Couriers play an important role in the transportation of exhibition objects as well as their upkeep, and the editors address booking a courier and making travel arrangements. Exhibition labels, installation details, and condition reports must also accompany the objects. The editors advocate including diagrams, photographs, and highly specific instructions to facilitate all elements of the process. The need for planning and precision is a theme that threads through this concise yet thorough guide.

Useful sample forms included throughout the text and in appendices at the end of the book can be readily adapted by those arranging a traveling show for the first time. And while the forms are intended for those involved with traveling exhibitions, some might also be adapted by institutions for other needs. The "Generic RFP for Shipping" in appendix A, for example, might be used to solicit estimates for shipping and crating acquisitions or donations. The "Sample Incoming Loan Agreement" in appendix E might be used to document loan arrangements between different repositories on a common university campus, such as a special collections and a campus art museum. Similarly, the text's recommendations regarding the makeup of exhibition committees and suggestions for exhibition checklists can apply to nontouring shows and may benefit institutions or practitioners that are new to, or interested in growing, exhibition programs.

Short texts on indemnity, insurance coverage related to acts of terrorism, and digital condition reporting by various authors complement the main text and the appendices in this second edition of the book. These are indeed useful updates. Additional discussion of how digital technologies, digital collections, and digital exhibiting have altered the landscape of traveling exhibitions would be welcome. The book's final chapter, "Traveling Exhibition Theory in Practice," briefly documents some of the challenges and lessons learned in the planning of a traveling exhibition of wall-mounted sculptures by Michael Sherrill. This is a tangible example of some of the factors and considerations that are otherwise presented in the abstract in this work. Additional and expanded case studies of this sort would serve to further illustrate possible distress points in traveling exhibit preparation and execution while also filling out and strengthening this chapter. An updated bibliography concludes a text that remains a key resource to the planning and execution of traveling exhibitions, by novices and the more experienced alike.—*Erika Hosselkus, University of Notre Dame*

Reading Mathematics in Early Modern Europe: Studies in the Production, Collection, and Use of Mathematical Books. Philip Beeley, Yelda Nasifoglu, and Benjamin Wardaugh, eds. New York, NY: Routledge, 2021. Hardcover, 348p. $160 (ISBN 978-0-367-60925-2). Ebook, 348p. $44.05 (ISBN 978-1-003-10255-7).

Mathematics in print was not a good business proposition, at least not for printers in London in the seventeenth century. In his chapter, "'A Design Inchoate': Edward Bernard's Planned Edition of Euclid and Its Scholarly Afterlife in Late Seventeenth-Century Oxford," Philip Beeley details the winding path of a proposed edition of Euclid's *Elements*, showing just how many hands, how many years, and how much convincing it took for a project of clear academic importance to be realized in a final, printed form. Beeley, along with Benjamin Wardaugh and Yelda Nasifoglu, is one of the editors of *Reading Mathematics in Early Modern Europe: Studies in the Production, Collection, and Use of Mathematical Books*, an engrossing new book published last year by Routledge. The editors write, "By defining and illuminating the distinctive world of early modern mathematical reading, this volume seeks to close the gap between the history of mathematics as a history of texts and history of mathematics as part of the broader history of human culture" (i)—an ambitious academic project, and one that is realized quite successfully here. Each of the 11 chapters in the book is an essay that supports that argument from a different angle. Some focus on the history of specific mathematical concepts and on their textual transmission, and evolution, over time. Others zoom in on historic figures in the field and the textual artifacts they left behind. All of the chapters engage with the transmission of mathematics at the material level in some way and are grounded in the analysis of early modern texts, diagrams, and the material evidence of readers' interactions with them.

Vincenzo De Risi's chapter, "Did Euclid Prove *Elements* I, 1? The Early Modern Debate on Intersections and Continuity," traces the study of the proof of Euclid's *Elements* I, 1 in print, which changed over time as, among other things, early modern readers' understanding of the mathematical concept of continuity and the role of diagrams in the study of geometry changed. Robert Goulding's "Numbers and Paths: Henry Savile's Manuscript Treatises on the Euclidean Theory of Proportion" considers the problem of understanding ratios and proportion in the sixteenth century through Savile's notes in his own copy of Euclid's *Elements*. Goulding also writes extensively about Savile's letters to his contemporary, Gian Vincenzo Pinelli, preserved in the Biblioteca Ambrosiana in Milan, using these pieces of textual evidence to trace how Savile grappled with the ancient Greek understanding of ratio and was able to arrive at, and to articulate, a new understanding of the concept for early modern mathematicians. Richard Oosterhoff's "Tutor, Antiquarian, and Almost a Practitioner: Brian Twyne's Readings of Mathematics" provides the reader with a deep dive into the notebooks of Brian Twyne, Oxford's first Keeper of the Archives, who was also a Fellow of Corpus Christi College, an avid historian of Oxford itself, and an amateur mathematician. Oosterhoff focuses on two subsets of those notebooks: teaching materials, which Twyne labeled "schediasticorum libri," and which retain their original form; and manuscript materials of a wider variety

(letters, reading notes, excerpts from contemporary writers) that were rebound much later (152). Through all of the book's 11 chapters, the common thread of a close examination of a wide variety of archival sources helps to weave together a strong argument for "the history of mathematics as a history of texts," but also as a history of all of the human activities around the creation of and engagement with those texts (i).

While each essay takes a different path to arrive at the book's central ideas, there are many interesting points of intersection from chapter to chapter. Euclid's *Elements*—its translations and mistranslations, its diagrams surviving from ancient sources and reworked by early modern ones, editions planned but never realized—is ever-present. After Euclid, Henry Savile is another figure whose historic hand helps tie several chapters together. Yelda Nasifoglu's fascinating chapter, "Reading by Drawing: The Changing Nature of Mathematical Diagrams in Seventeenth-Century England," brings the reader back to Henry Savile, an important sixteenth-century mathematician first introduced in this book by Robert Goulding. Nasifoglu returns to Savile, who endowed professorships at Oxford in geometry and astronomy, and his Savilian statutes that established the corresponding curricula for those subjects. Her examination of various teaching tools extant in the Bodleian Library's Savilian Collections—manuscripts, paper instruments, large-scale drawings, posters—helps illustrate not only how mathematics was taught, but also how it was understood in seventeenth-century England. Henry Savile and the teaching of mathematics at the university level is again discussed by Mordechai Feingold in his chapter, "Reading Mathematics in the English Collegiate-Humanist Universities." Feingold engages Robert Goulding and his chapter directly, taking issue with Goulding's assessment of the state of mathematics at Oxford upon Henry Savile's arrival. And Savile is again the central focus of William Poole's "The Origin and Development of the Savilian Library," an interesting and detailed history of the evolution of the collection first started by Henry Savile in service of the professorships in mathematics that he endowed.

The presence of early modern readers' annotations in all manner of mathematical books is another interesting point of intersection shared by several chapters. The last three chapters of the book all engage with specific copies of works that have been annotated, in some cases heavily and by multiple hands. In Boris Jardine's "Instrumental Reading: Towards a Typology of Use in Early Modern Practical Mathematics Texts," Jardine focuses on the annotations in a single copy of Leonard and Thomas Digges' *Pantometria*, printed in a second edition in 1591 and held by the University of Cambridge. This copy was annotated by at least six different hands, and Jardine seeks to establish a typology of use based on how these different readers interacted with the same text. Kevin Tracey also focuses on multiple hands

in a single book, John Seller's *A Pocket Book, containing several choice collections: in Arithmetick, Astronomy, Geometry, Surveying, Dialling, Navigation, Astrology, Geography, Measuring, Gageing, etc.* Tracey's chapter, "'Several Choice Collections' in Geometry, Astronomy, and Chronology: Using and Collecting Mathematics in Early Modern England," considers the London Science Museum's copy of this work and makes some interesting observations about a work that was intended for a very different audience than many of the other publications discussed in this book.

Annotations also serve as important pieces of evidence in several chapters that focus on how early modern readers dealt with errors—of print and of logic. Returning to Boris Jardine's "Instrumental Reading," Jardine counts "corrective reading" as its own typology of use. He writes, "*Corrective* reading begins with the everyday practice of attending to errata, and in this case stretches to the extremes of correction (even of the errata list itself) that can only signal some intention beyond reading, either social, bibliographic, or commercial" (261). Benjamin Wardhaugh attempts to quantify just how common corrective reading was in his chapter, "'The Admonitions of a Good-Natured Reader': Marks of Use in Georgian Mathematical Textbooks." Wardhaugh analyzed 366 copies of popular mathematical books from eighteenth-century Britain. And while he acknowledged the limitations of his study, specifically problems of what kinds of copies survive and why, more than 80 percent of the books he examined included marks of "straightforward correction" (232). In Renée Raphael's "Interpreting Mathematical Error: Tycho's Problematic Diagram and Readers' Responses," Raphael discusses how three different contemporaries of Tycho Brahe interpreted a very different sort of error. In a printed diagram in his 1588 work *De mundi aetherei recentioribus phaenomenis liber secundus*, Tycho made several significant errors in a diagram representing a comet that prompted Galileo, Johannes Kepler, and Scipio Chiaramonti (among others) to print their own responses to the work. Here, Tycho's errors were likely not those of a printer, but of the author himself. Raphael argues that reading contemporary critical responses to Tycho's diagram, and the text that accompanied it, allows us to reconstruct how those contemporaries read and attempted to understand Tycho's work.

The central importance of annotations to many of *Reading Mathematics in Early Modern Europe's* chapters speaks to the central importance of readers in the understanding of the history of mathematics. It also speaks to the importance of the mathematical archive writ large as a rich resource, which many of the book's contributors make deep use of. As a reader of this text, I found the book to be quite readable, even to someone who is not a historian of math. As someone who works in special collections librarianship, I also found the discussion and use of collections like the Biblioteca Ambrosiana and the Bodleian Library to be quite compel-

ling. There is a lot here for readers interested in early modern print and academic culture, as well as those who work in fields related to mathematics—astronomy and architecture in particular. And while the book seeks to take in the state of mathematical texts across early modern Europe, the scope is admittedly a little narrower than that, with a heavy focus on England and on Oxford in particular. That having been said, *Reading Mathematics* invites further study at the intersection of the histories of print and math, perhaps across a broader swath of space and time. As the book itself argues, the history of mathematics is written by readers as much as it is by those being read.—*Lena Newman, Avery Architectural & Fine Arts Library, Columbia University*

Curating Under Pressure: International Perspectives on Negotiating Conflict and Upholding Integrity. Janet Marstine and Svetlana Mintcheva, eds. New York, NY: Routledge, 2021. Ebook, xxv, 264p. $40.45 (ISBN: 978-0-8153-9621-5).

Curating Under Pressure: International Perspectives on Negotiating Conflict and Upholding Integrity examines the delicate route curators must negotiate between supporting artistic freedom of expression while managing the expectations of systems of government, stakeholders providing financial support, communities represented in the art, and the potential audience for their exhibitions. It suggests that curators must balance their autonomy with respect to the diversity of their local, regional, or national environments. Both private and public entities may force curators into a position where they must choose between prioritizing freedom of expression and artistic creativity or protecting the reputation of their institutions or safety of their colleagues.

Janet Marstine and Svetlana Mintcheva are well-established in the field of Museum Studies. Marstine's teaching, research, and professional career focus on museum ethics. She has written or served as editor for four books on ethics and museum theory and sat on the Ethics Committee of the UK's Museums Association from 2014 to 2019. Mintcheva is an academic and an activist whose research and teaching focus on censorship and free speech in the arts. She is the director of programs at the National Coalition Against Censorship and founded the Arts Advocacy Program in the organization 20 years ago. Their selection of chapters for this book illustrates a broad spectrum of situations in which each author experienced censorship or self-censorship and had to navigate a complicated set of ethical questions in their role as art curator or museum director. It includes international examples from regions including East Asia, the Middle East, South Africa, the United Kingdom, Russia, Colombia, and the United States. Together, these diverse perspectives highlight the idea that censorship exists everywhere and takes different forms depending on the national system of government and the cultural expectations surrounding art and what the public or those in power deem "appropriate" for public display.