



History Pictures for a Living Education The Tudors



HISTORY PICTURES FOR A LIVING EDUCATION

THE TUDORS

1485-1603



CHARLOTTE MASON BEEHIVE

MELTON MOWBRAY

2023

**History Pictures for a Living Education:
The Tudors (1485–1603)**

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Embarkation of Henry VIII. on the “Great Harry” on his Way to the Field of the Cloth of Gold—Volpe

Anne Boleyn in the Tower of London, Awaiting Execution—Édouard Cibot

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The Inquisition—Jean-Paul Laurens

Destruction of the Invincible Armada—José Gartner

Edmund Spenser, the Writer of the Famous Poem, “The Faerie Queene.”—Unknown artist

West view of the Ruins of Condray House, Sussex—John Buckler and John Chessell Buckler

Charlotte Mason Beehive

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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.

RACHEL E. NORTH
February 2023

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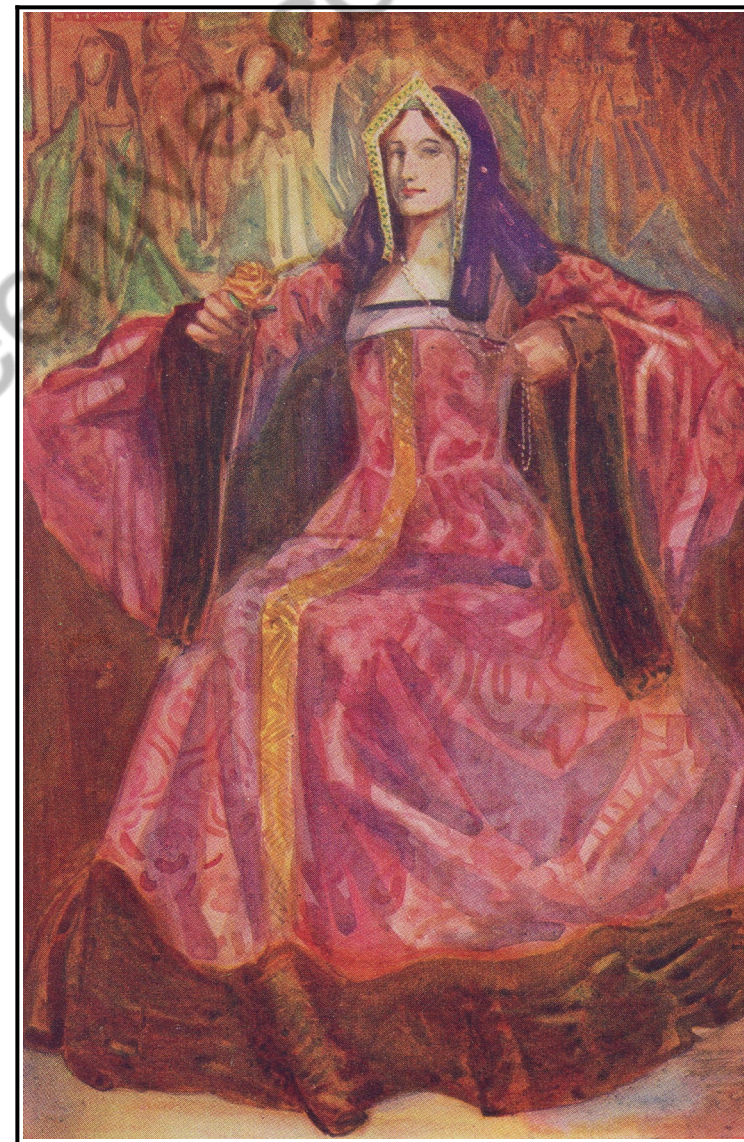
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Man—Notice (1) the long coat, resembling somewhat a modern dressing-gown; (2) the wide collar; (3) the sleeves, narrow at the shoulder, but hanging over the hands in folds. The shirt, which was often ornamented by gathers and fancy stitching, was gradually extended nearer to the pit of the neck, then beyond, until it took the form of the Elizabethan ruff. The waistcoat, then called a stomacher, was made of rich material, and fastened from behind. The hose, made of cloth, velvet, soft leather, etc., showed great variety in colour.

Woman—Notice (1) the diamond-shaped head-dress; (2) the very wide, full sleeves; (3) the ample folds of the dress, etc. A costumer once estimated that 12 yards (432 inches) of material, 52 inches wide, would be necessary for the dress shown in the picture.



No. 01. A Man of the Time of Henry VII. (1485-1509).
From Calthrop's "English Costume", once recognised as
a chief authority on historical costumes.

No. 02. A Woman of the Time of Henry VII. From
Calthrop's "English Costume".



No. 03. Henry VII. *Unknown Artist*
From a painting in the National Gallery, London
Henry Tudor married Elizabeth of York, and thus united the rival houses. The Tudor Kings took as their badge a double rose, red in the centre and white around.

Lord Bacon said of Henry VII. of England, Louis XI. of France, and Ferdinand of Aragon, Spain, “They were esteemed the three magi of kings of those ages. Henry left a united England, Louis XI. a united France, and Ferdinand a united Spain.”

Misfortune made a man of Henry. At an early age he was left with a widowed mother; at eleven was a prisoner; and at fifteen a Lancastrian exile, his life being sought by Richard III., a Yorkist King.

The royal marriages of the reign had a marked influence upon the history of the nation:

(i.) The King married Elizabeth of York, the eldest daughter of Edward IV. This marriage and severe laws against Livery and Maintenance rendered another War of the Roses impossible.

(ii.) He gave his daughter, Margaret Tudor, to be the wife of of James VI. of Scotland. As a result of this marriage James VI. of Scotland became in 1693 James I. of England.

(iii.) The King’s eldest son, Arthur, married Katherine of Aragon. On his death Prince Henry, by a special dispensation from the Pope, married his brother’s widow. This marriage led to the initial separation of the Church of England from that of Rome.

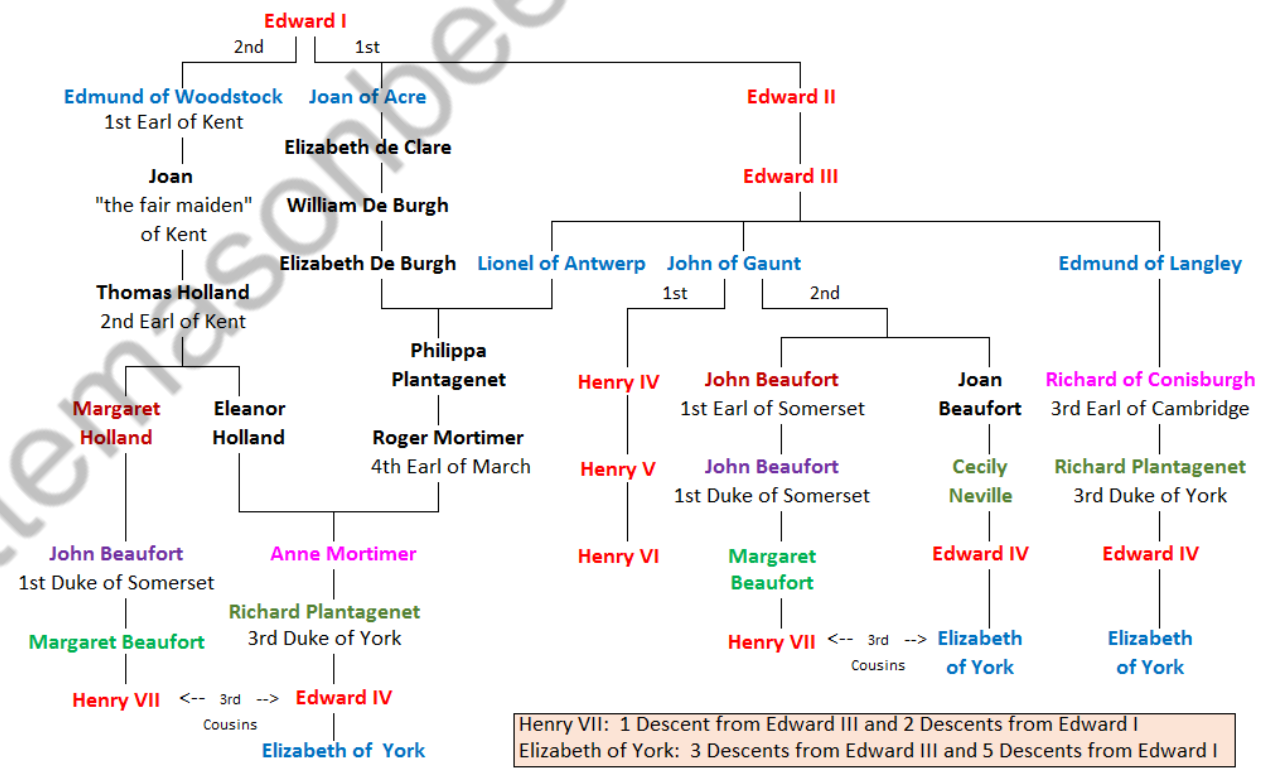


No. 04. St Michael's Mount, Cornwall [cropped]. *Martin Pettitt from Bury St Edmunds, UK* [CC BY 2.0 (<https://creativecommons.org/licenses/by/2.0>)]



No. 05. Arthur, Prince of Wales. Unidentified painter

Henry VII. made efforts to increase his power by the marriages of his children. Spain had grown rich, and the King sought alliance with that country and a rich dowry for his son, Arthur. Arthur died shortly after his marriage, and Henry, not wishing to be thwarted in his aims, brought about a marriage between his second son, Henry, and the Spanish Princess.



No. 06. Henry VII. and Elizabeth of York Common Royal Descent. Ekvcpa [CC BY-SA
(<https://creativecommons.org/licenses/by-sa/4.0>)]



No. 07.

Map of the World According to Ptolemy. Lord Nicolas the German (Donnus Nicholas Germanus), cartographer [Public domain]

Ptolemy, a famous astronomer of Alexandria, wrote near the end of the second century A.D. He was one of the earliest geographers to employ lines of latitude and longitude in a map to fix the relative positions of places on the surface of the earth. His map was the accepted authority almost down to the days of Columbus. Notice (1) that there is no route round the south of Africa; (2) the many respects the map differs from a modern representation of the surface of the earth.



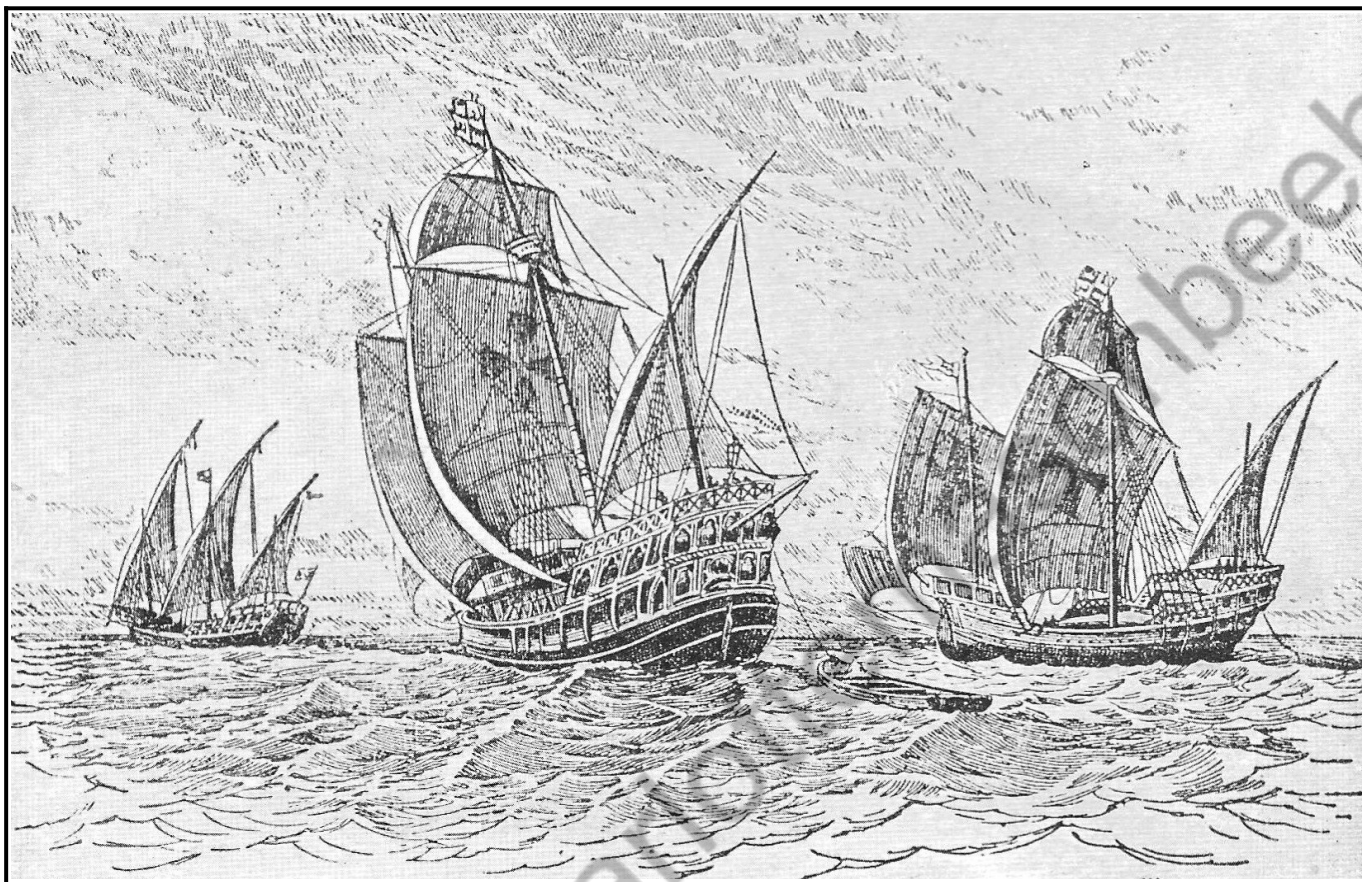
No. 08. Entrance to the Grand Canal, Venice. *J. Roberts (Stecher) after Birket Foster*

This picture shows Venice at the height of her prosperity. European merchants sought the products of tropical lands. The deserts of Northern Africa proved to be difficult barriers between tropical lands and Europe, and in the Middle Ages trade routes developed from East to West. The Hansa and Lombard Leagues, and the city republics of Italy, especially Venice, were the chief trading communities of Europe. The Crusades increased the prosperity of Venice. With the discovery of the New World, the centre of the World's commerce was transferred from the Mediterranean Sea to the Atlantic Ocean. Venice declined. Many of the palaces of her former merchant princes are now hotels, much favoured by Americans, a nation not known when Venice was in the height of her glory.



No. 09. Christopher Columbus. *Sebastiano del Piombo*

From the portrait in the Metropolitan Museum of Art, New York.
The gift of Mr. Pierpoint Morgan. The painting bears the words "Sebastian Venetus, fecit 1519."



No. 10. The Fleet of Columbus.

This picture is taken from an old book of voyages published in 1601.

Christopher Columbus, a Genoese who had lived in Lisbon for many years, persuaded Ferdinand and Isabella of Spain to supply him with money for an adventure to find a route to India by sailing west. He left Palos, a port in the south-west of Spain, with three small vessels. In the centre of the picture is the *Santa Maria*, the flagship of Columbus; she was a ship of 100 tons burden, and measured about 90 feet from stem to stern. The *Pinta*, on the right, was about half the size of the flagship, and carried only thirty men; while the *Nina*, on the left, was still smaller, and had a crew of only twenty-three.

The capture of the Eastern Empire by the Turks made it necessary for European merchants to seek new routes to India. Lisbon was the most southerly mart of the Hansa League, and there Arabs bartered with Hansa merchants. Although the Mohammedans attempted to keep secret their knowledge of the trade routes to Africa, news leaked out. Henry, "the Navigator" (1395-1460), the son of King John I. of Portugal, founded a school of navigators which sent many brave adventurers on voyages of discovery. In 1486 Bartholomew Diaz rounded the Cape of Storms (Cape of Good Hope).

The following description of Columbus is interesting: "Christopher was now about twenty-four years old, tall, large of limb, with a long face and aquiline nose, and cheeks neither large nor lean. Like many another Italian of the north, he must have possessed some strain of Teutonic blood, probably derived from a far-off Lombard ancestor, for his fresh complexion, bluish-grey eyes and red beard, which became grey before he was thirty, stamped him as belonging to a different race from the ordinary inhabitant of the Peninsula."

No. 11. The Landing of Columbus [opposite page].

John Vanderlyn

Columbus, after sailing west for many anxious days, and patiently quelling the fears of a murmuring crew, at last reached the Bahamas. These and other islands he thought to be off the coast of India, and he named them the West Indies. He had, however, discovered the New World.

