

them that he had pardoned Danby and "I will give it him ten times over, rather than it should not be full and sufficient for the purpose I design it."²⁴

Howard's position was difficult: he wanted to do the greatest possible harm to Danby (perhaps from a sincere conviction of his guilt), with the least possible offense to the King. He therefore delivered a long and roundabout speech, contrasting the days of the Civil War when it was easy to distinguish between the King's friends and enemies (his friends being "in dungeons and prisons") with the present time when men did ill and blamed the King for it, and continuing: If we well know the Revenue, it is in the most deplorable condition that can be. . . . As to the Treasury-part, Lord Clifford [Danby's predecessor] was a great man, and he left it flourishing, and in good order, and I know the King might have been supported in his necessities. I was Secretary to the Treasury, and look upon that charge as upon myself. The Revenue was then clear, and had no charge, and it was the felicity of Sir Thomas Osborne [Danby] to come in so. . . .²⁵

It was resolved to seek a conference with the Lords, and to sequester Danby from Parliament; and on 24 March an address was presented to the King about the "irregularity and illegality" of the pardon.

On the twenty-fifth, Danby resigned as Lord Treasurer and went into hiding, and for a few days the House turned to other topics. (Howard expressed the majority opinion in the examination of Titus Oates when he resented Oates's attitude and his language but encouraged his evidence.) Danby gave himself up on 15 April and was sent to the Tower. He was asked whether he wished to insist on his pardon or to plead to the charges against him; and when he returned an answer that was branded "equivocal," some members were for postponing consideration for a few days. This did not suit Howard: "In this case I would not lose a minute. . . . I would proceed upon what is clearly before you . . . it is a favour to him to know whether he will stand upon his Pardon, or any other Plea."²⁶ The debate was adjourned until 5 May, when the pardon was declared "illegal and void" and the Lords were asked to make formal judgment on Danby.

On the seventh, eighth, and ninth there was much wrangling about

24. Grey, VII, 11-19.

25. *Ibid.*, VII, "50-1" (that is, 34-35, sig. D1^r and D2).

26. *Ibid.*, VII, 63-64, 68, 170-171.

Sir Robert Howard 1626 1698 A Critical Biography

L Darling-Hammond



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Sir Robert Howard, 1626-1698 Harold James Oliver, 1630 **A Critical Edition of Sir Robert Howard's The Great Favourite ; Or, The Duke of Lerma** Sir Robert Howard, Margaret Shewring, 1988 The Cambridge Companion to English Restoration Theatre Deborah Payne Fisk, 2000-05-11 Fourteen specially commissioned essays provide essential information about staging playwrights themes and genres in the drama of the Restoration The Ashgate Research Companion to Henry Purcell Rebecca Herissone, 2016-04-01 The Ashgate Research Companion to Henry Purcell provides a comprehensive and authoritative review of current research into Purcell and the environment of Restoration music with contributions from leading experts in the field Seen from the perspective of modern interdisciplinary approaches to scholarship the companion allows the reader to develop a rounded view of the environment in which Purcell lived the people with whom he worked the social conditions that influenced his activities and the ways in which the modern perception of him has been affected by reception of his music after his death In this sense the contributions do not privilege the individual over the environment rather they use the modern reader's familiarity with Purcell's music as a gateway into the broader Restoration world Topics include a reassessment of our understanding of Purcell's sources and the transmission of his music new ways of approaching the study of his creative methods performance practice the multi-faceted theatre environment in which his work was focused in the last five years of his life the importance of the political and social contexts of late seventeenth century England and the ways in which the performance history and reception of his music have influenced modern appreciation of the composer The book will be essential reading for anyone studying the music and culture of the seventeenth century **Ideas of the Restoration in English Literature, 1660-71** Nicholas Jose, 2015-12-22 **Biographical Books, 1950-1980** R.R. Bowker Company. Department of Bibliography, 1980 **Poetry and Sovereignty in the English Revolution** Niall Allsopp, 2020-05-06 Poetry and Sovereignty in the English Revolution presents a new interpretation of the poetry of the English revolution It focuses on royalist poets who left their cause behind following the abolition of the monarchy exploring how they reimagined the traditional language of allegiance in newly secular artificial and absolutist ways Following the execution of Charles I in 1649 royalists who had sided with the King were left with a significant vacuum to fill Poetry and Sovereignty in the English Revolution charts the poetry of Andrew Marvell Edmund Waller John Dryden William Davenant Abraham Cowley and Margaret Cavendish amongst others in this period It examines the poets close acquaintance with Thomas Hobbes offering new readings of the reception and adaptation of Hobbes's ideas in contemporary poetry A final chapter traces how the poets survived the restoration of the Stuart monarchy showing how they continued to apply their ideas in the heroic drama of the 1660s Poetry and Sovereignty in the English Revolution builds on recent work in both literary criticism and the history of political thought to contextualize royalist poets within a distinctive strain of absolutism inflected by reason of state neostoicism scepticism and anticlericalism It demonstrates a vivid poetic effort to imagine the

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Table of Contents Sir Robert Howard 1626 1698 A Critical Biography

1. Understanding the eBook Sir Robert Howard 1626 1698 A Critical Biography
 - The Rise of Digital Reading Sir Robert Howard 1626 1698 A Critical Biography
 - Advantages of eBooks Over Traditional Books
2. Identifying Sir Robert Howard 1626 1698 A Critical Biography
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Sir Robert Howard 1626 1698 A Critical Biography
 - User-Friendly Interface
4. Exploring eBook Recommendations from Sir Robert Howard 1626 1698 A Critical Biography
 - Personalized Recommendations
 - Sir Robert Howard 1626 1698 A Critical Biography User Reviews and Ratings

- Sir Robert Howard 1626 1698 A Critical Biography and Bestseller Lists
- 5. Accessing Sir Robert Howard 1626 1698 A Critical Biography Free and Paid eBooks
 - Sir Robert Howard 1626 1698 A Critical Biography Public Domain eBooks
 - Sir Robert Howard 1626 1698 A Critical Biography eBook Subscription Services
 - Sir Robert Howard 1626 1698 A Critical Biography Budget-Friendly Options
- 6. Navigating Sir Robert Howard 1626 1698 A Critical Biography eBook Formats
 - ePub, PDF, MOBI, and More
 - Sir Robert Howard 1626 1698 A Critical Biography Compatibility with Devices
 - Sir Robert Howard 1626 1698 A Critical Biography Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Sir Robert Howard 1626 1698 A Critical Biography
 - Highlighting and Note-Taking Sir Robert Howard 1626 1698 A Critical Biography
 - Interactive Elements Sir Robert Howard 1626 1698 A Critical Biography
- 8. Staying Engaged with Sir Robert Howard 1626 1698 A Critical Biography
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Sir Robert Howard 1626 1698 A Critical Biography
- 9. Balancing eBooks and Physical Books Sir Robert Howard 1626 1698 A Critical Biography
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Sir Robert Howard 1626 1698 A Critical Biography
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Sir Robert Howard 1626 1698 A Critical Biography
 - Setting Reading Goals Sir Robert Howard 1626 1698 A Critical Biography
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Sir Robert Howard 1626 1698 A Critical Biography
 - Fact-Checking eBook Content of Sir Robert Howard 1626 1698 A Critical Biography
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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