

A



AS HISTORY

**Stuart Britain and the Crisis of Monarchy, 1603–1702
Component 1D Absolutism challenged: Britain,
1603–1649**

7041/1D

Wednesday 16 May 2018 Afternoon

Time allowed: 1 hour 30 minutes

For this paper you must have:
• **an AQA 16-page answer book.**

[Turn over]

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INSTRUCTIONS

- **Use black ink or black ball-point pen.**
- **Write the information required on the front of your answer book. The PAPER REFERENCE is 7041/1D.**
- **Answer TWO questions.**
In SECTION A answer Question 01.
In SECTION B answer EITHER Question 02 OR Question 03.

INFORMATION

- **The marks for questions are shown in brackets.**
- **The maximum mark for this paper is 50.**
- **You will be marked on your ability to:**
 - **use good English**
 - **organise information clearly**
 - **use specialist vocabulary where appropriate.**

ADVICE

- **You are advised to spend about:**
 - **50 minutes on Section A**
 - **40 minutes on Section B.**

DO NOT TURN OVER UNTIL TOLD TO DO SO

SECTION A**Answer Question 01.****EXTRACT A**

The isolation of Charles I's court at Whitehall encouraged a sense of separation; Charles I ventured outside London even less than his father had, and he was content to fall back on an increasingly un-English life-style. His highly developed taste in art was an indication of the gulf between him and his subjects. The great art collectors of the age were Catholics. Charles had Rubens produce the ceilings of the Banqueting House depicting the blessings of monarchical government. Van Dyck painted Charles as regal, melancholy and aloof. The court masques of the 1630s, ever more luxurious, highlighted the same themes, portraying monarchy as bringing religious and political order.

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Adapted from J Kenyon, Stuart England, 1978

EXTRACT B

In the minds of many English people in the late 1630s, Charles I's court had a negative image. However, the court of Charles I was not the Catholic-dominated court that its critics from outside thought it. It was one in which factional competition was rife and in which the Queen was only one of many players. In the 1630s she was part of an anti-Spanish court faction in which Protestant courtiers played a key role. Nor does the image of a cultural split between court and country have much substance. Future parliamentarians had their portraits painted by the Catholic court painter, van Dyck.

Adapted from B Coward, *The Stuart Age*, 1994

01 With reference to these extracts and your understanding of the historical context, which of these two extracts provides the more convincing interpretation of the court of Charles I?
[25 marks]

[Turn over]

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SECTION B

Answer EITHER Question 02 OR Question 03.

EITHER

02 'The failure to reform was the most important reason for the financial weaknesses of the Crown in the years 1603 to 1629.'

Explain why you agree or disagree with this view.
[25 marks]

OR

03 'Religious radicalism threatened the authority of Charles I in the years 1637 to 1649 more than political radicalism.'

Explain why you agree or disagree with this view.
[25 marks]

END OF QUESTIONS

There are no questions printed on this page

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