

ongoing interest in the periodization of humanism. Tracing the passage from Erasmus to Bodin, and religion to politics, through the intermediary phase of legal humanism (a domain well charted by Donald Kelley), Turchetti offers a synthesis both thorough and concise that brings the volume to a worthy conclusion.

In pursuit of their goal of comprehensiveness, the contributors offer us a portrait of humanism beyond Italy or “au-delà des Alpes,” covering such exotic climes as Sweden (Pierre-Ange Salvadori), Poland (Jan Miernowski), Germany (Johannes Helmuth), and Spain (Bertrand Haan). They explore various cultural contexts including universities (Jacques Verger), heraldry (Pierre Couhault), natural history (Paul J. Smith), demonology (Caroline Callard), printing (Catherine Kikuchi), and the alphabet (David Rundle). The editors and contributors to this volume should be congratulated for such a strenuous effort to promote the legacy of humanism precisely at a time when those disciplines known as the humanities have come under such relentless and demoralizing attack in the modern university.

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doi:10.1017/rqx.2020.225

Into the White: The Renaissance Arctic and the End of the Image.

Christopher P. Heuer.

New York: Zone Books, 2019. 262 pp. \$32.95.

Christopher Heuer has written an unusual book. Experimenting with new forms of historical writing, the book offers the reader a number of different essays loosely arranged around the concept of the Arctic. The threat implicit in the physical extremes of this forbidding region is exploited to dramatize the issue of global warming and the imminence of its accompanying ecological disaster. While the essays focus on Renaissance experience, they regularly turn attention to modern and contemporary artistic efforts to employ the region to call attention to environmental danger.

The invisibility and the opacity of the Arctic, the way its demographic, geographic, and climatic qualities escaped the categories with which the rest of the New World was understood, is the theme of his account of the Arctic's sixteenth-century exploration. The very possibility of knowing the frozen north was consistently undermined by the way in which its inhospitable nature troubled and perplexed those who first encountered it. Their attempts to render it intelligible (to tame it) proved frustrating and unsuccessful, and the record of unmitigated disaster that accompanied early expeditions “into the white” is made doubly poignant by the terrible privations and physical suffering experienced by those involved.

Heuer draws an explicit parallel between the inability to form an image of the Arctic with the raging iconoclasm that was taking place in Northern Europe at the same time.

At a moment when European visual culture was being transformed from objects of cultic veneration to forms of religious propaganda or aesthetic appreciation, when the value of the image as ontological presence was replaced by its value as representation, visual imagery of Inuit and other northern peoples (including woodcut broadsheets of captives) were used in Reformation polemics to argue both iconodule and iconoclast positions. He argues that this paradox suggests that hesitation and perplexity about the status and function of images coincided with the difficulty of conceiving the Arctic.

Heuer tells the striking story of a shipment of Antwerp engravings and etchings buried by shipwrecked sailors on the island of Nova Zembla in the Russian Arctic. This Dutch expedition, attempting to find a passage to China across the top of the world in 1596, was trapped in the ice, and the crew spent nine months in the remains of their crushed vessel before making it to the mainland. The cache of prints, found by Norwegian hunters in 1871, had been reduced to pulp by repeated freezing and melting of the arctic tundra. Further damage by twentieth-century restorers, who resolutely transformed these frozen lumps back into fragments of images (one of them graces the book's cover) leads the author to reflect on the inadequacy of the concept of art to do justice to this discovery.

Olafur Eliasson's *Ice Watch*, a work created for the UN Climate Change meeting in Paris in 2014, illustrates the difficulty of relating art to the current condition of the Arctic in an age of global warming. As evocative as the sight of large blocks of melting ice transported from the coast of Norway to Paris for a conference on the environmental dangers of temperature change may have been, Heuer argues that the carbon footprint of the transport of this artistic intervention renders it susceptible to criticism.

Paradox—interlocking moments of disclosure and concealment—also characterizes Heuer's last chapter, dealing with the grisly narrative of the Soviet Arctic. Contrasting the artistic achievement of artists such as Kazimir Malevich and El Lissitzky, whose work was, in part, inspired by the ideals of the Russian Revolution, with a brutal history that led to the creation of a murderous system of concentration camps within the Arctic Circle, he draws attention to the photographs of the geophysicist Rudolf Samoylovich. Celebrated for epitomizing Soviet triumph over frozen wastes on the cover of *USSR in Construction* in 1933, he was purged by Stalin in 1938 and shot in 1940.

Within the confines of art historical speculation, this book explodes like a hand grenade, asking its readers to react to the dire circumstances that humanity currently occupies. As a discipline, art history is now responding to many initiatives that render its traditional foundations obsolete. In addition to ongoing questions posed to its narratives by ethnic, social, and gendered identities, many of art history's conceptual and methodological procedures have recently been challenged by postcolonial scholars critical of their Eurocentric bias. Heuer adds to this confusion by asking big questions regarding ecological crisis and climate disaster. How will humanity cope with the

existential danger that threatens to overwhelm it? And what, if any, is art's role in this situation? As Heuer writes, "It is all too late. The Arctic is coming for you" (197).

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doi:10.1017/rqx.2020.226

De prospectiva pingendi, Volume 3.A. Tomo 1: Edizione critica del testo volgare; Tomo 2: Edizione critica dei disegni; [Tomo 3]: Stampa anastatica del codice Parmense 1576, Biblioteca Palatina, Parma. Piero della Francesca.

Ed. Chiara Gizzi and Riccardo Migliari. Edizione nazionale degli scritti di Piero della Francesca. Rome: Istituto Poligrafico e Zecca dello Stato, 2016. x + 314 pp.; lxxxii + 294 pp.; 164 pp. €120.

De prospectiva pingendi, Volume 3.B. Tomo 1: Edizione critica del testo latino; Tomo 2: Edizione critica dei disegni; [Tomo 3]: Stampa anastatica del codice 616, Bibliothèque Municipale, Bordeaux. Piero della Francesca.

Ed. Flavia Carderi and Riccardo Migliari. Edizione nazionale degli scritti di Piero della Francesca. Rome: Istituto Poligrafico e Zecca dello Stato, 2017. xxiv + 256 pp.; xcii + 238 pp.; 242 pp. €240.

In 1992, on the five hundredth anniversary of Piero della Francesca's death, a community of scholars took steps to ensure the quality of his artistic and literary legacy. Recognizing his importance as a mathematician as well as a painter, scholars organized three conferences in the towns where Piero worked. One, in his hometown of Sansepolcro, was called "Between Art and Science." It traced the relationships between his painting and his mathematics. The conference in Urbino was dedicated to his panel painting and work at the Montefeltro court, and the conference in Arezzo centered on his masterpiece, the cycle of the true cross in the church of San Francesco. The second step was to initiate a fundamental and long-term project to maintain and restore the deteriorating frescoes in Arezzo. The third part of the mission was a plan to bring together and publish, with new digital means, Piero's illustrated mathematical treatises. The final volumes in this series, the *De prospectiva pingendi*, has now been published, and I begin by putting this publication into the project's context.

Over the arc of his career (ca. 1430–92), Piero produced three mathematical treatises; the dates of the individual works are unknown. I list them here in order of complexity. *Trattato d'Abaco* is essentially about algebra, related to traditional school texts but enlarged with a vastly greater number and complexity of examples. Piero says his illustrated text, written in Italian, was in response to requests from local merchants for use in calculating weights, measurements, and pricing. In the Edizione nazionale degli scritti di Piero della Francesca, the critical edition of the text and the drawings, accompanied by anastatic reproductions of the manuscript source, was published in 2012. The