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THE "QUEEN ANNE" STYLES.

BY J. Q. THROCKMORTON.



HUDSON'S BAY COMPANY HOUSE: TIME OF QUEEN ANNE.

Of late years the rage has been for what has been called "Queen Anne." Now, as neither the architecture nor a good deal of the bric-a-brac, which goes under that name, really belongs to the Queen Anne period, we think we may be doing a service by showing what actually was the fashion in architecture, furniture, dress, and other things, in the time of Queen Anne.

The architecture which is now called "Queen Anne" is, generally, quite nondescript. It is the likeness of nothing, "either in the heavens above, or in the earth beneath, or in the waters under the earth." Most of it is a composite of Gothic forms with Georgian or Jacobean details. We see, for example, medieval gable-ends with high-pitched roofs, combined with dormer-windows and round-headed doors; here a bit of fifteenth century work, there a bit of eighteenth: a copy, not of mansions of Queen Anne's time, but of old tumble-down manor-houses that have been altered and patched up, with every generation, till they have become architectural falsehoods, not to say monstrosities. And this is what is called "Queen Anne."

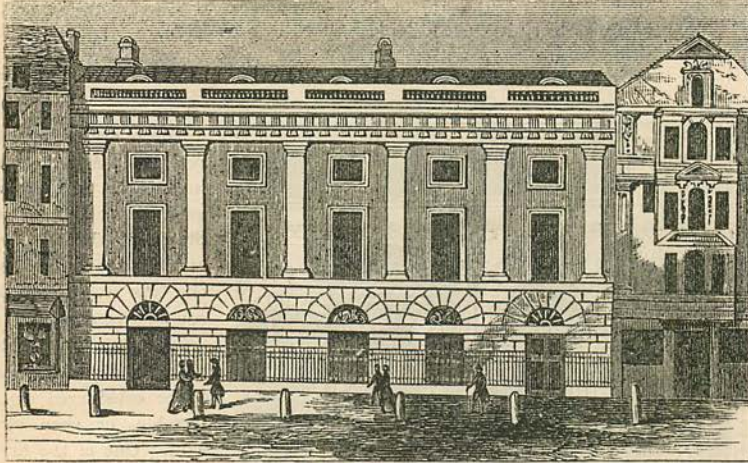
There are plenty of real Queen Anne houses in London, and a few even in these United States, so that we are at no loss to know what the type is. The type commenced early in the seventeenth century, when the Gothic ceased to be considered comfortable, or even elegant. One of the first town-houses of this kind built was from a design by Inigo Jones, in Queen Street, London; and this was fol-

lowed, as a model, with more or less divergence, for quite a century and a half. The reason for this successful career was that the model combined more advantages, on the whole, than any other. Indeed, we are not sure if it has ever been equaled: if it would not be better, as Grant White says, to go back to it.

When, after the Restoration of Charles II, everything in England took a start forward, London led the van of progress, and, among other things, began to make strides in the direction of domestic architecture that were unknown before. It was then that the system of squares, as they are called, was inaugurated. A large plot of ground was selected, generally a parallelogram of about five hundred feet, and around the four sides of this, handsome houses were erected: the centre being railed in and planted with trees. Among the first of these squares was that of Lincoln's Inn. Then followed Bedford Square and next Russell Square; and then Soho, which all through the reign of Anne continued the centre of fashion. To these succeeded, at various times during the last century, the Bridgewater,

then Berkley, Leicester, Portman, Belgrave, and finally Eaton. Altogether, there are now, in London, more than a hundred of these squares. Forming, as they do, breathing-centres, so to speak, for the great metropolis, they are invaluable from a sanitary point of view; while in point of taste, though they do not always come up to what one would wish, they are decided improvements on the dull monotonous streets, which

but by an open archway. In Hogarth's "Marriage a la Mode" is a good picture of one of these suites of rooms. The walls of these houses were usually wainscoted, though, early in Queen Anne's reign, paper-hangings began to come into vogue: these, at first, however, were quite costly, being imitations of the Spanish leather hangings and Flemish tapestry with which the great nobility draped their walls. In the more aristocratic mansions,



EAST INDIA HOUSE: TIME OF QUEEN ANNE.

the wainscots were in oak, and richly carved; but in ordinary dwellings, they were in pine, or other soft woods, painted white. The stairs, in every-day residences were narrow, quite down to Queen Anne's time, when it began to be remarked that they were "now constructed wide enough to allow

characterize the larger part of the mighty British metropolis.

It is in these squares that we see the real architecture of the times: neither that of the high aristocracy nor that of the ordinary people. Here and there, we find survivals of splendid mansions, the town-houses of the nobility, that show in what manner the great lords were lodged in the days of Queen Anne. Of these the most striking is Marlborough House, given to the first Duke of Marlborough by the nation, and now occupied in winter by the Prince of Wales. Another was the stately edifice, originally built for a private residence, but afterwards known as the First East India House, and now torn down. Still another was the mansion occupied by the Hudson's Bay Company. The type of house, first set by Inigo Jones, continued, as we have said, down to the reign of Queen Anne; and in fact was followed, with some alterations, late into the last century: until it gave place to the gimcrack erections, which culminated in the sham façades of Regent Street and the Regent's Park.

These Queen Anne houses had, usually, fairly high ceilings, spacious rooms, rather wide halls, and often handsome staircases. Their drawing-rooms were generally two, divided not by doors,

two people to go up side by side." The balusters were often twisted, a relic of Gothic taste; but this gradually gave way to a more classic pattern. There are, in Philadelphia, two buildings, yet standing, which are essentially Queen Anne, though dating nearly twenty years later; for in the Colonies, the fashion in architecture, for reasons not far to seek, were usually a generation behind those of the mother country. These buildings are Christ Church, erected A. D. 1728, and Independence Hall, built a few years later.

In England, none of the churches built in this reign at all resembled what the architects now call "Queen Anne." One of the most beautiful of these was St. Stephen's, Walbrook, erected a little before the Queen's accession, and the other, St. Martin's in the Fields, finished a few years after her death. Of the great country mansions, Blenheim stands first. Among the squares is Berkeley Square. In St. James' Square, also, are several houses erected at this period.

If there was one thing which, in Queen Anne's day, was avoided, it was sham. The silver, if often ugly in shape, was at least solid. The furniture was strong and made to last. Houses were built of brick or stone, generally of brick, and were meant to live in, and not merely to look at. The lath and plaster villas, with which

architects are now covering the country, are as far removed, not only in style, but in solidity and comfort, from the real "Queen Anne" house as day is from night. Constructively, therefore, they were correct.

The next question is how those houses were furnished. On this point, we have plenty of contemporary evidence, in the shape of engravings. But it is curious to notice that in these engravings we never see much furniture in a room, and little or no bric-a-brac. A table, a sofa, a few chairs; these comprise the whole: to which must be added curtains to the windows. The chairs were, generally, high-backed. A cut of a tea-party, which we re-engage, shows the ladies, in their stiff brocades, sitting in such chairs.

The fenders, tongs, andirons, etc., are seen in an engraving, which we also give, which is copied from the advertisement of an ironmonger, who dealt in those articles. The back of the fireplace, it will be noticed, is of cast-iron, ornamented; and in many old houses, in the Middle States as well as in New England, similar ones are still to be found. The bedsteads were frequently very elaborate and costly, but not so much carved as a century earlier. The porcelain was wholly Chinese or Japanese; for as yet



FONTANGES HEAD-DRESS: TIME OF QUEEN ANNE.

kaolin had not been found in Europe: it was thirty years later before the factory at Dresden was started, and fifty before that at Sevres. Even the ware that was not porcelain was rude and coarse, even for such ware. On the tables of the great nobility, silver, at least on state occasions, was always used, while, among others, rich merchants as well as successful traders, pewter was the usual material. The poor still continued to eat off wooden platters, as their ancestors had done from before the Norman Conquest. An



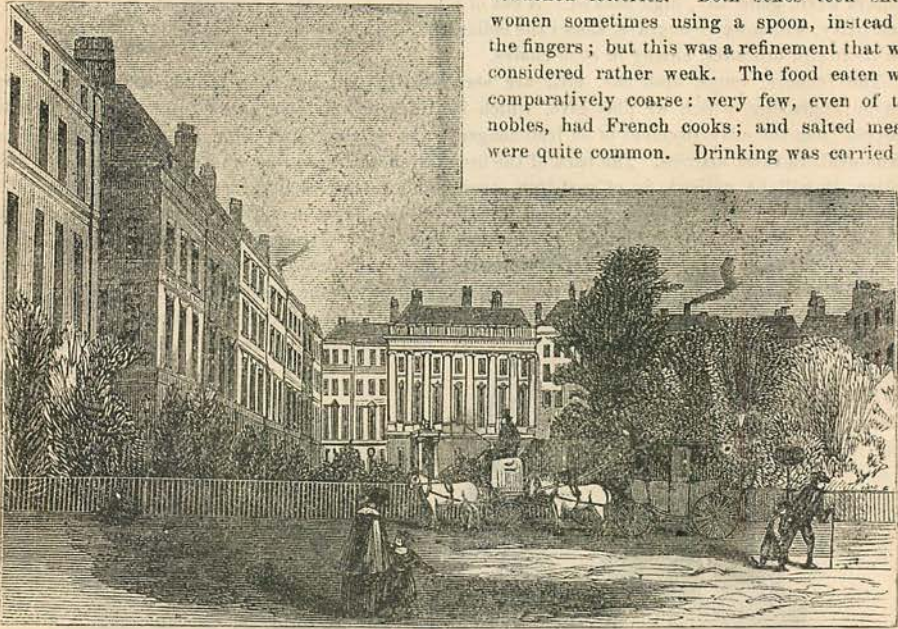
COSTUMES OF THE NOBILITY AND GENTRY: TIME OF QUEEN ANNE.

ordinary mechanic breakfasted with his apprentices, the food being "water-porridge, boiled thick," while a bowl of milk stood on the table, into which all promiscuously dipped their spoons.

How did the subjects of Queen Anne dress? On this point also we have plenty of evidence, and we can best illustrate this from contemporary engravings. The favorite head-dress of a

lady was the Fontanges, a hideous affair as we would now think, but which almost every woman, who aspired to be thought "genteel," then wore. When this eccentric gear was not indulged in, ladies generally wore their hair in curls, in a fashion that was certainly more picturesque. Patches were universal. They were stuck all over the face, and thought extremely "stunning," as a London beauty would now say; to the taste of this generation they look ridiculous, and as if the wearer was pitted with little black fever-spots. Wigs were worn, almost universally, by gentlemen: generally what was called the

full-bottomed wigs. Human hair, consequently, brought a very high price, as much as three hundred dollars of our money having been paid, on more than one occasion, to a young girl for her head of hair. The fan was thought even more necessary than it is now. Umbrellas were used only by ladies, being thought too effeminate for gentlemen, and were of a rude pattern, very like the Chinese ones that we see to-day. Everybody played cards: in fact, as ladies read less than now, cards and fancy-work were their only resource: besides, the age seemed to be one given over to gambling: even the church condoned lotteries. Both sexes took snuff, women sometimes using a spoon, instead of the fingers; but this was a refinement that was considered rather weak. The food eaten was comparatively coarse: very few, even of the nobles, had French cooks; and salted meats were quite common. Drinking was carried to



SOHO SQUARE: FASHIONABLE QUARTER IN TIME OF QUEEN ANNE.

excess, even in the best society. Tea and coffee were as universally drunk as now, however.

Indeed, the coffee-house was an institution peculiar to the times. Everybody resorted to it. One reason of this, perhaps, was its cheapness. The guest paid a penny, equivalent to about five cents now, for his cup of coffee, which was brought to him hot; and after that, he had, so to speak, "the run of the house," and might stay half an hour, or half the day, just as he chose. It is true the accommodations were of the simplest. But in spite of this, perhaps because of it, the coffee-house was the resort of all the great wits. Dryden had his corner in one, where he could always be found, surrounded by a little court of admirers. Gentlemen left their address at their coffee-house, just as they now do at their club. The tavern was also a favorite resort.

But the tavern of that day was not the mere drinking-saloon of modern times. It was kept as much for eating as for drinking, and even great nobles often gave dinners there, instead of in their own houses. These taverns, however, were also frequently the scene of brawls, and as all gentlemen then wore swords, the brawls sometimes ended in murder.

With all its comparative coarseness socially, the age, nevertheless, was a brilliant one intellectually. There have been few periods, in English literature, when there was such a galaxy of wits as Addison, Steele, Swift, Bolingbroke, Congreve, Wycherly, De Foe, Farquhar, Atterbury, and Prior, with Dryden to inaugurate it, and Pope to share in it, and live to carry on its traditions to a later generation. Yet with all this splendor of intellect, all this high culture

among some of the men, there never was a time, in any recent period of English history, when the education of woman was at so low an ebb. There was no Lady Jane Grey, as there had been nearly two centuries earlier, to take pride in the study of Greek. The consequence was that the literature of the time almost invariably speaks with pitying contempt of the sex. All the women are Lady Bettys, with a pet dog, if not a pet monkey. None of them rise to the ideals of Shakespeare's nobler creations: none of them are Imogens, or Cordelias, or Portias, or Rosalinds.

The spelling of these fine ladies, as if to bear out this opinion, was, as cotemporary letters show, particularly bad. One of the eminent families of the day was the Wentworths, Lord Wentworth being a grandnephew of the great Earl of Stafford, who was executed in the reign of Charles the First. His mother may, therefore, be supposed to have been one of the best educated women of her time. She writes of the celebrated Beau Fielding as "old Boe Feelding." She describes her pets as the "monkey, the parat, and the five-doggs." Gibraltar she calls

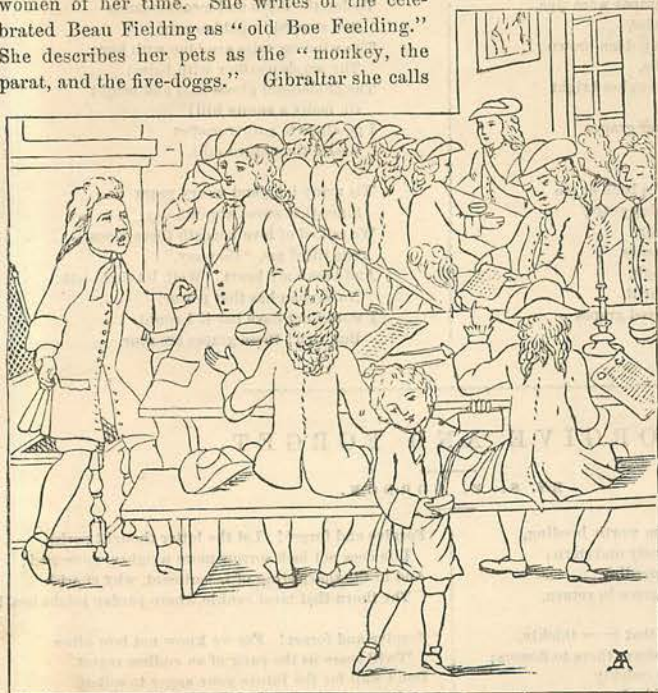


TEA-PARTY, FROM A PRINT OF THE TIME OF QUEEN ANNE.

"Gibletor," and Prussia, "Prutia." She sneers at her "cozen W," for setting up a "fyne coach and ekopadg." Success to her is "suckses." A celebrated baronet is "kild in a dewel." The death of a pet dog (we commend this particularly to her imitators in this generation, who dote on poodles) is described in the following choice language: "As it leved soe it dyed, full of lov leening its head in my bosom, never offered to snap at any body in its horrid torter but nussle

its head to us and loock earnestly upon me and Sue, whoe cryed for thre days as if it had been for a childe or husband." But she was not alone in her orthography; she was, in truth, only a type of her sex; for the Duchess of Marlborough, the great Sarah herself, spelt her title "Molberry."

There was one accomplishment, however, in which the women of Queen Anne's reign excelled, and that was dancing; and with it went the graceful carriage of the person, which nearly always attends proficiency in that art. Nor was music neglected. In fact, the taste for it was more general, perhaps, than in our own day. Part-singing was especially popular. The musical instruments in



COFFEE-HOUSE, FROM A PRINT OF THE TIME OF QUEEN ANNE.



SHOVEL, TONGS, FENDER, ETC., TIME OF QUEEN ANNE.

most common use were the chamber-organ, the dreary says, "can find out."

spinet, and the harpsichord; for as yet the piano had not been invented. It was in Queen Anne's reign that Italian opera was first introduced into England. In her reign also, Handel was brought over to London, through the influence of a number of noblemen and other gentlemen devoted to music, and remained there, more or less, for the rest of his life.

But if one would know thoroughly the social life of Queen Anne's reign, it is only necessary to read Steele and Addison, who have described it, again and again, in the *Spectator*, *Tatler*, etc., etc. Swift, in his *Journal to Stella*, is also full of information on the subject. Of no period of English history is the information on the manners and customs, and even modes of thought, more complete. By what strange perversity, notwithstanding this, what is now called "Queen Anne," especially in architecture, goes by that name, "no fellow," as Dun-

SOUR GRAPES.

BY CARRIE F. L. WHEELER.

'Twas when the purple grapes were ripe,
Beneath the autumn skies,
When all the woods were golden-brown
And full of ghostly sighs,
When golden-rod waved torches bright
On many a breezy hill,
I went with Rose to gather grapes
Beside the ruined mill.

Dear Rose: her face smiles back at me
Through mists of troubled years,
Forever young, forever fair,
Undimmed by time or tears.
I hear the echo of her laugh,
That made my pulses thrill,
That happy day we gathered grapes
Beside the ruined mill.

To-day the fields and meadow-lands
Are steeped in golden, calm;
The winding vales are blue with haze,
The woods o'erflow with balm;
The golden-rod glows wild and bright
On many a sunny hill;
I go alone to gather grapes
Beside the ruined mill.

'Tis many long and weary years
Since that sweet autumn day,
We talked of love beneath these vines.
She jilted me, "they say,"
And broke my heart. Well, let them talk.
No woman has that power.
I would not have her if I could,
But, ugh! these grapes are sour.

FORGIVE AND FORGET.

BY S. E. GORDON.

Forgive and forget! 'Tis a maxim worth heeding,
Recall the harsh judgment so hasty and stern;
Not one of us all but is certainly needing
Some friendly forbearance and grace in return.

Unkindness and malice are weeds that grow thickly,
But patience and love may transform them to flowers;
Remember our journey is over too quickly
To waste on ill-feeling a tithe of its hours.

Forgive and forget! Let the bitter thought perish,
Life does not lack sorrow more weighty, more real;
And in the sharp sting of resentment, why cherish
The thorn that must rankle where pardon might heal?

Forgive and forget! For we know not how often
'Twill spare us the pang of an endless regret.
Don't wait for the future your anger to soften,
Oh, now is the time to forgive and forget.