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Castle, Alscot Park, and, of course, Strawberry Hill. These formed early attempts to create a more "authentic" gothic that came to the fore in the later decades of the eighteenth century. At that time, both patrons and architects became more critically aware of the shortcomings of earlier forms of gothic architecture. Walpole was especially vocal on this, as with many other issues, but there were other proponents, including Dickie Bateman and Sir Roger Newdigate, both of whom Gothicized their houses with increasingly regard for historical authenticity.

Antiquarian interest in the medieval grew alongside a taste for the gothic both as a part of romanticism and, more specifically, as a literary genre of its own—trends that Lindfield quantifies in terms of the publication of scholarly papers, illustrations, and novels. Paradoxically, though, this was a time that gothic fell from favor in terms of architecture and design, despite its incorporation into the newly dominant neoclassicism. Like earlier hybrids, this neoclassical gothic was sometimes lambasted by critics, yet spread widely through the work of Adam brothers and the furniture of Gillows, both of whom are discussed in detail. Only in the early nineteenth century, Lindfield argues, do we see the emergence of full-blown gothic in places like Fonthill Abbey and Eaton Hall. These were purpose built rather than remodelings of earlier structures; they had historical credentials (such as Fonthill's links with Batalha in Portugal) and they represented huge investments on the part of their owners. For some architects, including William Porden at Eaton Hall, the cost and complexity of gothic design made it exclusive: a statement of wealth and cultural capital. Only in the 1830s and 1840s were arguments about national identity brought to the fore, most notably in the so-called Battle of the Styles surrounding the rebuilding of the Houses of Parliament after 1834.

What Lindfield offers, then, is a fascinating account of the fluctuating fortunes of the Gothic as an architectural style as it moved from decorative detail to defining the nation. It is an account that rightly eschews a narrative of linear progress (things are more complex than that); in focusing on the detail of particular houses and particular people, we get a much clearer idea of what gothic meant to Georgians and what it offered them both aesthetically and symbolically. Yet it is very much a supply-side story, told in terms of architect and designers rather than owners and patrons. We read about Walpole, Newdigate and Bateman as aristocrats with an interest in—even a passion for—the gothic; but we do not learn much about why they were so taken with the gothic, often at times when it was deeply unfashionable. And in most cases, the owners slip past us with scarcely a mention: what did gothic mean for the Earl of Grosvenor, who spent nearly £100,000 on rebuilding Eaton Hall, or the Prince Regent who laid out perhaps nine times that sum at Windsor Castle? Maybe these are questions for another book. As it stands, Lindfield offers the reader a fascinating and erudite analysis of the complex character and shifting understandings of gothic architecture in a period too readily dismissed by the giants of the Gothic Revival.

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Lee Manion. *Narrating the Crusades: Loss and Recovery in Medieval and Early Modern English Literature*. Cambridge Studies in Medieval Literature 90. Cambridge: Cambridge University Press, 2014. Pp. 320. $98.00 (cloth).
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In *Narrating the Crusades*, Lee Manion aims "to explore the extensive and persistent influence of crusading narrative patterns and political thought on England … from the later Middle Ages to the early modern period" (212). Manion more than succeeds in this endeavor, offering a

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timely, impressively argued, and carefully researched intervention in the field. In so doing, Manion not only dramatically extends recent work on the impact of the crusades on late medieval and early modern English culture but offers clear solutions and alternatives to the limitations of previous approaches. Manion's interdisciplinary method allows him to demonstrate the extent to which this literature reflects the pervasive appeal of crusading, and "imagined alternative, albeit abstract solutions to real issues and often engaged in social criticism" (3). Through a series of meticulously organized and interlocked chapters, he makes a particularly strong case for the enduring and evolving nature of crusade narratives and the related themes of "loss and recovery" that course through the texts.

In chapter 1 Manion offers an innovative study of *Richard Coer de Lyon* (c. 1300), challenging established readings that have stressed the romance's protonationalism. Rather, Manion argues, *Richard* meditates most conspicuously on the precariousness of what he calls crusading's "associational forms" (a term drawn from the work of David Wallace and Marion Turner [20]). By focusing on *Richard*'s depiction of negotiations between cultural factions, and by showing how the romance's meditation on associational forms reflects a broader tendency in early fourteenth-century English writing, he argues that the romance is demonstrably "anti-national" in its scope, even as it meditates on themes of loss and recovery.

While situating *Richard* as a "foundational text" for the crusading romance genre, Manion then turns to *Sir Isumbras* (c. 1330) arguing that it demonstrates the influence of individual crusading practices on the development and production of medieval crusading romances. Here, Manion makes a strong case for the prevalence and popularity of "privy" crusading. Highlighting several historical examples of this practice, he argues convincingly that late medieval audiences would have read *Isumbras* predominately as a crusading romance. Whereas *Richard* interrogates crusading's associational forms, Manion suggests that *Isumbras* focuses on the intertwined projects of individual knightly reform and holy war. What allows these texts to coexist in the same subgenre, despite dramatically different approaches to and depictions of crusading, he argues, are their persistent meditations on loss and recovery. Considering them as part of the same grouping thus provides scholars with a clearer sense of the crusading romance genre's capaciousness and evolving nature through the fourteenth century.

In chapter 3, Manion further broadens the scope of the crusading romance subgenre by examining late fourteenth-century texts that highlight crusading destinations beyond the Holy Land. Through a wonderfully wrought discussion of the Southern *Octavian* (c. 1375) and *The Sowdone of Babylon* (c. 1400), Manion reveals how these romances, by focusing on Iberia, Italy, and France as destinations and territories in need of "recovery," reflect the broadening ideation of late medieval crusading, even as they continue to reflect the sometimes competing investments in "private crusading and holy warfare" seen in other crusading romances (16). He deftly contextualizes these romances by examining key contemporaneous crusading texts—Phillipe de Mezieres's *Epistre* (1395), and John Clanvowe's *The Two Ways* (1391). By juxtaposing a text like *The Sowdone of Babylon* alongside John of Gaunt's Castilian crusade, he also persuasively demonstrates that late Middle English Charlemagne romances may be best understood as texts reflective of contemporaneous crusading endeavors.

In chapter 4 Manion offers an ambitious and meticulous survey of texts that reflect the enduring appeal of crusading romances in fifteenth- to seventeenth-century England. Evoking earlier strands of analysis, he argues that post-Reformation historians, poets, and playwrights were noticeably influenced by medieval literary representations of crusading. While carefully attending to the salient differences between medieval and early modern depictions of crusading, Manion offers an ambitious and innovative study of texts that range from Christopher Marlowe's *Tamburlaine* (1587), William Shakespeare's *Othello* (1604), and Edmund Spenser's *The Faerie Queene* (1590–96) to less-studied works such as James I's *Lepanto* (1585) and Thomas Heywood's *The Four Prentices of London, with the Conquest of Jerusalem* (c. 1592). By situating these texts in their cultural moments, and by positioning them alongside early modern historical writings (Richard Knolle's *Generall Historie of the Turkes*

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[1550–1610] and Thomas Fuller's *Historie of the Holy Warre* [1608–61]), Manion reveals how crusading endured as a concept and ideal in early modern England, even as authors worked to adapt crusading narratives for a largely Protestant audience.

Perhaps the greatest strength of the book lies in Manion's ability to treat a vast array of materials while maintaining a keen focus on its governing themes and arguments. He skillfully interconnects the chapters, in each working to affirm and expand on ideas explored previously. Another strength lies in Manion's shift, in the fourth chapter, from medieval to early modern literature. While balancing the salient differences of each period, he calls attention to significant and overlooked continuities between them. In doing so, he helps to dismantle rigid notions of periodization. Manion's comparative analyses, moreover, are persuasive and groundbreaking, and he has a true talent for situating literary works in their cultural moment. And while there are occasional instances where a reader might wish for more, these stand not as oversights but as a reflection of the complexities and richness of Manion's subject matter. *Narrating the Crusades*, then, simultaneously offers a thorough study of English crusading literature and an array of invitations for additional research into this literary tradition. Manion's prose, moreover, is lucid and wonderfully wrought, which makes for both an enriching and truly enjoyable reading experience.

In sum, *Narrating the Crusades* is an immaculately organized and interconnected argument that engages a wide variety of texts, draws compelling parallels between historical and literary works, and demonstrates both the necessity—and benefit—of an interdisciplinary approach to the crusading romance subgenre. Balancing previous scholarly treatments while calling for changes in perspective and method, Manion provides a model for insightful intervention.

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Emily C. Nacol. *An Age of Risk: Politics and Economy in Early Modern Britain*. Princeton: Princeton University Press, 2016. Pp. 184. $39.95 (cloth).
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It was, they said, the most beautiful mathematical formula in finance. The equation was not just graceful; it also indicated how to effortlessly hedge against market volatility and thereby eliminate risk. One of its authors compared the investment strategy to vacuuming up nickels on the ground that others could not see. For this reason, the Black-Scholes equation soon acquired another name: the Midas formula. It worked for a while, but then the whole thing went pear-shaped. In the wake of the 1997 Asian financial crisis and the 1998 Russian default on government bonds, Long-Term Capital Management's deeply leveraged portfolios posted $4.6 billion in losses. The hedge position that was once *can't lose* was now better described as *can't win*.

The nonlinear dynamics of confidence and uncertainty, probability and risk that destroyed Long-Term Capital Management reach down into the heart of Emily Nacol's adept first book, *An Age of Risk: Politics and Economy in Early Modern Britain*. Her subject is not modern risk per se. That is, she is not exploring the ways in which modern economic and political structures actually expose individuals to market-based contingencies in historically unique patterns (such as continuing grain exports during climate-driven famines in nineteenth-century British India). Rather, her focus is on how early modern British theorists used the *idea of risk* to conquer brute ignorance about the vast catalogue of merely possible economic and political futures. "Seventeenth-century epistemology and political thought was animated by the

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