

medieval romance already is aware that the modern order is emerging, even as it longs for an older order.

One weakness of *Savage Economy* is its relatively small attention to substantiating claims made about original audiences. The study often makes strong claims about the readers and auditors of these works in terms of their socioeconomic status or their specific reactions to patterns of violence, gift, and exchange. These claims usually rest on single, short citations, and are developed, at most, only over a few paragraphs (as in 116–17). Greater attention to surviving manuscript and incunabular copies, and to patterns of circulation and annotation, would have established Wadiak's case more solidly. An example of a possible misreading caused by this approach is the assertion that the "Amen" and "hony soyt qui mal pence" (the motto of the Order of the Garter) at the end of *Sir Gawain and the Green Knight* were written by the same scribe as the text (93, 105); in fact, they are larger than the text, in a possibly different hand, and thus potentially later additions (see the University of Calgary's Cotton Nero A.x Project: <http://people.ucalgary.ca/~scriptor/cotton/index.html>).

When Wadiak applies his critical apparatus to specific literary texts, however, the results are generally satisfying and insightful. The book ranges over a wide swath of material, from some of the earliest Middle English romances and the "Spendthrift Knight" subgenre (chapter 2, "The Gift and Its Returns"), to the blending of romance and ballad in fifteenth-century outlaw tales (chapter 5, "What Shall These Bowes Do?"). Wadiak's reading of "The Knight's Tale" brings a fresh perspective to the text, though his claim about the centrality of romance to Chaucer's poetics is not quite convincing, given the wide variety of genres important to Chaucer (chapter 3, "Chaucerian Capital"). Perhaps the strongest chapter treats the romances of Gawain, not merely *Sir Gawain and the Green Knight*, but also the later *Sir Gawain and the Carle of Carlisle* and *The Turke and Sir Gawain*. Wadiak's theoretical model works exceptionally well with these texts, and illuminates the complexities of new and old models of symbolic violence present in the subgenre of Gawain romances (chapter 4, "Gawain's 'Nirt' and the Sign of Chivalry"). Ultimately, *Savage Economy* is a fine contribution to understanding the intersections of violence and political economy in the romances of late medieval England, as well as suggesting these as reasons for the persistence of romance and medieval nostalgia in the early modern era.

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Agency and Intention in English Print, 1476–1526. Kathleen Tonry.
Texts and Transitions 7. Turnhout: Brepols, 2016. xvi + 242 pp. €75.

The introduction to Kathleen Tonry's *Agency and Intention in English Print* opens, fittingly, with a consideration of William Caxton's colophon "Caxton me fieri fecit"

“Caxton caused me to be made,” 1). “It is,” Tonry perceives, “as if the book is speaking,” and she aptly observes that “parsing this brief colophon reveals our own priorities in how and where we assume agencies emerge—from a text’s medium, out of the conditions of production, or from human actors” (1). Such concerns are central to her study, which examines both the metaphors and materialities of late fifteenth- and early sixteenth-century bookmaking. Following the lead of D. F. McKenzie and others in its sustained consideration of “the non-authorial spaces of text production” (20), Tonry’s work uses the rhetoric of agency to draw attention to the conspicuous roles played by early printers in the production of English books. Highlighting how “printing was (and is) also an act of textual creation, of engaged, deliberate, intentional *making*” (12), this is a work of scholarship that builds upon and complements recent studies such as Julia Boffey’s 2012 *Manuscript and Print in London*, A. E. B. Colclough’s 2015 *Printers without Borders*, and Daniel Wakelin’s 2014 *Scribal Correction and Literary Craft*.

Tonry’s first chapter positions early English printed books in relation to their scribally generated antecedents and analogues. Pointing to early print culture’s meaningful continuities with late medieval discourses on manuscript book production—continuities that transcend technological distinctions—Tonry is interested in what she refers to as the “extra-economic” engagements of early printers. Her object, in other words, is to examine how noncommercial moral, political, and spiritual rhetoric (especially the trope of the “common good”) earlier used to characterize fifteenth-century manuscript books was productively redeployed by England’s first printers. Her work here offers a measured corrective to scholarship’s tendency to emphasize the profit-oriented motivations of early printers.

The remaining triad of chapters in Tonry’s monograph intentionally focus on genres underrepresented in the existing scholarship on early print culture: that is, religious and historical writings. The second chapter hinges on a reading of Caxton’s *Book of Good Manners*. Tonry uses this central example to show how the domain of pre-Reformation religious print provided a conduit for printers to exert cultural influence and to represent the concerns of particular social groups. The notion of “entente,” or intention, a word that has particular resonances within the much maligned mercantile sphere, is here crucial to Tonry’s observations about religious books, their anticipated audiences, and their producers. The third chapter is likewise attuned to the agency of mercantile printers and the interests of mercantile readers in this era. Here Tonry investigates a number of religious texts (a broadly conceived category) that appear to have been aimed at London merchants and “display a strategic interest in commercial morality” (109). This includes such titles as the *The Golden Legend*, *Dives and Pauper*, *The Floure of the Ten Commandementes*, and the *Kalender of Shepherdes*. Tonry’s fourth chapter addresses how “the agencies and intentions of book producers were often imaginatively bound up with the agencies of their readers” (168). Considering the historical writings (another fairly broad generic category) printed by Caxton, Rastell, and the St. Albans Printer, this

chapter queries how “readerly agency” was by turns “encouraged or restricted in the histories produced by early printers” (169). The differences rather than continuities between scribal and print culture are brought to the fore in this final chapter as Tonry advances a carefully nuanced argument about how “the logic of print” (209) seems to have inflected the development of historiographical modes.

Agency and Intention in English Print draws fresh attention to a number of little-known texts and early editions. As Tonry herself puts it, it is a work that peers into “the neglected corners and crannies of early English print” (16) to offer a range of new insights. It will undoubtedly prove useful to those researching the earliest decades of English print culture, especially those scholars with interests in the production and circulation of religious books or the intersections between England’s first printers and London’s mercantile classes.

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“Ungainefull Arte”: Poetry, Patronage, and Print in the Early Modern Era.
Richard A. McCabe.

Oxford: Oxford University Press, 2016. xiv + 376 pp. \$110.

Richard McCabe’s book on the relationship of poets to patrons, and patrons to poets, has its epicenter in the Elizabethan period but begins at 1500 and takes in the reign of James I. Throughout he is determined not to read the evidence naively or parochially, but politically and materially. We are dealing with approaches to patrons, threshold or royal; the adopted language of *amicitia*; attempts to create obligation (open-book attempts in the case of Churchyard, usually more encoded); and struggles to achieve financial stability and freedom against inevitable servitude. Models and definitions are taken from the classical world and, at greater length, from Italy, where Cicero’s *De Archia* helped to legitimize the cultivation of magnificence in great families and the Medici’s patronal control. The book showcases the instructively different cases of Petrarch, Ariosto, and Tasso. The first is seen as a tough and influential example of laureate establishment; the middle as involving close control of production and a troubled relationship with the Estensi; and the last as furnishing a signal example of dysfunction in the market and with patrons. From such examples of success and failure, English poets often took pattern. The comprehensive and multifocused scope of *“Ungainefull Arte”* gives it strength. Another welcome feature is the dismissal of simplistic ideas opposing manuscript and print presentations. Many examples are given of complex attempts by writer and bookseller to define an audience in the choice of subject matter and through the comprehensive use of paratextual material. The economies of the book trade are discussed, as in the notable case of Richard Robinson, and various ways are described of giving printed copies extra value for presentation.