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).


In this centennial of Albert Einstein’s miraculous year of 1905, Einstein’s image is immediately recognizable on the posters, announcements, and website 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,
reliefs, the death mask, monuments and statues, ceramics and waxes, cameos and intaglios, and portrait medals and tokens as appropriate. Each part has its own bibliography.

The entries in each section are organized chronologically. Each entry gives Newton's age and the year, size, medium, current owner and location, a description of the rendering of the subject, any inscriptions, and a provenance. Entries also provide brief biographical details related to Newton's activities at the time of the portrait if it was *ad vivum*. Keynes explains other objects in the image, such as scientific instruments, and gives the titles of books in the pictures. Some of these are quite precise, identifying the exact pages from the specific edition of the *Principia* based on the diagrams that can be seen, or relating a book with the name Daniel to Newton's *Observations upon the Prophecies of Daniel and the Apocalypse of St. John*. Forty-one of the most important images are presented in twenty-four high quality color plates.

In addition to literary reflections, these images may serve as visual evidence of Newton's fame, stature as a cultural icon, and influence as the epitome of the new science. Keynes does not provide his own interpretation of what these images collectively might tell us about Newton's cultural role and reception over the period he covers. His catalogue does, however, provide material and guidance for developing such interpretations. The *ad vivum* portraits were commissioned by Newton or institutions with which he was affiliated, and copies were made for family and friends. The posthumous images attest to a continuing market, often in forms such as engravings and prints, ceramics, cameos, and medals and tokens that were produced in multiple copies. Where there is evidence for quantity production and offerings by catalogue, Keynes gives the details. He also gives indications of who commissioned particular works and their original locations, thus providing evidence for establishing the cultural setting for Newton's image. Particularly revealing are Keynes' reproductions of portraits of others that have images of Newton in the background, mostly as sculpture busts. Apparently Newton's aura was thought to reflect favorably on others by association. This is a handsome book. It is worth a look by any student of early modern Europe; Newton as the Einstein of the seventeenth and eighteenth centuries looks out from every page.