* that Shelley had translated, with the exception of the "Hymn to Venus". So, between 1824 and the second edition of *Poetical Works* in 1839, Mary Shelley published a total of nineteen poetry translations out of the forty-three that are extant. This is not a bad ratio in itself, especially if one considers that some of the items she excluded are fragments of one or two lines; yet, she also omitted a number of longer, more significant translations, such as the ones from Virgil or the renderings from Canto 28 of *Purgatorio* and from Brunetto Latini's *Tesoretto*. Indeed, Mary Shelley did not publish any of Shelley's Italian

translations except for the Dantean sonnet that had already appeared in *Alastor*. By pointing this out, I do not mean to question or diminish the achievement of her editions. Considering the jumble of manuscripts Shelley had left behind and the extreme roughness of many of his drafts, she managed, with no assistance, to complete a feat that remains unequalled, and to which all editors and students of the poet are indebted to this day. Manuscript evidence reveals that she did begin to transcribe one of Shelley's holograph Italian translations for publication, that is his rendering of Dante's Canzone, "Voi, che 'ntendendo, il terzo Ciel movete" (Massey 1969, 204–205), but as part of it already occurred in the preliminary pages of *Epipsychidion*, she may have deemed it an unnecessary repetition to give the whole translation. This as well as other renditions of Italian poetry are unfinished; however, this fact alone seems unlikely to have deterred her, since the same is also true of some of the translations first published in *Posthumous Poems*, as she herself admitted. An alternative possibility is that, as in other instances in which her editorial decisions appear inexplicable, such as her publishing *Epipsychidion* without a word of comment, she may have acted in accordance with Shelley's own opinion – in this case, his unstated opinion. What Shelley might have thought of his translations from Italian could be implied in the complete silence he seems to have maintained about them. As illustrated above, Shelley used to speak of his translations in reductive terms, but while his letters do contain mentions of his attempts at rendering the Greek authors, Goethe, and Calderón, he never once alluded to his translations from Dante and the other Italian poets. This is surprising, not least because he regularly updated his correspondents on his reading in Italian. As for translating from it, though, this was an extremely popular, almost commonplace activity at the time, and one at which most major writers tried their hand, including Wordsworth, Coleridge, and Southey. In particular, after the second edition of Henry Francis Cary's acclaimed blank-verse translation of the *Divine Comedy* in 1819, there was "a steady flow" of short renderings from Dante into English (Brand 1957, 56). These included Shelley's cousin Thomas Medwin's 1821 version of the passage on Ugolino from the *Inferno*, which benefitted from Shelley's own revisions, and Byron's literal translation in *terza rima* of the Paolo and Francesca episode, made in March 1820. In the same year, Leigh Hunt published his rendition of Torquato Tasso's *Aminta*, which Shelley liked "very much" (Shelley 1964, 345). Both Byron and Hunt later contributed translations from the Italian to *The Liberal*. With so many of his friends and contemporaries active in the field, it is just possible that Shelley refrained from boasting about his Italian renditions out of a feeling of self-consciousness, which Mary Shelley may have wanted to respect in her editions.

Her separation of the translations from the original poems seems to have been a fairly conventional practice, adopted, for instance, by Hunt in his 1818 poetry collection, *Foliage*, and, more relevantly, by Robert Browning in his posthumous edition of Elizabeth Barrett Browning's *Last Poems* (1862). Still, this practice raises issues of canonicity. The impression the reader derives from such an arrangement is that a poet's translations are distinct from, and subsidiary to, their original verses. Indeed, Shelley himself held this view. As noted by Michael Rossington, Shelley effectively dismissed translation as "secondary work" in his letter to Hunt of 16 November 1819 (Rossington 2018, 549), in which he commented upon his friend's version of *Aminta* in the following, unencouraging tones:

> I am sorry to hear that you have employed yourself in translating Aminta, though I doubt not it will be a just & beautiful translation. You ought to write Amintas.

> You ought to exercise your fancy in the perpetual creation of new forms of gentleness & beauty. You are formed to be a living fountain & not a canal however clear. (Shelley 1973, 1081)

Although after reading Hunt's translation Shelley had to admit that "it almost reconcile[d]" him to the practice (Shelley 1964, 345), his letter perfectly illustrates the "shift of emphasis" from translation to original composition that, according to David Simpson, took place between the Restoration and the Romantic period, which saw the affirmation of "the cult of originality expressed in the native tongue". Not only did the Romantics (with the possible exception of Cary) fail to produce works of translation comparable to Dryden's or Pope's, but they did not even make claims of the importance of translation in general and their translations in particular (Simpson 2012, 155). The subordinate position of Shelley's poetry renderings in Mary Shelley's editions thus reflects the dominant early nineteenth-century attitude towards this activity which he had openly championed.

As for Shelley's prose renditions published in *Essays, Letters from Abroad, Translations and Fragments*, they were also grouped together, with one exception, although they did not form a separate section, nor were they placed last in the collection. The sequence of the items in this edition does not correspond to its title: the "Letters from Abroad", which include Mary Shelley's journal and letters from *History of a Six Weeks' Tour*, are in Volume 2, whereas Shelley's "Essays" and "Translations", some of which are designated as "Fragments", are in Volume 1. Mary Shelley selected only translations from Plato. Of these, the unfinished rendering of the *Ion* and the fragments from the *Menexenus* and the *Republic* follow the original prose pieces. The one translation that is separated from the others is "The Banquet", Shelley's version of the *Symposium*, which is preceded by the essay he drafted to accompany it, originally titled "A Discourse on the Manners of the Ancient Greeks Relative to the Subject of Love", and by his unfinished preface and is followed by the fragment "On Love". An interesting anecdote for the poet's Victorian reception is related to the translations in this edition. They found a harsh critic in Elizabeth Barrett, who marked thirty-seven errors in her copy (Thorpe 1951, 455) and vented her disappointment in a letter to her brother, mocking Mary Shelley's panegyrical Preface:

> I have fallen out […] with Shelley about his translations from Plato. The general impression was, & my particular impression certainly was that he "ate Greek drank Greek"[3] – whereas it almost appears to me now that he starved upon it. At any rate he knew little or nothing of Plato – & the translations so extolled in the preface, are only wonderful from their extreme incorrectness. (Barrett Browning and Browning 1986, 233)

From Mary Shelley to the Present

The editors who followed in Mary Shelley's footsteps were not less laudatory than her, but they continued to treat the translations separately well into the twentieth century, beginning with Richard Garnett, who printed three previously unpublished poetry renderings in his *Relics of Shelley* (1862), placing them after the original verses. These are the translation of Dante's Canzone from the *Convivio*, the "Hymn to Venus",

[3] Barrett may be alluding to Thomas Jefferson Hogg's remarks on Shelley's extensive reading in Greek in his memoir "Percy Bysshe Shelley at Oxford," published in instalments in *The New Monthly Magazine and Literary Journal* in 1832 and later included in his *Life* of the poet (Hogg 1858, 127).

and the excerpt from Canto 28 of *Purgatorio*, to which Garnett supplied a most suggestive title, "Matilda Gathering Flowers", a Miltonic phrase he derived from Shelley's letter to Hunt of ca. 20 August 1819 (Shelley 1964, 112). Garnett also published part of the translation from Brunetto Latini's *Tesoretto*, which he entitled "Love, Hope, Desire, and Fear", and placed it among the original poems, but simply because he did not realise it was a translation. This is not the only instance in which a Shelley rendering has been mistaken for original, which is telling of his approach to translation: a partial holograph rendition of an eighteenth-century Italian Canzonetta in one of his working notebooks was long thought to be the draft of a new composition (Varinelli 2017).

William Michael Rossetti's 1870 revised edition of *Poetical Works* combined the internal organisation of Mary Shelley's 1839 edition with that of *Posthumous Poems*: he distinguished between "Principal Poems", "Miscellaneous Poems", "Fragments", and "Translations" and arranged the items in each section chronologically. Rossetti discovered one more posthumous translation, from Virgil's tenth Eclogue, but it is to Harry Buxton Forman that we owe the publication of most new renderings, namely the fragment from the *Vita nuova*, which he maintained Shelley had scratched on a windowpane in a house where he lodged in London (Shelley 1876-1877, 4: 247n), and the translations of Cavalcanti's sonnet, Moschus' *Lament for Bion*, and Bion's *Lament for Adonis*. Forman adopted a partially different system from Rossetti's in his edition of Shelley's poems, which is the ultimate model for the Johns Hopkins edition of *The Complete Poetry of Percy Bysshe Shelley*: first he reproduced Shelley's published collections in the order in which they appeared in his lifetime and then he printed the posthumously published major poems, miscellaneous poems, translations, and juvenilia (including *Queen Mab*), all in chronological order. Consequently, the two translations first published in *Alastor* appear in volume 1 of his edition, while the others are in volume 4. Woodberry's Centenary Edition, Hutchinson's much-reprinted Oxford edition, and Locock's 1911 edition maintained, like Rossetti, Mary Shelley's division of the poetry into principal poems, shorter verses, and translations (with further sections for the fragments and/or juvenilia, the latter alone coming after the translations) as well as her chronological arrangement, which, for the translations, always refers to the source texts. The Julian Edition, currently still the most complete edition of Shelley's works and letters, adopted, instead, Forman's basic distinction between lifetime poetry collections and volumes and posthumous verses, with the translations following in a separate section.

As for the prose, both Forman's 1880 edition and the Julian mirrored Mary Shelley in presenting the translations after the original pieces and before the letters, but they also made a separate section for them. Forman, who was the first to publish Shelley's prose after Mary Shelley's *Essays, Letters from Abroad, Translations and Fragments*, explained that this solution seemed "desirable" in an edition which aimed at "arranging the whole mass of prose work issued during and after his life-time" (Shelley 1880, 3: 148). The editors I have mentioned, particularly Garnett, Rossetti, and Forman, significantly expanded the corpus of Shelley's translations, revealing his engagement with a wider spectrum of languages, authors, and genres; however, the way they arranged them betrays the enduring influence of Mary Shelley's example, promoting a perception of these texts as works of inferior value which derives from Shelley's overt and covert attitude towards the practice of translation, and which resulted in his renderings being long relegated to the margins of his canon.

Things have finally changed with modern critical editions of Shelley's poetry, including the Longman Annotated English Poets and Johns Hopkins complete editions, where the translations are no longer separated from the rest of Shelley's verses but are treated on a par with them. Again, Webb paved the way with his 1977 Everyman edition of Shelley's *Selected Poems*, in which he inserted part of the "Hymn to Mercury" and the rendering of Goethe's *Prolog im Himmel* among the original poems. This procedure allows readers to appreciate the mutual influence – at the level both of content and of form – between Shelley's original works and his translations; for instance, the "Hymn to Mercury", which he translated into English *ottava rima*, served as an apprenticeship for "The Witch of Atlas". It is unclear whether the same procedure will be adopted in the Oxford edition of the prose or its editors will maintain the tradition of grouping the translations together after the original pieces; E. B. Murray's introduction to volume 1 does not mention them and the volume, which covers the English years, does not include any item in translation, although the dating of the rendition from Aristotle falls within that period. Anyhow, at least for the poetry renderings the shift in perception that began forty-nine years ago appears to be complete, and the first collected edition of Shelley's verse translations into English, arranged in the order in which he wrote them (as far as this can be securely established), is now under way for Longman. Shelley's translations have been read and admired by generations of Shelley scholars. This new edition will be the opportunity to make them known to a wider audience of translation studies specialists and students of classics and modern languages, thus promoting the opening up of new critical perspectives on Romantic translation.

Works Cited

Anonymous. 1826. "1. *Faust, a Drama, by Goethe, with Translations from the German.* By Lord Francis Leveson Gower. 2. *Posthumous Poems.* By Percy Bysshe Shelley". *The Quarterly Review* 34 (67): 136–153.

Barrett Browning, Elizabeth, and Robert Browning. 1986. *The Brownings' Correspondence.* Edited by Philip Kelley and Ronald Hudson. Vol. 4. Wedgestone Press.

Brand, Charles P. 1957. *Italy and the English Romantics: The Italianate Fashion in Early Nineteenth-Century England.* Cambridge University Press.

Burwick, Frederick. 2010. "'Faust' Translations of Coleridge and Shelley on the London Stage". *Keats-Shelley Journal* 59: 30–42.

Garnett, Richard. 1898. *A History of Italian Literature.* Heinemann.

Hogg, Thomas Jefferson. 1858. *The Life of Percy Bysshe Shelley.* Vol. 1. Moxon.

Lyles, W. H. 1978. "Niccolò Tegrimi's *Vite di Castruccio*: The Source of Shelley's 'If the Good Money Which I Lent to Thee'". *Modern Language Notes* 93 (1): 137–138.

Massey, Irving, ed. 1969. *Posthumous Poems of Shelley: Mary Shelley's Fair Copy Book Bodleian MS. Shelley adds. d. 9.* McGill-Queen's University Press.

Nabugodi, Mathelinda. 2021. "The Contexts of Percy Bysshe Shelley's *Faust* Translations". *Publications of the English Goethe Society* 90: 31–52.

Nelson, Stephanie. 2007. "Shelley and Plato's *Symposium*: The Poet's Revenge". *International Journal of the Classical Tradition* 14 (1/2): 100–129.

Richardson, Nicholas. 2016. "'Those miraculous effusions of genius': The *Homeric Hymns* Seen through the Eyes of English Poets". In *The Reception of the Homeric Hymns*, edited by Andrew Faulkner, Athanassios Vergados, and Andreas Schwab, 325-344. Oxford University Press.

Rossington, Michael. 2018. "Creative Translation". In *The Oxford Handbook of British Romanticism*, edited by David Duff, 547–561. Oxford University Press.

Shelley, Mary. 1987. *The Journals of Mary Shelley 1814–1844*. Edited by Paula R. Feldman and Diana Scott-Kilvert. 2 vols. Clarendon Press.

Shelley, Mary. 1996. *The Novels and Selected Works of Mary Shelley*. Edited by Nora Crook. Vol. 3. Pickering & Chatto.

Shelley, Percy Bysshe. 1824. *Posthumous Poems of Percy Bysshe Shelley*. Edited by Mary W. Shelley. Hunt.

Shelley, Percy Bysshe. 1839. *The Poetical Works of Percy Bysshe Shelley*. Edited by Mrs Shelley. 4 vols. Moxon.

Shelley, Percy Bysshe. 1840a. *Essays, Letters from Abroad, Translations and Fragments*. Edited by Mrs Shelley. 2 vols. Moxon.

Shelley, Percy Bysshe. 1840b. *The Poetical Works of Percy Bysshe Shelley*. Edited by Mrs Shelley. Moxon.

Shelley, Percy Bysshe. 1862. *Relics of Shelley*. Edited by Richard Garnett. Moxon.

Shelley, Percy Bysshe. 1870. *The Poetical Works of Percy Bysshe Shelley*. Edited by William Michael Rossetti. 2 vols. Moxon.

Shelley, Percy Bysshe. 1876–1877. *The Poetical Works of Percy Bysshe Shelley*. Edited by Harry Buxton Forman. 4 vols. Reeves and Turner.

Shelley, Percy Bysshe. 1880. *The Prose Works of Percy Bysshe Shelley*. Edited by Harry Buxton Forman. 4 vols. Reeves and Turner.

Shelley, Percy Bysshe. 1892. *The Complete Poetical Works of Percy Bysshe Shelley*. Edited by George Edward Woodberry. 4 vols. Mifflin and Company. [Centenary Edition].

Shelley, Percy Bysshe. 1904. *The Complete Poetical Works of Shelley*. Edited by Thomas Hutchinson. Clarendon Press.

Shelley, Percy Bysshe. 1911. *The Poems of Percy Bysshe Shelley*. Edited by C.D. Locock. 2 vols. Methuen.

Shelley, Percy Bysshe. 1926–1930. *The Complete Works of Percy Bysshe Shelley*. Edited by Roger Ingpen and Walter E. Peck. 10 vols. Benn. [Julian Edition].

Shelley, Percy Bysshe. 1964. *The Letters of Percy Bysshe Shelley*. Edited by Frederick L. Jones. Vol. 2. Clarendon Press.

Shelley, Percy Bysshe. 1973. *Shelley and His Circle, 1773-1822*. Edited by Donald H. Reiman. Vol. 6. Harvard University Press.

Shelley, Percy Bysshe. 1977. *Percy Bysshe Shelley: Selected Poems*. Edited by Timothy Webb. Everyman's Library. Dent.

Shelley, Percy Bysshe. 1989-2024. *The Poems of Shelley*. Edited by Geoffrey Matthews et al. 6 vols. Routledge.

Shelley, Percy Bysshe. 1993. *The Prose Works of Percy Bysshe Shelley*. Edited by E.B. Murray. Vol. 1. Clarendon Press.

Shelley, Percy Bysshe. 1997. *The Manuscripts of the Younger Romantics: Percy Bysshe Shelley*. Edited by Donald H. Reiman and Michael O'Neill. Vol. 8. New York: Garland.

Shelley, Percy Bysshe. 2002. *Shelley's Poetry and Prose*. Edited by Donald H. Reiman and Neil Fraistat. Norton.

Shelley, Percy Bysshe. 2021. *The Complete Poetry of Percy Bysshe Shelley*. Edited by Nora Crook. Vol. 7. Johns Hopkins University Press.

Simpson, David. 2012. *Romanticism and the Question of the Stranger*. University of Chicago Press.

Thorpe, James. 1951. "Elizabeth Barrett's Commentary on Shelley: Some Marginalia". *Modern Language Notes* 66 (7): 455–458.

Varinelli, Valentina. 2017. "Shelley's Translation from an Italian Canzonetta". *Keats-Shelley Journal* 66: 29–33.

Webb, Timothy. 1976. *The Violet in the Crucible: Shelley and Translation*. Clarendon Press.