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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