

transatlantic perspective is in keeping with recent scholarly trends (eg Hemingway and Wallach 2015). West is a subject of several recently completed PhD theses (Caffey 2008; Weber 2013; Gilroy-Ware 2013; Fox 2014; Grossman 2014; Ardill 2016), but this book, with its engaging narrative and pacy style, is likely to introduce the artist to a wider readership beyond academia.

Abrams, A U 1985. *The Valiant Hero: Benjamin West and grand-style history painting*, Smithsonian Institution Press, Washington DC

Ardill, T 2016. “Between God, Art and Mammon”: religious painting as a public spectacle in Britain, c 1800–1832’, unpublished PhD thesis, Courtauld Institute, London

Caffey, S M 2008. “An Heroics of Empire”: Benjamin West and Anglophone history painting, 1764–1774’, unpublished PhD thesis, University of Texas at Austin

Foucault, M 1991. ‘What is Enlightenment’, in P Rabinow (ed), *The Foucault Reader: an introduction to Foucault’s thought*, new edn (originally published 1978), Penguin Books, London

Fox, A J 2014. “The Great House of Benjamin West”: family, workshop, and identity in late Georgian England’, unpublished PhD thesis, University of Maryland

Gilroy-Ware, C 2013. ‘Marmorealities: classical nakedness in British sculpture and historical painting, 1798–1840’, unpublished PhD thesis, University of York

Grossman, L 2014. ‘Benjamin West and the struggle to be modern’, unpublished PhD thesis, University of Cambridge

Hemingway, A and Wallach, A (eds) 2015. *Transatlantic Romanticism: British and American art and literature, 1790–1860*, University of Massachusetts Press, Amherst, MA

Solkin, D 2015. *Art in Britain, 1660–1815*, Yale University Press, New Haven and London

Weber, K H 2013. ‘The studio and collection of the “American Raphael”: Benjamin West, P.R.A. (1738–1820)’, unpublished PhD thesis, University of Glasgow

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*‘Remember Now Thy Creator’: Scottish girls’ samplers, 1700–1872*. By NAOMI E A TARRANT. 305mm. Pp v + 227, more than 200 col ills. Society of Antiquaries of Scotland, Edinburgh, 2014. ISBN 9781908332073. £20 (hbk).

We have a sampler in our sitting room inherited from my family with the quotation from Ecclesiastes 12:1 ‘Remember now thy Creator in the days of thy youth while the evil days come not nor the years draw nigh when thou shalt say I have no pleasure in them’. This was embroidered by Sally Crossland aged fifteen in 1813, and I have often wondered how and why such a quotation was chosen by her or for her. Although we will never know how and why, I now have a far better understanding of the circumstances in which such samplers with such quotations were worked in Scotland from the above publication by Naomi Tarrant, who is a former Curator of Costume and Textiles at the Royal Scottish Museum, now the National Museum of Scotland.

These samplers are a revelation of the life of young girls and their handiwork in Scotland in the eighteenth and nineteenth centuries, a period when we know so very little about the life of young girls and what occupied their hearts and their hands. The author has dedicated her study to the sampler makers, known and unknown, who laboured to produce these ‘efforts of an infant hand’ and infants they sometimes were. Sally Crossland was one of the older ones among the many names commemorated on samplers, some of them younger than twelve and a few of them as young as seven or eight. Who were they and from what sort of families did they come? The author has spent a great deal of her time and research work on which this book is based investigating the family background of the girls and their social and educational position. Mostly the girls were from the families of professional classes, daughters of lawyers, merchants or burgesses, who lived in the larger towns and cities such as Edinburgh, Glasgow, Perth and Aberdeen, although the evidence indicates that by the later part of the eighteenth century the social background was widening. The education of girls is part of the explanation for the growing numbers of samplers throughout the period, although surprisingly there are very few surviving samplers which were worked by daughters of the nobility, even though these children might be expected to have had the opportunity of a good education.

An important chapter (Two) places the making of samplers within the context of

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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