became a primary way to understand Kateri's story. Greer follows Fr. Cauchetiere as a Jesuit living in seventeenth-century France; the Order had a network of schools and colleges throughout France and Europe. They were highly educated and appropriately were called the Pope's "storm troopers." Greer also examines Chauchetiere's mystical life that led him to become a missionary in New France and to perceive in Kateri a saint.

This volume includes several illustrations from Chauchetiere's biography of Kateri, giving an understanding of daily life in Kahnawake, so providing the reader with an eyewitness picture of Kateri. Although Greer provides an index and notes in the back of the book, there is no bibliography; however, the notes can serve for that because they are so extensive. Greer's book is a very good examination of the life of Blessed Kateri, her way of life and that of her people. It is also a good presentation of the French and their way of life in France and in New France. This book is recommended for collections on the seventeenth century and biographies on Indians in academic libraries and personal libraries.


In the introduction to his study of the works of the German traveler and cartographer Adam Olearius, Elio Brancaforte promises to examine "how aspects of Safavid Persia are portrayed in Adam Olearius' visual and narrative work and how he creates a representation of the land for a Western audience" (xxi). It would be more accurate, however, to say that the author is interested in Olearius as a producer of visual imagery whose work demonstrates the interanimatoral dynamics of word and image, particularly in regards to the frontispiece and the map. This is a book of greater interest to those interested in the history of the book and the map than to scholars of Renaissance travel, ethnography, and Safavid Persia. That Olearius' voluminous work contributed to a more complete understanding of Persia in terms of its land and peoples is certainly demonstrated, yet the heart of this book lies instead in clearly delineated readings of the apparatuses framing Olearius'
Olearius is best known for his *Vermehrte Neue Beschreibung der Muscovitischen und Persischen Reise* (The Expanded, New Description of the Muscovite and Persian Journey), an 800-folio page ethnography/traveler’s account that contains 120 engravings and features information on geography, biology, linguistics, history, and natural history. Brancaforte describes the text as containing a “Baroque excess of information,” though his interest in the visual elements of Olearius’ work tends to eclipse the text’s narrative elements (17). What we learn a great deal about are the numerous illustrations, some of which were drawn by Olearius himself. In his detailed analyses of various frontispieces (all clearly reproduced), Brancaforte demonstrates that the best of the genre combines written and pictorial elements in a manner that effectively reproduces the subject matter of the text in condensed, visual form. The frontispiece thus “can be seen as a kind of portal or gateway to the written description that follows,” reflecting and prefiguring the verbal descriptions that form the body of the text (186).

To distinguish Olearius’ account of Persia, Brancaforte first reviews the tradition of representing Persia in the West, tracing Olearius’ inheritance from authors such as Xenophon and Herodotus, through earlier seventeenth century authors including Barnabus Brissonius, Thomas Herbert, and others. He next discusses the incentives for European travel to Persia before treating the Holstein mission to Persia (1633-39) for which Olearius served as official secretary. This is typical of Brancaforte’s very teacherly style: for each aspect of Olearius’ work that he plans to treat, the author first provides a pithy history of that element in a broader European context. Thus, we find general introductions to frontispiece design, early modern cartography, emblem books, broadsides, costume books, and assorted other subjects intended to contextualize and distinguish Olearius’ work in each area. At times however, these introductions dwarf any treatment of Olearius’ work itself, leaving a reader unclear as to the extent of Olearius’ particular contributions.

The second chapter begins by considering the influences on European frontispieces, including the heraldic device, emblems and hieroglyphs, the stage and actors, and the portrait. With its 19 illustrations, the chapter provides a clear and useful introduction to frontispiece design for non-experts. Its preparatory discussion dovetails neatly with the ensuing treatment of Olearius’ work on frontispieces, both for his own work, and for others.
Chapter three treats Olearius’ _Persianischer Rosenthal_, a translation of Sa’di’s _Gulistan_ (The Rose Garden) of 1258 A.D. Again, Brancaforte is more interested in the fabulously detailed frontispiece than in the actual poem or translation. Thus he produces an excellent reading of the engraving to argue that the separate figures of the frontispiece “embody the entire text, providing a visual table of contents” (79). Yet because Brancaforte’s interest in visual culture favors illustrations over visual imagery in poetry and/or prose we see little of the text which the frontispiece is alleged to embody. Instead, and despite the fact that lions and lion skins appear only once in Sa’di’s text, we find a lengthy discussion of lions and lion skins in both European and Persian traditions, offered to explain the inscription of the book’s title on a lion skin. With its treatment of stone sculpture, coin engraving and mannerist art, this chapter will be of greater interest to art historians and historians of the book than to those interested in the _Gulistan_ itself.

By far the longest section of the book, chapter four analyzes the _Nova Delineatio PERSIAE_, Olearius’ new and improved map of Persia and the Caspian Sea that first accompanied the _Offt begehrte Beschreibung Der Neuen Orientalischen Reise_ (1647) and was reprinted in the _Vermehrte Newe Beschreibung der Muscovitischen und Persichen Reyse_ (1656), as well as in subsequent editions of the travel account. Drawing heavily on the work of J. B. Harley and Tom Conley, Brancaforte surveys the development of cartography and the depiction of the Caspian in early modern Europe before offering a close reading of Olearius’ map. What made Olearius’ map a milestone in this history was its departure from previous European maps that depicted the Caspian as an oval extending from east to west, an incorrect depiction dating back to Ptolemy’s _Geographica_. Yet where this chapter is most interesting is not in its location of Olearius’ map in regards to European cartography but rather in its account of Olearius’ engagement with Islamic cartography. Brancaforte convincingly demonstrates that Olearius was influenced by Persian and Arabic sources, both in terms of key texts and individuals with whom Olearius conversed. In this discussion, Brancaforte makes good on his introductory claim that Olearius hides “information relating to questions of authorship, political power, and intellectual influence (such as the Islamic sources that are silenced in Olearius’ text)” (xxii).

Brancaforte explains that the dialogue or interplay between the visual and the textual is the “leitmotif” linking the different chapters of his study. While
this may be the case in his readings of frontispieces, this reader found that the visual sometimes drowns out the textual in as much as the narrative elements of Olearius’ works remain largely unexamined. In particular, for a book that begins with references to the work of Edward Said and Mary Louise Pratt, there is very little here that situates Olearius in the history of early Orientalism. Ultimately, one might argue that the Adam Olearius that Brancaforte presents is of greater interest in terms of his visions of the book than his visions of Persia.


*Publishing in the Republic of Letters* is a slender volume, consisting primarily of the transcribed and annotated letters that were part of an international exchange between two scholars, Johann-Georg Graevius (at the University of Utrecht) and Gilles Ménage (in Paris), and a Dutch printer, Henrik Wêtstein (in Amsterdam). The exchange focuses on the long-delayed publication of Ménage’s annotated edition of *Diogenes Laertius*, which finally occurs in 1692. The letters, reprinted in their original French, constitute a valuable case study which sheds considerable light on the inter-workings of the Dutch publishing trade as well as the social and professional milieu of prominent European scholars on the eve of the Enlightenment.

Since the seventeenth century, Dutch printers and publishers played an integral role in the European trade of books, yet the Dutch contribution has not been subjected to the intense and innovative treatment as has the history of the book in countries such as France and England. In a 1952 article entitled “The Geographic Extent of the Dutch Book Trade in the Seventeenth Century,” David W. Davies described the range of the Dutch international book trade based on the meager number of available commercial records, especially the documents from Amsterdam booksellers collected (and published) by M. M. Kleerkooper and W. P. Van Stockum. His was one of the first contributions towards the creation of a history of the Dutch trade in books, a worthy goal that has still not seen completion, due in no small part to the logistical difficulties involved. Material on the Dutch book trade tends to be