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Publishing, Editing, and Reception: Essays in Honor of Donald H. Reiman. Edited by Michael Edson. Pp. xxxiv+283. Newark: University of Delaware Press, 2015. \$90 (HB). ISBN: 978-1-61149-578-2.

‘One criticism of the festschrift genre’, Michael Edson writes in his introduction to this volume of essays honouring the work and career of Donald H. Reiman, ‘is that contributors [...] often simply pull “an unpublished piece [from] the desk drawer,” the result being a “mixed bag” of chapters with little “unity” beyond shared admiration for the honoree. To avoid such criticisms and to give as much unity to this collection as possible, contributors were asked to employ Don’s methods, ideally, on works by Romantic writers central to Don’s own scholarship’ (xxviii). While none of the contributions in this volume feel like offcuts, to my eyes, attempts to impose unity have not been wholly successful. As the three broad fields in its title indicate, this book’s range is compendious. The majority of the essays feature Shelley, Byron or their circles, but the approaches range from Michael O’Neill’s characteristically rich close readings to Neil Fraistat’s high-level commentary on the possibilities of digital editing to B.C. Barker-Benfield’s scrupulous analysis of the material afterlives of a particular letter to Nora Crook’s delightful rediscovery of the influence of *Prometheus Unbound* on Rudyard Kipling. The essays here all speak to Reiman, but not commonly to each other. While this makes this volume a powerful and deserved tribute to the extent of Reiman’s influence, it is hard to see exactly who might make comprehensive use of the work showcased in this pricey hardback.

With that objection out of the way, there is a great deal of value here for readers who are eager to range across diverse fields in expert company. Edson’s thoughtful introduction and Doucet Devin Fisher’s warm-hearted account of Reiman’s years with the Pforzheimer Collection make it amply clear why such a distinguished group of scholars agreed to contribute to this collection. The twelve essays that form the body of this volume are apportioned into four loose divisions. The first of these, ‘Romantic Publishing and Print Culture’, begins with Hermione de Almeida’s chapter on ‘Byron’s House of Murray’. Framed elegantly with accounts of Caroline Lamb’s appearances in Albemarle Street, de Almeida explores numerous aspects of the collaborative relationship between Byron and his publisher, offering in doing so some particularly stimulating insights into how Byron’s acted ‘to advance house interests beyond Britain’ (13). The account characterises the relationship as being rather less vexed than the interpretations advanced by Jerome Christiansen and Tom Mole and to me is not always convincing in its reading Byron’s addresses as containing ‘easy banter possible only between intimate friends’ (8). Byron’s bantering about business often plays on his superior social status, and Murray’s own letters sometimes slip in register from friendship to the careful handling of a prized asset. The essay does diagnose some interesting ideological tensions in the relations between publisher and poet, contending, for example, that ‘Byron would have sensed [...] his own unmistakable and associative complicity in the imperial encounters (written, spoken, social, political) that went into constructing the house that Jack and John Murray built’ (17). However, while the essay is useful and persuasive in setting out Murray’s imperial associations and ambitions, Byron’s assumed responses remain speculative and within the chapter’s compass the possibilities that following such speculations might have for our readings of Byron and his works are not fully explored.

In the second chapter, Charles E. Robinson offers a scrupulous tracing of the ways in which Byron and Hazlitt appreciated each other’s talents. His account is always alert to the lacunae in the materials that survive, but with the evidence that he marshals he offers a careful assessment that indicates that while Byron was occasionally ambivalent about Hazlitt and while Hazlitt’s encomiums to Byron’s talents could never quite resist the use of words like ‘probably’ (37), their imaginative collaborations were nevertheless fruitful. The chapter

is particularly interesting on Hazlitt's use of *Sardanapalis* and *Don Juan* as resources for his *Liber Amoris* and on the consequences of Byron's being identified with 'low' or 'Cockney' writing. The section concludes with Steven E. Jones' rather different essay on 'Mocking Monuments', examining the ways in which satirists configured the Regent's Bomb, a captured French mortar that was installed on an elaborate base in St James's Park in 1816. The consonance between 'bomb' and 'bum' proved irresistible to satirists including William Hone and George Cruikshank, and the monument enjoyed a surprisingly long symbolic life as 'a kind of ready-made symbol for the phallic vanity, unchecked libido, monstrous tastelessness, and imperial pretensions of George IV' (50). Employing work by Stephen Greenblatt, Jones offers a convincing account of 'the role prints played in the struggle between official narratives and popular reception of those narratives' (53).

The second section, 'New Perspectives on the Shelleys', opens with two essays that proceed through editorially-informed close readings – Stuart Curran's focused commentary on the textual consonances between *A Defence of Poetry* and *Adonais*, a piece of analysis informed by their juxtaposition in the notebooks; and Michael O'Neill's sweeping exploration of Shelley's virtuoso use of rhyme in his later verse. Again, the section concludes with a rather different approach, in this case Timothy Webb's examination of the practice of reading aloud in the Shelley household. Webb's chapter roams widely in accounting for the activities of two 'voracious readers of unusual range and stamina' (97), but this feels necessary for avoiding overdetermined or partial conclusions while incorporating a range of impressive and scrupulous analysis of primary sources. The journey on which Webb takes his readers is an involved and interesting one, with considerable implications for our readings of influence in the Shelleys' works, as his concluding analysis of listening and education in *Frankenstein* makes amply clear.

The third section turns explicitly to editorial matters, opening with Alice Levine on Byron's problematic accidentals. She argues compellingly through a series of thought-provoking examples that dealing with these requires 'editorial decision-making' that is alert to its subjects and audiences in favouring 'non-methodological solutions' (141). David Greetham's survey of Shelley's reception extends Reiman's essay 'The Four Ages of Editing and the English Romantics' by holding out the possibility that with the *Complete Poetry of Percy Bysshe Shelley* 'we might now have moved into another age beyond the original four' (163) through taking 'the texts of Shelley to a new level of completion, comprehensiveness, and scholarship' (166). However, Greetham also posits the idea that a 'new fifth age' might involve texts 'presented genetically, or as parallel texts, or electronically with clickable hyperlinks to facsimiles, variants and commentaries' (166). This is a case that Neil Fraistat makes more forcefully in his discussion of the ways in which digital editions might 'capture alternatives more powerfully' (175). He explores one model for this new editorial practice through laying out the principles behind the Shelley-Godwin Archive, which aims to make manuscript and editorial materials 'massively addressable in a form that encourages user curation and exploration' (179).

The final section, 'Shelley's Afterlives', opens with a piece of consummate bibliographical detective work by B.C. Barker-Benfield. His essay explores the censoring and recovery of a letter from Thomas Jefferson Hogg to Jane Williams written on the 16th and 17th of August 1823, framing its detailed explications with some provoking thoughts on the changing politics of 'preserv[ing] decent memories of the beloved dead' (207-8). While Michael J. Neth's chapter on Shelley's 'preemptive self-censorships in the draft manuscripts of *Laon and Cythna*' is grounded in similarly scrupulous and considered manuscript work, it feels like an odd fit with the rubric of afterlives, as it principally concerns the ways in which Shelley responded to the perceived threat of censorship while he was very much alive. By contrast, Nora Crook's closing essay fits the bill exactly, building on Reiman's essay 'Shelley

as Agrarian Reactionary' through examining Shelley's relationship to conservatism. Crook's analysis moves from Shelley's life through a sweeping account of late nineteenth-century moments of reception to a compelling close reading of Kipling's short story 'Steam Tactics', in which we unexpectedly encounter Shelley's capacity for being 'the poet of inextinguishable laughter' (257).

In my estimation, this collection does not wholly escape the criticisms of the festschrift genre that Edson evokes in introducing it. However, to insist on unity in a volume paying tribute to the diverse work of an exceptional scholar might serve only to impoverish its account of that individual's influence. This book makes it clear that Reiman and his works have been hugely enabling presences in the field of Romantic Studies. Rather than exerting a limited influence over a tightly-defined area, they have inspired a wide range of excellent scholarship that defies straightforward categorisation, as the generous and impressive work collected in this volume makes clear.

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