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**Spenser, Edmund. Edmund Spenser's Poetry. Ed. Andrew D. Hadfield and Anne Lake Prescott**

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**Spenser, Edmund.*****Edmund Spenser's Poetry*. Ed. Andrew D. Hadfield and Anne Lake Prescott.**

A Norton Critical Edition, Fourth Edition. New York: W.W. Norton &amp; Company, 2014. Pp. xiv, 881. ISBN 978-0-393-92785-6 (paperback) \$23.75.

The state of Spenser scholarship is in flux. Oxford University Press will shortly release a six-volume edition of the great Elizabethan poet's complete works, a publishing venture that will have significant ramifications throughout Renaissance studies. The last project of this scope involving Spenser, *The Works of Edmund Spenser: A Variorum Edition*, was published between 1932 and 1945. Yet Spenser scholarship has seen a number of shifts in emphasis in recent years. The discipline had just begun to consolidate the lessons from a turn toward examining gender, economics, and power in Spenser's poetry, as well as renewed interest in Spenser's Irish and colonial context, only to face a new spectrum of possibilities opened up by book history, the study of paratext, queer theory, ecocriticism, and a return both to religion and rhetoric. This makes for an exciting time to study Spenser, but the spectre of a new citation edition on the horizon, alongside a changing critical landscape, poses challenges for editing an introduction to the poet's work. Fortunately, the fourth edition of *Edmund Spenser's Poetry*, edited by Anne Lake Prescott and Andrew Hadfield, builds upon the strengths of the previous Norton Spenser while also reflecting changes in scholarship since the publication of the third edition in 1993.

As in its previous incarnation, this Norton Critical Edition includes a generous sampling from *The Faerie Queene*, including the entirety of book 1. The volume also contains a selection from *The Shepheardes Calender*, the complete *Amoretti and Epithalamion*, and the short poem, *Prothalamion*. *Colin Clouts Come Home Againe* has been dropped from the volume, but the editors have added other works from the 1591 *Complaints*, including "Mother Hubberds Tale" and "The Ruines of Rome" while still preserving "Muiopotmos" from the third edition. Aside from providing a greater range of Spenser's poetry, these additions invite questions about particular concerns. "The Ruines of Rome" was added "in part because this translation of Joachim Du Bellay's *Antiquitez* offers readers a chance to see Spenser the translator at work and in part because of a continuing interest in how the English [...] thought about Rome and *imperium*" (xi). Prescott and Hadfield have been in contact with the editors of the forthcoming Oxford, and, more importantly, are accomplished textual scholars

using the 1596 *Faerie Queene* and the first editions of the shorter poems as the basis for their work. While not authoritative, *Edmund Spenser's Poetry* remains reliable.

Like all Norton Critical Editions, this collection is accompanied by an assortment of early views and examples of criticism, but unlike some of its peers, this volume leans heavily toward recent material and toward interpretations of Spenser still doing work in the field. It contains only two pieces written before the twentieth century. This approach reflects a contemporary understanding of Spenser, and to *The Faerie Queene* in particular, one that differs sharply from stereotypes of the poet as a royal flatterer or as a compositor of simple moral precepts. As the preface notes, "Recent work on Spenser has tended to stress the degree to which his romance/epic is not so much illustrative of virtues in action as it is interrogative and exploratory, interested in demonstrating the complexity and limitations of the virtue in question" (x). One benefit of this selection is that it dispels the image of Spenser as representative of the conservative and staid worldview chronicled by Arthur O. Lovejoy, a conception of the poet no longer held by any credible Spenserian but still frequently trotted out in anthologies and survey courses. A disadvantage to this approach is that it fails to provide any substantial sense of the history of Spenser's reception. Every work of criticism selected by Prescott and Hadfield is a worthy choice, but the pieces sometimes seem more like isolated voices than participants in a long conversation. Unlike some Norton Critical Editions, the volume is also entirely devoid of contextual materials. An excerpt from Spenser's eloquent and troubling dialogue, *A View of the State of Ireland*, could have illustrated the relationship between Spenser's poetry and his involvement in the Tudor colonization of Ireland. Hadfield has both co-edited a version of *A View* and worked to call attention to the dialogue's importance elsewhere, making its absence here even more frustrating. The volume's footnotes are also sometimes too sparse. No one seriously expects Prescott and Hadfield to match the commentary found in A. C. Hamilton's magisterial version of *The Faerie Queene* (Patterson and Hadfield actually dedicate the Norton to Hamilton), but the Hackett editions of the poem, which print each book in individual volumes edited and introduced by different scholars, both provide more detailed aid than the Norton and have a cleaner way of presenting their paratext: placing both glosses and explanatory comments in footnotes, as opposed to the Norton's practice of placing glosses on words on the left side and explanatory footnotes at the bottom of the page.

To an extent, this is a deliberate choice: the editors have elected to avoid notes that might spoil or intrude upon the experience of encountering Spenser for the first time. While I find this limiting, readers irritated by over-annotation will likely consider this attitude refreshing. Taken altogether, the Norton Critical Edition of *Edmund Spenser's Poetry* should be warmly received both by general readers and by instructors looking to introduce students to the full range of Spenser's accomplishment.

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**Terpstra, Nicholas.**

***Religious Refugees in the Early Modern World: An Alternative History of the Reformation.***

New York: Cambridge University Press, 2015. Pp. 348 + 42 ill, 2 maps. ISBN 978-1-107-65241-5 (paperback) \$34.99.

In recent decades the confessionalist paradigm, especially indebted to German scholars such as Wolfgang Reinhard and Heinz Schilling and often associated with work on the Reformation, has shifted to encompass other considerations. Of late, historians have used the idea of confessionalism to reconsider state building in the early modern period, as well as the very idea of the Counter-Reformation and social discipline. It has been used and applied by scholars working in Catholic and Jewish history as a common model for the early modern period. Nicholas Terpstra's book takes up the question of the relationship between confessionalism in the early modern period and the displacement of people which it produced. As such, he has offered a relevant and groundbreaking contribution to the field.

*Religious Refugees in the Early Modern World: An Alternative History of the Reformation* is true to its title. Terpstra offers an ample portrait of the forced migrations that took place in the early modern period across the board. Histories of diasporas in the period are certainly not lacking. The Catholic, Huguenot, Mennonite, Quaker, Anabaptist, Jewish, *converso*, and Muslim diasporas have all been given lucid and scholarly attention. What Terpstra offers is an impressive synthesis of previous scholarship and a reflection on the