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Christopher Heuer, *Into the White: The Renaissance Arctic and the End of the Image*, Brooklyn: Zone Books, 2019, 256 pp. 69 b/w illus. $ 32.95 (cloth) ISBN 9781942130147

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en allemand (1868), ce qui explique sa diffusion accélérée en Europe. Source visuelle et héritage conceptuel, la *Grammar* influence les livres d'ornements ultérieurs, par son refus de la mimesis, sa défense de la couleur et sa conception de l'autonomie de l'art ornemental. La conclusion porte sur le caractère innovant de cette théorie originale de l'ornement, *Opus magnum*, née du désir d'en finir avec le sentiment de décadence de l'art occidental.

Varela Braga entraîne le lecteur dans une vision étayée, savante et convaincante de Jones et de sa *Grammar of Ornament*, appuyée sur de judicieux choix comparatifs. L'interprétation d'une forme de déterminisme orientalisant ou islamisant chez Jones paraît toutefois un peu biaisée. Varela Braga se concentre sur l'ouvrage *La Alhambra* comme origine cruciale de la *Grammar of Ornament* et laisse dans l'ombre les autres travaux de l'architecte. Ce filtre la conduit à perdre de vue que l'ornement exclut justement la représentation de la figure humaine ou animale (p. 157).

Il y aurait eu lieu d'ancrer plus profondément Jones dans le contexte de la culture architecturale occidentale de son temps, laquelle porte à redécouvrir tant des époques révolues que des contrées méconnues, et de l'inscrire dans le mouvement général de l'historicisme et de la réutilisation de l'éventail des styles du passé. Son œuvre *La Alhambra*, dont le comte de Laborde et le Baron Taylor sont au nombre des souscripteurs, est-elle après tout si fondamentalement éloignée de la *Monographie de l'église Notre-Dame de Noyon* de Ludovic Vitet et Daniel Ramée (1845)? Tandis que Jones fait entrer l'art des Maures dans l'histoire monumentale, Vitet réhabilite celui des Goths.

Excellent connaisseur de l'art européen et «Grand Touriste», Jones n'ignore rien du débat majeur à propos de l'architecture polychrome grecque, porté par Jacques Ignace Hittorf dont il admire l'église Saint-Vincent de Paul. Nul doute que la mise en couleurs du Crystal Palace, des Architectural Courts et des chromolithographies de la *Grammar of Ornament* ne lui soit autant, sinon plus, redevable qu'aux modèles «mauresques».

Il importe en conclusion de saluer le courage et l'intelligence du travail mené par Ariane Varela Braga dont la densité du contenu stimule continuellement le lecteur. L'érudition dont témoigne l'ouvrage, la maîtrise de la théorie artistique du XIXe siècle et les propositions d'interprétation de l'auteure en font une lecture rafraîchissante et incontournable. ¶

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Christopher Heuer
Into the White: The Renaissance Arctic and the End of the Image
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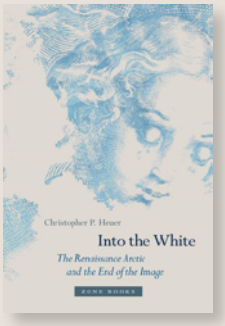

Sally Hickson

"I am going to seek a Great Perhaps," wrote Francois Rabelais to a correspondent who inquired after his health, a phrase that summed up his attitude to death but also reflected the navigational impulse of the Renaissance age. In *Into the White: The Renaissance Arctic and the End of the Image*, Christopher Heuer probes the Arctic as site of that gargantuan perhaps. In the knowable world of the Renaissance, limned by the syncretic optimism of humanism and the urge to merge all things into a single, rational, intelligible God-like emanation, the Arctic was a great Erewhon, a vast materiality signifying nothing. This is an important and ground-breaking book. Heuer is the first to offer an art historical analysis of early modern Arctic representation, which has previously existed only as a subcategory of the history of European colonization, and the book is richly illustrated, providing a valuable compendium of original graphic and early print sources. The illustrations inform Heuer's thoughtful probing of early modern theories of representation and his reflections on the many contingent agencies of images as travelers through time and space.

Heuer structures his book around five case studies that probe how the early modern Arctic, as site, myth, and ecology, affected Renaissance debates about perception and matter, representation, discovery, and faith, before the nineteenth century romanticized the polar landscape. In the far North, he argues, the Renaissance exotic became something far stranger than the European concept of the marvelous or the curious, something darkly material yet impossible to know or understand, and something that defied conventional representation—something beyond even the idea of the *image*. As a sublime unknowable, at the height of religious turmoil in Europe, the Arctic became a sort of metaphor for faith, something that could not be represented but only felt. In Heuer's words, "the dominant experience of the Renaissance Arctic was of the intractability, strangeness, and the 'perplexities' of matter" (20), of a *tabula rasa* that prompted new experiments in navigation, mapping, and

surveillance in an absence of topographical signs. In an age of "worldly goods," this place of few resources sparked remarkable feats of resourcefulness and endurance; a place of no landmarks, it challenged human navigational responses and inventiveness. Imagine the disorientation of humans in the absence of signs, with no material vestiges of history to mark the passage of time. No wonder the Arctic became associated with religious apostasy—the only signs that could penetrate were clothed in divine invisibility, akin to the Protestant doctrine of salvation through faith.

Following his introduction, Heuer provides a history of the Arctic from the antique to the Renaissance both as geographical place and as a conceptual space marking the delimitation of the known world. De Certeau once described narrative itself as a spatial practice; the evolving genre of travel and apodemic literature that Heuer draws from created both distance and proximation in the European response to the idea of the Arctic as well as to its materiality. In Chapter Three, he studies the ways European voyagers grappled with the vastness of the space through cartographic and metric approaches, seeking to know it in relation to human scale. Chapter Four, "The Savage Episteme," considers the Anthropocene aspect: the human inscription, the acts of colonization, and the ways that places and people of the North were represented as curiosities and wonders to Europeans. Here, Heuer offers a fascinating analysis of the status of images in the age of iconoclasm, including a discussion of how the proliferation of images of "wild" indigenes from the Arctic awoke a residual familiarity with the myth of the European "wild man," which "informed later narratives of can-do European identity, the myth of nationhood planted atop the wilderness." He writes that "the "wild man," in this sense, serves not just as specimen from a far-off land, but as a conceptual tool to fashion—and blur—newly competing notions of the image at home" (119). In Chapter Five, Heuer re-contextualizes the 1555 "History of the people who live under the seven stars," written by Uppsala bishop Olaus Magnus, a work which contains over four hundred woodcuts. These images, often cited as early evidence of ethnographic study, are read by Heuer as a defense of images themselves. Chapter Six is structured around a sailor's account of the failed 1596 voyage of William Barents to find the Northeast passage. The crew was forced to over-winter in northern Russia, leaving behind some artifacts preserved in the ice, one of which was a sodden mass of over two hundred Flemish engravings, frozen into a single intractable block. Heuer uses this accidental survival, and the recent separation of the individual prints through modern conservation techniques, to think about cultural displacement. What purpose were the prints to serve in the Arctic? What does their retrieval mean in terms of their complicated history of travel and displacement? The prevalence of prints as an image medium is important, because as material objects they are both fixed and mobile, timeless time travelers (Heuer doesn't linger on reproducibility). Finally, Heuer turns his attention to art made in the Arctic after it became accessible through the Northwest Passage; installations (including the ironies of Olafur Eliasson's Paris *Ice Watch* of 2015 and its carbon footprint), photomontages, and acts of surveillance and intervention, leading us to the brink of digital posthumanism. These post-modern artistic meditations on the Arctic bear witness to a disappearing landscape never truly seen or comprehended visually, despite the history of images Heuer presents to us here.

Heuer offers us an extended, ekphrastic meditation on seeing and experiencing the Arctic through acts of representation inscribed on an impossible landscape. His lucid and evocative writing leads us to newly contemplate the limited and limitless capacity of images and their failure to comprehend the precarious sublimity of ice. To return to Rabelais, Heuer repeats the story from Book Four of *Gargantua and Pantagruel* in which the pair sail through a zone so cold that words are frozen in the air. Clattering to the deck, the words melt into voices and battle cries from the past, their materiality transformed to sound, rendering the words themselves remnants of a vanishing written and contingent language (164–169). This is what Heuer means by the "end of the image," the point at which the legible image—as diagram, landscape, portrait, print—realizes it cannot convey the very thing it intended to explain. ¶

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Herbert L. Kessler and Richard G. Newhauser, eds., with the assistance of Arthur J. Russel
***Optics, Ethics, and Art in the Thirteenth and Fourteenth Centuries: Looking into Peter of Limoges's* Moral Treatise on the Eye**
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Toronto: Pontifical Institute of Mediaeval Studies, 2018
226 pp. 49 colour and b/w illus.
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Kayoko Ichikawa

This volume of nine essays edited by Herbert L. Kessler and Richard G. Newhauser examines the relationships between the study of optics, theology, and the visual arts through analyses by historians of religion, science, literature, and art. This important volume emerged from a symposium on "Science, Ethics, and the Transformations