

education of girls in Scotland, for it is now thought that the majority of samplers were made in a school of some kind, or with a sewing and embroidery teacher, rather than at home with the mother or female relative. Parish schools were created through the late seventeenth and early eighteenth centuries while private schools were set up by individual teachers. Enlightened estate owners started schools for the children of their estate workers, as of course did enlightened mill owners such as the Owen family at New Lanark. Some of the samplers provide evidence for the teacher or school that had taught the girl the arts of sewing and embroidery; for instance, Margaret Sheddon's beautiful (and beautifully preserved) sampler dated 1812 records that it was done at New Lanark School, and names Robert and Mrs Owen and Miss Dale – who may have been the teacher (pl 2.3). Reading was of course the dominant purpose of the establishment of such schools and reading the Bible the prime purpose. It was used as a textbook and thus the source of many of the texts woven into samplers (although by no means all).

Apart from the quotations from the Bible (or poetry), what else was included in a sampler apart from the girl's name? The main function of a sampler was to show the child's skill in embroidering the letters of the alphabet, so these are usually the dominant motif, in capitals or cursive script. Strangely, the alphabet in a Scottish sampler is nearly always embroidered in alternate red and green letters. Otherwise there is little to distinguish a Scottish product from ones produced elsewhere in Britain, although it appears to have been customary to include the initials of parents and other relatives, and siblings. These initials frequently have little crowns woven over the top, of different designs. Do these signify anything in particular? Many questions like this are raised in this magnificent volume and the author's analysis of the different elements in the samplers is superbly illustrated by the 121 full coloured plates. This is a very important volume for helping our understanding of the history behind these labours of love that some of us are privileged to own.

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*Bryan Faussett: antiquary extraordinary.* By DAVID WRIGHT. 250mm. Pp xii + 324, 43 col and b&w ills, facsimiles, genealogical tables, map. Archaeopress, Oxford, 2015. ISBN 9781784910846. £28 (pbk) and £19 (e-PDF).

This biography was born when David Wright saw some Anglo-Saxon brooches found by Bryan Faussett (1720–76) in the Society of Antiquaries' tercentenary exhibition, *Making History: antiquaries in Britain 1707–2007*. Wright's assessment of his subject is that 'for the biographer a life of Bryan Faussett as a Kentish clergyman would be moderately interesting; as a genealogist and heraldist more so; as an antiquarian and archaeologist almost compelling; but when all three are combined his cup fairly runs over'. For Wright there is the bonus of knowing at first hand the small part of Kent whose history, heraldry and buildings Faussett explored and recorded before he turned to archaeology.

As an archivist, Wright draws on the Faussett family archive to give a detailed account of the family and its home at Heppington House near Canterbury, Faussett's education and his apparently undistinguished career as a clergyman. Faussett kept detailed financial records, which, along with his correspondence and the information preserved by his predilection for litigation, provide a detailed insight into the life of a Georgian clergyman.

Between 1767 and 1773 Faussett employed labourers to excavate hundreds of Anglo-Saxon graves at barrow cemeteries close to Heppington. It was common to open more than twenty graves a day, but, unlike his contemporaries, Faussett recorded what was found and the objects – or those that survived the experience – were taken home to be studied and displayed. This was a private pursuit. Although visitors were shown the finds, Faussett never lectured or published on them, so while it was known that he had found large quantities of Anglo-Saxon jewellery, notably the Kingston brooch, little detail was available. Faussett's will decreed that everything should remain at Heppington, and for decades the only information available about his discoveries was in James Douglas's *Nenia Britannica* (1793).

Eventually Charles Roach Smith rescued the situation. Having introduced himself to the Faussett family, he arranged for the 1844 Congress of the British Archaeological Association to visit Heppington and in 1853 he persuaded the family to offer the collection to the British Museum. The universal opprobrium heaped upon the trustees of the museum because of their lack of concern in acquiring the collection (or any other British antiquities) is widely seen as a turning point in the museum's collecting policy. Instead, Joseph Mayer stepped up to buy the collection, put it on public display in Liverpool and fund its

lavish publication by Roach Smith as *Inventorium Sepulchrae* in 1856.

Though well written, this book is not always well organised. Wright tends to treat all types of evidence as being of equal importance and the resulting mass of detail often breaks the thread of the narrative and leads to topics being introduced out of sequence. A firm editorial hand and the use of appendices would have improved the organisation, but if Wright is less confident with archaeology – the chapters on Anglo-Saxon burial are weak and his eulogising of Faussett as an archaeological pioneer because he kept records is unconvincing – it is because he gamely attempts to provide a balanced account for a wide readership.

That said, Wright succeeds in his ambition to write a biography that will bring Faussett's archaeological work to national attention. Wright often treats Faussett as a Kentish hero, but the wider significance of this book is that it is only the second extended biography of an eighteenth-century English archaeologist: Stuart Piggott's of William Stukeley (1687–1765) being the other (Piggott 1985). As such it contains important new materials for our understanding of the history of archaeological thought in Britain and beyond.

Douglas, J 1793. *Nenia Britannica: or, a sepulchral history of Great Britain*, John Nichols, London

Piggott, S 1985. *William Stukeley: an eighteenth-century antiquary*, 2nd edn, Thames & Hudson, London

Roach Smith, C 1856. *Inventorium Sepulchrale: an account of some antiquities dug up ... in the County of Kent, from AD 1757 to AD 1773*, T Richards, London

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*The Art and Architecture of C F A Voysey: English pioneer modernist architect and designer*. By DAVID COLE. 289mm. Pp 256, many ills, mostly in col. Images Publishing, Mulgrave, Victoria, 2015. ISBN 9781864706048. £50 (hbk).

The title of this book makes the spirits sink, and they sink even lower when, in the Introduction, we are told that Voysey 'is universally regarded as ... one of the pioneers of the international Modern movement of architecture and design'.

He is *not* so regarded: he himself said that the Modern Movement was 'pitifully full of such faults as proportions' that are 'vulgarly aggressive [*sic*], mountebank eccentricities in detail, and windows built lying down on their sides. Like rude children' we have 'broken away and turned our backs on tradition'. To him, this was 'false originality, the true originality having been for all time the spiritual something given to the development of traditional forms by the individual artist'.<sup>1</sup> Obviously Voysey did not see any connection between his long ranges of windows, the lights separated by plain stone mullions, and the 'windows lying on their sides' so favoured by those Modernists who lifted images from pre-1914 ocean-going liners of the *Titanic* vintage. Nor should anyone else hold such perceptions, save those who look with their ears.

Voysey objected strongly to having his name included among the originators of a non-architecture he heartily hated: indeed, he was very 'cross'<sup>2</sup> with Nikolaus Pevsner for so labelling him in his highly selective, pernicious and unhappily influential polemic, *Pioneers of the Modern Movement from William Morris to Walter Gropius*,<sup>3</sup> in which Pevsner viewed him through Gropius-tinted spectacles. Pevsner considered the Voyseyan use of 'bare walls and long horizontal bands of windows' as coming near 'the idiom of the Modern Movement',<sup>4</sup> and the stone mullioned-and-transomed bows of Voysey's 'Broadleys', Bowness-on-Windermere, Westmorland (1898–9), were hailed by Pevsner as coming 'amazingly close to the twentieth-century concrete and glass grid'.<sup>5</sup> These utterances are as absurd pieces of contorted wishful thinking and false projections as could be desired by any *apparatchik* of Modernism's apologists. When J M Richards approached Voysey to discuss his inclusion as a 'pioneer' in Richards's own book on Modern architecture, the veteran Arts and Crafts architect objected to being lumped in with the originators of a style he heartily disliked, but, of course, despite his protestations, Richards included him anyway.<sup>6</sup> 'Few now accept the view of ... Pevsner ... of

1. Note by Reginald W Cave, Hon Secretary of the Bartlett School of Architecture Architectural Society, describing a paper given to the Society by Voysey on 21 Feb 1934: *RIBA* 1934, 479.

2. Pevsner 1940, but see Pevsner 1968, II, 151.

3. Pevsner 1936, 31, 43, 107, 115, 141 *et seq.*, 150 *et seq.*, 156, 163, 165, 175, 217, 222, 228, 231.

4. Pevsner 1960, 645.

5. Pevsner 1968, II, 148.

6. Richards 1940.