

as a companion, aims to unsettle rather than consolidate our conception of the fin-de-siècle as a period designation: as editor Josephine M. Guy explains, “a key concern of the present volume has been to explore whether and how attending to micro- rather than macro-cultural issues troubles the grand narratives with which we have become familiar” (p. 7).

I received many valuable new editions of primary works, but have space to mention only a few of them here. *The Illustrated Letters of Richard Doyle to His Father, 1842–1843* is a delightful book, and beautifully edited. Previously published only in brief extracts, the letters are reproduced in facsimile, transcribed, and fully annotated. Fifteen of the pages are reproduced photographically so the reader can get a better sense of the fineness of the drawing and Doyle’s lovely use of watercolor. Written as an assignment of sorts—three pages due every week and “posted” to his father despite the fact that Doyle lived with him—the letters served both as a medium for reflection and as an apprenticeship for the work Doyle would later do as an illustrator for *Punch*. The letters are by turns charming and funny, while the illustrations range in style from the realistic to the surreal and grotesque. Grant F. Scott’s editorial work adds enormously to the letters’ value, providing as it does significant new discoveries regarding Doyle’s personal life and a thorough account of the way the letters change over time. Jim Davis has edited a second volume of *Dickensian Dramas*, a selection of plays inspired by Dickens’s writings. The volume includes a thorough introduction describing Victorian dramatic practices and reprints seven plays, each with its own introduction. Extensive annotations are provided in the convenient form of footnotes, along with contemporary illustrations. Tony Laing’s *Dickens’s Working Notes for “Dombey and Son”* offers an extraordinarily thorough editorial apparatus, extensive introductions and appendices, and beautifully reproduced facsimiles and color-coded text. The organization of the book is perspicuous in a way that allows it to be authoritative in its details without being overwhelming.

Three new editions provide access to noncanonical novels. Peter Merchant’s edition of F. Anstey’s *The Statement of Stella Maberly* includes the novella itself along with three texts from Anstey’s manuscripts. Merchant’s introduction contextualizes the four texts and highlights the way their different generic protocols influence the way we read the tale: framed as a personal statement, it appears to be an account of madness, while presented as a novel or film it becomes a story of demonic possession. Tabitha