around which the narrative is arranged. At this point one begins to wonder if this hitherto careful, compact, and balanced study of a confined patch of historical turf has not begun to overstretch itself. For it is disingenuous to speak of anything approaching a legacy–let alone an "enduring legacy"– when the book itself deals almost entirely with a period of two years. There were twenty more to come, and it might be argued that the "addled parliament," the Synod of Dort, the debate over the Perth Articles, and the failure of the Spanish Match were what defined the Jacobean legacy, for these were the events that shaped political, religious, and diplomatic history in the period after 1625. This is not to deny that the conflicts of 1603 to 1605 continued to reverberate–an even cursory examination of pamphlets and other books shows that they did–but to these issues were joined others, and it is only after James' death in 1625 that one can begin to imagine what his legacy truly was. Nevertheless, this book is a fine first step in a history that has yet to be written, and it provides a detailed and well-balanced account of a crucial and neglected bit of early Stuart history.

Frances Harris and Michael Hunter, eds. *John Evelyn and His Milieu*. London: The British Library, 2003. ix + 298 pp. + 62 illus. $70.00. Review by CHRISTOPHER BAKER, ARMSTRONG ATLANTIC STATE UNIVERSITY.

Of the two great seventeenth-century English diarists, Samuel Pepys has probably garnered more attention since his death than has John Evelyn. Conflicted, ambitious, petty, secretive, and driven, Pepys is the more visceral and dramatic of the two when compared to the scholarly, observant, pious, artistic, and cosmopolitan Evelyn. But comparisons here are odious. Evelyn deserves to be appreciated for the unique sensibility he offers, especially when one views him, as this volume does, beyond the confines of his diary alone. "No one says Evelyn was a great thinker," remark the editors (15), but there is no mistaking the cultured catholicity of his tastes and interests. As his contemporary William Rand commented, his "sprightly curiousity left nothing unreacht into, in the vast all-comprehending Dominions of Nature and Art" (155). This volume, comprising an introductory essay and fourteen studies of Evelyn in varying contexts, documents Rand's statement with varied breadth.

Evelyn was an accomplished bookman, and three essays examine his

letters, library, and interest in bookbinding. His correspondence was a frequent means for him to share what he called his "Impertinences," his private and scholarly pursuits which often ranged far beyond his public and official tasks. He seems to have self-consciously fashioned his letters after the model of Pliny, and Douglas Chambers finds in them "the conscious literary language of self-definition" (27). His more than 800 extant letters reveal Evelyn as an epistolary artist who often suggests himself as the rustic gentleman of taste, recalling the Virgil of Georgic II. His enthusiasm for letter writing in fact extended through four generations of Evelyns. Susan Whyman notes that the extensive letters of his son and grandson reveal letter writing as an essential skill for one's personal advancement and intellectual cultivation (competence was expected in both English and Latin) as well as for personal expression. For literate families like Evelyn's, epistolary skill took on an "almost obsessive importance" (260). Giles Mandelbrote observes that Evelyn's impressive personal library numbered "nearly four thousand printed books and over eight hundred pamphlets" (72-73), a library some thirty percent larger than those of Pepys, John Locke, Robert Boyle, or Robert Hooke, with the largest portion devoted to religion. Though Evelyn's books now provide us with an antiquarian treasure, he seems to have had little interest in volumes printed much before his own era. His frequent annotations help us chart his acquisitions and provide some revealing personal judgments, such as that on a history of the reigns of Charles II and James II, which, as he marked on its title page, was "full of malicious mistakes" (85). Mirjam Foote points out that Evelyn probably purchased most of his volumes unbound; he employed bookbinders in both London and Paris to bind them attractively with his own monogram.

Evelyn's interest in art took him to Italy in 1645 with the Earl of Arundel, a close friend of Inigo Jones; Evelyn may have later served as a friendly intermediary between the two. Given Arundel's importance as a collector and Jones's as an architect, Edward Chaney suggests impressively that this may have been "the most culturally significant Grand Tour ever undertaken" (53). Perhaps, but there is no denying its influence upon Evelyn himself, who became an avid collector of prints. Chaney is able to show that the Gardens of Mantua which Evelyn visited were actually in Padua, correcting the erroneous impression that he had walked sixty miles to see them in the city for which they are named. Evelyn's interest in Italian art is of a piece with his enthusiasm

for prints; his own collection of them resulted in his *Sculptura* (1662), the "first monograph about prints and printmaking published in any language" (95). Antony Griffiths points out that Evelyn deserves notice as not only a writer about printmaking but also as a printmaker himself and as one of "the earliest known British print collectors" (97). Evelyn encouraged his daughter, Susanna, to take an interest in art, and she developed an interest in painting which was encouraged by her mother-in-law. Carol Gibson-Woods's essay on her illuminates Susanna's artistic pursuits as typical of the achievements of cultured young women of the era.

Three substantial essays address Evelyn's religion, humanitarian work, and politics. While not an uncritical Anglican, Evelyn was intensely loyal to his church; in John Spurr's words, "the lower the Church's fortunes sank, the more confident Evelyn was that it was the true church" (152). His papers contain summaries and comments on more than three hundred sermons he heard, and the devotional works he composed reveal his prayerful effort to "[increase] in all manner of heavenly Graces" (150). Gillian Wright's essay on the devotional practices of Evelyn's beloved daughter, Mary, who died at nineteen of smallpox, demonstrates how the father's piety helped shape that of his talented daughter. He offered no decisive personal commentary on the major theological issues of his time, but his writings display his effort to remain true to the English church throughout a critical period of its history.

Certainly there was a religious motive, then, in Evelyn's humanitarian work in helping to build the Royal Naval Hospital at Greenwich. In 1664 he had been appointed a Commissioner for the Sick and Wounded and Prisoners of War, an opportunity and burden which Gillian Darley says "drew out an efficient, even exemplary, civil servant" (165). After plans to build the hospital at Chatham proved fruitless, work was begun at Greenwich, an agonizingly slow and, for Evelyn, personally costly, enterprise. Nevertheless, by his death some three hundred pensioners were housed there, a testimony to his role as "elder statesman and consolidator" (182). While such solid philanthropy and his "impeccably Anglican" (156) behavior have helped stamp Evelyn with the label of "conservative," Steven Pincus's absorbing essay, "John Evelyn: Revolutionary," points out that he was in fact rather more liberal in his friendships and political views than has been assumed. Pincus sees Evelyn as "deeply disturbed with the Restored monarchy" (187) yet not wanting to appear a rebel. He had close friendships with prominent Whigs such as Shaftesbury,

Locke, and Lady Sunderland and drew up a "hitherto unnoticed agenda for revolutionary change" (193) which advanced his ideas for reforms in foreign policy, economics, and the church. Contrary to the traditional view, typified by that of Virginia Woolf, who deemed him a predictable monarchist, Evelyn emerges as "not a conventional royalist" (210). Essays by Mark Laird on Evelyn's home and garden at Sayes Court, by Isabel Sullivan on the Evelyn estate at Wotton in Surrey, and by Edward Gregg on Evelyn's grandson, John, round out this volume with helpful domestic and genealogical detail.

This volume is at once scholarly and attractive; numerous plates of books, manuscripts, and prints supplement the essays. Newcomers to Evelyn will value its inclusiveness, while Evelyn scholars will appreciate its new insights and fresh reevaluations. John Spurr admits that Evelyn "never became a great man" (155), but the sheer variety of his private interests and public accomplishments recommend him to us as one of the most accessible figures of his time. With pointed understatement, Steven Pincus says simply, "Evelyn was not an insular man" (195).

Milo Keynes. *The Iconography of Sir Isaac Newton to 1800*. Woodbridge: The Boydell Press, 2005. viii + 120 pp. + 24 ills. $80.00. Reviewed by NICHOLAS H. CLULEE, FROSTBURG STATE UNIVERSITY.

In this centennial of Albert Einstein's miraculous year of 1905, Einstein's image is immediately recognizable on the posters, announcements, and web site for the "World Year of Physics 2005" celebration of his accomplishments. This image is not just recognizable as the person but has also come to evoke the very idea of the scientist and the extraordinary genius whose power alters fundamentally our understanding of the world. Before Einstein, Isaac Newton arguably held this position as supreme icon of scientist and genius, if we are to judge from the images presented in Milo Keynes' recent book.

Milo Keynes, whose uncle, John Maynard Keynes, collected Newton's manuscripts, has identified 231 separate images of Newton produced to 1800. This book is essentially a catalogue of these images. Part one treats the portraits and is divided into sections for *ad vivum* paintings and drawings, posthumous paintings and drawings, doubtful and spurious portraits, and engravings. The second part considers sculptures with sections for busts,