conclusion to be paradoxical, it should be esteemed quite otherwise by specialists.


The indefatigable Dutch polymath whose letters are here collected was a jack of all scholarly trades and the master of them all. Medievalists are aware of Junius’s pioneering contributions to the study of Anglo-Saxon and Germanic philology. He was an expert in the comparative study of Old Norse, Old High German, Old Frisian, and Gothic as well as Old English. The codex in the Bodleian containing the Old English texts of Genesis A and B, Exodus, Daniel and “Christ and Satan,” still bears his name as “The Junius Manuscript.” For Renaissance art historians, The Painting of the Ancients (published in Junius’s own Latin, English and Dutch versions over the period 1637–1641) represents the first comprehensive account of the visual arts in antiquity, and a central document in the history of ut pictura poesis. It stood as the standard work on the subject until the age of Winckelmann. This book was commissioned by Thomas Howard, 14th Earl of Arundel, in whose household Junius served as tutor and librarian for twenty years before the civil war. It was in this office that Junius supplied the scholarly expertise, and perhaps also his share of the enthusiasm, behind the transnational antiquarian ventures of the “Collector Earl.” Among the projects that occupied a long life devoted to scholarship was a posthumously published Catalogus, arranged alphabetically, of all the references to objects of art (painting, sculpture, architecture, pottery and much else) that Junius could delve out of the archive of classical literature.

A new edition of The Painting of the Ancients was published in 1991 by Philipp and Raina Fehl. Yet with no full biography of Junius, and—given his prominence in the age—relatively few special studies (my own among them) in print, our image of the industri-
ous and retiring scholar behind these achievements has until now been partial at best. Sophie van Romburgh’s painstakingly documented edition of Junius’s correspondence goes a long way toward completing the picture. The volume includes 226 extant letters—many others having evidently been lost. Most of the letters are in Latin, some in English and Dutch (the Latin and Dutch are translated into English on the facing page). Half are from Junius, the rest from a total of sixty-four correspondents in England and Holland. Fourteen are family members (most prominent among them, the Leiden classicist and theologian Gerardus Vossius). Junius’s chief scholarly correspondents also include Grotius, Willem de Groot, Thomas Marshall, Rubens, Meric Casaubon, and William Dugdale. There are letters to, or from, Selden, Casaubon, John Cotton, and Van Dyck, among others on the English scene. One might have expected to find a substantial correspondence with Arundel, but considering that over the many years of their association Junius lived in his patron’s house, there would have been little need for him to write. In the first letter, as van Romburgh notes, we find an eleven-year-old in 1602 “struggling with Latin to inform his father of his progress at school” (9). In Junius’s last, written almost seventy years later in 1671, the still-vigorous octogenarian discusses the state of Restoration politics with his countryman Geeraert Brandt (1051).

Most readers, lacking Junius’s stamina, will be daunted by the prospect of plowing through so long an epistolary record occupying more than eleven hundred pages. Happily, van Romburgh’s extensive apparatus (including a list of correspondents and letters exchanged, an inventory of the corpus, exhaustive footnotes with cross-references, and a detailed index) makes it easy to track the correspondence and to locate particular individuals and topics discussed. Many of the letters deal with books borrowed and lent, money forwarded, the difficulties of seeing manuscripts through the press, Junius’s research interests and philological methods, family problems and (to the reader’s occasional relief) the minutiae of daily life: On one occasion, Junius asks his sister to be on the lookout for a certain kind of market basket fancied by the Countess of
Arundel, one of those “neat little straw baskets embroidered in black and having some bleached linen on the inside” (693). Interestingly, some of Junius’s more highly wrought Latin letters were composed as a kind of *cento*, stringing unacknowledged but (to his learned reader) familiar passages of classical quotation together to make up his own narrative. This, as van Romburgh notes, is the same “mosaic” style as Junius used in *The Painting of the Ancients* (44).

Browsing through the volume offers its own serendipitous satisfactions. Many of the letters are both elegant and deeply meditated. Thus Vossius recounts to Junius an elaborate dream in which the blessed Chrysostom appears to the dreamer to offer guidance for Vossius’s sermons before disappearing in a white cloud (109-11). In a letter from 1615 Junius shares with Vossius his own apprehensions about the Dutch body politic, in danger of being torn apart by the Remonstrant controversy—in Junius’s Latin, *Graviter vulnerata, corpori tamen adhuc annexa membra, remedium expectant, non autem a reliquo corpore avulsa* (128). Two years later Junius offers Willem Roels, a prominent public figure in Middleburg, a reflection on the Last Judgment, counseling him that “the heart which imagines the final hour . . . does not allow for hypocrisy, just as a consideration of this solid heavenly bliss also scatters the empty shadows of frail worldly vanities” (149). In 1635 Junius sends Vossius a lengthy report on his *Painting of the Ancients*, then nearing completion. By way of William Boswell, secretary to Fulke Greville, Junius has been made aware of a request from Claudius Salmasius, Milton’s future antagonist, for some drawings from the Arundel marbles of a certain kind of Greek military attire. Although the question interests Arundel himself, Junius confesses that he knows little about the subject and recounts his repeated but unsuccessful attempts to arrange a meeting with John Selden, who apparently could not find time in his busy schedule to consult with Junius on the matter (497-99).

In the broadest context, the correspondence provides more than a glimpse into the working life of the scholar and his associates. Taken together, the letters now published by van Romburgh make
available the record of an erudite pre-technological chatroom whose contributors, as the editor notes, are members of a scholarly “community which was cherished for, and existed by virtue of, these reciprocal bonds of learned exchange” (29-30). Ideas and books were shared along often complicated routes involving intermediaries who joined in an ongoing and far-flung conversation. As we can discern from the earlier correspondence of figures like More and Erasmus, and as Peter Miller has shown in the case of Junius’s contemporary Nicolas-Claude Fabri de Peiresc, humanist letter-writers constitute a community independent of, but also interconnecting, the spheres of the university, the court, and the church. Junius’s network of correspondents and their epistolary relations form such an institution, both social and material, that is the very medium of European intellectual life in the early modern period. It is worthy of study in itself, not as adjunct to the printed book but as the vital matrix in which the published products of humanist culture took shape.


This is a very broad book in conception and the author covers an enormous amount of ground in just over two hundred pages, ranging from North America, throughout Europe, to Siberia, and across 166 years of history. Jeremy Black seeks to build on his earlier work *European Warfare, 1660-1815*, and describes the aim of the work thusly: “The book combines operational history with an analysis of structures and long-term change, and with cultural, social, and political contexts” (x). Black includes chapters on “Cultural and political contexts,” “A military revolution?,” “European expansion and the global context 1490-1578,” “European warfare 1494–1559,” “European warfare 1560-1617,” “European warfare 1618-60,” “Naval developments,” and “European expansion and the global context 1578-1660.”