

Harvey's (1578–1657) discovery of the circulation of the blood (1628). Before Harvey, the liver was seen as the source of the venous system, and of venous blood, so when the discovery of circulation showed that the veins were continuous with the arterial system and converged on the heart, it became obvious that the role of the liver was completely misunderstood. Glisson's *Anatomia Hepatis* (Anatomy of the liver, 1654) sought to put this right. An important outcome of this research was the concept of irritability, an idea he pursued by turning his attention to the stomach and intestines. Glisson began by establishing that sensitivity, which he saw as an ability to perceive, was inherent in living tissue even where no nerves were present, but he went on to believe that all matter, animate and inanimate, was perceptive and endowed with appetite and motility. He deferred publishing on the stomach in favor of a major account of these ideas in his *Tractatus de Natura Substantiae Energetica* (Treatise on the energetic nature of substance, 1672). The subsequent *Tractatus de Ventriculo et Intestinis* (Treatise on the stomach and intestines, 1677) appeared in the year of his death.

The medical importance of Glisson's discovery of irritability remained unnoticed until the theory was established by Albrecht von Haller (1708–1777) in 1753, but it raised immediate controversy in natural philosophy. The prevailing mechanical philosophy promoted a view of matter as completely passive and inert, and Glisson's research ran counter to this. Because the passivity of matter was frequently used to ensure a role for God's providence, Glisson's active matter was seen as a support for atheism. Consequently, his works were explicitly attacked by the Cambridge Platonists Henry More (1586–1661) and Ralph Cudworth (1617–1688).

See also Anatomy and Physiology; Haller, Albrecht von; Harvey, William; Mechanism; Medicine; More, Henry; Natural Philosophy; Neoplatonism.

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GLORIOUS REVOLUTION (BRITAIN). The Glorious Revolution was the term contemporaries coined to refer to the events of 1688–1689 that led to the overthrow of the Catholic James II (ruled 1685–1688) in England (and thereby also in Ireland and Scotland) and his replacement by the Protestant William III and Mary II (ruled 1689–1702). Some historians see the Glorious Revolution as a Whig victory that established limited monarchy in England; others have emphasized the important role of the Tories in bringing down James II and stressed the compromise nature of the revolution settlement; still others have seen it as little more than a foreign invasion, a dynastic coup brought about from outside and from above (within the royal family), not from below. One thing is certain: the Glorious Revolution was not "bloodless," as it was once styled. Not only was there some blood shed in England, but the overthrow of James II provoked bloody wars in both Scotland and Ireland, which left a bitter and long-lasting legacy.

THE OVERTHROW OF JAMES II

James II inherited a strong position when he came to the throne in 1685. The Tory reaction of Charles II's (ruled 1660–1685) last years had not only seen a ruthless campaign against all forms of political and religious dissent (with Whigs being purged from local office and Nonconformist conventiclers harried in the law courts) and an effective bolstering of the powers of the crown, but also witnessed a marked swing in public opinion. People rallied behind the crown and the legitimate heir against what they saw as a threat to the existing establishment in church and state posed by the Whigs and their Nonconformist allies. James's accession in February 1685 was broadly popular, as evidenced by numerous loyalist demonstrations and addresses, and when he met his first Parliament in May, a mere 57 members of Parliament (out of a total of 513) were

known Whigs, thanks in part to Charles II's interference in borough franchises during his final years, but also due to a shift in opinion in favor of the Tories. Although James Scott, the duke of Monmouth, and a few radical Whigs did launch a rebellion that summer to try to overthrow James, it met with very little support.

Nevertheless, despite promises at the beginning of his reign that he would respect his subjects' rights and liberties and protect the existing Protestant establishment in the church, James immediately set about advancing the interests of his fellow Catholics through the royal prerogative. Thus he issued dispensations to Catholics from the provisions of the Test Act of 1673, which restricted political office to communicating members of the Church of England, winning a decisive test case in favor of the dispensing power—*Godden v. Hales*—in June 1686 (though only after a purge of the judicial bench). He also promoted the public celebration of the Mass; sought to undermine the Anglican monopoly of education by forcing the universities to admit Catholics; issued a Declaration of Indulgence (April 1687), which in one fell swoop suspended all penal laws against Protestant and Catholic nonconformists; and engaged in a campaign to pack Parliament so that he could establish Catholic toleration by law.

His initiatives, however, met with considerable obstruction from the Tory–Anglican interest. His loyalist Parliament of 1685 called for a strict enforcement of the laws against Catholics and condemned the dispensations given to Catholic officers in the army and had to be prorogued before the end of the year; the Anglican clergy began delivering fiery sermons against popery, which led the king to set up an Ecclesiastical Commission to keep them in line; and the Tory–Anglican squierarchy, in response to a poll conducted by the crown, overwhelmingly refused to commit themselves to support a repeal of the penal laws in a forthcoming Parliament. When in April 1688 James tried to make the clergy read a reissue of his Declaration of Indulgence from the pulpit, most refused, and seven bishops petitioned the crown against the Indulgence on the grounds that it was against the law. The crown brought a prosecution against the seven bishops for seditious libel, but in June 1688 they were found not guilty by a King's Bench jury. In that same month, when James's second wife, Mary

of Modena (1658–1718) gave birth to a son, who would take precedence in the succession over James's Protestant daughters by his first marriage, the prospect of a never-ending succession of Catholic kings led a group of seven politicians to invite the Dutch stadtholder William of Orange, husband of James's eldest daughter and fourth in line to the throne in his own right, to come and rescue English political and religious liberties. In the face of William's invasion, James began to backtrack and, following the advice of his bishops, agreed to abandon the dispensing and suspending power and his Ecclesiastical Commission and to restore things to the way they had been at the time of his accession. In short, it was the Tory–Anglican interest who defeated the drift toward popery and arbitrary government under James.

Following William's landing at Torbay on 5 November 1688, members of the ruling elite and even sections of the army began to desert James, while anti-Catholic rioting broke out in many parts of the country. Although William invaded with a sizeable and well-trained professional army (estimates vary from between 14,000 and 21,000 men), James was able to send nearly 30,000 men to meet him at Salisbury Plain and had another 8,000–10,000 men ready to bring into action. However, James was not defeated by an invading army; he panicked in the face of desertions by his subjects and opted to flee the country. Although his first attempt, in the early hours of 11 December, was unsuccessful, he did leave on 23 December, after William had already occupied the capital.

THE REVOLUTION SETTLEMENT

In January 1689, a Convention Parliament, which was evenly balanced between Whigs and Tories, met to settle the state of the nation. Most Tories hoped to preserve the hereditary principle either by keeping James as king with a regent ruling in his name or by settling the throne on his eldest daughter, Mary (taking comfort in the myth that the Prince of Wales had not really been delivered by the queen but had been smuggled into the bedchamber in a warming-pan). The Convention determined, however, that James, by breaking his contract with the people (a Whig doctrine) and withdrawing himself from the kingdom, had abdicated the government, and proceeded in early February to fill the vacancy by

declaring William and Mary king and queen jointly (though with full regal power vested in William alone). The Convention then determined what powers they should give the new monarchs. Twenty-eight Heads of Grievances were drawn up, some of which were articulations of existing rights, others demands for constitutional reform. In the end, the Convention decided to leave out those grievances that would have required fresh legislation, and instead agreed to a Declaration of Rights (12 February) that purported to do no more than vindicate and assert ancient rights and liberties. There has been considerable controversy over whether or not the Declaration of Rights in fact made new law under the guise of proclaiming the old, especially with regard to its declarations that the suspending power, the dispensing power (as exercised under James), the Ecclesiastical Commission, and a standing army in time of peace without parliamentary consent were illegal. What can be said with confidence is that the framers of the Declaration of Rights genuinely believed that the powers they condemned were illegal, and that the Declaration reflected the concerns of both the Whigs and Tories.

William and Mary were proclaimed king and queen in London and Westminster on 13 February and shortly thereafter in the rest of the country; they were crowned on 11 April 1689. The Declaration of Rights was not the totality of the revolution settlement, however. Several of the reforms in the original Heads of Grievances that did not make it into the Declaration were enacted during William's reign: in April 1689, a Toleration Act secured limited toleration for Protestant nonconformists; in December, the Declaration of Rights was passed into law with the Bill of Rights, which also barred Catholics from the succession and prevented any future king or queen from marrying a Catholic; a Triennial Act of 1694 secured frequent Parliaments (the act stipulated that Parliaments must meet at least once every three years and that no Parliament was to last for more than three years without a dissolution), while the Act of Settlement of 1701, in addition to determining that the succession should pass to the Hanoverians once the Protestant Stuart line became extinct, also ensured the independence of the judiciary. Yet more than anything else, it was the revolution in foreign policy that accompanied

the dynastic shift in 1688–1689 that changed the nature of the monarchy in England. The nation became involved in an expensive war against France, which resulted in the setting up of the Bank of England (1694) and the establishment of a national debt that had to be serviced by regular grants of taxation. This increased the monarchy's dependence on Parliament, while William's repeated absences from England in the 1690s, as he led the war effort on the Continent, led to the emergence of the cabinet system of government.

Whereas the revolution in England was a bipartisan affair, the same was not true for the other two kingdoms under Stuart rule. In Scotland, the Whigs and Presbyterians were able to forge a more radical settlement in church and state, overturning episcopacy and stripping the crown of many of the powers it possessed under Charles II and James II. The government did not succeed in putting down Jacobite resistance until May 1690, though Jacobite sentiment in the Highlands and among the Episcopalians of the northeast remained strong, helping to fuel further Jacobite rebellions in 1715 and 1745. In Ireland, the Catholic majority declared for James II, who went there in March 1689 with the intention of trying to use the kingdom as base from which to reconquer Scotland and England. An overwhelmingly Catholic Parliament that met in Dublin in the spring of 1689 passed a legislative package restoring political and economic power to the Catholics; but this was undone by Williamite victory in the ensuing war—the turning point coming with William's victory at the Boyne on 1 July 1690 (after which James fled), although Jacobite resistance continued until the final surrender at Limerick on 3 October 1691. Following the peace, successive Protestant Parliaments passed a series of repressive penal laws designed to guarantee the Protestant ascendancy and make it extremely difficult for Catholics to exercise their religion, inherit property, engage in trade or practice a profession.

See also Church of England; England; Jacobitism; James II (England); Stuart Dynasty (England and Scotland); William and Mary.

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GLUCK, CHRISTOPH WILLIBALD VON (1714–1787), Austrian composer of Bohemian birth. Gluck is important for his “reform” of the Metastasian opera seria in works written for Vienna and Paris. The son and grandson of gamekeepers, Gluck studied music (singing and violin), and at the age of thirteen or fourteen, faced with his father’s determination that he follow the paternal vocation, fled to Prague, where he supported himself by various musical activities (notably as organist at the Týn Church). In Prague he had the opportunity to hear contemporary Italian opera by Vivaldi, Albinoni, and others. After briefly serving Prince Lobkowitz in Vienna, in 1737 he accepted employment as a violinist in Prince Melzi’s service in Milan. Four years later his first Italian opera, *Artaserse*, to a libretto by Pietro Metastasio (1698–1782), had its premiere. For the next dozen years he followed a career path typical of moderately successful composers of Italian opera. He traveled

extensively, for a while as music director of the Mingotti company and later for Locatelli’s company, and wrote operas on commission for cities in Italy, as well as Dresden, Copenhagen, Vienna, and London. In these he gained a mastery of current conventions in opera structure, forms, expression of emotions, florid melodic writing, text setting, and orchestral scoring (although sometimes with brusque and unexpected results). In 1745 he became resident composer at the King’s Theatre in London. The first of his two works written for production there, *La caduta de’ giganti*, contains clear allusions to the current political situation in forecasting allegorically the suppression of the Jacobite rebellion. Both London operas include much music revised from earlier works, as would remain Gluck’s custom throughout his career (and, indeed, it was standard practice for Italian opera composers to borrow from works of their own heard only elsewhere and, often at the behest of singers, to include music of others in their scores). While in England the composer became acquainted with George Frideric Handel’s music and David Garrick’s “realistic” style of dramatic acting, whose aesthetics were to mark his subsequent approach.

By 1748 Gluck was back in Vienna, where the court commissioned him to compose the music for Metastasio’s *La semiramide riconosciuta* to celebrate the birthday of Empress Maria Theresa. Two years later he married Maria Anna Bergin, whose dowry and personal wealth gave him financial stability. The couple remained based in her native Vienna, although in the early years of their marriage Gluck continued to accept foreign commissions that required travel. He also became Konzertmeister and later Kapellmeister to Prince Joseph Friedrich von Sachsen-Hildburghausen. For the imperial couple’s visit to his estate outside Vienna, the composer wrote *Le cinesi*, a clever parody of contrasting dramatic genres as well as an address to tastes for the “exotic.” These operas and other musical activities doubtless brought the composer to the attention of Count Durazzo, who in 1756 hired him to supervise concerts and French opéras comiques at the court-controlled Burgtheater (four years later the production of ballet music was added to his duties). Several commissions of Italian operas, French opéras comiques and ballet scores for the theater and for the court soon followed. Of these the most