

FOREWORD

Commissioned by the English Goethe Society as a contribution to the celebration in 1999 of the 250th anniversary of Goethe's birth, this bibliography sets out to record translations of his works into English that have been published in the twentieth century, up to and including material published in that anniversary year. In doing so, it aims to serve as wide a constituency as possible, be it as a simple reference tool for tracing a translation of a given work or as a documentary source for specialized studies of Goethe reception in the English-speaking world. The material consists overwhelmingly of publications in Britain and the United States, but also embraces publications in Commonwealth countries and beyond.

This is a record of publications during the century, not just of translations that originated during this period. It includes therefore numerous re-printings of older material, as well as some belated first publications of translations from the nineteenth century, and it does so in order to demonstrate how frequent and how long-enduring was the recourse of publishers and anthologists to a Goethe Victorian in diction, a signal factor in perceptions, and misperceptions, of the writer and his work in the English-speaking world. And this is not confined to the first half of the century when such recourse might be had by default. As recently as 1994, *Faust*, Part I, was republished in a popular paperback series in Anna Swanwick's rendering; not until 1983 did there appear the first volume of a coherently conceived, newly translated set of Goethe's *Collected Works*, in place of the once 'standard' collected edition that had accumulated piecemeal in the Bohn's Standard Library series between 1848 and 1890 and of the American editions of the late nineteenth century that employed many of the same translations. For all that, besides re-printings of Anster or Oxenford, Carlyle or Bayard Taylor, the work of some 420 translators from the twentieth century could here be recorded, including more than 40 translations of one or both parts of *Faust* and the *Urfaust*.

This is, of course, by no means uncharted territory. For any bibliographer of German literature in translation Bayard Quincy Morgan's *Critical Bibliography of German Literature in English Translation*, which in its several editions and supplements extends to 1960, is an indispensable source of orientation, and the record is continued to the end of the 1970s, if more selectively, by Patrick O'Neill's *German Literature in English Translation*. W. LaMarr Kopp's *German Literature in the United States, 1945–1960* describes and catalogues a surge in Goethe translations sparked by the 1949 anniversary and encouraged

by the expansion of German and comparative literary studies. Translations of *Faust*, complete or in excerpt, are extensively documented up to the mid-1960s in the relevant volume of Hans Henning's *Faust-Bibliographie*. From Stella M. Hinz's 1928 dissertation I have derived numerous references to poems in verse collections, anthologies and journals in the first two decades of the century. Together with the publication, at a late stage in the compilation of the present work, of the *Goethe-Bibliographie 1950–1990*, compiled by Siegfried Seifert and his colleagues, these works and many another partial listing provide cumulatively a broad conspectus of Goethe translations for much of the century, and I am greatly indebted to them.¹ But each of these studies is variously circumscribed in scope, by period, genre or work, or by abbreviated bibliographical description, and for the most part by a concentration on independent publications. While gratefully consolidating their findings, I have also sought to supplement them by otherwise unrecorded material, yielded by searches of on-line union catalogues and catalogues of major university and research libraries, and by direct inspection of potential primary sources, principally anthologies, literary journals and 'little' magazines. Above all, I have sought to supplement them by detailed recording of the contents of published collections of Goethe's writings, including individual poems and epigrammatic verses.

It would be presumptuous, all the same, to lay claim to an exhaustive record. With due caution, I believe that all independent volumes of Goethe's works published during the period in question have been included, insofar as they are attested in the holdings of the major university and research libraries in Britain, the USA, and Commonwealth countries, at least in their original printing, if not in every further impression or parallel appearance under a different imprint (I have tried to note both English and American issues of the same volume, wherever appropriate; less than justice may have been done to Canadian and other Commonwealth imprints). In the nature of things, however, one cannot claim to have traced all possible items in anthologies, verse collections, and periodicals. For simple reasons of accessibility my searches of journals and little magazines have been biased towards British material, though this is partially offset by the extensive coverage of American periodicals in such sources as the *Index of American Periodical Verse* (1976–), or the *Humanities Index* (1974–). Some previously unknown translations of Goethe came to light through a search of volumes of poetry whose title

¹ See Bayard Quincy Morgan, *A Critical Bibliography of German Literature in English Translation, 1481–1927. Supplement embracing the years 1928–1955* (New York, 1965); Murray F. Smith, *A Selected Bibliography of German Literature in English Translation, 1956–1960* (Metuchen, NJ, 1972), a further supplement to Morgan; Patrick O'Neill, *German Literature in English Translation: A Select Bibliography* (Toronto; London, 1981); W. LaMarr Kopp, *German Literature in the United States, 1945–1960* (Chapel Hill, NC, 1967); *Faust-Bibliographie*, bearbeitet von Hans Henning. Teil 2: *Goethes Faust*. Bd. 1: *Ausgaben und Übersetzungen*. (Berlin; Weimar, 1968). For further details of the works by Hinz, Morgan and Seifert see the list of abbreviations below.

or sub-title suggested the presence of translations or which were the work of known translators; but with every chance discovery of Goethe in volumes whose title gives no such indication, comes the suspicion that much more may lurk concealed in such sources.

Some omissions are deliberate. The largest category of these concerns, regrettably if inevitably, the very medium by which in all probability a larger Anglophone audience has become acquainted with Goethe's poetry than by any of the translations here listed. But to trace the translations underlaid in the scores of musical settings is a task for the musicologist, and untold renderings printed on record sleeves or inserts one for the discographer, and who knows how many versions have been untraceably discarded along with the programme booklets of distant recitals? However, I have sought to acknowledge this medium of Goethe reception by including some anthologies of Lieder texts and studies of specific composers, and in the case of one composer his own translations from Goethe, free or fragmentary though they are (see item 3/103).

In the case of the celebrated and oft-reprinted translations by Longfellow, Scott and Shelley, I have limited myself, with the exception of a token reference to an authoritative critical edition of Shelley's works, to those occasions when their renderings are specifically chosen to represent Goethe or where the art of translation itself is at issue. Nor have I strained to list every one of the editions of Carlyle's works that proliferated at the beginning of the century. On the other hand, I have included references to select or collected editions of the work of poets less familiar as translators of Goethe, such as Borrow, Clough, or Meredith, or among modern poets Randall Jarrell or Peter Russell or James Wright, not least on the grounds of the reader accessibility of such sources than of the first or other printings of their translations.

Translations contained within secondary literature on Goethe constitute a further challenge to any aspiration to comprehensive documentation. I have recorded substantial material in the specialized scholarly articles known to me that are specifically devoted to English translations of Goethe. Otherwise, I have concentrated upon tracing and recording translations contained in studies, mostly biographical in nature, that address a non-specialist audience or are contained in non-academic journals (Paul Carus's *Open Court* is a notable example). If occasional exceptions to this working guide-line are made (e.g. items 3/472, 9/52), it is in the interest of items otherwise rarely translated.

The principles behind the organization of this bibliography are, it is hoped, already evident from the table of contents, but some further general observations about the ordering of the material and the conventions employed in its description are called for (explanations specific to an individual Section are given in the appropriate section). The first two Sections list, respectively,

collected editions and then selections of Goethe's writings in which two or more literary genres are substantially represented. Further details of the translations contained in such publications, be they complete works or substantial excerpts, are given in the remaining Sections, 3 to 13, divided in terms of broad generic categories. The dual or multiple recording of a item which this entails may infringe rigorous bibliographical principles, but will, I trust, enable the reader more easily to survey the translation history of a given work. Dual reference to a single volume may also be made, and for similar pragmatic reasons, when a volume essentially devoted to one category of writings includes an item classifiable under another, when for instance, a collection of Goethe's scientific writings includes a handful of poems, or a volume designed to represent Goethe as literary critic includes extensive excerpts from his conversations with Eckermann.

It should be emphasized here that in employing such 'broad generic categories', I aim at no more than a manageable distribution and organization of my material, even if in particular instances, particularly in Sections 8 to 10, the assignment to such categories may be found disputable, or the categories themselves too undifferentiated for a writer whose work so frequently defies traditional categories of genre. In purely practical terms, any item can be located via the indexes that conclude this work.

Most Sections are sub-divided, first according to the type of source — collections precede editions of individual works — and then, as appropriate, by works or groups of works. Within each Section or sub-section the entries are ordered in the first instance chronologically. Unless there is *prima facie* evidence of the sequence of publication within a given year, items published in the same year are ordered alphabetically by the title of the volume, be it book or journal, in which the material appears. Translations of *Faust* appearing in the same year are, however, arranged according to the name of the translator.

Throughout, individual items are identified by their translated titles (in a small number of poems, the original title, or a version thereof, is retained by the translator). When the English title is not a standard literal equivalent of the original, or in any case of potential ambiguity, the German title is added (unless it is already apparent from a sub-heading under which various items are grouped). Such glosses normally appear in square brackets immediately after the English title. In the case of bi-lingual editions, both the English and German titles are given, linked by the symbol '='. German titles or first lines quoted from bi-lingual volumes are printed as they appear in those sources. The German titles or first lines cited in editorial glosses follow the text of the 'Münchener Ausgabe', edited by Karl Richter *et al.* (hereafter 'MA'), except where otherwise indicated.

In formulating entries, I have printed the titles, attributions and details of publication as they appear on the title-page of the item concerned. Following a German convention, further details are enclosed in round brackets when

these are printed elsewhere in the volume, normally on the verso of the title-page. Any information enclosed in square brackets is not given within the volume itself, but is supplied by the compiler. The prefix 'c-' before a date signifies a copyright date.

The terms 'translated by... ' and equivalent formulations are used in full in the case of independently published items, following the wording employed in the source. In the case of items in anthologies, journals or other miscellanies all such attributions, have been standardized to the abbreviation 'tr.'

Within the individual Sections the entries are numbered continuously, overriding any division into sub-sections. An entry-number with the suffix '-a' indicates an entry added at a late stage in the compilation. Details of reprints, parallel editions or further editions not substantially revised are given together with the entry for the original edition, so these are not assigned their own entry numbers. Entry numbers in the decimal form '1.1, 1.2', etc., are used in a small number of instances where it was felt appropriate to group together a large number of variants of what is essentially the same text. Cross-references to other entries in the bibliography are made by entry-number alone when both entries are contained within the same Section, and in the form '3/1' when the cross-referred entry is included in a different Section, the figure before the diagonal identifying the Section.

The bibliography rests as far as possible upon autopsy. Items that I have not seen in the original or in photocopied form, and which have not been corroborated via correspondence, are indicated by the cipher '[*]'. In the case of all but the rarest items or imprints I have, however, been able to corroborate the details of unseen items by the evidence of multiple sources. If my entry for an unseen item is dependent upon a secondary source, that source is also indicated, using abbreviations listed below (e.g. '[* Schreiber]'); in the case of a rare item that is held by a single library or very few, I have indicated the library catalogue source from which my entry derives.