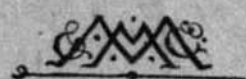
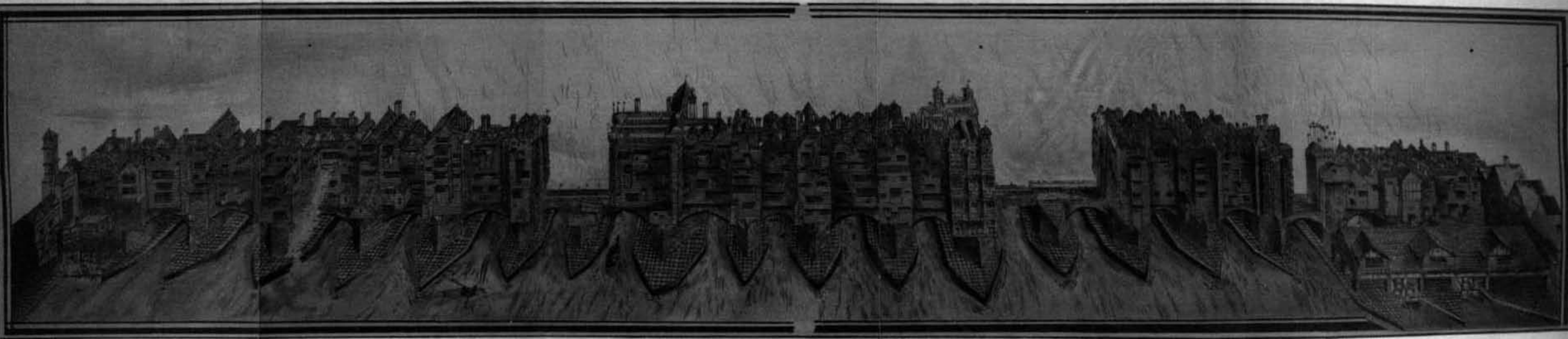


A SHORT HISTORY
OF THE
ENGLISH PEOPLE

VOL. III





OLD LONDON BRIDGE

ABOUT 1600, A.D.

The earliest genuine full view, from a unique drawing in Pepys's Collection in Magdalen College, Cambridge, reproduced, by permission, from a photo-chromo-lithograph made for the NEW SHAKESPEARE SOCIETY, 1881, by W. Griggs.

A SHORT HISTORY
OF THE
ENGLISH PEOPLE

BY
J. R. GREEN M.A.



ILLUSTRATED EDITION

EDITED BY MRS. J. R. GREEN AND MISS KATE NORSGATE

VOLUME III

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OLD LONDON BRIDGE IN XVII. CENTURY *Frontispiece to Vol. III.*

Reproduced, by permission, from a photo-chromolithograph made for the New Shakspeare Society from a drawing in Pepys' Collection at Magdalene College, Cambridge. This is the earliest genuine view of London Bridge.

The bridge itself was built 1176-1209. Between the Middlesex shore and the first pier next that side stand the waterworks, built 1582. On the eighth pier stands the Bridge Chapel, dedicated to S. Thomas of Canterbury. The twelfth pier (seventh from the Surrey side) was formerly occupied by a draw-bridge tower, on the top of which traitors' heads were set. In 1576 this tower, "being in great decay," was taken down, and in its stead was put up, c. 1584, "a pleasant and beautiful dwelling-house," made entirely of wood, and called Nonesuch House. It was made in Holland, brought over in pieces, and put together entirely with wooden pegs. Between Nonesuch House and the next block of buildings is a wooden drawbridge, "to let masted or big boats through." On the third pier from the Surrey side is another curious wooden edifice, consisting of four round turrets, connected by a curtain and embattled, and enclosing several small habitations, with a broad covered passage beneath, the building itself overhanging the bridge on both sides; this dated from 1577-9. On the next pier stands Southwark, or Traitors' Gate, built at the same time; here the traitors' heads were placed after the demolition of the old drawbridge tower. The last two arches on the Surrey side are occupied by Southwark corn-mills, built c. 1588. The rest of the buildings on the bridge were dwelling-houses and shops.

MONUMENT TO JOHN STOWE

934

Stowe, a tailor by trade, is famous as the historian and topographer of London. He died in 1605, and this monument was placed by his widow over his tomb in the church of S. Andrew Undershaft, Leadenhall Street. It is of veined English alabaster, with black marble introduced in the frieze, and a white marble plinth. The use of English alabaster seems to prove it to be of native workmanship. The quill pen placed in the hand of the figure has had to be replaced many times, having been stolen by visitors who imagined it to be the identical one with which Stowe wrote his chronicles. The decoration on the sides is mostly allegorical; ornaments made of books, crossed ink-horns, bones and shovels, the flame rising from a lamp, and a skull. The coat of arms above is of very singular design. The monument, the detail of which it is peculiarly difficult to see in its actual position, has been drawn specially for this book.

ILLUSTRATION ON TITLE-PAGE OF "COMMONPLACES OF CHRISTIAN RELIGION," 1563

938

PREACHING BEFORE THE KING AND PRINCE OF WALES AT PAUL'S CROSS, 1616 (*picture in the collection of the Society of Antiquaries*)

939

This "Cross," or pulpit, was built (on the site of an earlier one) towards the

end of the fourteenth century. The frame was of timber, the steps of stone, the roof of lead. It was razed by order of Parliament in 1642-3; preaching in it had ceased in 1633. The picture represents Dr. John King, Bishop of London, preaching in 1616 before the King, Queen, and Prince of Wales, who are seated in a sort of bay jutting out from the gallery facing the spectator.	PAGE
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ORGAN POSITIVE, EARLY SEVENTEENTH CENTURY (<i>South Kensington Museum</i>)	946
The organ on which Milton played was probably an instrument of this kind. It was called "positive," as being intended to occupy a fixed position on a stand or table, unlike the earlier "portative" shown in p. 396.	
THE MOTHER OF OLIVER CROMWELL	949
From an original portrait in the possession of Mrs. Russell Astley, of Chequers Court, who has kindly had it photographed for reproduction in this book. Mrs. Cromwell was Elizabeth, daughter of William Steward, of Ely.	
BRASS OF HUMPHRY WILLIS, ESQ.	950
Humphry Willis died in 1618, aged twenty-eight years. This memorial of him, placed in Wells Cathedral by his widow, is a curious illustration of Puritan modes of thought. The dead man's shield, charged with the arms of his family, hangs behind him on a shattered tree labelled "Broken, not dead, I live in hope"; to the plumed hat, the buckled shoes, the broken sword, the cards and dice, the tennis-racket and the viol, which he leaves behind him, he exclaims, "Vain things, farewell"; instead of them he turns to the "Armour of God" and the "Word of Life," praying, "Give me these, O Lord"; an angel replies, "To him that asketh, it shall be given," and holds out the book of life, while another, holding a crown, says, "Take it, thou hast conquered." The two birds and the hand in the upper corner may represent the Christian soul and its refuge, figured by the dove sheltered in Noah's ark.	
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LEICESTER'S HOSPITAL, WARWICK	965
A most interesting group of buildings. The gate is the old west gate of the town, and dates from the thirteenth century; the tower was added by Thomas Beauchamp, Earl of Warwick, under Richard II. Close beside the gate the united gilds of Holy Trinity, S. Mary and S. George reared their Hall, in the sixth year of Richard's reign. In 37 Hen. VIII. the gild was dissolved; in 4 Ed. VI. the hall was granted to Sir Nicolas Le Strange; under Mary it passed into the hands of the bailiff and burgesses; these conveyed it in 1571 to the Earl of Leicester, and he turned it into a "Maison-Dieu," or hospital, for a master and twelve brethren, and appointed Thomas Cartwright the first master.	

	PAGE
"THE MAP OF MOCK-BEGGAR HALL, WITH HIS SITUATION IN THE SPACIOUS COUNTRY CALLED ANYWHERE" (<i>Koxbottle Ballad</i>)	966
At the close of Elizabeth's reign, and throughout the reign of James I. and the early years of Charles, there was much complaining in the rural districts because the nobles and gentry flocked up to London, leaving their country houses empty and neglected, so that where in former times there had been feasting for rich and poor alike, a beggar could not now get a crust of bread. To the houses thus deserted was given the nickname of "Mock-beggar Hall." One result of this gathering to the Court was that for the first time news of the doings there were carried back to every district throughout England, and thus became a matter of criticism to the country at large.	
IGNATIUS DE LOYOLA (<i>Rose, "S. Ignatius de Loyola"</i>)	968
From a picture by Coello, in the house of the Jesuits at Madrid.	
"FISHING FOR SOULS," 1614 (<i>picture by Adrian van de Venne, in the Museum at Amsterdam</i>)	970
An allegorical representation of the religious strife of the time. On the left of the spectator is a group of Protestants, in the midst of them preachers in boats, one of whom holds up to the men in the water around a Bible inscribed "Evangelio Piscatores, 1614"; the ships on the right are filled with Catholic bishops, priests, and monks, and the Catholics are grouped on the shore near them. Many of the figures are portraits.	
GEORGE HERBERT (<i>Engraving by Robert White</i>)	972
JAMES I. (<i>Picture by P. van Somer in National Portrait Gallery</i>)	975
CONVOCAATION, 1623-4 (<i>Contemporary print in British Museum</i>)	977
THE NATION AND ITS RIOTOUS GOVERNORS, 1603 (<i>satirical print in the British Museum</i>)	978
The figures of the various people striving to mount the ass which represents England, of the poor man who begs the judge to supersede them, and of the judge who wisely declines to meddle in the fray, illustrate not merely the costume but also the temper of the people with whom James had to deal at the beginning of his reign, and their view of the political situation.	
QUEEN ELIZABETH OPENING PARLIAMENT (<i>R. Glover "Nobilitas politica et civilis," 1608</i>)	982
This is probably the earliest authentic representation of a meeting of the House of Lords; for in that on p. 445 there is a confusion of dates, and the Peers gathered round Henry VIII. in p. 691 are evidently very informally grouped. In the present illustration the arrangement of the House, save that the mitred abbots have disappeared, is much the same as in Edward IV.'s time. The chair on the Queen's right is marked "Rex Scocie," that on her left "Princeps Wallie." The 17 bishops sit on the right side of the House (viewed from the throne), 29 lay peers on the left; the judges are in the middle; immediately before the throne stand the Treasurer and the Marshal; in the rear are some of the peers' eldest sons; and at the bar stands a deputation of the Commons, presenting their newly-chosen Speaker to the Queen.	
UNITE OF JAMES I.	984
James I. issued coins similar to those already in use in England; but he also issued in 1604, beside the sovereign, a gold coin of the same value, called the unite, which commemorated the union of England and Scotland by the legend "King of Great Britain" (instead of "England and Scotland"), "France and Ireland" on the obverse, and "I will make them one people" on the reverse. Its value was afterwards raised to 22s. The specimen here figured (from the British Museum) dates from 1612-1619.	
HENRY, PRINCE OF WALES (<i>miniature by Isaac Oliver, at Windsor Castle</i>)	985
Henry, eldest son of James I., was born in 1594 and died in 1612.	
THE GUNPOWDER PLOTTERS	987
From the title-page of a German tract, "Warhafftige und eigentliche Beschreibung der Verrätherei," &c., published at Frankfort in 1606, by the brothers De Bry, who were in London at the time of the Plot.	

- FRONT OF HOUSE OF SIR PAUL PINDAR PAGE
988
- Formerly in Bishopsgate Without, London; built in 1600 by Sir Paul Pindar, a great Levant merchant, who was sent by James I. as ambassador to Turkey from 1611 to 1620. The house was demolished in 1890, when its front was removed to the South Kensington Museum, where it is now preserved. Its lower part had been altered so that restoration was impossible; the windows have been filled with modern glass, of a 17th century pattern; in the engraving this has been replaced by the simpler glazing which is shown in an old drawing of the house.
- ARMS OF THE LEVANT COMPANY (*Hazlitt, "Livery Companies of London"*) 989
- The Company of Levant or Turkey merchants was incorporated by Queen Elizabeth.
- ARMS OF THE AFRICAN COMPANY (*Hazlitt, "Livery Companies"*) 989
- This Company was first incorporated in 1588; secondly, in 1662, under the name of "The Company of Royal Adventurers of England and Africa," and finally in 1672, as "The Royal African Company." Its success was small, owing to the opposition of the Dutch.
- ORIGINAL ARMS OF THE EAST INDIA COMPANY 990
- Mr. F. C. Danvers has kindly lent this illustration from his paper on the "India Office Records." The first charter granted to the East India Company by Elizabeth in 1600 gave them the exclusive privilege of trading to the Indies for fifteen years. In May 1601 they ordered their treasurer "to paye to the Kyng of Heraldes the some of Twentie merkes for assigninge a Armes to the Companie by vertue of his Office." In July, finding their voyage round the Cape hindered by Dutch and Spanish ships, they determined to seek a north-west passage to India; some interesting records of this scheme are preserved. At first they traded only with Java, Sumatra, and the neighbouring isles; in 1608 they sent ships to Surat and Cambay, and thus began a trade with India proper, where Surat became their chief seat. The earliest extant document from abroad relating to the Company's business is a translation of the Articles granted by the King of Achin to the subjects of the Queen of England, for free entry and trade in his dominions.
- COURT OF WARDS AND LIVERIES, TEMP. ELIZABETH 991
- From the engraving in "Vestusta Monumenta" of a picture in the collection of the Duke of Richmond. The date appears to be c. 1580-98. At the head of the table sits the Master of the Court (who at that time was Lord Burleigh), with the mace on the table beside him; right and left of him sit two judges, probably acting as his assessors; next to these sit, on the right the Surveyor, on the left the Attorney of the Court; next to the Surveyor is the Receiver-General reading a scroll, and beyond him the Usher with his rod; opposite are the Auditor, and the Messenger wearing his badge; facing the Master stand three clerks, and behind them two Serjeants.
- CRESSET, SEVENTEENTH CENTURY (*Tower of London*) 992
- MONUMENT OF RICHARD HUMBLE, ALDERMAN OF LONDON, AND HIS FAMILY 993
- In the church of S. Mary Overie (also called S. Saviour), Southwark. Richard Humble died in 1616; this tomb, erected by his only surviving child, is one of the two canopied monuments in London, and has therefore been drawn specially for this book. The Alderman's two wives kneel behind him; below are represented, on one side his four daughters, on the other his two sons.
- THE BELLMAN OF LONDON, 1616 994
- From the title-page of a tract or broadside, "The Bellman of London," 1616, in the Bagford Collection (British Museum). Some forty years later Samuel Pepys writes in his Diary:—"I staid up till the bellman came by with his bell just under my window, as I was writing this very line, and cried, 'Past one of the clock, and a cold, frosty, windy morning.'"
- OLD TOWN HALL, HEREFORD 995
- From a facsimile, published by the Camden Society, of a MS. "History from Marble," compiled by Thomas Dingley in the reign of Charles II. The Hereford Town-hall was built in 1618-20 by John Abell, who was considered the master-builder of the 17th century, and who was appointed "one of his Majesty's carpenters" during the defence of Hereford at the siege of 1643.

The building is now destroyed. Dingley gives a curious account of it:—
 "This is a fair Timber Structure supported by columns of wood. Here sit
 the Judges of Assize over the Piazza or Walk. In the uppermost part of this
 building are Chambers for the several Corporations of this city with their
 Arms, and these proper verses of Scripture and devices over their Doors.

"The Skinners have the representation of Adam and Eve, and these words:—
 Unto Adam also and to his wife did the Lord God make coats of skin, and
 clothed them.—Gen. ch. 3 ver. 21.

"The Tanners this:—Send therefore to Joppa and call hither Simon whose
 surname is Peter; he is lodged in the house of one Symon a Tanner, by, &c.
 —Acts 10 v. 32.

"Butchers, the motto:—*Omnia subieciisti sub pedibus, oves & boves.*"—
 Psal. 8 v. 6 and 7.

"Glovers:—They wandred about in sheepskins and goatskins, being
 destitute, &c.—Heb. ch. 11 v. 37.

"Bakers:—Give us day by day our daily bread.—Luke 11 v. 3^d.

"Cloathiers or Cloath Workers . . . have this motto:—My trust is in God
 alone, besides about their chamber these verses (I suppose sett up by one John
 Lewis, once master of the Company here), in old English Character, such as
 it is:—

"Cloathing doth other trades exceed as farr
 As splendid Sol outshines the dullest starr,
 By it the poor doe gain their lively hood
 Who otherwise might starve for want of Food.
 Farmers by it make money and do pay
 Their Landlords duly on the very day.
 The Clothiers they grow rich, shopkeepers thrive,
 The Winter's worsted and man kept alive.
 Advance but Clothing and we need not saye
 To Colchus against dragons to prevayle
 Or yoke wild Bulls to gain the Golden Fleece,
 As Jason did who stray'd so far from Greece.
 Promote the Staple Trade with Skill and Art
 The Fleece of Gold will satisfye your heart,
 Concenter that the Weever may go on,
 John Lewis swears by Jove it shall be done."

TWO JUDGES, TEMP. ELIZABETH (*MS. Add. 28330*) To face p. 996

SIR EDWARD COKE (*Engraved Portrait by David Loggan*) 997

"KNIPERDOLING" 998

From a sketch by Inigo Jones, by whom the costumes, scenery, and stage
 contrivances for the Court masques under James I. and Charles I. were nearly
 all designed; the examples of his sketches here given are from the Shake-
 speare Society's facsimiles of originals in the collection of the Duke of Devon-
 shire. Kniperdoling, or Knipperdolling, was a cobbler and a prophet of great
 repute among the Anabaptists in the time of John of Leyden (early 16th
 century). The figure to which his name has been given by I. Jones was
 evidently designed for some Court masque, and intended as a satire upon the
 sectaries. It thus illustrates the contemptuous attitude of the Court towards
 the people.

GROUP FROM THE MASQUE OF "THE FORTUNATE ISLES" 999

By Inigo Jones. This masque was performed at Court on Twelfth Night,
 1626. The characters here represented are an "Airy Spirit," "Scogan,"
 "Skelton" (said to have been poets of the 15th century), and "A Brother of
 the Rosy Cross."

"CADE" 1000

Sketched by Inigo Jones, probably for the part of Jack Cade in Shake-
 speare's "Henry VI.," Part 2. In this figure, as in that of Knipperdolling,
 Jones was evidently making a mock, for the entertainment of the court, at a
 popular leader. Cade's attitude is that of drunken bravado; his tattered

	PAGE
trousers contrast absurdly with his plumed head-piece, which is a "sallet" or "salad," a peculiarly shaped helmet worn in Cade's time, but already uncommon in that of Shakespere (who has a punning allusion to the double meaning of its name; "Henry VI.," Part 2, Act iv. Sc. x.), and all but obsolete in that of Jones.	
ROBERT CARR AND FRANCES HOWARD, EARL AND COUNTESS OF SOMERSET (<i>contemporary print in British Museum</i>)	1001
ROBERT CECIL, EARL OF SALISBURY (<i>engraving by Elstrak</i>)	1003
GERMAN CROSSBOW } c. 1600 (<i>Tower of London</i>)	1004
ARBALEST	
The later crossbows were mostly made in Germany; some of them were highly ornamented. The second of those here figured is inlaid with ivory. Crossbows are said to have been used in actual warfare for the last time by some of the English troops in the expedition to La Rochelle, in 1627; see below, p. 1033.	
A CANNON, 1608	1005
From MS. Cotton Julius F. iv. (British Museum), a treatise on artillery, written 1608.	
PIKEMAN, TEMP. JAMES I.	1006
MUSKETEER, TEMP. JAMES I.	1007
These two figures are from a broadside in the collection of the Society of Antiquaries.	
A KNIGHT OF THE GARTER AND HIS USHER, 1623-5 (<i>MS. Egerton 1264</i>)	1008
TILE WITH ARMS AND CREST OF THE BACON FAMILY (<i>South Kensington Museum</i>)	1009
The initials N. B. on this tile represent Sir Nicholas Bacon, father of Francis.	
CHARLES I. AS PRINCE OF WALES (<i>miniature by Peter Oliver, at Windsor Castle</i>)	1012
ROCKING-HORSE OF CHARLES I.	1013
From the Old Palace, Theobald's Grove; now in the Great House, Cheshunt.	
THE LORD MAYOR OF LONDON, HIS SWORD-BEARER, AND PURSE-BEARER, 1623-5 (<i>MS. Egerton 1264</i>)	1014
THE LADY MAYORESS AND HER ATTENDANTS, 1623-5 (<i>MS. Egerton 1264</i>)	1015
ENTRY OF PRINCE CHARLES INTO MADRID, 1623 (<i>contemporary German print</i>)	1016
PRINCE CHARLES'S WELCOME HOME FROM SPAIN (<i>broadside in collection of Society of Antiquaries</i>)	1018
THE ENGLISH COUNCIL OF WAR, 1623-4 (<i>broadside in same collection</i>)	1020
HALBERT } SEVENTEENTH CENTURY (<i>Tower of London</i>)	1021
CATCHPOLE	
CHARLES I. OPENING PARLIAMENT (<i>contemporary print in British Museum</i>)	1022
An adaptation of the older engraving reproduced in p. 982. The alteration in costume is noticeable.	
ST. GERMANS CHURCH AND PORT ELIOT	1025
SIR JOHN ELIOT (<i>picture in the possession of the Earl of St. Germans, at Port Eliot</i>)	1026
GEORGE VILLIERS, DUKE OF BUCKINGHAM (<i>from W. J. Delff's engraving of a picture by Miereveldt</i>)	1028
CHIEF JUSTICE CREW (<i>after W. Hollar</i>)	1031
MONUMENT OF SIR CHARLES MONTAGUE, 1625 (<i>Gardiner, "Students' History of England"</i>)	1032
In Barking Church, Essex. A similar illustration of the tents and military accoutrements of the time occurs on a monument in S. Helen's Church, Bishopsgate, to the memory of Martin Bond, captain of the Trained Bands of London, who died in 1643.	

	PAGE
SHIPS OF BUCKINGHAM'S FLEET ("A manifestation of the Duke of Buckingham," 1627).	1033
FACSIMILE OF A PAGE FROM THE ACCOUNT-BOOK OF THE COOPERS' COMPANY OF LONDON, 1576 (<i>Haasli</i> , "Livery Companies:")	1034
An illustration of the elaborate care and artistic skill which the great manufacturing and trading companies bestowed upon their documents and records. The influence of these companies (among whom the Coopers were one of the most important) on both local and central government was at this time very great. The Coopers' Company dates from the fourteenth century; its extant records and accounts begin in 1439.	
THE HOUSE OF COMMONS, TEMP. CHARLES I.	1036
From "Discours du bon et loial subject de la Grande Bretagne à la Roynne de ce Pays," Paris, 1648.	
A SUPPER-PARTY, EARLY SEVENTEENTH CENTURY (<i>Roxburghe Ballad</i>)	1038
"TRIPLE EPISCOPACIE" (<i>Tract</i> , 1641)	1040
The minister called "of God" is evidently a Puritan; the other two figures are caricatures of Laud, and the whole illustrates the popular feeling about him and his proceedings.	
HAYMAKERS, EARLY SEVENTEENTH CENTURY (<i>Roxburghe Ballad</i>)	1042
MAP OF THE AMERICAN COLONIES IN 1640	1044
SIR HUMPHRY GILBERT (<i>engraving by C. van de Pas in Holland's "Heroologia"</i>)	1045
A FAMILY GROUP, EARLY SEVENTEENTH CENTURY (<i>Roxburghe Ballad</i>)	1046
JOHN SMITH, GOVERNOR OF VIRGINIA	1047
From the map of New England in his "Generall Historie of Virginia," London, 1624.	
GEORGE CALVERT, FIRST LORD BALTIMORE (<i>picture in the Earl of Verulam's collection at Gorhambury</i>)	1048
The first Lord Baltimore planned the settlement of Maryland, which was carried into effect by his son.	
MEDAL OF LORD AND LADY BALTIMORE, 1632 (<i>British Museum</i>)	1049
A very rare silver medal, with portraits of Cecil Calvert, second Lord Baltimore, and Anne Arundell, his wife, in the year in which Charles I. granted him the province of Maryland.	
GRAVE OF THOMAS CLARK, MATE OF THE "MAYFLOWER," D. 1627 (<i>Harper's Magazine</i>).	1050
On Burial Hill, New Plymouth, Massachusetts.	
ALLYN HOUSE, NEW PLYMOUTH (<i>W. Tudor's "Life of James Otis," Boston, Massachusetts, 1823</i>)	1051
Built by one of the Pilgrim Fathers; demolished 1826.	
AN ENGLISH CITIZEN RIDING WITH HIS WIFE	1052
From MS. Egerton 1269 (<i>British Museum</i>), the Album of Tobias Oelhafen, a citizen of Nuremberg who visited England in 1623-5.	
RURAL SCENE, MID-SEVENTEENTH CENTURY (<i>Roxburghe Ballad</i>)	1053
WILLIAM LAUD, ARCHBISHOP OF CANTERBURY (<i>picture by Vandyck</i>)	1054
BRASS OF SAMUEL HARNETT, ARCHBISHOP OF YORK	1056
On his tomb in Chigwell Church, Essex; here reproduced from the frontispiece to Mr. Gordon Goodwin's Catalogue of the Harnett Library, Colchester. Harnett died in 1631. The brass is an interesting illustration of the revived use of the old ecclesiastical vestments at this period; it represents the archbishop in full pontificals, with stole, alb, dalmatic, cope, mitre and pastoral staff, and is the latest known example of an English prelate thus arrayed.	
A SCHOOLMASTER, EARLY SEVENTEENTH CENTURY	1057
From the frontispiece to a Latin comedy, "Pedantius," written in the latter years of Elizabeth for performance at Trinity College, Cambridge, but not	

- printed till 1631. Its author, whom the figure of "Pedantius" is thought to represent, was Dr. Thomas Beard, master of the Hospital at Huntingdon, and also of the Grammar School, where Oliver Cromwell was one of his pupils. From 1625 till his death in 1632 he held, together with these offices, that of Lecturer at one of the churches in the town, where he was in great repute among the Puritans. After his death the lecture was suppressed by Laud.
- MINSTRELS OUTSIDE A TAVERN, EARLY SEVENTEENTH CENTURY (*Roxburghe Ballad*) 1058
- THE COMPLAINTS OF "NICK FROTH" AND "RULEROST" AGAINST THE PURITAN OBSERVANCE OF SUNDAY 1059
- From the title-page of a tract, "The lamentable complaints of Nick Froth the tapster and Ruleroost the cooke, concerning the constraint lately set forth against drinking, potting, and piping on the Sabbath day, and against selling meate," 1541. In that year the Puritan House of Commons issued, as a counterblast to the Book of Sports, a prohibition of all feasting, merrymaking, and opening of taverns on Sunday.
- WILLIAM JUXON, BISHOP OF LONDON AND ARCHBISHOP OF CANTERBURY (*from an engraving by H. D. Thielcke*) 1061
- "COACH AND SEDAN" (*Tract, 1636*) 1062
- LAMBETH PALACE CHAPEL, LOOKING WEST 1063
- The ceiling is Laud's work; the stalls and the screen were probably erected by his friend and successor, Juxon, at the Restoration, after the chapel had been again ruined under the Commonwealth.
- CHARLES I. (*Q.R. Miscell. Books, III, Public Record Office*) 1066
- IRISH SOLDIERS IN THE SERVICE OF GUSTAVUS ADOLPHUS (*German Broadside, 1631, in British Museum*) 1068
- GUSTAVUS ADOLPHUS (*from an engraving by Delff, after a picture by Miereveldt*) 1069
- MAP OF LONDON (*Loftie, "History of London"*) To face p. 1071
- ALDERMAN ABEL, PATENTEE AND MONOPOLIST, 1641, AND HIS WIFE 1072
- From a broadside, dated 1641, "An exact legendary compendiously containing the whole life of Alderman Abel, the maine Proiecter and Patentee for the raising of wines." Beginning life as apprentice to a vintner, Abel rose to great wealth and importance in the city. The site of his house, the "Ship" in Old Fish Street, had once belonged to Cardinal Wolsey, and it was popularly said that in excavating its cellars he had found some of the Cardinal's hidden treasure. In 1637 he and his cousin Richard Kilvert were joined in a patent whereby the London Vintners obtained a monopoly of the sale of wines by retail. A Parliamentary proclamation put an end to this monopoly, and led to the downfall of its projectors, in 1641.
- LONDON FROM THE RIVER, EARLY SEVENTEENTH CENTURY (*from an engraving by Cornelius Jan Visscher*) 1073
- FLYING FROM THE PLAGUE, 1630 1074
- From a broadside, "Looking-glass for town and country," in the collection of the Societies of Antiquaries. The town complains that people are deserting it through fear of the plague.
- AN ENGLISH KITCHENMAID, 1644 (*Hollar, "Ornatus Muliebris Anglicanus"*) 1075
- BURFORD PRIORY, OXFORDSHIRE 1076
- Built on the site of an Austin Priory by Harman, barber-surgeon to Henry VIII.; enlarged by Chief Justice Tanfield, temp. Elizabeth; birthplace of his grandson Lord Falkland; he sold it to Lenthall, afterwards Speaker of the Long Parliament, who built the chapel (1661-62).
- LADY OF THE ENGLISH COURT, 1643 (*Hollar, "Ornatus Muliebris Anglicanus"*) 1077
- AN ENGLISH LADY IN WINTER DRESS, 1644 (*Hollar, "Aula Veneris"*) 1078
- THOMAS WENTWORTH, EARL OF STRAFFORD (*engraved by O. Lacour, after a picture by Vandyck in the possession of Sir Philip Grey-Egerton, Bart., of Oulton Park, Cheshire*) 1080
- ROOM IN MALAHIDE CASTLE (*after W. H. Bartlett*) 1082
- The site of Malahide, four miles from Dublin, was granted by Henry II. to an ancestor of the Talbot family. The room here figured seems to have been decorated in the early part of the seventeenth century. It is panelled with dark Irish oak, richly carved with small figures, mostly of Scriptural subjects.

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JAMES USHER, ARCHBISHOP OF ARMAGH (<i>from Vertue's engraving of a picture by Sir Peter Lely</i>)	1083
STONE CANDLESTICK, dated 1624 (<i>Antiquarian Museum, Edinburgh</i>)	1085
In the form of a Roman altar; one of a pair, seemingly of Scotch manufacture.	
MAP OF MODERN SCOTLAND	1086
A SCOTSWOMAN, TEMP. CHARLES I. (<i>Hollar, "Ornatus Muliebris Anglicanus," 1649</i>)	1087
TRAQUAIR CASTLE, PEEBLES-SHIRE	1090
The best example now remaining of Scottish domestic architecture, unaltered since the seventeenth century. It was probably built, or at least completed, by the Earl of Traquair who was Lord High Treasurer of Scotland in 1635.	
CHRIST'S COLLEGE, CAMBRIDGE, IN THE SEVENTEENTH CENTURY	1092
From Loggan's " <i>Cantabrigia Illustrata</i> ," 1688. Save for the block of buildings at rear, added in 1642, the college could then have been scarcely altered since Milton's time; it has been greatly altered since Loggan's. The tree in the middle of the Fellows' Garden (behind the new building) is a mulberry which Milton is said to have planted, and which remains to this day.	
JOHN MILTON AGED 21 (<i>from Vertue's engraving, 1731, of a picture then in the possession of Speaker Onslow</i>)	1093
FIGURES DESIGNED BY INIGO JONES FOR A MASQUE (<i>Shakespeare Society's facsimile</i>)	1095
LUDLOW CASTLE IN THE SEVENTEENTH CENTURY	1096
From a drawing by Thomas Dineley in his " <i>Account of the Official Progress of Henry first Duke of Beaufort through Wales, 1684</i> ," a MS. in the possession of the Duke of Beaufort. The drawing is here reproduced by permission from the facsimile published by Messrs. Blades, East, and Blades.	
JOHN PRYNNE (<i>after W. Hollar</i>)	1097
THE "SOVEREIGN OF THE SEAS" (<i>contemporary print by John Payne</i>)	1098
This ship was built for the Royal Navy in 1637.	
JOHN HAMPDEN (<i>portrait in collection of the Earl of St. Germans, at Port Eliot</i>)	1100
JOHN BASTWICK } (<i>after W. Hollar</i>)	1102
HENRY BURTON }	
FACSIMILE OF PART OF THE SCOTTISH NATIONAL COVENANT, 1638 (<i>Antiquarian Museum, Edinburgh</i>)	1104
ALEXANDER LESLIE, EARL OF LEVEN (<i>picture by Vandyck</i>)	1107
PARLIAMENT HOUSE, EDINBURGH	1108
From the middle of the sixteenth century the Scottish Parliament, the Courts of Justice, and the Town Council of Edinburgh, had all held their sittings in a building almost on the same site as the hall here represented, which was built in 1632-39 by subscriptions raised in Edinburgh by order of the Town Council, owing to a threat that Parliament and the Courts should be removed from the city unless better accommodation were provided for them. After the extinction of the Scottish Parliament in 1707, the hall was divided by partitions into booths occupied by small traders; it has since been used as a vestibule to the Court Rooms which form the several judicial chambers of the Court of Session.	
JOHN PYM (<i>miniature by Samuel Cooper in the collection of Mrs. Russell-Astley, at Chequers Court</i>)	1112
CHARLES I. IN THE HOUSE OF LORDS (" <i>Discours du bon et loial subject</i> ," 1648)	1114
The Chancellor stands behind the King on the right, the treasurer on the left; the Grand Chamberlain holds the crown, the Constable the sword; in the foreground are a herald and an usher; some of the peers are grouped around.	
THE PARLIAMENT HOUSE AND WESTMINSTER HALL, TEMP. CHARLES I. (<i>after W. Hollar</i>)	1116
One of the very few existing views of the Old House of Parliament. The building was originally a chapel, founded by King Stephen in honour of his patron saint, and refounded by Edward III. as a collegiate church attached to the royal palace of Westminster. After the suppression of the college under	

- * Edward IV., the chapel became the meeting place of the House of Commons, whose sessions had hitherto been held in the chapter-house of the Abbey. The Commons continued to meet in St. Stephen's chapel till 1834, when it was burnt down; only the crypt now remains.
- LAMBETH PALACE (*after W. Hollar, 1647*) 1118
- TRIAL OF STRAFFORD (*after W. Hollar*) 1120
- EXECUTION OF STRAFFORD (*after W. Hollar*) 1122
- JAMES GRAHAME, EARL (AFTERWARDS MARQUIS) OF MONTROSE (*from an engraving by Faed of a picture by Honthorst*) 1125
- LUCIUS CARY, VISCOUNT FALKLAND (*Picture by Franz Hals, in the collection of Lord Arundell of Wardour*) 1127
- SIR EDMUND VERNEY 1128
- Ever since Charles was thirteen, Sir Edmund Verney (who was ten years older) had been in his household; since Charles's accession to the Crown, he had been Knight Marshal of the Palace; he was appointed Standard-bearer to the King in August, 1642, vowed that "By the grace of God, they that could wrest that standard from his hand must first wrest his soul from his body," and kept his vow; the standard was taken at Edgehill out of the rigid clasp of a dead man's hand. The picture here reproduced is among the Verney family portraits at Claydon House; it was painted by Vandyck for Charles I. as a present to Sir Edmund. He is represented with his Marshal's staff; the headpiece on the table beside him is a "Poit for the Hedd," which he ordered to be made and sent after him when on the march to Scotland with Charles in 1639, but it was so difficult to get one made big enough that he never received it till the expedition was at an end, whereupon he wrote to his son "I will now keepe it to boyle my porrage in."
- "THE CARELESSE NON-RESIDENT" 1130
- From the title-page of a tract, "A Remonstrance against the Non-residents of Great Britain," 1642. Shows how long the popular feeling against pluralists had existed before the system was abolished in 1838. The figure gives the dress of an English clergyman in the middle of the seventeenth century.
- PROCTOR AND PARATOR 1131
- From the title-page of a tract, "The Proctor and Parator, their Mourning, or the Lamentation of Doctors' Commons at their downfall; being a true Dialogue relating the fearfull abuses and exorbitances of those spirituall courts," 1641.
- WILLIAM LENTHALL, SPEAKER OF THE LONG PARLIAMENT to face p. 1133
- From a water-colour copy (in the Sutherland collection, Bodleian Library), by Thomas Athow, of a picture formerly at Burford Priory, the home of the Lenthalls.
- FACSIMILE OF PART OF SIR RALPH VERNEY'S NOTES OF THE LONG PARLIAMENT 1134
- Reproduced, by permission, from Lady Verney's "Memoirs of the Verney Family." Sir Ralph (son of Sir Edmund represented in p. 1128; see above) was present as member for Aylesbury, in the House of Commons when Charles went to seize the five members. The account of the scene given in the text is derived from the notes here reproduced.
- AN ENGLISH ARCHER (*Gervase Markham, "Art of Archerie," 1634*) 1135
- Seemingly meant to represent the King himself.
- WILLIAM CAVENDISH, EARL (AFTERWARDS DUKE) OF NEWCASTLE (*from Holl's engraving of a picture by Vandyck in the collection of Earl Spencer*) 1137
- MILITIAMEN, TEMP. CHARLES I. (*contemporary tract*) 1138
- MEDAL OF SIR JOHN HOTHAM 1130
- A unique medal (silver) in the British Museum; by Thomas Simon, a medallist who worked for the Parliamentary party. Sir J. Hotham was accused of treason to the Parliament in 1644, and beheaded January 2, 1645. This medal was a memorial executed for his family and friends, according to a custom very general at that time.

	PAGE
REVERSE OF SECOND GREAT SEAL OF CHARLES I.	1140
<p>This seal, used in 1627-1640, is the finest of the three seals of Charles I. Its obverse shows the King on his throne; the spirited figure on the reverse represents him as the type of a dashing Cavalier soldier, in striking contrast with the Puritan warrior portrayed on the seal of Oliver Cromwell (p. 1247). Compare the whole conception of this seal with that of the Commonwealth (pp. 1220-1221).</p>	
ROBERT DEVEREUX, EARL OF ESSEX, GENERAL OF THE PARLIAMENTARY FORCES (<i>after W. Hollar</i>)	1142
PRINCE RUPERT (<i>from a mezzotint by himself</i>)	1143
PILLAR AND STAIRCASE LEADING TO HALL, CHRIST CHURCH, OXFORD	1144
<p>A fine example of English architecture c. 1640.</p>	
£3 GOLD PIECE OF CHARLES I., 1643 (<i>British Museum</i>)	1145
<p>During the years 1642-4 Charles issued some gold pieces, worth 60s. each. They seem to have been all coined at Oxford. The types vary; this one, the finest, is very rare. The legend, an abbreviation of "Religio Protestans, Leges Angliæ, Libertas Parliamenti," refers to the King's Declaration at Wellington, September 19, 1642, that he would preserve "the Protestant religion, the known laws of the land, and the just privileges of Parliament."</p>	
SIR BEVIL GRENVIL (<i>picture belonging to Mr. Bernard Grenville</i>)	1147
AN ENGLISH TRADESMAN'S WIFE AND CITIZEN'S DAUGHTER (<i>Hollar, "Aula Veneris," 1649</i>)	1148
HIGHLAND DIRK, SEVENTEENTH CENTURY (<i>Antiquarian Museum, Edinburgh</i>)	1149
MOULD FOR COMMUNION-TOKENS	1150
STAMP FOR COMMUNION-TOKENS	1151
<p>The use of "tokens" to be distributed by the minister or elders to intending communicants a day or two before the Communion Service, and by them returned when they came to the service, was first adopted by the French Calvinists in 1560. From them the practice soon spread among the Scottish Presbyterians. The French tokens were of lead; in Scotland written tickets seem to have been used at first, but early in the seventeenth century metallic tokens became common, and have remained in use till the present time, when cards are again superseding them. They were generally made of lead; sometimes of brass or tin. The earliest of them were square, about half an inch to one inch in diameter, and marked simply with the initial of the parish; in the seventeenth century they grew larger, to make room for the introduction of a date and a more elaborate monogram; then there grew up a custom of making new tokens, or recasting old ones, when a new minister came to a parish, and early in the eighteenth century it became usual to mark them with the minister's initials. The tokens were generally made under the personal superintendence of certain members of the kirk-session appointed for the purpose. Each kirk-session had its own mould, or stamp, for making them. The examples here given are reproduced, by permission, from the Rev. T. Burns's "Old Scottish Communion Plate." The first illustration shows the token-mould of Crail parish, open, and with a token in it. The second represents the token-stamp of Swinton parish, in its box, and with a token beside it. Both date from the seventeenth century.</p>	
THE SOLEMN LEAGUE AND COVENANT, 1643	1152
<p>A reduced facsimile of an engraving by W. Hollar, containing the text of the Covenant with allegorical illustrations. In the first compartment, on each side of the title, is a group of men swearing to the Covenant with uplifted hands, beneath the text Jer. i. 5; the first article is illustrated by a preacher, with the text Deut. xxvi. 17, 18; the second, by a church door whence issues a procession of "coristers, singing-men, deanes and bishops," over whose heads is written Matt. xv. 13; the third stands between the Houses of Lords and Commons, with the text Is. iv. 5; the fourth between "A Malignant" and "A Priest," who are both being led to punishment; over their heads is a text from Ez. xx. 38. The fifth article is illustrated by three men, representing England, Scotland, and Ireland, holding three strands of one rope, with the text from Eccles. iv. 12; the sixth, by a man, from whose mouth issue the</p>	

words "Breake the Covenant," having his hands and feet bound by another who answers "O no, no," while over them is an inscription from Dan. xi. 28: at the foot of the last article is a church, to which a man points, with words from Micah iv. 2; another man addresses a third, "Come, let's go to the tavern," and a fourth man meets, with the words, "I am not hee," a woman who says "I am shee."

MEDAL OF EARL OF MANCHESTER (*British Museum*) 1153
A silver medal, very rare; issued as a military reward to his soldiers, and interesting for the view of the two Houses of Parliament on the reverse.

ORDER OF PARLIAMENT CONCERNING ARMS 1154

Reproduced, by kind permission of Miss Toulmin Smith, from a copy in her possession. This order, issued March 23, 1644 (1643, old style), is interesting on account of the "mark" or monogram, L. C. E., representing the Lords and Commons of England, beneath the crown whose authority they had taken to themselves.

THE EARL OF ESSEX (*after W. Hollar*) 1155

OLIVER CROMWELL (*picture by Walker, at Hinchinbrook*) 1156

PLAN OF THE BATTLE OF MARSTON MOOR 1158, 1159

MEMORIAL MEDAL OF THE EARL OF ESSEX, 1646 (*British Museum*) 1160
Silver; very rare.

"A LOVELY COMPANY" 1162, 1163, 1164, 1165, 1166

Cromwell's own description of his brigade (see p. 1162) is well illustrated by these figures, carved in wood on the staircase at Cromwell House, Highgate. This house—now used as a convalescent home in connexion with the Hospital for Sick Children in Great Ormonde Street—once belonged to John Ireton, alderman of London, and brother of Henry Ireton, who was Cromwell's son-in-law. One of the rooms has on its ceiling (partly burnt in 1865, but restored) a coat-of-arms which seems to be that of the Ireton family. The monogram I. C., on a mantelpiece in another room, and the same initials, with a small O between them, on a boundary stone let into the garden wall, have been supposed to represent "Ireton" and "Cromwell;" but it is much more probable that while the I may stand for either "Ireton" or "John," the C represents either the surname or the Christian name of the alderman's wife, and that the house, said to have been originally built in 1630, was re-decorated by him. The persistent but apparently groundless local tradition, that it was the home of his soldier brother, may well have been suggested by the character of the decorations. Two figures were destroyed at the Restoration; the nine which remain, placed as if on guard on the newels of the staircase, are unmistakably carved from the life; the originals were in all likelihood picked men of the New Model Army. They are:

1. Fifer.
2. Drummer.
3. Targeteer or rondelier, a kind of infantry thought by some leaders to be valuable against pikemen.
4. Officer of infantry, perhaps pikemen; a beautiful figure, with a very ornamental breastplate. That he is not a cavalry officer is shown by his iron skirts or tassets, which are unsuited for riding, and also by his having no spurs and no long steel gauntlet on his left hand.
5. Musketeer; a capital figure, the musket-stock very well carved. From earlier descriptions of these carvings before they were so much mutilated it is known that this man originally had a rest as well as a musket.
6. Pikeman; this figure formerly had a pike. As his sword is a short side-arm, he is not an officer.
7. Caliver-man. This figure had a caliver (a smaller piece than a musket) in the left hand; his armour and dress however are those of the typical pikeman, and as he has no bandolier or belt with little boxes of powder-charges hanging from it, he seems to have been an untidy man who carried his powder loose in his pocket.
8. Targeteer; this man formerly had a pike.
- 9 and 10. Musketeer (two views of the same figure). This man had a

- the work of Thomas Simon, the finest English medallist of the day, who was sent by the Parliament to Scotland expressly to take the "effigies, portrait or statue of the Lord General, to be placed on the medal"; and he had some difficulty in satisfying the Lord General with the likeness.
- "THE SCOTS HOLDING THEIR YOUNG KING'S NOSE TO THE GRINDSTONE."
(*broadside, 1651, in the British Museum*) 1216
- CROWNING OF CHARLES II. AT SCONE 1217
From "*Konincklijke Beltenis, &c., van Karel de II.*", Dordrecht, 1661.
In the latter part of the seventeenth century a number of illustrations of English history are supplied by contemporary Dutch engravings; and the connexion between the two countries was so close that these engravings need not be regarded as wholly fancy pictures. In the present case the church is evidently drawn from the artist's own imagination, or from some building in which he was accustomed to worship; but its arrangement probably represents fairly that of a Presbyterian kirk of the period.
- FLIGHT OF CHARLES II. FROM WORCESTER ("*Konincklijke Beltenis*") 1218
- CHARLES II. AND JANE LANE ("*Konincklijke Bedenis*") 1219
Jane Lane acted as Charles's guide during a part of his flight in disguise after the battle of Worcester. They are here represented making their way through a troop of Roundheads who do not recognize the fugitive.
- GREAT SEAL OF THE COMMONWEALTH, 1651 1220, 1221
A unique design for a great seal; obverse, map of England and Ireland; reverse, the House of Commons in session. It shows the noble conception which Cromwell had of the Commonwealth, and what he desired to make it. The seal was the work of Thomas Simon, the maker of the medal for Dunbar (see above, and p. 1215). The beautiful workmanship of this artist and of several of his contemporaries, and the lavish employment of them by the Government, shows that the refined taste and lofty feeling for art noticed in p. 941 as strong in the early days of Puritanism had by no means died out even in its later phases and amid the troubles of the Civil War.
- LIGHT HORSEMAN, TEMP. OLIVER CROMWELL 1222
From a figure in the possession of Captain Orde Browne, who has kindly had it photographed for this book. The armour came from the Tower. The three-barred cavalry helmet, the long steel gauntlet on the left hand, the leather glove on the right, and the steel breast-piece (on the right side of which a bullet-mark is distinctly visible) formed the regular accoutrement of the light horseman under Cromwell. The dress is made up, but correct, except that there ought to be no seam across the right flap of the coat, and that the skirt should be rather longer.
- THE "SAMPSON," "SALVADOR," AND "ST. GEORGE" (*satirical print in British Museum*) 1223
These three ships and their cargoes were captured by the English in 1652. They were sailing under Dutch colours, but to escape confiscation they produced forged papers in Flemish and Spanish, and the ambassador of Spain claimed them for his sovereign. A London silversmith named Violet, who knew the tricks of the contraband trade through having been much engaged in it himself, discovered the vessels to be Dutch, and they and their cargoes were confiscated accordingly.
- DUTCH SATIRE ON THE ENGLISH GOVERNMENT, 1652 1224
From a Dutch broadside, "Impotent ambition shown to the life in the present government of obdurate England." A satire on the results of Blake's fight with Tromp, whereby the peace between England and Holland was broken. Cromwell is trampling on the broken treaty; Hugh Peters, "once a preacher, and now a colonel in London," blows into his ear with a pair of bellows decorated with three crowns, *i.e.*, advises him to assume the crowns of Great Britain and Ireland; before him stand Blake, Fairfax, and some members of Parliament. Some Levellers are presenting a petition; and some women and children are appealing to Cromwell against the pressing of their husbands and fathers as seamen for the war; the ships are seen in the distance. A dog is guarding the sceptre and crown against another dog. On the wall is a picture of Tromp as a doctor, physicking and bleeding Cromwell.

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ADMIRAL MARTIN HARPEZTZOON TROMP, "GRANDFATHER OF THE SAILORS" (from an engraving by Sniderhoef, after H. Pot)	1225
ADMIRAL DE RUYTER (from an etching by A. Blotelingh)	1226
ADMIRAL BLAKE (from T. Preston's engraving, c. 1730, of a picture then in the possession of J. Ames)	1227
MEDAL COMMEMORATING BLAKE'S VICTORIES, 1653 By Thomas Simon. Four of these gold medals were struck by order of Parliament; two, with gold chains worth £300 each, were presented to Blake and Monk; two, with chains worth £100 each, to Admirals Penn and Lawson. The original die of the reverse is in the British Museum; the obverse is here copied from Pinkerton's "Medallic History of England."	1228
SATIRE ON THE RUMP PARLIAMENT One of a pack of playing-cards designed in the reign of Charles II., and now in the possession of Earl Nelson; here reproduced, by permission, from a facsimile issued by Messrs. Goldsmid, of Edinburgh.	1229
SIR HARRY VANE (picture by Sir Peter Lely, at Raby Castle)	1230
SHAFT OF THE MACE OF THE HOUSE OF COMMONS (Antiquary) In 1649 the Commons had a new mace made for their Speaker by Thomas Maunday, the best English silversmith of the day. This was the "bauble" turned out by Cromwell. At the Restoration a new head and base were fitted to Maunday's shaft; the shaft alone is therefore figured here.	1231
CROMWELL EXPELLING THE PARLIAMENT, 1653 (satirical Dutch print in the British Museum) Cromwell, Lambert, Cooper and Strickland are bidding the members "be-gone"; Harrison "lends" the Speaker "a hand to come down" (see p. 1231); near the Chair Cromwell again appears, having seized the mace, and in the act of driving out a goose with a peacock's tail. In the foreground are two dogs, one of them being evidently a caricature of the British lion, who is often satirized thus in Dutch prints of the time. The owl with spectacles, and carrying a lighted candle fixed on a collar round its neck, is a detail frequently introduced in Dutch satirical compositions of this period. It occurs in a picture by Jan Steen, now in the Rijks-Museum at Amsterdam (No. † 1379), where the painter has added the motto, in minute characters, as follows: "Wat baeten Kaers of Brill Als den Uil niet sien wil." <i>i.e.</i> "Of what use are candle or spectacles when the owl will not see?"	1232
A ROPER AND A CORDWAINER	1236
A POTTER	1236
A TAILOR	1237
A SHOEMAKER	1237
A BLACKSMITH	1238
A SPECTACLE-MAKER	1238
PAPER-MAKERS	1239
A BOOK-BINDER These eight illustrations are from the English edition, by Charles Hoole, published in 1659, of Comenius's (or Komensky's) "Orbis sensualium pictus."	1239
THE EXCHANGE, NEWCASTLE-ON-TYNE (Brand, "History of Newcastle") Built 1655-1658.	1240
WHITE HART INN, SCOLE, NORFOLK (Richardson, "Studies from Old English Mansions") Built in 1655 by John Peck, a merchant of Norwich. The sign, of carved oak, was the work of John Fairchild; it was taken down early in the present century, and is restored in Richardson's engraving from a drawing made by J. Kirby in 1740, and preserved in the inn. This sign, 35 feet long, and 33 feet high, had in the middle a pendent figure of a White Hart with the shield of Peck hanging from its neck, a Latin motto taken from Virgil, "They are filled with old wine and rich flour," and the date, "Anno Dom. 1655." On the two sides of the post supporting the end of the sign were figures of Cerberus and of Charon in his boat; the corbel supporting the post against the wall was	1241

carved with Jonah issuing from the whale's mouth. The middle part of the cornice represented the story of Diana and Actæon, in figures as large as life, and with another Latin inscription, "Time, the devourer of all things, Diana. I am Actæon; recognise your master." The other decorations comprised figures of Saturn supporting a weather-cock, Neptune on a dolphin, Bacchus on a wine-barrel, Prudence, Fortitude, Temperance, Justice, a shepherd, and a huntsman; crowning the whole was an astronomer seated on a circumferentor, and so constructed that in fine weather he faced the north, and in bad weather the quarter whence a change was about to come. The mythological and fantastic character of the whole design is, considering its date, even more remarkable than its elaborate workmanship, and shows very strikingly how much of the Renaissance influence, noticed in pp. 941 and 947 as strong in the early days of Puritanism, had lingered on even into its later and sterner period.

"THE ROYALL OAKE OF BRITTAYNE" (*satirical print in British Museum*) . . . 1244

Cromwell, standing on "a slippery place," above the mouth of Hell, and beneath the avenging fires, "late but determined," of Heaven, directs the cutting down of the Royal Oak, which represents the English constitution. Monarchy ("Eikon Basilike"); Religion (the Bible), Liberty ("Magna Charta"), Law and Order ("Statutes") and "Reportes"), hang on its branches and fall with it. A group of men gather up the fallen boughs; some swine, "fatted for slaughter," represent the common people in whose interest this destruction is nominally wrought, and who are destined to be its real victims.

SECOND GREAT SEAL OF PROTECTOR OLIVER, 1655-8 . . . 1246, 1247

By Thomas Simon. The royal arms and the map of England and Ireland have here given place to a heraldic design composed of the emblems of England, Scotland, and Ireland (the crosses of S. George and S. Andrew, and the harp); a griffin takes the place of the unicorn as dexter supporter, as it had done for some years past on the seals of the Lord Chief Justices of England; beneath is Cromwell's motto, "Peace is sought through war." On the reverse is Cromwell on horseback, a striking contrast to Charles I. in p. 1140. The shield behind him is the same as that on the obverse of the seal, but it has in the middle an escutcheon of pretence charged with the arms of Cromwell.

SATIRE ON THE EARL OF ARGYLE AND THE SCOTCH PRESBYTERIANS (*Messrs. Goldsmid's facsimile of playing-card in the possession of Earl Nelson*) . . . 1249
A STREET IN GALWAY (*after W. H. Bartlett*) . . . 1250

The house on the right, known as Lynch's mansion, was the residence of Thomas Lynch FitzAmbrose, mayor of Galway, who was driven out as a Catholic by Cromwell in 1654. Since Bartlett's drawing was made the lower part of this house has been altered, and the house facing it has been pulled down; both are given here as illustrations of the Saracenic character noticeable in the architecture of many old buildings in Galway, and doubtless due to the intercourse with Spain which was a chief source of the commercial prosperity of the town. The Lynches were the most illustrious of the families known as the "tribes of Galway," from the fidelity with which they stood together in their resistance to Cromwell. The first recorded provost of Galway was Thomas "de Lince," in 1274; the last was John Lynche Fitz Edmund, in 1285; the first mayor was Pierce Lynche, in the same year. The chief magistracy of the city, under the various titles of Provost, Sovereign, and Mayor, was held by a Lynch ninety-four times between 1274 and 1654. The mansion was probably built late in the fifteenth or early in the sixteenth century. On its front are sculptured the arms of the Lynch family, with their crest, a lynx; and also a group representing a monkey and a child, in allusion to a story that when the house was on fire a child of the family had been saved by a pet monkey.

IRISH MAN AND WOMAN (*Hollar's Map of Ireland, 1653*) . . . 1251

AN IRISH MILKMAID . . . 1251

Reproduced, by permission, from facsimile published by the Kilkenny Archaeological Society (now the Royal Society of Antiquaries of Ireland) of a drawing in Thomas Dineley's (or Dingley's) MS. "Tour through Ireland," 1681.

FACSIMILES OF IRISH MSS., A.D. 1634-1650

P. GE.
1252

These facsimiles, from Professor O'Curry's "Lectures on Materials for Irish History," are given in continuation of the series begun in p. 909. After the Elizabethan conquest the national literature almost died out for a time. After a few years of quiet it sprang however into new life. Keating, parish priest of Tubrid near Clonmel, compiled, about 1626-30, a history of Erin from the earliest times to 1170. This work, written among the caves and rocks of the Galtee mountains where the author was hiding from a local tyrant, is still of value, as much of it is derived from original sources which are now lost. Of Keating's own MS. however no trace now exists.

The first specimen here given is from the original MS., preserved in the Museum of the Royal Irish Academy, of the Annals of the Four Masters. It consists of the opening paragraph of the dedication: "I beseech God to bestow every happiness that may conduce to the welfare of his body and soul upon Fearghal O'Gara, Lord of Magh-Ui-Gadhra and Cuil O bh-Finn, one of the two knights of Parliament who were elected and sent from the County of Sligo to Dublin, this year of grace 1634"—i.e., the famous Parliament summoned by Wentworth; see p. 1084. It is in the hand-writing of Michael O'Clery, the chief of the "Four Masters" by whom the work was compiled, and from whom it derives its name. He thus tells his own story, and that of his book: "I, Michael O'Clery, a poor Friar of the Order of S. Francis, have come before you, O noble Fearghal O'Gara. I have calculated on your honour that it seemed to you a cause of pity and regret, grief and sorrow (for the glory of God and the honour of Ireland), how much the race of Gaedhil the son of Niul have passed under a cloud of darkness, without a knowledge or record of the death or obit of saint or virgin, archbishop, bishop, abbot, or other noble dignitary of the Church, of king or of prince, of lord or of chieftain, or of the synchronism or connexion of the one with the other. I explained to you that I thought I could get the assistance of the chroniclers for whom I had most esteem, in writing a book of Annals in which these matters might be put on record; and that, should the writing of them be neglected at present, they would not again be found to be put on record or commemorated, even to the end of the world. There were collected by me all the best and most copious books of annals that I could find throughout all Ireland (though it was difficult for me to collect them to one place), to write this book in your name, and to your honour; for it was you that gave the reward of their labour to the chroniclers by whom it was written; and it was the Friars of the convent of Donegal that supplied them with food and attendance."

The second facsimile is from the same MS., and gives the signature of Michael O'Clery, appended to the dedication.

The third is from a MS. (H. i. 18) in Trinity College, Dublin, the *Chronicon Scotorum*, an abstract of early Irish history down to the year 1135, in the fine bold autograph of the compiler, Duaid Mac Firbis. This man was the last of a long line of historians and scholars whose ancestral home was at Lecain, in county Sligo. In 1650 he seems to have finished the compilation of his two principal works, the *Chronicon Scotorum*, and a book of pedigrees of Irish families. In 1670, when over eighty years of age, he was murdered at Dunfin by a personal enemy who felt himself secure from punishment, his victim being under the ban of the penal laws. Mac Firbis was, says Professor O'Curry, "the last of the regularly educated and most accomplished masters of the history, antiquities, laws and language of ancient Erin." Under the Cromwellian settlement of Ireland, the traditional Irish scholarship, which had struggled so long and so hard for existence, at last died out. Our own age has witnessed its revival.

CARDINAL RICHELIEU (picture by P. de Champaigne in the National Gallery) 1255

MAP OF EUROPE IN 1648 1256

AUTOGRAPH NOTE OF OLIVER CROMWELL (India Office) 1258

Scrawled on a petition of the East India Company, November, 1657, and interesting as showing Cromwell's desire "for the incoragement of the East India trade." The tremulous hand is very unlike his firm, bold writing in earlier days, and indicates how his health was failing.

TETBURY MARKET-PLACE (from an old drawing) 1260

The market-house here shown was built in 1655. It was demolished in 1750, and replaced by one in a very different style of architecture.

	PAGE
A PARTY AT THE DUKE OF NEWCASTLE'S HOUSE	1263
Frontispiece to "Nature's Pictures," by Margaret Duchess of Newcastle, 1656. The two persons crowned with laurel are the authoress and her husband the Duke, whose portrait is in p. 1147.	
THE LORD HIGH ADMIRAL (<i>after W. Hollar</i>)	1265
Robert, Earl of Warwick, named by Parliament to the command of the fleet in 1642 (see p. 1139), carried, as Lord High Admiral, the sword of state at the inauguration of Oliver Cromwell as Protector.	
WHITEHALL FROM THE RIVER (<i>after W. Hollar</i>)	1266
Whitehall, built by Wolsey (see p. 635), passed at his fall into the hands of Henry VIII., and became the usual London residence of later sovereigns, by whom it was much altered. Oliver Cromwell took up his abode there as Protector.	
"THE HORRIBLE TAIL-MAN" (<i>Dutch satire, 1658, in British Museum</i>)	1267
Cromwell receives from Fairfax three crowns; "Adm. Black" (Blake) and some members of Parliament stand by. Cromwell has a long serpent-like tail, composed of the coin of the Commonwealth, of which a Zealander ("Zeeuw"), a Hollander, a Frisian ("Fries"), an Irishman ("Yer") with a knife, Prince Rupert ("Prins Robbert"), a Scot (with a sword), and a Royalist ("Coningsman") are all trying to seize shares.	
RICHARD CROMWELL	1271
From a miniature in the possession of Sir Robert Edgecumbe, who has kindly allowed it to be here reproduced for the first time. There is no portrait of Richard Cromwell in the National Portrait Gallery, and none in the British Museum except worthless cuts. This was evidently taken when Richard was Protector, and corresponds with his character as a smartly dressed man of fashion.	
SATIRE ON RICHARD CROMWELL (<i>Dutch broadside, in British Museum</i>)	1272
Richard Cromwell, dressed as a cooper, with a mallet breaks up a cask from which issue a number of owls bearing candles and crying "King" as they fly away. "Pickleherring," a Fool, lifts up his hands in amazement at Richard's folly. On the wall is a picture of the Frogs and their King Stork (Oliver), and another of a State proclamation (evidently meant for that of King Log, <i>i.e.</i> , Charles II.) taking place in the Courtyard of a house, above the door of which is the shield of the Commonwealth. The broadside has verses in French and German, explaining the print, and ending with the fable of the Frogs and their King.	
GENERAL LAMBERT (<i>from an old print</i>)	1274
BANQUET AT THE HAGUE	1275
From "A Relation of the Voyage and Residence of Charles II. in Holland . . . rendered into English out of the original French, by Sir William Lowther," and published at the Hague, 1660. The banquet here represented was given to Charles by the estates of Holland, on Sunday, 20 May, 1660. The hall was decorated with garlands of orange branches. "The table was made in double potence, and laid so that that part, where the Royal Family sate, was athwart before the chimney of the right hand, thrusting from its middle a trunk, or skirt, which possessed more than two thirds of the length of the hall," and at which the representatives of the Estates were seated. "The king took his place under a cloath of estate of the same stuff whereof the rest of the furniture was made, between the Queen of Bohemia, his Aunt, who was on his right hand, and the Princess Royal, his sister, who was on his left. The king's two brothers were at one of the two ends, on the Queen of Bohemia's side, and the Prince of Orange at the other end, on the side of the Princess, his mother. The king sate so that from his place he saw easily all the Deputies of the Estates of Holland, who possessed that part of the table which came from the midst of the king's, and were seated according to the rank which the nobles and towns hold in their assemblies."	
GENERAL MONK (<i>miniature by S. Cooper at Windsor Castle</i>)	1276
CHARLES II. EMBARKING FOR ENGLAND ("Koninklijke Beltenis van Karel II.," 1661)	1277
ENTRY OF CHARLES II. INTO LONDON (<i>from the same</i>)	1278
MONUMENT OF JOHN DONNE (<i>from a drawing made for this book</i>)	1280
In S. Paul's Cathedral. One of the very few that escaped destruction in the Great Fire. The niche in which it stands is smaller than the one it occupied before the Fire. The inscription runs: "After the various studies to which from his earliest years he devoted himself faithfully and not unsuccessfully,	

by the inspiration and impulse of the Holy Spirit and on the advice and exhortation of King James he embraced holy orders in the year of his beloved Jesus 1614, and of his own age 42. He was invested with the deanery of this Church 27 November 1621, and divested of it by death on the last day of March 1631. Here, though in decaying ashes, he looks for Him whose Name is the Dayspring." So great was the popularity of Donne as a poet that nineteen of his poems were translated into Dutch by Constantijn Huygens, father of Christian Huygens the philosopher.

JOHN MILTON (*frontispiece, engraved by W. Faithorne, to Milton's "History of Britain," 1670*) 1281

MILTON'S COTTAGE AT CHALFONT ST. GILES, BUCKS. 1282

"Paradise Lost" was finished and "Paradise Regained" projected in this cottage, to which Milton withdrew for a short time in 1665 to escape the plague that had broken out in London. It is the only one of Milton's various dwelling-places still existing.

CROWN-PIECE DESIGNED BY THOMAS SIMON (*Mint Museum*) 1285

Simon, the greatest English medallist, was chief engraver of the Mint from 1646 till the Restoration (examples of his work have been given in pp. 1215, 1221, 1228, 1246, 1247). After the accession of Charles a Dutchman, Roettier, was appointed assistant engraver, and both artists made pattern pieces for the new coinage. "For the honour of our countrymen," writes Evelyn, "I cannot here omit that ingenious trial of skill which a commendable emulation has produced in a medal performed with extraordinary accuracy by one who, having been deservedly employed in the Mint at the Tower, was not willing to be supplanted by foreign competitors." Simon's magnificent crown-piece has on its obverse a bust of Charles, with the words "Carolus Dei Gra." ("Charles, by the grace of God—") and the artist's signature; on the reverse are four crowned escutcheons of England, Scotland, Ireland, and France, arranged in the form of a cross, with St. George and the Garter in the middle, and two interlaced C's in each angle, and surrounded by the continuation of the legend, "Mag. Bri. Fr. et Hib. Rex. 1663." On the edge, in two lines, is engraved Simon's petition: "Thomas. Simon. most. humbly. prays. your. Majesty. to. compare. this. his. tryall. piece. with. the. Dutch. and. if. more. truly. drawn. and. embossed. more. gracefully. ordered. and. more. accurately. engraven. to. relieve. him." To this fine piece of work Charles preferred the very inferior design of Roettier, ordered him to make the new dies, and soon afterwards appointed him chief engraver to the Mint instead of Simon, who was made engraver of royal seals, an office which he continued to hold during the rest of his life.

AMPULLA OR ANOINTING CRUSE 1286

In the form of an eagle. English work of the seventeenth century; probably made for the coronation of Charles II.; now among the Regalia in the Tower. The anointing was a peculiarly sacred ceremony, used in the earliest times only for the Emperor, the Kings of England, France, Jerusalem, and Sicily; in later days the Kings of Scotland obtained the privilege of anointing by special grant from the Pope. The English Kings were anointed not with mere holy oil, but with a specially prepared cream which was consecrated by the Primate or by some bishop deputed by him. The cream used for anointing Charles I. was thus consecrated by Laud, who was then Bishop of St. David's.

CHARLES II. (*illumination in letters patent, Q.R. Miscell. Books 118, Public Record Office*) to face p. 1286

SATIRE ON THE PURITANS, TEMP. CHARLES II. (*Messrs. Goldsmid's facsimile of playing-cards in the possession of Earl Nelson*) . 1287, 1288, 1289, 1290, 1291, 1292

MONUMENT OF "DEMOCRITUS JUNIOR" 1294

Robert Burton, author of the "Anatomy of Melancholy," assumed this name, professing himself an imitator of the old Greek philosopher. Born in 1577, he became vicar of St. Thomas's Church, Oxford, in 1616, rector of Segrave in Leicester-hire about 1630, and kept both livings "with much ado to his dying day." The "Anatomy" was published in 1621; "I write of melancholy," he says, "by being busy to avoid melancholy." According to his epitaph, "Known to few, unknown to yet fewer, here lies Democritus

Junior, to whom Melancholy gave both life and death." He died almost at the exact time which he had foretold some years before by the calculation of his nativity. This calculation was placed on the monument erected by his brother above his grave in Christ Church Cathedral, Oxford. An enlarged copy of the horoscope is given at the corner of the engraving, copied from Nichols's "History of Leicestershire."

ELIAS ASHMOLE, WINDSOR HERALD, AND WILLIAM DUGDALE, NORROY KING OF ARMS (*Sandford, "Funeral of the Duke of Albemarle," 1670*) 1295

Elias Ashmole, born 1617, was named a commissioner of excise in 1644 by Charles I., to whom he adhered throughout the civil war. At the Restoration he was rewarded with the office of Windsor Herald, from which he retired in 1672. He was considered "the greatest virtuoso and curioso that ever was known or read of in England before his time." In 1682 he presented to the University of Oxford a collection of curiosities, natural and antiquarian, chiefly left to him by his friend John Tradescant, keeper of the Botanic Garden at Chelsea, which formed the nucleus of the Ashmolean Museum. He also bequeathed to the University a number of valuable MSS., now in the Bodleian Library.

William Dugdale, famous as the compiler of the "Monasticon Anglicanum," "History of Warwickshire," "Baronage of England," and other valuable historical works, was born in 1605, appointed Blanch Lyon pursuivant extraordinary in 1638, Rouge Croix pursuivant 1639, and Chester Herald 1644. During the early part of the civil war he was constantly in attendance on the King or employed in delivering royal warrants; his estates were in consequence sequestrated by the Parliament. On 10 May, 1660, he, of his own accord, proclaimed Charles II. at Coleshill: a month later his loyalty was rewarded with the office of Norroy King of Arms; in 1677 he was knighted and promoted to be Garter King of Arms; he died in 1686.

Ashmole and Dugdale are here represented as they appeared at the public funeral of George Monk, Duke of Albemarle, in 1670. Ashmole, as Windsor Herald, carried in the procession the Duke's target, or escutcheon, surrounded by the ribbon of the Garter; Dugdale, as Norroy, carried the Duke's sword. Francis Sandford, who compiled and illustrated the account of the ceremony from which these figures are taken, was himself present in the official capacity of Rouge Dragon pursuivant.

WILLIAM HARVEY (*from J. Hall's engraving of a picture by Cornelis Janssen at the Royal College of Physicians, London*) 1296

JOHN WILKINS (*from Bloteling's engraving of a picture by Mrs. Beale*) 1297
Wilkins became Bishop of Chester in 1668.

JOHN WALLIS (*portrait by Sir Godfrey Kneller, painted for Samuel Pepys; now in the Bodleian Library*) 1298

John Wallis was born at Ashford in Kent on the 23rd November, 1616. At the age of sixteen he proceeded to Emmanuel College in Cambridge, was later made fellow of Queens', and took orders. In the Civil War he joined the side of the Parliament, and served his party by deciphering intercepted despatches. In 1649 he was appointed Savilian professor of Geometry at Oxford by the Parliamentary visitors. His political opinions, however, afterwards underwent a change, and he was enabled to employ the same talent for decipherment in the interests of the Royalists. Accordingly at the Restoration he was confirmed in his appointment, and made one of the Royal chaplains. He died on the 28th October, 1703. Wallis's principal works as a mathematician are his "Arithmetica Infinitorum" (published in 1655), "Mathesis Universalis" (1657), the treatise on Mechanics (1669-1671), and the treatise on Algebra (1685). Historically considered he is the immediate predecessor of Newton, and his power of generalization, in which he surpassed all preceding mathematicians, enabled him to anticipate many of the results if not the actual processes of the Integral Calculus. For instance, "The Binomial Theorem was a corollary of the results of Wallis on the quadrature of curves, the sagacity of Newton supplying that general mode of expression which it is extraordinary that Wallis should have missed."

The portrait of Wallis was commissioned by Pepys, as he says, "to be lodged as an humble present of mine, though a Cambridge man, to my dear

Aunt, the University of Oxford." Kneller went to Oxford specially to paint it. Writing to Pepys he says: "And I can show I never did a better picture, nor so good a one, in my life, which is the opinion of all as has seen it." The solemn thanks of the University were returned to Pepys for his munificence on October 30th, 1702.

JOHN FLAMSTEED (*portrait by Gibson, in the possession of the Royal Society*) . . . 1299

John Flamsteed was born at Denby, near Derby, on the 19th August, 1646. In 1669 he made an astronomical contribution to the Royal Society, and from this time forward his reputation increased, until, when Charles II. founded an Observatory, he was appointed astronomer royal or "astronomical observator." He began his residence at the Observatory in 1676. From this time until his death in 1719 he was unceasingly occupied in amassing the observations afterwards published in his "*Historia Cœlestis*." Flamsteed has been called not inaptly "Tycho Brahe with a telescope," and his observations form the starting-point and foundation of modern astronomy.

SOLUTION OF THE PROBLEM OF THE BRACHYSTOCHROME OR CURVE OF
QUICKEST DESCENT BY NEWTON . . . 1300

This problem was proposed for solution to the mathematicians *qui toto orbe florent* by the celebrated John Bernoulli in the *Acta Eruditorum*, January, 1697. It was required to determine the curve in which a body would descend in the quickest time from one given point to another. On the day after he received the problem Newton sent the solution to Mr. Charles Montague, the President of the Royal Society. He announced that the curve was a cycloid, and gave a method of determining it. Bernoulli had allowed six months for the solution of the problem; but Leibnitz, who also produced a solution, begged that the period might be extended to twelve months, which Bernoulli readily granted. When the solutions were sent in, one of them (Newton's) was anonymous; but Bernoulli recognised the author, as he said, *tamquam ex ungue leonem*—"as a lion from his claw."

SIGNATURES OF CHARLES II. AND JAMES, DUKE OF YORK, ATTACHED TO THE
CHARTER OF THE ROYAL SOCIETY, 1663 . . . 1301

We have a contemporary notice of the signing of the charter-book by the King in a letter from R. Moray to Christiaan Huygens, dated 20th January, 1665 ("*Œuvres Complètes de Christiaan Huygens*," p. 215).

"Seulement faut il que je vous die que le Roy a signé son nom dans nostre liure de cette façon.

"*Charles R.* et au dessous *Founder*, Son Altesse Royale *James*, et plus bas *Fellow*.

"Monsieur le prince Royal *Rupert* et plus bas *Fellow*, aussi."

The King and the Duke of York signed their names on the 9th January, 1665, and the book was produced at the meeting of the Society which took place on the 11th of the same month.

THE OLD OBSERVING-ROOM, GREENWICH . . . 1302

Reproduced, by the kind permission of the Astronomer Royal, from a volume of Views of Greenwich Observatory preserved there. The original engravings appear to have been made by Flamsteed's directions to illustrate his "*Historia Cœlestis*"; that work, however, was not published till after his death, and his executors apparently omitted the illustrations. The Observatory was built by Sir Christopher Wren; he unfortunately fixed it a little askew to the meridian, and has thus much troubled astronomers. The back part of the building consists of a very large octagonal room, with windows from floor to ceiling on every side, so as to give openings for the telescope to be set towards any part of the heavens. This view gives an exact representation of the room as it was in Flamsteed's day, with the three original "observers" at their work—Flamsteed himself, his one paid assistant, and a friend, Marsh, who gave him his help. From the imperfection of scientific instruments at that time, observations could only be taken by means of telescopes of immense length; one of these is here shown, supported in a primitive manner on the rung of a ladder to give it the right elevation, and stuck out through the window of the room.

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SIR ISAAC NEWTON (<i>from J. Smith's engraving of a picture by Sir G. Kneller</i>)	1303
WOOLSTHORPE HOUSE, LINCOLNSHIRE	1304
The birthplace of Isaac Newton.	
CAST OF THE HEAD OF SIR ISAAC NEWTON (<i>In the possession of the Royal Society</i>)	1305
JOHN HALES (<i>frontispiece to his "Tracts," 1677</i>)	1306
WILLIAM CHILLINGWORTH (<i>from an engraving by F. Kyle</i>)	1307
JEREMY TAYLOR (<i>from an engraving by P. Lombart</i>)	1308
THOMAS HOBBS (<i>from a picture by Michael Wright, in the National Portrait Gallery</i>)	1311
TITLE-PAGE OF HOBBS'S "LEVIATHAN," 1651	1312
JOHN LOCKE (<i>from G. Vertue's engraving of a picture by Kneller</i>)	1315
A GAME OF TENNIS (<i>English edition, 1659, of Comenius's "Orbis sensualium pictus"</i>)	1316
"BOYES SPORTS" (<i>from the same</i>)	1317
MACE OF THE BAILIFF OF JERSEY	1318, 1319
<p>The present Bailiff of Jersey has kindly caused this mace, of which no reproduction has ever before been made, to be photographed specially for this book. It bears a Latin inscription which may be thus translated: "All are not esteemed worthy of such honour. Charles II., the most serene King of Great Britain, France and Ireland, desired that his royal affection towards the island of Jersey, where he twice found a refuge when he was shut out of his other dominions, should be displayed to posterity by this truly regal memorial. He therefore bade that it should henceforth be carried before the Bailiffs, in memory of the fidelity preserved towards his august father Charles I., as well as to himself, by the illustrious knights Philip and George Carteret, bailiffs and royal prefects of this island." Charles further granted to Jersey a charter with a special clause allowing, "for the great constancy, fidelity and loyalty which the bailiffs and jurats and all other inhabitants of the said island have shown to us and our predecessors," the bailiff for all future time to have a mace carried before him.</p>	
STABLES AT MARPLE HALL, CHESHIRE (<i>Earwaker, "East Cheshire"</i>)	1321
<p>Marple Hall was the seat of the Bradshaw family. The house was built, c. 1658, by Colonel Henry Bradshaw, elder brother of John Bradshaw the regicide; the stables are dated 1660.</p>	
A BISHOP, TEMP. CHARLES II. (<i>after W. Hollar</i>)	1322
A JUDGE, TEMP. CHARLES II. (<i>after W. Hollar</i>)	1323
TITLE-PAGE TO BOOK OF COMMON PRAYER, LONDON, 1662	1325
MITRE OF BISHOP WREN, 1660-1667	1326
<p>Matthew Wren, Bishop of Ely 1638, imprisoned by order of Parliament, 1640, released and restored to his see 1660, built and endowed in 1663 a new chapel at Pembroke Hall, Cambridge, where he had formerly studied. In 1667 he died, and was buried in the chapel, where his mitre (here reproduced from a photograph, taken especially for this book) is now preserved. It is of English workmanship, silver-gilt, with repoussé decorations; its height is 11½ in., its diameter 7½ in. Fitting into it is a cap of crimson satin lined with white silk, and the state of this lining shows that the mitre had been not merely fitted on but worn—a proof that, contrary to a view which has been frequently asserted, such episcopal ornaments were not merely treasured by the bishops of the Restoration for their intrinsic value or their artistic beauty, but actually used, by some prelates at least, as part of their ecclesiastical attire.</p>	
MACE OF THE HOUSE OF COMMONS (<i>Antiquary</i>)	1327
<p>Maunday's shaft of 1649 (see pp. xcix and 1231), with a new head and base made in 1660.</p>	
EDWARD HYDE, EARL OF CLARENDON (<i>from an original engraving by David Loggan</i>)	1329

	PAGE
ANTHONY ASHLEY COOPER (<i>painting by Sir Peter Lely, in possession of the Earl of Shaftesbury</i>)	1330
S. MARGARET'S CHURCH, WESTMINSTER, 1692-1721	1332
<p>From a rare print by J. Brock. It shows the east window dated 1692, which was removed in 1721; the altar and reredos as they existed at the same period; several old monuments, now gone, on the north side; the pew of the Speaker of the Commons, in its original position; and a striking example of the arrangement of clerk's desk, reading desk, and pulpit common in the last century, and vulgarly known as a "three-decker."</p>	
THE HERETICAL SYNOD AT SALTERS' HALL	1334
<p>The meeting-house adjoining (and originally forming part of) Salters' Hall, Walbrook, was first used by a Presbyterian congregation, c. 1690. In 1710 an assembly of ministers was held there to consider what steps should be taken respecting the spread of Arian opinions. A proposal that all members should be required to subscribe a declaration of Trinitarian faith led to a very stormy discussion, and as no conclusion was arrived at, the affair gave rise to a good deal of satire, of which the print here reproduced is probably an example. It shows the end of the chapel occupied by the pulpit, with sounding-board above and reading-desk below; in a pew directly under these, and facing the same way, sit "The Four Moderators." Four men facing them say, "We are for no Impositions"; one of a group in the gallery calls out to the crowd below, "All you that are for the Trinity come up, we have subscribed"; one of two men in the fore-ground says, "For or against the Trinity, beloved?" the other, who has two faces, holds in one hand a paper inscribed "As my principles," and in the other a second paper, "For my interest."</p>	
A NONCONFORMIST MINISTER, LATE SEVENTEENTH CENTURY (<i>Tempest's "Cries of London"</i>)	1335
<p>Fifty plates, representing the "Cries of the City of London," were engraved and published in 1688 by Pierce Tempest after drawings by Marcel Lauron, or Laroan. Later editions were issued, with additional plates, either by Laroan (who died 1702) or by his son. All are extremely rare. The copy in the British Museum, from which these illustrations are taken, dates from 1711.</p>	
A QUAKERS' MEETING, LATE SEVENTEENTH CENTURY (<i>satirical print, probably by Marcel Lauron, in the British Museum</i>)	1337
RICHARD BAXTER (<i>picture by J. Riley, in Dr. Williams's Library, London</i>)	1338
"THE HEBREW ALPHABET WRIT BY GEORGE FOX THE PROTO QUAKER"	1339
<p>Attached to a page of notes on the Old Testament, part of which is in the handwriting of George Fox; now among the historical autographs in the British Museum.</p>	
BUNYAN'S MEETING-HOUSE, ZOAR STREET, GRAVEL LANE, SOUTHWARK.	1340
<p>From "Londina Illustrata," 1819. Three Protestant Nonconformist gentlemen, named Mallet, Warburton and Holland, profited by the Declaration of Indulgence in 1687 to build this chapel, with a school-room attached, at a cost of £360. It came to be known as "Bunyan's Meeting-house"; but Bunyan cannot have preached in it more than once, on his last visit to London, as he died within sixteen months after the purchase of the ground on which it was built.</p>	
GRAVEL LANE CHARITY SCHOOL	1342
<p>The school-room connected with, and under a part of, Bunyan's Meeting-house; opened by the founders of the Meeting-house, in 1687, to counteract the attractions of a Roman Catholic school which a gentleman named Poulter had set up in the same neighbourhood under James's protection. This early Nonconformist Charity School was still carrying on its work in the original school-room in the year 1819, as is shown by the dress of its scholars in this illustration, reproduced from "Londina Illustrata."</p>	
BUNYAN'S DREAM (<i>frontispiece to 4th edition of "Pilgrim's Progress," 1680</i>)	1343

BABYLONIAN STONE FOUND IN LONDON (<i>British Museum</i>)	PAGE 1345
<p>Three black diorite stones, with strange figures and letters, were found early in 1891 by workmen digging foundations for a house in Knightrider Street, London. These proved to be Babylonian stones; one of them dating from c. 1200 or 1300 B.C., another from c. 4500 B.C., and the third from c. 4000 B.C. The first seems to have been a boundary stone, the second had been used as part of a holy-water basin, and the third, which is here figured, had been made to serve as a door-socket. It bears a cuneiform inscription which states that it was dedicated to the god Nina. Knightrider Street and its neighbourhood were the favourite abode of Dutch merchants in the time of Charles II. Along with the stones were found some Dutch tiles of the seventeenth century. It has therefore been supposed that these Chaldean relics were brought, either as ballast or as curiosities, to London with other goods from the Persian Gulf, where Holland had a great trade, and lay in the Dutch counting-house till the fire of 1666, when they and the tiles were alike buried in the ruins.</p>	
STERN OF THE "ROYAL CHARLES"	1346
<p>A part of the stern of this ship, bearing the arms of England, has been preserved as a relic in the Museum at Amsterdam, with an inscription which may be thus translated: "These arms adorned the 'Royal Charles,' of a hundred guns, the largest ship of the English Navy, conquered with other ships in the glorious expedition on the river of Rochester in the year 1667, under the command of Lieutenant Admiral M. A. de Ruyter and the Ruwaard" (an old Dutch word for "governor") "C. de Wit, brought into the Meuse the same year, and broken up at Hellevoetsluis in the year 1673." A contemporary engraving of the ship was made which is in the Amsterdam Museum, and has been photographed specially for this book.</p>	
FIGHT BETWEEN MONK AND DE RUYTER, 1666 (<i>from a very rare contemporary Dutch print, in the British Museum</i>)	1347
FACSIMILE OF AN ADVERTISEMENT IN THE "INTELLIGENCER," APRIL 24, 1666	1348
<p>In which Charles announces that he will no longer touch for the King's Evil for fear of the infection of the Plague.</p>	
UNFINISHED TAPESTRY-WORK SAVED FROM THE GREAT FIRE OF LONDON, 1666 (<i>Guildhall Museum</i>)	1348
<p>Found in a house in Cheapside.</p>	
THE MAGAZINE AT SHEERNESS BURNT BY THE DUTCH, 1667 (<i>contemporary Dutch print in British Museum</i>)	1349
THE "ROYAL CHARLES"	1350
<p>From a picture by Storch, in the Museum at Amsterdam; photographed specially for this book. The picture bears a Latin inscription which, literally translated, runs thus: "The representation most accurately painted of this, once the British flagship, which stood as a memorial, first of the conquered King Charles I. and the royal army defeated at Naseby; then of the return of King Charles II. to his own realm (after whose name it was called the Royal Charles); and lastly—taken by the Dutch in Britain itself—of a gigantic victory and also of peace keenly desired,—is dedicated to Cornelis de Witt, commander of the whole Belgic fleet, and the Dutch conqueror, and to his children after him as an incitement to the valour of their father and forefather."</p>	
WATCH (<i>South Kensington Museum</i>)	1351
<p>Of seventeenth century workmanship, with an engraved brass face, and a double silver case, on the inside of which are the words "Edmund Bull, Fleet Street, fecit."</p>	
CHARLES II. (<i>miniature by Samuel Cooper, at Windsor Castle</i>)	1352
NELL GWYNNE (<i>picture by Lely, in the collection of Earl Spencer, at Althorpe</i>)	1354

	PAGE
JAMES, DUKE OF MONMOUTH, WHEN A CHILD (<i>miniature by S. Cooper, at Windsor Castle</i>)	1355
HEAD-PIECE TO THE FORM OF THANKSGIVING FOR THE KING'S RESTORATION (<i>Book of Common Prayer, 1662</i>)	1356
JOHN MAITLAND, EARL AND DUKE OF LAUDERDALE (<i>picture by Vandyck, at Ham House</i>)	1358
JAMES BUTLER, FIRST DUKE OF ORMOND (<i>from an engraving by Scriven, after a picture by Sir Godfrey Kneller</i>)	1360
WREN'S ORIGINAL DESIGN FOR S. PAUL'S CATHEDRAL	1362
<p>From a drawing, made specially for this book, of Wren's model preserved in the present cathedral. Its story is thus told by Allan Cunningham: "The form of the classic temple he [Wren] imagined suited the reformed worship best, being compact and simple without long aisles, our religion not using processions like that of Rome; he accordingly planned a church of moderate size, of good proportion; a convenient choir with a vestibule and porticos and a dome conspicuous above the houses. . . . Much as this plan was approved, it was nevertheless one of those which he sketched 'merely,' as he said, 'for discourse sake'; he had bestowed his study upon two designs both of which he liked; though one of them he preferred, and justly, above the other. The ground plans of both were in the form of the cross; that which pleased Charles, the Duke of York, and the Courtiers, retained the primitive figure with all its sharp advancing and receding angles; the one after Wren's own heart substituted curves for these deep indentations, by which one unbroken and beautiful winding line was obtained for the exterior, while the interior accommodation which it afforded, and the elegance which it introduced, were such as must have struck every beholder. . . . But if we may credit Spence, taste had no share in deciding the choice of the design. He says, on the authority of Harding, that the Duke of York and his party influenced all; the future king even then contemplated the revival of the Popish service, and desired to have a cathedral with long aisles for the sake of its processions. This not only caused the rejection of Wren's favourite design, but materially affected the other which was approved. The side oratories were proposed by the Duke, and though this narrowed the building and broke much in upon the breadth and harmony of the interior elevation, and though it was resisted by Wren even to tears, all was in vain—the architect was obliged to comply." (Allan Cunningham, "Lives of the most eminent British Painters, Sculptors, and Architects," iv. pp. 205-207).</p>	
THE COMTE D'ESTRADES, AMBASSADOR OF FRANCE TO ENGLAND, 1661 (<i>Jusserand, "A French Ambassador at the Court of Charles II.," from an engraving by Etienne Picart</i>)	1364
DUNKIRK (<i>Dutch print, 17th or 18th century</i>)	1365
PLENIPOTENTIARIES OF ENGLAND, FRANCE AND HOLLAND SIGNING THE TREATY OF BREDÁ (<i>Dutch print in British Museum</i>)	1368
SIR WILLIAM TEMPLE (<i>picture by Sir Peter Lely, in the National Portrait Gallery</i>)	1370
HUGUES DE LIONNE, FOREIGN SECRETARY TO LEWIS XIV. (<i>Jusserand, "A French Ambassador," from an engraving by N. de Larmessin, 1664</i>)	1371
TWO "DRUMMS AND A FIFE, AND THE DRUMME MAJOR" (<i>Sandford, "Funeral of the Duke of Albemarle," 1670</i>)	1373
FUNERAL CAR OF GEORGE MONK, DUKE OF ALBEMARLE (<i>from the same</i>)	1374
TWO OF "HIS GRACE'S WATERMEN" } (<i>from the same</i>)	1375
TWO MASTERS OF THE CHANCERY }	
THE UNIVERSITY LIBRARY, LEYDEN (<i>from a Dutch engraving, 1610, after J. C. Woudanus</i>)	1376
FIGHT WITH THE DUTCH IN SOLEBAY, JUNE 7, 1672 (<i>from a contemporary Dutch print, in the British Museum</i>)	1378
BARBARA PALMER, COUNTESS OF CASTLEMAINE AND DUCHESS OF CLEVELAND (<i>from an engraving by W. Sherwin, 1670</i>)	1380

HUNTSMEN, LATE 17TH OR EARLY 18TH CENTURY (<i>Roxburghe Ballad</i>)	PAGE 1382
ANTHONY ASHLEY COOPER, FIRST EARL OF SHAFTESBURY (<i>miniature by S. Cooper, in the possession of the Earl of Shaftesbury</i>)	1384
GRESHAM HOUSE, AFTERWARDS GRESHAM COLLEGE (<i>Burton's "Life of Gresham," from Vertue's engraving, 1739</i>)	1386
<p>In Bishopsgate Street, London; built by Sir Thomas Gresham, for his own residence, in 1563-6. At the death of his widow, in 1596, the house and the rents arising from the Royal Exchange both passed by his will into the hands of the Corporation of London and the Mercers' Company as trustees, for the endowment of a college. Seven professors, with a salary of £50 a year each, were to have rooms in the house and to deliver free lectures, one on every day of the week, on divinity, astronomy, music, geometry, law, medicine, and rhetoric. The first seven professors were appointed early in 1597; three came from Oxford, three from Cambridge; the professor of music, Dr. Bull, was a graduate of both Universities and was nominated by the queen. Next year it was ordained that each lecture should be delivered twice; at 8 A.M. in Latin, because it was thought "very likely that diverse strangers of foreign countries, who resort to Gresham College, and understand not the English tongue, will greatly desire to hear the reading of the said lectures, whereby the memory of the said founder in the erecting of the said college for the encrease of learning may be divulged, to the good example of foreign nations, and the honour and credit of this honourable city"; and at 2 P.M. in English. Dr. Bull was excused the Latin lecture, because he was not a classical scholar. The meetings of the Royal Society were held at the College till the Great Fire; after that the College was used as an Exchange for seven years (while a new Exchange was being built), and the Royal Society removed to Arundel House in the Strand; thence they returned to the College in 1673. In 1710 they bought a house in Crane Court, Fleet Street, which they occupied till 1780, when the Government gave them rooms in Somerset House; these were exchanged in 1857 for apartments in Burlington House, Piccadilly. In 1768 the College was pulled down, and the lectures transferred to a room over the Royal Exchange; after the destruction of this building in 1838 they were given in the theatre of the City of London School till 1843, when a new College was built in Gresham Street. The most remarkable feature of Gresham's scheme was the prominence given to astronomy and music. Astronomy in his day was an almost unknown science, and neither of the Universities had any provision for teaching it. Sir Christopher Wren held the Professorship of Astronomy for some time, and gave lectures in Gresham College.</p>	
THE SECOND ROYAL EXCHANGE (<i>Burton, "Life of Gresham"</i>)	1387
<p>The Exchange built by Gresham (see pp. 786, 787) was destroyed in the Great Fire, September 1666; the founder's statue, at the north-west corner, alone escaped. In April 1667 Jerman, one of the City surveyors, was commissioned by the Corporation and the Mercers' Company to make a design for a new Exchange; the foundation-stone was laid May 6, and on October 23 Charles II. laid the base of a column on the west side of the north entrance. Pepys writes: "Sir W. Pen and I back into London, and there saw the king, with his kettledrums and trumpets, going to the Exchange; which, the gates being shut, I could not get in to see. So with Sir W. Pen to Captain Cockes, and thence again towards Westminster; but, in my way, stopped at the Exchange and got in, the king being newly gone, and there find the bottom of the first pillar laid. And here was a shed set up, and hung with tapestry and a canopy of state, and some good victuals and wine for the king, who it seems did it." The new building was burnt down in 1838. To the last the traditional connexion between Gresham College and the Royal Exchange was continued, and the Gresham College Lectures were held in it from 1768 till its own destruction.</p>	
INTERIOR OF S. STEPHEN'S CHURCH, WALBROOK	1388
<p>From a drawing made specially for this book. The church, one of Wren's masterpieces, was built 1672-1679.</p>	
FIGURE OF S. HELEN, c. 1680	1389
<p>In S. Helen's Church, Bishopsgate; reproduced from a drawing made specially for this book.</p>	

- PORCH OF THE NAG'S HEAD INN, LEICESTER (*Richardson, "Studies from Old English Mansions"*) 1390
Built 1663.
- DOORWAY OF PEARCE'S CLOTHING MANUFACTORY, WEST MILLS, NEWBURY . 1391
Thomas Pearce, clothier, of Newbury, who died in 1671, endowed two almshouses at West Mills, for poor weavers "of honest life and good manners." Part of the buildings of his own factory seem to have been converted for this purpose. The view here given is from a "History of Newbury" published in 1839.
- INN, FORMERLY AT OXFORD, CALLED "ANTIQUITY HALL" 1392
This building dated from 1675 at latest. The print here reproduced was designed and engraved by George Vertue, about the middle of the last century, in satirical commemoration of a visit paid to the inn by the antiquary Thomas Hearne and two of his friends, and of the effect produced on them by its "mild ale." The reference to this appears on the label humorously written in Greek characters, $\mu\lambda\delta\alpha\lambda\epsilon$.
- ENTRANCE TO ARBOUR OF THE SHOEMAKERS' GILD, SHREWSBURY 1394
From an original drawing kindly lent by Mr. F. A. Hibbert. Shrewsbury contained a number of trade gilds, which before the Reformation had been wont to unite in a splendid procession on Corpus Christi day. After the abolition of the religious festival, the day was still kept by them with feasting and merry-making in the public land called Kingsland, outside the town. It seems that at the close of the sixteenth century the Corporation allotted to each gild a small plot of ground; this, being hedged in and planted with trees, was called an Arbour. Early in the seventeenth century wooden shelters were put up in the arbours, and a little later the gilds put up buildings of brick. All the arbours were fitted up inside with a long table and benches on either side of it, a raised chair under a canopy at one end for the warden of the gild, and a buttery partitioned off at the other end. The earliest as well as largest of these arbours, and also the last surviving, was that of the Shoemakers, which is first mentioned in 1637. The enclosure in which it stood had a gate of stone, erected in 1679 "by the freewill offerings of the brethren and half brethren" of the gild, aided by a contribution from the general fund; the cost was £28 6s. 7d. Two stone figures representing "Crispin and Crispianus"—the old patron saints of the gild—were placed above the arch in 1684.
- CORPORATION BADGES, LEICESTER (*Art Journal*) 1395
The larger of these badges is now in the Museum at Leicester; it is the only one now left of the ancient badges of the town-waits, and seems to date from the sixteenth or seventeenth century. In Canterbury the scutcheon given to each of the four minstrels yearly appointed was worth 100/-, and was returned at the end of the year to the city chamberlain. The smaller badge is that of Edmund Sutton, Mayor of Leicester in 1676.
- THOMAS OSBORNE, EARL OF DANBY (*from an engraving "ad vivum," by Robert White, in the National Portrait Gallery*) 1396
- SIGN OF THE BELL, KNIGHTRIDER STREET, 1668 (*Guildhall Museum*) 1398
- SIGN OF THE BOAR'S HEAD, EASTCHEAP, 1668 (*Guildhall Museum*) : 1399
- SIGN OF THE ANCHOR, LONDON, 1669 (*Guildhall Museum*) 1400
- SIGN OF ABRAHAM BARTLETT, MAKER OF "BOULTING MILLS AND CLOTHES," 1678 (*Guildhall Museum*) 1401
- PRINCESS MARY (*from an etching by A. Mongin, in Hemerton's Portfolio of Art, from a picture by Sir P. Lely at Hampton Court*) 1402
Possibly represents her as she appeared (at the age of twelve years) on December 16, 1674, when she and her sister performed at Court in a ballet entitled "Callista, or the Chaste Nymph."
- FOUR ILLUSTRATIONS OF THE POPISH PLOT 1404, 1405, 1406, 1407
From a set of designs for playing cards by W. Faithorne, 1684; now in the British Museum.
- SWORD-REST OF THE LORD MAYOR OF LONDON 1408
In S. Helen's Church, Bishopsgate; drawn specially for this book.



CHAPTER VIII

PURITAN ENGLAND

Section I.—The Puritans, 1583—1603

[*Authorities.*—For the primary facts of the ecclesiastical history of this time, Strype's "Annals," and his lives of Grindal and Whitgift. Neal's "History of the Puritans," besides its inaccuracies, contains little for this period which is not taken from the more colourless Strype. For the origin of the Presbyterian movement, see the "Discourse of the Troubles at Frankfort, 1576," often republished; for its later contest with Elizabeth, Mr. Maskell's "Martin Marprelate," which gives copious extracts from the rare pamphlets printed under that name. Mr. Hallam's account of the whole struggle ("Constitutional History," caps. iv. and vii.) is admirable for its fulness, lucidity, and impartiality. Wallington's "Diary" gives us the common life of Puritanism; its higher side is shown in Mrs. Hutchinson's Memoirs of her husband, and in the early life of Milton, as told in Mr. Masson's biography.]

The
Bible

NO GREATER moral change ever passed over a nation than passed over England during the years which parted the middle of the reign of Elizabeth from the meeting of the Long Parliament. England became the people of a book, and that book was the Bible. It was as yet the one English book which was familiar to every Englishman; it was read at churches and read at home, and everywhere its words, as they fell on ears which custom had not deadened, kindled a startling enthusiasm. When Bishop Bonner set up the first six Bibles in St. Paul's "many well-disposed people used much to resort to the hearing thereof, especially when they could get any that had an audible voice to read to them." . . . "One John Porter used sometimes to be occupied in that goodly exercise, to the edifying of himself as well as others. This Porter was a fresh young man and of a big stature; and great multitudes would resort thither to hear him, because he could read well and had an audible voice." But the "goodly

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exercise" of readers such as Porter was soon superseded by the continued recitation of both Old Testament and New in the public services of the Church; while the small Geneva Bibles carried the Scripture into every home. The popularity of the Bible was owing to other causes besides that of religion. The whole prose literature of England, save the forgotten tracts of Wyclif, has grown up since the translation of the Scriptures by Tyndale and Coverdale. So far as the nation at large was concerned, no history, no romance, hardly any poetry, save the little-known verse of Chaucer, existed in the English tongue when the Bible was ordered to be set up in churches. Sunday after Sunday, day after day, the crowds that gathered round Bonner's Bibles in the nave of St. Paul's, or the family group that hung on the words of the Geneva Bible in the devotional exercises at home, were leavened with a new literature. Legend and annal, war-song and psalm, State-roll and biography, the mighty voices of prophets, the parables of Evangelists, stories of mission journeys, of perils by the sea and among the heathen, philosophic arguments, apocalyptic visions, all were flung broadcast over minds unoccupied for the most part by any rival learning. The disclosure of the stores of Greek literature had wrought the revolution of the Renaissance. The disclosure of the older mass of Hebrew literature wrought the revolution of the Reformation. But the one revolution was far deeper and wider in its effects than the other. No version could transfer to another tongue the peculiar charm of language which gave their value to the authors of Greece and Rome. Classical letters, therefore, remained in the possession of the learned, that is, of the few; and among these, with the exception of Colet and More, or of the pedants who revived a Pagan worship in the gardens of the Florentine Academy, their direct influence was purely intellectual. But the tongue of the Hebrew, the idiom of the Hellenistic Greek, lent themselves with a curious felicity to the purposes of translation. As a mere literary monument, the English version of the Bible remains the noblest example of the English tongue, while its perpetual use made it from the instant of its appearance the standard of our language. For the moment however its literary effect was less than its social. The power of the book over the mass of Englishmen showed itself

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in a thousand superficial ways, and in none more conspicuously than in the influence it exerted on ordinary speech. It formed, we must repeat, the whole literature which was practically accessible to ordinary Englishmen; and when we recall the number of common phrases which we owe to great authors, the bits of Shakspeare, or Milton, or Dickens, or Thackeray, which unconsciously interweave themselves in our ordinary talk, we shall better understand the strange mosaic of Biblical words and phrases which coloured English talk two hundred years ago. The mass of picturesque allusion and illustration which we borrow from a thousand books, our fathers were forced to borrow from one; and the borrowing was the easier and the more natural that the range of the Hebrew literature fitted it for the expression of every phase of feeling. When Spenser poured forth his warmest love-notes in the "Epithalamion," he adopted the very words of the Psalmist, as he bade the gates open for the entrance of his bride. When Cromwell saw the mists break over the hills of Dunbar, he hailed the sun-burst with the cry of David: "Let God arise, and let his enemies be scattered. Like as the smoke vanisheth, so shalt thou drive them away!" Even to common minds this familiarity with grand poetic imagery in prophet and apocalypse gave a loftiness and ardour of expression, that with all its tendency to exaggeration and bombast we may prefer to the slipshod vulgarisms of to-day.

The
Puritans

But far greater than its effect on literature or social phrase was the effect of the Bible on the character of the people at large. Elizabeth might silence or tune the pulpits; but it was impossible for her to silence or tune the great preachers of justice, and mercy, and truth, who spoke from the book which she had again opened for her people. The whole moral effect which is produced now-a-days by the religious newspaper, the tract, the essay, the lecture, the missionary report, the sermon, was then produced by the Bible alone; and its effect in this way, however dispassionately we examine it, was simply amazing. One dominant influence told on human action; and all the activities that had been called into life by the age that was passing away were seized, concentrated, and steadied to a definite aim by the spirit of religion. The whole temper of the nation felt the change. A new conception of life

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and of man superseded the old. A new moral and religious impulse spread through every class. Literature reflected the general tendency of the time; and the dumpy little quartos of controversy and piety, which still crowd our older libraries, drove before them the classical translations and Italian novelettes of the



TITLE-PAGE OF "COMMONPLACES OF CHRISTIAN RELIGION," 1563.

age of the Renaissance. "Theology rules there," said Grotius of England only two years after Elizabeth's death; and when Casaubon, the last of the great scholars of the sixteenth century, was invited to England by King James, he found both King and people indifferent to pure letters. "There is a great abundance of

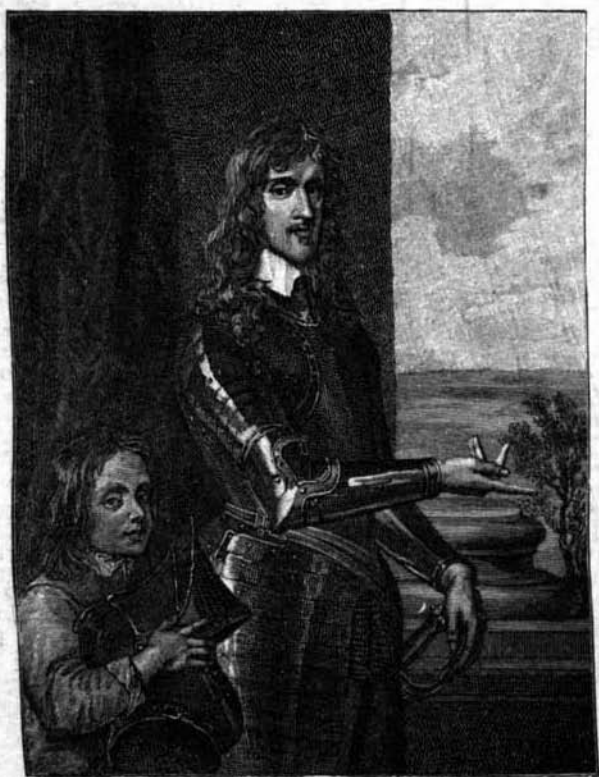


PREACHING BEFORE THE KING AND PRINCE OF WALES AT PAUL'S CROSS,
A.D. 1616.

Picture belonging to the Society of Antiquaries.

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theologians in England," he says, "all point their studies in that direction." Even a country gentleman like Colonel Hutchinson felt the theological impulse. "As soon as he had improved his natural understanding with the acquisition of learning, the first studies he exercised himself in were the principles of religion." The whole nation became, in fact, a Church. The great problems



COLONEL HUTCHINSON AND HIS SON.
Picture by R. Walker, formerly at Owthorpe.

*Puritan-
ism and
culture*

of life and death, whose questionings found no answer in the higher minds of Shakspeare's day, pressed for an answer not only from noble and scholar but from farmer and shopkeeper in the age that followed him. We must not, indeed, picture the early Puritan as a gloomy fanatic. The religious movement had not as yet come into conflict with general culture. With the close of the

Elizabethan age, indeed, the intellectual freedom which had marked it faded insensibly away: the bold philosophical speculations which Sidney had caught from Bruno, and which had brought on Marlowe and Raleigh the charge of atheism, died, like her own religious indifference, with the Queen. But the lighter and more elegant sides of the Elizabethan culture harmonized well enough with the temper of the Puritan gentleman. The figure of Colonel Hutchinson, one of the Regicides, stands out from his wife's canvases with the grace and tenderness of a portrait by Vandyck. She dwells on the personal beauty which distinguished his youth, on "his teeth even and white as the purest ivory," "his hair of brown, very thickset in his youth, softer than the finest silk, curling with loose great rings at the ends." Serious as was his temper in graver matters, the young squire of Owthorpe was fond of hawking, and piqued himself on his skill in dancing and fence. His artistic taste showed itself in a critical love of "paintings, sculpture, and all liberal arts," as well as in the pleasure he took in his gardens, "in the improvement of his grounds, in planting groves and walks and forest trees." If he was "diligent in his examination of the Scriptures," "he had a great love for music, and often diverted himself with a viol, on which he played masterly." We miss, indeed, the passion of the Elizabethan time, its caprice, its largeness of feeling and sympathy, its quick pulse of delight; but, on the other hand, life gained in moral grandeur, in a sense of the dignity of manhood, in orderliness and equable force. The temper of the Puritan gentleman was just, noble, and self-controlled. The larger geniality of the age that had passed away was replaced by an intense tenderness within the narrower circle of the home. "He was as kind a father," says Mrs. Hutchinson of her husband, "as dear a brother, as good a master, as faithful a friend as the world had." The wilful and lawless passion of the Renaissance made way for a manly purity. "Neither in youth nor riper years could the most fair or enticing woman ever draw him into unnecessary familiarity or dalliance. Wise and virtuous women he loved, and delighted in all pure and holy and unblameable conversation with them, but so as never to excite scandal or temptation. Scurrilous discourse even among men he abhorred; and though he sometimes took pleasure in wit and mirth, yet

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that which was mixed with impurity he never could endure." To the Puritan the wilfulness of life, in which the men of the

Renascence had revelled, seemed unworthy of life's character and end. His aim was to attain self-command, to be master of himself, of his thought and speech and acts. A certain gravity and reflectiveness gave its tone to the lightest details of his converse with the world about him. His temper, quick as it might naturally be, was kept under strict control. In his discourse he was ever on his guard against talkativeness or frivolity, striving to be deliberate in speech and "ranking the words beforehand." His life was orderly and methodical, sparing of diet and of self-indulgence; he rose early, "he never was at any time idle, and hated to see any one else so." The new sobriety and self-restraint marked itself even in his change of dress. The gorgeous colours and jewels of the Renascence disappeared. Colonel Hutchinson



THE ENGLISH GENTLEMAN, 1633.
Frontispiece to Brathwaite's "English Gentleman."

son "left off very early the wearing of anything that was costly, yet in his plainest negligent habit appeared very much a gentleman." The loss of colour and variety in costume

reflected no doubt a certain loss of colour and variety in life itself; but it was a loss compensated by solid gains. Greatest among these, perhaps, was the new conception of social equality. Their common calling, their common brotherhood in Christ, annihilated in the mind of the Puritans that overpowering sense of social distinctions which characterized the age of Elizabeth. The meanest peasant felt himself ennobled as a child of God. The proudest noble recognized a spiritual equality in the poorest "saint." The great social revolution of the Civil Wars and the Protectorate was already felt in the demeanour of gentlemen like Hutchinson. "He had a loving and sweet courtesy to the poorest, and would often employ many spare hours with the commonest soldiers and poorest labourers." "He never disdained the meanest nor flattered the greatest." But it was felt even more in the new dignity and self-respect with which the consciousness of their "calling" invested the classes beneath the rank of the gentry. Take such a portrait as that which Nehemiah Wallington, a turner in Eastcheap, has left us of a

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Puritanism and society



THE ENGLISH GENTLEWOMAN
1631.

*Frontispiece to Brathwaite's
"English Gentlewoman."*

London housewife, his mother. "She was very loving," he says, "and obedient to her parents, loving and kind to her husband, very tender-hearted to her children, loving all that were godly,

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much misliking the wicked and profane. She was a pattern of sobriety unto many, very seldom was seen abroad except at church; when others recreated themselves at holidays and other times, she would take her needle-work and say, 'here is my recreation.' . . . God had given her a pregnant wit and an excellent memory. She was very ripe and perfect in all stories of the Bible, likewise in all the stories of the Martyrs, and could readily turn to them; she was also perfect and well seen in the English Chronicles, and in the descents of the Kings of England.



A PURITAN FAMILY.
"The whole Psalms in Four Parts," 1563.

She lived in holy wedlock with her husband twenty years, wanting but four days."

John
Milton

1608

The strength of the religious movement lay rather among the middle and professional classes than among the gentry; and it is in a Puritan of this class that we find the fullest and noblest expression of the new influence which was leavening the temper of the time. John Milton is not only the highest, but the completest type of Puritanism. His life is absolutely contemporaneous with his cause. He was born when it began to exercise a direct power over English politics and English religion; he died when its effort

to mould them into its own shape was over, and when it had again sunk into one of many influences to which we owe our English character. His earlier verse, the pamphlets of his riper years, the epics of his age, mark with a singular precision the three great stages in his history. His youth shows us how much of the gaiety, the poetic ease, the intellectual culture of the Renaissance lingered in a Puritan home. Scrivener and "precisian" as his father was, he was a skilled musician ; and the boy inherited his father's skill



MILTON, AGED TEN.

Picture by Cornelius Janssen, in collection of Mr. Edgar Disney.

on lute and organ. One of the finest outbursts in the scheme of education which he put forth at a later time is a passage in which he vindicates the province of music as an agent in moral training. His home, his tutor, his school were all rigidly Puritan ; but there was nothing narrow or illiberal in his early training. "My father," he says, "destined me while yet a little boy to the study of humane letters ; which I seized with such eagerness that from the twelfth year of my age I scarcely ever went from my lessons to bed before midnight." But to the Greek, Latin, and Hebrew he learnt at

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school, the scrivener advised him to add Italian and French. Nor were English letters neglected. Spenser gave the earliest turn to his poetic genius. In spite of the war between playwright and precisian, a Puritan youth could still in Milton's days avow his love of the stage, "if Jonson's learned sock be on, or sweetest Shak-



ORGAN POSITIVE.
Early Seventeenth Century.
South Kensington Museum.

sper, Fancy's child, warble his native woodnotes wild," and gather from the "masques and antique pageantry" of the court-revel hints for his own "Comus" and "Arcades." Nor does any shadow of the coming struggle with the Church disturb the young scholar's reverie, as he wanders beneath "the high embowed roof, with

antique pillars massy proof, and storied windows richly dight, casting a dim religious light," or as he hears "the pealing organ blow to the full-voiced choir below, in service high and anthem clear." His enjoyment of the gaiety of life stands in bright contrast with the gloom and sternness which strife and persecution fostered in the later Puritanism. In spite of "a certain reservedness of natural disposition," which shrank from "festivities and jests, in which I acknowledge my faculty to be very slight," the young singer could still enjoy the "jest and youthful jollity" of the world around him, its "quips and cranks and wanton wiles;" he could join the crew of Mirth, and look pleasantly on at the village fair, "where the jocund rebecks sound to many a youth and many a maid, dancing in the chequered shade." But his pleasures were "unreproved." There was nothing ascetic in his look, in his slender, vigorous frame, his face full of a delicate yet serious beauty, the rich brown hair which clustered over his brow; and the words we have quoted show his sensitive enjoyment of all that was beautiful. But from coarse or sensual self-indulgence the young Puritan turned with disgust: "A certain reservedness of nature, an honest haughtiness and self-esteem, kept me still above those low descents of mind." He drank in an ideal chivalry from Spenser, but his religion and purity disdained the outer pledge on which chivalry built up its fabric of honour. "Every free and gentle spirit," said Milton, "without that oath, ought to be born a knight." It was with this temper that he passed from his London school, St. Paul's, to Christ's College at Cambridge, and it was this temper that he preserved throughout his University career. He left Cambridge, as he said afterwards, "free from all reproach, and approved by all honest men," with a purpose of self-dedication "to that same lot, however mean or high, towards which time leads me, and the will of Heaven."

Even in the still calm beauty of a life such as this, we catch the sterner tones of the Puritan temper. The very height of its aim, the intensity of its moral concentration, brought with them a loss of the genial delight in all that was human which distinguished the men of the Renaissance. "If ever God instilled an intense love of moral beauty into the mind of any man," said Milton, "he has instilled it into mine." "Love Virtue," closed his "Comus," "she

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alone is free!" But the passionate love of virtue and of moral beauty, if it gave strength to human conduct, narrowed human sympathy and human intelligence. Already in Milton we note a certain "reservedness of temper," a contempt for "the false estimates of the vulgar," a proud retirement from the meaner and coarser life around him. Great as was his love for Shakspeare, we can hardly fancy him delighting in Falstaff. In minds of a less cultured order, this moral tension ended, no doubt, in a hard un-social sternness of life. The ordinary Puritan "loved all that were godly, much misliking the wicked and profane." His bond to other men was not the sense of a common manhood, but the recognition of a brotherhood among the elect. Without the pale of the saints lay a world which was hateful to them, because it was the enemy of their God. It was this utter isolation from the "ungodly" that explains the contrast which startles us between the inner tenderness of the Puritans and the ruthlessness of so many of their actions. Cromwell, whose son's death (in his own words) went to his heart "like a dagger, indeed it did!" and who rode away sad and wearied from the triumph of Marston Moor, burst into horse-play as he signed the death-warrant of the King. A temper which had thus lost sympathy with the life of half the world around it could hardly sympathize with the whole of its own life. Humour, the faculty which above all corrects exaggeration and extravagance, died away before the new stress and strain of existence. The absolute devotion of the Puritan to a Supreme Will tended more and more to rob him of all sense of measure and proportion in common matters. Little things became great things in the glare of religious zeal; and the godly man learnt to shrink from a surplice, or a mince-pie at Christmas, as he shrank from impurity or a lie. Life became hard, rigid, colourless, as it became intense. The play, the geniality, the delight of the Elizabethan age were exchanged for a measured sobriety, seriousness, and self-restraint. But the self-restraint and sobriety which marked the Calvinist limited itself wholly to his outer life. In his inner soul sense, reason, judgement, were too often overborne by the terrible reality of invisible things. Our first glimpse of Oliver Cromwell is as a young country squire and farmer in the marsh levels around Huntingdon and St.

*Oliver
Cromwell*
b. 1599

Ives, buried from time to time in a deep melancholy, and haunted by fancies of coming death. "I live in Meshac," he writes to a friend, "which they say signifies Prolonging; in Kedar, which signifies Darkness; yet the Lord forsaketh me not." The vivid

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THE MOTHER OF OLIVER CROMWELL.

From a Picture in the possession of Mrs. Russell Astley, at Chequers Court

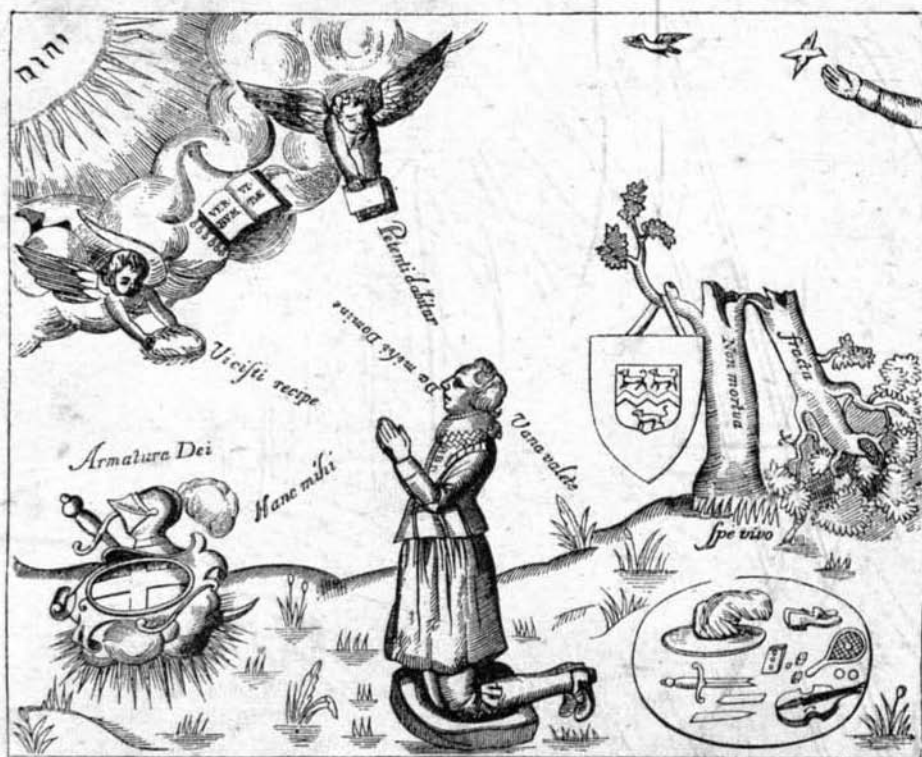
sense of a Divine Purity close to such men made the life of common men seem sin. "You know what my manner of life has been," Cromwell adds. "Oh, I lived in and loved darkness, and hated light. I hated godliness." Yet his worst sin was probably nothing

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John
Bunyan
b. 1628

more than an enjoyment of the natural buoyancy of youth, and a want of the deeper earnestness which comes with riper years. In imaginative tempers, like that of Bunyan, the struggle took a more picturesque form. John Bunyan was the son of a poor tinker at Elstow in Bedfordshire, and even in childhood his fancy revelled in terrible visions of Heaven and Hell. "When I was but a child of



BRASS OF HUMPHREY WILLIS, d. 1618.
Wells Cathedral.

nine or ten years old," he tells us, "these things did so distress my soul, that then in the midst of my merry sports and childish vanities, amidst my vain companions, I was often much cast down and afflicted in my mind therewith ; yet could I not let go my sins." The sins he could not let go were a love of hockey and of dancing on the village green ; for the only real fault which his bitter self-

accusation discloses, that of a habit of swearing, was put an end to at once and for ever by a rebuke from an old woman. His passion for bell-ringing clung to him even after he had broken from it as a "vain practice;" and he would go to the steeple-house and look on, till the thought that a bell might fall and crush him in his sins

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JOHN BUNYAN.

Drawing by Robert White (British Museum).

drove him panic-stricken from the door. A sermon against dancing and games drew him for a time from these indulgences; but the temptation again overmastered his resolve. "I shook the sermon out of my mind, and to my old custom of sports and gaming I returned with great delight. But the same day, as I was in the

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midst of a game of cat, and having struck it one blow from the hole, just as I was about to strike it the second time, a voice did suddenly dart from heaven into my soul, which said, 'Wilt thou leave thy sins and go to Heaven, or have thy sins and go to Hell?' At this I was put in an exceeding maze; wherefore, leaving my cat upon the ground, I looked up to heaven; and was as if I had with the eyes of my understanding seen the Lord Jesus looking down upon me, as being very hotly displeased with me, and as if He did severely threaten me with some grievous punishment for those and other ungodly practices."



A FAMILY MEAL.
Early Seventeenth Century.
Ballad in Roxburghe Collection.

The
Presby-
terians

Such was Puritanism, and it is of the highest importance to realize it thus in itself, in its greatness and its littleness, apart from the ecclesiastical system of Presbyterianism with which it is so often confounded. As we shall see in the course of our story, not one of the leading Puritans of the Long Parliament was a Presbyterian. Pym and Hampden had no sort of objection to Episcopacy, and the adoption of the Presbyterian system was only forced on the Puritan patriots in their later struggle by political considerations. But the growth of the movement, which thus influenced our

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history for a time, forms one of the most curious episodes in Elizabeth's reign. Her Church policy rested on the Acts of Supremacy and of Uniformity; the first of which placed all ecclesiastical jurisdiction and legislative power in the hands of the State, while the second prescribed a course of doctrine and discipline, from which no variation was legally permissible. For the nation at large Elizabeth's system was no doubt a wise and healthy one. Single-handed, unsupported by any of the statesmen or divines about her, the Queen forced on the warring religions a sort of armed truce. The main principles of the Reformation were accepted, but the zeal of the ultra-reformers was held at bay. The Bible was left open, private discussion was unrestrained, but the warfare of pulpit against pulpit was silenced by the licensing of preachers. Outer conformity, attendance at the common prayer, was exacted from all; but the changes in ritual, by which the zealots of Geneva gave prominence to the radical features of the religious change which was passing over the country, were steadily resisted. While England was struggling for existence, this balanced attitude of the Crown reflected faithfully enough the balanced attitude of the nation; but with the declaration of war by the Papacy in the Bull of Deposition the movement in favour of a more pronounced Protestantism gathered a new strength. Unhappily the Queen clung obstinately to her system of compromise, weakened and broken as it was. With the religious enthusiasm which was growing up around her she had no sympathy whatever. Her passion was for moderation, her aim was simply civil order; and both order and moderation were threatened by the knot of clerical bigots who gathered under the banner of Presbyterianism. Of these Thomas Cartwright was the chief. He had studied at Geneva; he returned with a fanatical faith in Calvinism, and in the system of Church government which Calvin had devised; and as Margaret Professor of Divinity at Cambridge he used to the full the opportunities which his chair gave him of propagating his opinions. No leader of a religious party ever deserved less of after sympathy than Cartwright. He was unquestionably learned and devout, but his bigotry was that of a mediæval inquisitor. The relics of the old ritual, the cross in baptism, the surplice, the giving of a ring in marriage, were to

Cartwright
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him not merely distasteful, as they were to the Puritans at large, they were idolatrous and the mark of the beast. His declamation against ceremonies and superstition however had little weight with Elizabeth or her Primates ; what scared them was his reckless



THOMAS CARTWRIGHT.
S. Clark, "Lives of Eminent Persons."

advocacy of a scheme of ecclesiastical government which placed the State beneath the feet of the Church. The absolute rule of bishops, indeed, he denounced as begotten of the devil ; but the absolute rule of Presbyters he held to be established by the word of God.

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For the Church modelled after the fashion of Geneva he claimed an authority which surpassed the wildest dreams of the masters of the Vatican. All spiritual authority and jurisdiction, the decreeing of doctrine, the ordering of ceremonies, lay wholly in the hands of the ministers of the Church. To them belonged the supervision of public morals. In an ordered arrangement of classes and synods these Presbyters were to govern their flocks, to regulate their own order, to decide in matters of faith, to administer "discipline." Their weapon was excommunication, and they were responsible for its use to none but Christ. The province of the civil ruler was simply to carry out the decisions of the Presbyters, "to see their decrees executed and to punish the contemnners of them." The spirit of Calvinistic Presbyterianism excluded all toleration of practice or belief. Not only was the rule of ministers to be established as the one legal form of Church government, but all other forms, Episcopalian and Separatist, were to be ruthlessly put down. For heresy there was the punishment of death. Never had the doctrine of persecution been urged with such a blind and reckless ferocity. "I deny," wrote Cartwright, "that upon repentance there ought to follow any pardon of death. . . . Heretics ought to be put to death now. If this be bloody and extreme, I am content to be so counted with the Holy Ghost."

Hooker
1594

Opinions such as these might wisely have been left to the good sense of the people itself. Before many years they found in fact a crushing answer in the "Ecclesiastical Polity" of Richard Hooker, a clergyman who had been Master of the Temple, but whose distaste for the controversies of its pulpit drove him from London to a Wiltshire vicarage at Boscombe, which he exchanged at a later time for the parsonage of Bishopsbourne among the quiet meadows of Kent. The largeness of temper which characterized all the nobler minds of his day, the philosophic breadth which is seen as clearly in Shakspeare as in Bacon, was united in Hooker with a grandeur and stateliness of style, which raised him to the highest rank among English prose writers. Divine as he was, his spirit and method were philosophical rather than theological. Against the ecclesiastical dogmatism of Presbyterian or Catholic he set the authority of reason. He abandoned the narrow ground of Scriptural argument to base his conclusions on the general

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principles of moral and political science, on the eternal obligations of natural law. The Puritan system rested on the assumption that an immutable rule for human action in all matters relating to



RICHARD HOOKER.
Picture in the National Portrait Gallery.

religion, to worship, and to the discipline and constitution of the Church, was laid down, and only laid down, in Scripture. Hooker urged that a Divine order exists, not in written revelation

only, but in the moral relations, the historical developement, and the social and political institutions of men. He claimed for human reason the province of determining the laws of this order ; of distinguishing between what is changeable and unchangeable in them, between what is eternal and what is temporary in the Bible itself. It was easy for him to push on to the field of theological controversy where men like Cartwright were fighting the battle of Presbyterianism, to show that no form of Church government had ever been of indispensable obligation, and that ritual observances had in all ages been left to the discretion of churches, and determined by the differences of times. But the truth on which Hooker based his argument was of far higher value than his argument itself ; and the acknowledgement of a divine order in human history, of a divine law in human reason, which found expression in his work, harmonized with the noblest instincts of the Elizabethan age. Against Presbyterianism, indeed, the appeal was hardly needed. Popular as the Presbyterian system became in Scotland, it never took any general hold on England ; it remained to the last a clerical rather than a national creed, and even in the moment of its seeming triumph under the Commonwealth it was rejected by every part of England save London and Lancashire, and part of Derbyshire. But the bold challenge to the Government which was delivered by Cartwright's party in a daring "Admonition to the Parliament," which demanded the establishment of government by Presbyters, raised a panic among English statesmen and prelates which cut off all hopes of a quiet appeal to reason. It is probable that, but for the storm which Cartwright raised, the steady growth of general discontent with the ceremonial usages he denounced would have brought about their abolition. The Parliament of 1571 had not only refused to bind the clergy to subscription to three articles on the Supremacy, the form of Church government, and the power of the Church to ordain rites and ceremonies, but favoured the project of reforming the Liturgy by the omission of the superstitious practices. But with the appearance of the "Admonition" this natural progress of opinion abruptly ceased. The moderate statesmen who had pressed for a change in ritual withdrew from union with a party which revived the worst pretensions of the Papacy. As dangers from without

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and from within thickened round the Queen the growing Puritanism of the clergy stirred her wrath above measure, and she met the growth of "nonconforming" ministers by a measure which forms the worst blot on her reign.

The new powers which were conferred in 1583 on the Ecclesiastical Commission converted the religious truce into a spiritual despotism. From being a temporary board which represented the Royal Supremacy in matters ecclesiastical, the Commission was now turned into a permanent body wielding the almost unlimited powers of the Crown. All opinions or acts contrary to the Statutes of Supremacy and Uniformity fell within its cognizance. A right of deprivation placed the clergy at its mercy. It had power to alter or amend the statutes of colleges or schools. Not only heresy, and schism, and nonconformity, but incest or aggravated adultery were held to fall within its scope: its means of enquiry were left without limit, and it might fine or imprison at its will. By the mere establishment of such a Court half the work of the Reformation was undone. The large number of civilians on the board indeed seemed to furnish some security against the excess of ecclesiastical tyranny. Of its forty-four commissioners, however, few actually took any part in its proceedings; and the powers of the Commission were practically left in the hands of the successive Primates. No Archbishop of Canterbury since the days of Augustine had wielded an authority so vast, so utterly despotic, as that of Whitgift and Bancroft and Abbot and Laud. The most terrible feature of their spiritual tyranny was its wholly personal character. The old symbols of doctrine were gone, and the lawyers had not yet stepped in to protect the clergy by defining the exact limits of the new. The result was that at the Commission-board at Lambeth the Primates created their own tests of doctrine with an utter indifference to those created by law. In one instance Parker deprived a vicar of his benefice for a denial of the verbal inspiration of the Bible. Nor did the successive Archbishops care greatly if the test was a varying or a conflicting one. Whitgift strove to force on the Church the Calvinistic supralapsarianism of his Lambeth Articles. Bancroft, who followed him, was as earnest in enforcing his anti-Calvinistic dogma of the Divine right of the episcopate. Abbot had no mercy for Arminianism.



ARCHBISHOP WHITGIFT.
From an Engraving by G. Vertue.

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Laud had none for its opponents. It is no wonder that the Ecclesiastical Commission, which these men represented, soon stank in the nostrils of the English clergy. Its establishment however marked the adoption of a more resolute policy on the part of the Crown, and its efforts were backed by stern



ARCHBISHOP BANCROFT.
From an Engraving by G. Vertue.

measures of repression. All preaching or reading in private houses was forbidden; and in spite of the refusal of Parliament to enforce the requirement of them by law, subscription to the Three Articles was exacted from every member of the clergy.

For the moment these measures were crowned with success. The movement under Cartwright was checked ; Cartwright himself was driven from his Professorship ; and an outer uniformity of worship was more and more brought about by the steady pressure

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Growth
of Puri-
tanism



ARCHBISHOP ABBOT.

From an Engraving by Simon Pass.

of the Commission. The old liberty which had been allowed in London and the other Protestant parts of the kingdom was no longer permitted to exist. The leading Puritan clergy, whose nonconformity had hitherto been winked at, were called upon to

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submit to the surplice, and to make the sign of the cross in baptism. The remonstrances of the country gentry availed as little as the protest of Lord Burleigh himself to protect two hundred of the best ministers from being driven from their parsonages on a refusal to subscribe to the Three Articles. But the persecution only gave fresh life and popularity to the doctrines which it aimed at crushing, by drawing together two currents of opinion which were in themselves perfectly distinct. The Presbyterian platform of Church discipline had as yet been embraced by the clergy only, and by few among the clergy. On the other hand, the wish of the Puritans for a reform in the Liturgy, the dislike of "superstitious usages," of the use of the surplice, the sign of the cross in baptism, the gift of the ring in marriage, the posture of kneeling at the Lord's Supper, was shared by a large number of the clergy and laity alike. At the opening of Elizabeth's reign almost all the higher Churchmen save Parker were opposed to them, and a motion in Convocation for their abolition was lost but by a single vote. The temper of the country gentlemen on this subject was indicated by that of Parliament; and it was well known that the wisest of the Queen's Councillors, Burleigh, Walsingham, and Knollys, were at one in this matter with the gentry. If their common persecution did not wholly succeed in fusing these two sections of religious opinion into one, it at any rate gained for the Presbyterians a general sympathy on the part of the Puritans, which raised them from a clerical clique into a popular party. Nor were the consequences of the persecution limited to the strengthening of the Presbyterians. The "Separatists" who were beginning to withdraw from attendance at public worship on the ground that the very existence of a national Church was contrary to the Word of God, grew quickly from a few scattered zealots to twenty thousand souls. Presbyterian and Puritan felt as bitter an abhorrence as Elizabeth herself of the "Brownists," as they were nicknamed after their founder Robert Brown. Parliament, Puritan as it was, passed a statute against them. Brown himself was forced to fly to the Netherlands, and of his followers many were driven into exile. So great a future awaited one of these congregations that we may pause to get a glimpse of "a poor people" in Lincolnshire and the neighbour-

*The
Separatists*

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hood, who "being enlightened by the Word of God," and their members "urged with the yoke of subscription," had been led "to see further." They rejected ceremonies as relics of idolatry, the rule of bishops as unscriptural, and joined themselves, "as the Lord's free people," into "a church estate on the fellowship of the Gospel." Feeling their way forward to the great principle of liberty of conscience, they asserted their Christian right "to walk in all the ways which God had made known or should make known to them." Their meetings or "conventicles" soon drew down the heavy hand of the law, and the little company resolved to seek a refuge in other lands; but their first attempt at flight was prevented, and when they made another, their wives and children were seized at the very moment of entering the ship. At last, however, the magistrates gave a contemptuous assent to their project; they were in fact "glad to be rid of them at any price;" and the fugitives found shelter at Amsterdam, from whence some of them, choosing John Robinson as their minister, took refuge in 1609 at Leyden. "They knew they were pilgrims and looked not much on these things, but lifted up their eyes to Heaven, their dearest country, and quieted their spirits." Among this little band of exiles were those who were to become famous at a later time as the Pilgrim Fathers of the *Mayflower*.

It was easy to be "rid" of the Brownists; but the political danger of the course on which the Crown had entered was seen in the rise of a spirit of vigorous opposition, such as had not made its appearance since the accession of the Tudors. The growing power of public opinion received a striking recognition in the struggle which bears the name of the "Martin Marprelate controversy." The Puritans had from the first appealed by their pamphlets from the Crown to the people, and Whitgift bore witness to their influence on opinion by his efforts to gag the Press. The regulations of the Star-Chamber for this purpose are memorable as the first step in the long struggle of government after government to check the liberty of printing. The irregular censorship which had long existed was now finally organized. Printing was restricted to London and the two Universities, the number of printers reduced, and all candidates for licence to print were placed under the supervision of the Company of Stationers. Every publication too,

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great or small, had to receive the approbation of the Primate or the Bishop of London. The first result of this system of repression was the appearance, in the very year of the Armada, of a series of anonymous pamphlets bearing the significant name of "Martin Marprelate," and issued from a secret press which found refuge from the royal pursuivants in the country-houses of the gentry. The press was at last seized ; and the suspected authors of these scurrilous libels, Penry, a young Welshman, and a minister named Udall, died, the one in prison, the other on the scaffold. But the



AN ENGLISH PRINTING OFFICE, 1619.
Title-page of R. Pont, "De Sabbaticorum annorum periodis digestio."

virulence and boldness of their language produced a powerful effect, for it was impossible under the system of Elizabeth to "mar" the bishops without attacking the Crown ; and a new age of political liberty was felt to be at hand when Martin Marprelate forced the political and ecclesiastical measures of the Government into the arena of public discussion. The suppression, indeed, of these pamphlets was far from damping the courage of the Presbyterians. Cartwright, who had been appointed by Lord Leicester to the mastership of an hospital at Warwick, was bold enough to organize his system of Church discipline among the clergy of that