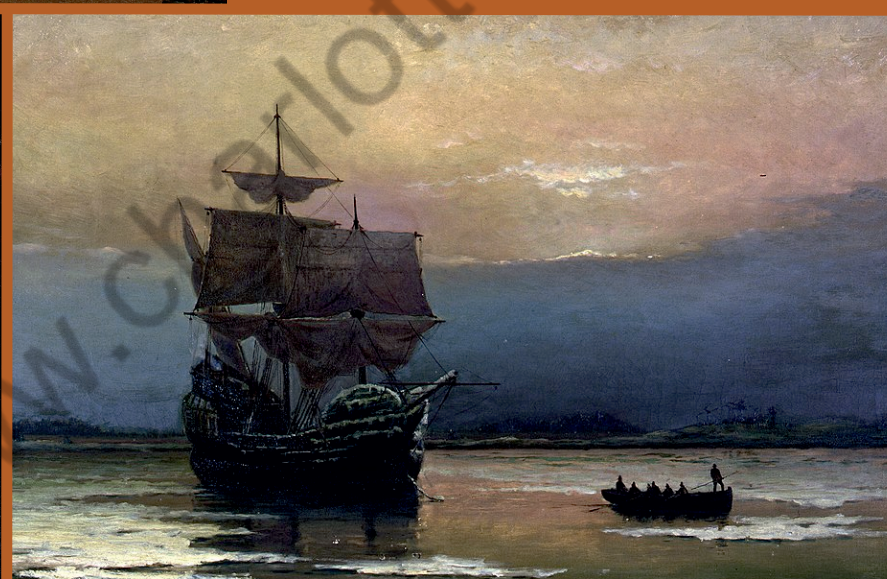


# History Pictures for a Living Education The Stuarts





HISTORY PICTURES FOR A LIVING EDUCATION

# THE STUARTS

## 1603-1714



CHARLOTTE MASON BEEHIVE  
MELTON MOWBRAY

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2023



**History Pictures for a Living Education:  
The Stuarts (1603–1714)**

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# INTRODUCTION



*History Pictures for a Living Education* is designed to bring history to life for students and young people studying the events of the past. It is made up of portraits of eminent persons; photographs and illustrations of arms, relics, artefacts, past fashions; historic sites and castles; architecture; artistic representations of historic events; plans; and maps. It is based largely on *Black's History Pictures*, a series of books published by A. & C. Black in the early twentieth century. An edition of *Black's History Pictures* was suggested as a suitable resource by Miss Charlotte Mason in the programmes she sent out to home schoolrooms who were enrolled in the P.N.E.U.'s (Parents' National Education Union) course of education at that time.

In recreating this series of picture books we have endeavoured to include many of the same images used in the originals (updating them to higher quality colour prints where possible) and in many cases utilising the same text. We have gone further however in expanding the series with considerably more content. All images are either available in the public domain or are being used under a creative commons licence. Credit has been applied where possible and where necessary. As in the original series "footnotes and occasional quarter pages of written matter have been added (*a*) to indicate a few issues connected with the subject of the picture; (*b*) to draw attention to the chief features illustrated; (*c*) to give a correct historical setting to the scenes represented; and (*d*) to make the picture-story continuous so that the collections can be studied by young pupils without risk of chronological confusion." The text for this new series has been mainly derived from the following sources: *Black's History Pictures*; Nelson's *Highways of History* series; *The Pronouncing Dictionary of Mythology and Antiquities*; *Our Island Story*, by H. E Marshall; as well as original content written by the editor.

Although especially arranged to accompany the reading of living history texts such as *Our Island Story* or *A History of England*, by H. O. Forster, this book can be used by students of all ages, forms, and educational philosophies studying British History. For home educators using Charlotte Mason's method of reading and narration, it is advised that children make use of the book either during the reading as a way to focus their attention and develop accurate representations of history in their mind's eye; or as an aid to discussion after a reading. After the lesson text has been read the students should put the pictures away while they narrate so that their minds can work independently of any external material. For young students who are not reading their lesson books independently yet the book may be viewed by the child while they listen to the reading. If you find the pictures distract rather than enhance their learning, however, then you may wish to put the pictures to one side until the reading has been completed.

After narration should you wish to discuss the pictures further, the following points may be considered to get started:-

- What is the artist trying to say about the character and/or event? How does this compare to the lesson text?
- What kind of imagery comes to mind? Does this differ to the imagery conveyed by the lesson text?
- Are there any special details in the picture that were not apparent from the day's reading?
- What do you notice about the people, clothes, weapons, landscape, etc.?
- Has the artist captured the spirit and likeness of the character / event?

We sincerely hope you have a pleasant and engaging school year using this unique resource. For more new and original content from Charlotte Mason Beehive or if you have any questions or concerns, please contact us through our website at [www.charlottesmasonbeehive.co.uk](http://www.charlottesmasonbeehive.co.uk).

RACHEL E. NORTH  
February 2023



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During this and the succeeding reign Puritans carefully avoided anything that was gaudy, extravagant, or useless. Whatever was in fashion was what a Puritan would not wear. When ruffs were in vogue, he wore a large falling band; when fashionable stockings were, as a rule, any colour except black, his were black. He disliked, before all, “love-locks,” and cut his hair short. Prynne, speaking of them, said: “that bush of vanity whereby the devil leads and holds men captive.”

**No. 01. A Woman of the Times of James I. From Calthrop’s “English Costume”.**

Here is seen the wide farthingale, or fardingale, the elaborate underskirt, the long, hanging sleeves of the gown, the stiff bodice. Notice the very full upstanding ruff, or collar, of lace. In the reign of James it was found necessary to forbid ladies to come in “vardingales” to masques, when the audience had to be tightly packed, and this may have led to their permanent abolition. A simpler, more elegant, dress, less box-like and stiff in appearance, became fashionable during the reign of Charles I., owing principally to the influence of Henrietta Maria, his consort.

**No. 02. A Man of the Times of James I. [left]. From Calthrop’s “English Costume”.**

The dress shows the merging of the Elizabethan fashion into that of James I.

Notice (1) the stiff doublet; (2) the loose breeches; (3) the plain collar; (4) the shape of the hat; (5) the ribbons at the knees. Whalebone was freely used in the doublet, but breeches were no longer padded with rags and bran, as in the days of Elizabeth I. The hawk on the hawking-glove is hooded and jessed—that is, has small leather straps tied round each of its legs, to which a leash is attached. Hawking continued to be one of the chief pastimes of the gentry.





**No. 03. King James I. of England.** *Paul van Somer I.*  
From a painting in The Royal Collection.  
Dressed in state robes

James Stewart, or Stuart, the son of the unfortunate Mary, Queen of Scots, and the great-great-grandson of Henry VII., began the Stuart line of Kings in England. For the first time England and Scotland were under the rule of one monarch. James attempted to bring about a closer legislative union, but this was not accomplished until 1707 (Queen Anne).

The new King was unfortunate in his outer man, as well as in his conception of the rights of kings. He was ill-made, corpulent, spindle-legged, and weak-kneed: though his face was not displeasing, his speech was marred by a tongue too large for his mouth.



**No. 04. James I. Shilling.** *The Portable Antiquities Scheme/ The Trustees of the British Museum [CC BY-SA 2.0 (<https://creativecommons.org/licenses/by-sa/2.0/>)]*

The earliest coin bearing the arms of Great Britain.

*Obverse:* Jacobus: D.G.: Mag.: Brit.: Fr.: Et.: Hi.: Rex: (James by Grace of God King of Great Britain, France, and Ireland).

*Reverse:* Royal Arms—France and England, first and fourth quarters; Scotland (“lion rampant”), second quarter; Ireland (harp) third quarter. Quæ Deus Conjunxit Nemo Separet (May no one divide what God has united).





No. 05. **Coombe Abbey.** *Maria Johnson*  
Residence of Princess Elizabeth at the time of the Gunpowder Plot Conspiracy of 1605.

No. 07. **The Houses of Parliament** [opposite page]. *Майкл Гиммельфарб (Mike Gimelfarb)*

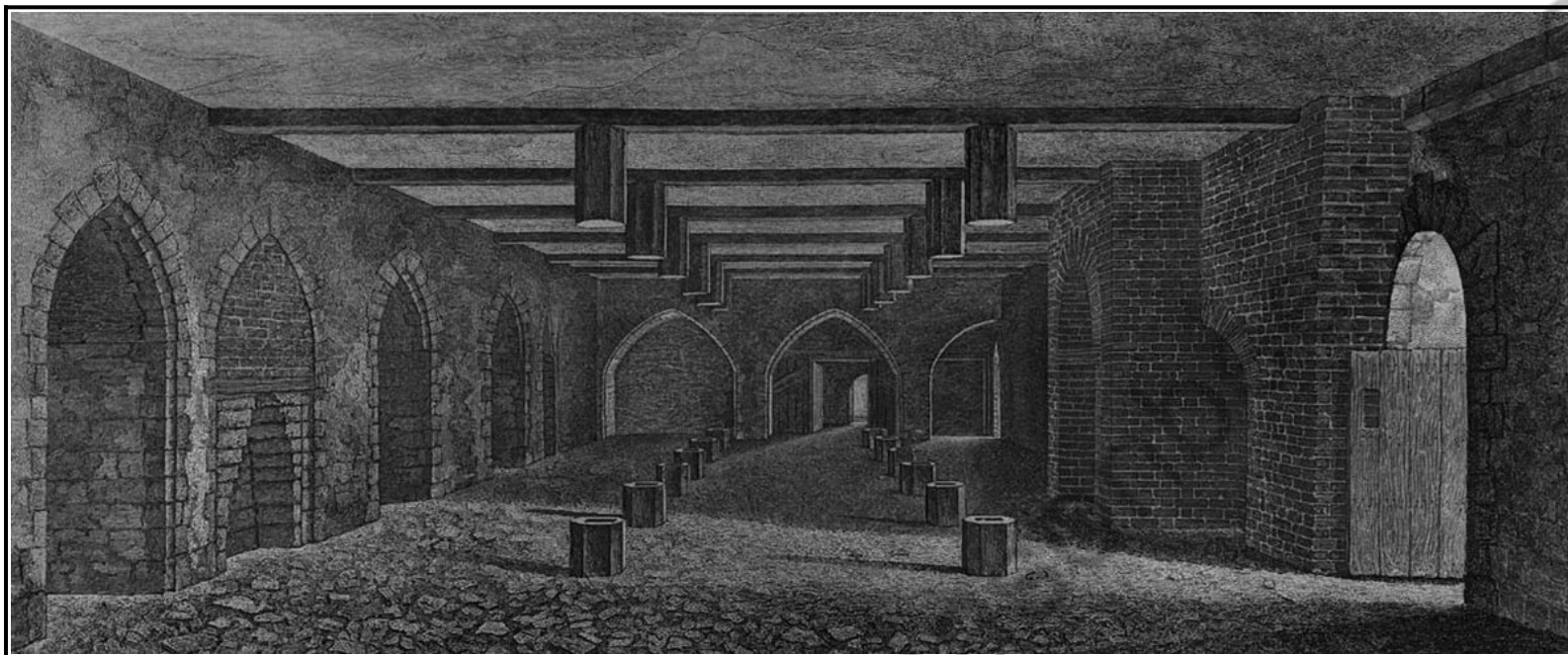


No. 06. **Princess Elizabeth, aged 10.** *Robert Peake the elder*



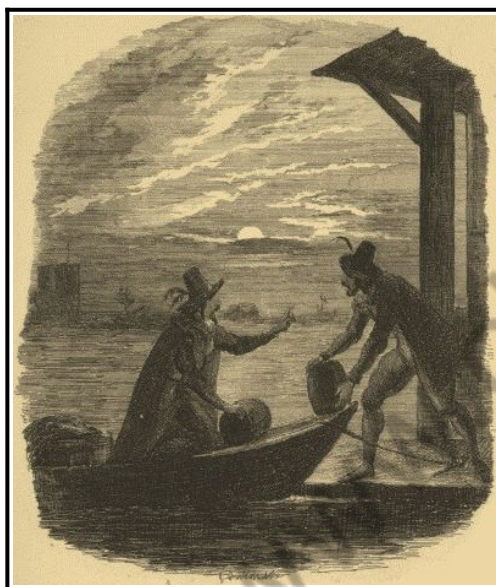






The Romanists expected the son of Mary of Scotland to favour his mother's faith, but James made it clear at the Hampton Court Conference that only the Established Church, which accepted the theory of the *Divine Right of Kings*, would be tolerated. A band of disappointed, fanatical Catholics formed a diabolical scheme for blowing up the Houses of Parliament, hoping thus to murder not only James himself, but his sons and all the chief men of the realm.

**No. 08. Cellar under the House of Lords.** William Capon



**No. 09. Guy Fawkes and Robert Catsby Loading the Gunpowder** [left]. George Cruikshank

**No. 10. The Gunpowder Plot Conspirators** [right]. Crispijn van de Passe the Elder







No. 11. Guy Fawkes. Trelleek



No. 12. Francis Tresham. Artist Unknown



No. 13. Sir Everard Digby.