

New editions and facsimiles of Percy Bysshe Shelley's works are changing the landscape of Shelley studies by making complete compositions and fragments that have received only limited critical attention readily available to scholars. Building on the work begun in Weinberg and Webb's 2009 volume, *The Unfamiliar Shelley*, *The Neglected Shelley* sheds light on the breadth and depth of Shelley's oeuvre, including the poet's earliest work, written when he was not yet twenty and was experimenting with gothic romances, and other striking forms of literary expression, such as two collections of provocative verse. There are discussions of Shelley's collaboration with Mary Shelley in the composition of *Frankenstein*, and his skill as a translator of Greek poetry and drama, reflecting his urgent concern with Greek culture. His contributions to prose are the focus of essays on his letters, the subversive notes to Queen Mab, and his complex engagement with Jewish culture. Shelley's considerable corpus of fragments is well-represented in contributions on the later narrative fiction, *Athanasia*/*Prince Athanasia*, and the significant group of unfinished poems, including *Mazenghi*, *Fiordispina*, *Ginevra* and *The Boat on the Serchio*, that treat Italian topics. Finally, there are explorations of subtle though neglected or underestimated works such as *Rosalind and Helen*, *The Sensitive-Plant*, and the verse-drama *Hellas*. *The Neglected Shelley* shows that even the poet's apparently slighter works are important in their own right and are richly instructive as expressions of Shelley's developing art of composition and the diverse interests he pursued throughout his career.

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