

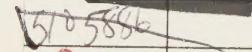
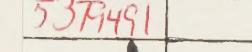
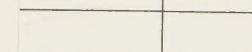
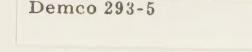


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SAMPLERS

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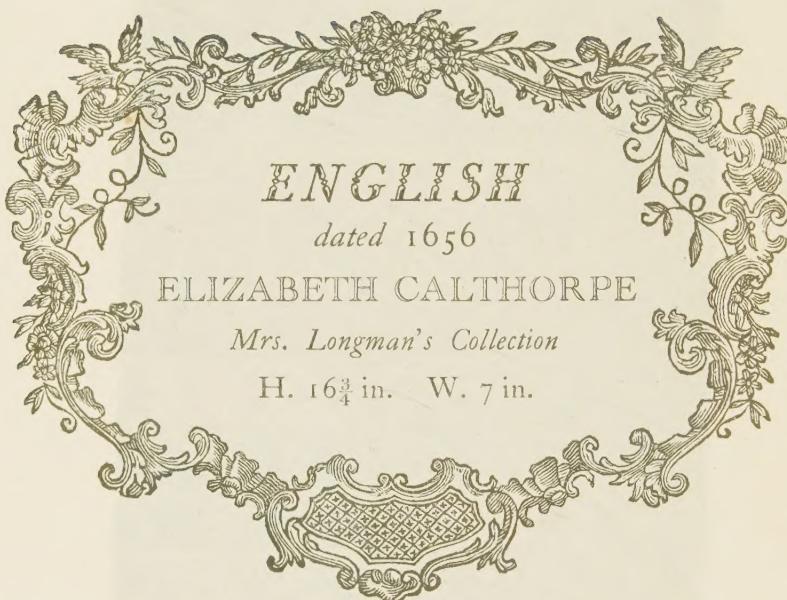
THE MEDICI SOCIETY, LTD.

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ENGLISH

dated 1656

ELIZABETH CALTHORPE

Mrs. Longman's Collection

H. 16 $\frac{3}{4}$ in. W. 7 in.

SAMPLERS
SELECTED AND DESCRIBED
WITH AN INTRODUCTION
BY LEIGH ASHTON
*Of the Victoria and Albert
Museum*

THE MEDICI SOCIETY
LONDON AND BOSTON

MEZZANINE

MADE AND PRINTED IN GREAT BRITAIN

The Mayflower Press, Plymouth. WILLIAM BRENDON AND SON, LTD.
1926

TO MY SISTER
KATHARINE

MELANIE

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SAMPLERS

THAT eminent divine, Dr. Watts, composed the following verses for his niece to embroider on her sampler :

Jesus, permit Thy gracious name to stand
As the first efforts of a youthful hand.
And, as her fingers on the canvas move,
Inspire her tender heart to seek Thy love.
With Thy dear children let her have a part
And write Thy name Thyself upon her heart.

Our immediate ancestresses spent much of their early life in the painful embroidery of such and more lugubrious aphorisms ; for that age of sanctimony and order was one in which the sampler flourished, and throughout the earlier part of the 19th century, and to a slightly lesser extent the whole of the 18th century, it was as a task for infant fingers that its popularity was so widely established, rather than in its original employment as a pattern book. During the earlier stages of its history the sampler was worked by adults as well as by children, and it is only later that this exploitation of youthful industry became universal among the instructors of those of tender age. The word itself is derived from the Latin “*exemplar*” through the old French “*esemplaire*.” Palsgrave’s glossary of 1536 gives it as “*exampler*, for a woman to work by ; *exemple*” : and many variant spellings exist, such as “*saumplarie, sam-cloth,*” and others. The sampler is an instance of a widespread domestic cult, but England is its real home. There is a considerable group of Continental workmanship, among which the French examples are rarest, and a large number of American specimens, chiefly of the 18th and 19th centuries. What is probably the earliest sampler in existence is in the London Museum (fig. 2). It is in regular bands of cut- and drawn-work, in one of which Elizabeth’s Arms with the royal supporters are worked and her initials. The earliest dated sampler, which is of German origin, is in the possession of Mrs. Hemming and is of the year 1618 (fig. 64).

ENGLAND

The history of the sampler in England extends roughly from the beginning of the 17th to the middle of the 19th century. References in literature take us back to the early 16th century, but we can only ascribe two examples to the Elizabethan period, none to an earlier one, and these only to the end of that reign. The earliest reference known is in the "inventorie" of the household of Queen Elizabeth of York for 1502, where "an elne of linnen cloth for a sampler for the Quene, viijd," is mentioned. John Skelton, in 1523, speaks of the "sampler to sow on, the lacis to enbraid"; while King Edward VI, in 1552, had "xii samplers, a sampler of Normandie canvas wrought with green and black silk, and a book of parchment containing diverse patternes." From this last reference it is obvious that samplers in colour were in use in the 16th century, and it is plain that cut-work samplers were also popular in the latter part of the century from a passage in Rich's *Phylotus and Emelia* (1583): "She might goe seeke out her exemplars and to peruse, which woorke would be best in a ruffe"—clearly one of those ladies referred to in the dedication of J. Wolfe and Edward White's *New and Singular Patternes and Workes of Linnen* (1591), "certaine patternes of cut-worke and others brought out of Foreign Countries, which have been greatly accepted of by divers Ladies and Gentlewomen of sundrie nations." Whether Margaret Tomson's "sawmpler with semes," bequeathed to Alys Pynchebeck in 1546, was decorated with bands of embroidery, is impossible to say, but it seems most likely, for Edward VI had eighteen pillow-cases of "holland with broad seams of silk of sundry coloured needlework," which can only put one interpretation on the word "seam." The designs on the earlier samplers were derived for the most part from pattern books, published on the Continent and in England, but these were expensive and hard to come by, and poor people could not afford to work from them only. There is no trace of any sampler among the vast store of needlework left by Bess of Hardwicke, nor are there any contemporary samplers in that great treasure-house

of 17th-century art, Knole. But this does not imply that samplers were not worked by such people, for the Chichester sampler (fig. 7) was worked by a lady of noble birth, and Anne Gower (fig. 6), who married Governor Endicott and went to America, was presumably of gentle birth also, while Lettice, Countess of Leicester, in her inventory for the year 1634 had sundry samplers, probably worked by herself and her ladies. There is, in truth, very little evidence about the workers of samplers—their anonymity is, indeed, part of their charm—but there is an exception in the case of Elizabeth Mackett (fig. 29), who was one of three sisters who lived in a small town in Sussex, and she seems representative of the type of person who sewed the sampler, a country lady of moderate means, who may have seen or been lent a pattern book, but who is much more likely to have learnt stitches and designs from her mother or her teacher. Such facts as these and the indubitable evidence of the length of time taken by some seamstresses—Susannah Wilkinson (fig. 30) took two, while Elizabeth Dean, whose sampler is in the Jacoby collection, took nine years to complete her task—are sufficient to account for the persistence of many patterns and the seemingly anachronistic character of certain of the designs during the 17th century.

To all intents and purposes it is with the 17th century that the history of the sampler in England commences. The most familiar type is long and narrow in shape, decorated in regular bands of embroidery or cut- and drawn-work. The width is, as a rule, from six to eight inches, and the length anything up to three feet or more. These samplers are worked on bleached and unbleached linen, and in the embroidery white and coloured silks and metal threads are employed. The cut- and drawn-work is always in white, as is a certain type of flat-stitch known as "white work" (*see* figs. 6, 21, 26, etc.). Both these latter forms of decoration may be seen in conjunction with coloured bands as well as singly. Another type of early sampler has only come into prominence in recent years. There are only a few examples in existence, and the decoration consists of devices dispersed over the ground in more or less regular fashion. By their design an early origin

is suggested, and it is possible that in this form a Tudor type is repeated; but we cannot ascribe any single example to a date earlier than James I's reign, while the type is still in evidence in the second half of the 17th century.

The earliest dated sampler, German work of the year 1618 (fig. 64), and the small English cut-work and embroidered sampler (fig. 2) are unique for their period in shape and, indeed, in decoration. The former, which is very large, presents the appearance of two or three samplers side by side. The cut- and drawn-work are of the ordinary 17th-century type; the embroidered patterns are, however, unusual, the square arrangement of designs, in particular, being uncommon, while both the feeling of the work and the use of two simple colours, red and green, proclaim its early date. This use of two single colours in an early sampler bears out the evidence of Edward VI's sampler (*see* p. 2). The name and date are placed in an unusual position, but both the lettering of the inscription and the working of the stitches are consistent with such a period, while the history of this sampler, which was acquired many years ago in a slop-shop in Deptford, is convincing enough to refute any question of an inserted date.

With the popularity of ruffs and other forms of lace adornment throughout the late 16th and the whole of the 17th century it is natural that cut- and drawn-work samplers should have been widely made. This class of work is illustrated on figs. 2, 3, 6, 8, 9, 12, 17, 20, 21, 22, 26, 30, 40, 68. The first mention of cut-work is in the New Year's offerings to Queen Elizabeth in 1577-8, when Sir Philip Sidney presented her with a set of ruffs, and in the wardrobe accounts for 1584-5 mention is made of Italian cut-work. It was in Italy, in the main, that this type of work had its origin, though tradition has ascribed its introduction into England to Catherine of Aragon, who is reputed to have taught the women of Bedford the craft. The designs for cut-work are taken from lace pattern books, the majority of which were first published in Venice, where Ostaus' *La Vera perfettione del disegno, etc.*" (1561) and Vinciolo's *Isingolari e Nuovi Disegni* (1606) had a wide popularity. These books were everywhere pirated and

in some cases re-published in other countries, while Vinciolo himself was brought to Paris by Catherine de Medicis and established there with great honour. In Germany, Sibmacher's *Schön neues Mödelbuch* (1597) ran into many editions, as did Shorleyker's *Schole-house for the Needle* (1624) in England, the best known of the English books. Very few copies of these books have survived, probably because the method of transferring the designs to the canvas by pricking was apt to destroy the page.

There are several methods of making cut-work or punto tagliato. One is to arrange the threads upon a small frame, fashioning them to the patterns required ; then gum under the threads a piece of cloth, sew down those parts of the design which form the main structure, and cut away the unnecessary part of the cloth. Another method is worked without the undercloth, the designs being strengthened and elaborated, where desired, by a variety of other stitches, in particular the button-hole stitch. Drawn-work is closely allied to cut-work, but in this case some of the threads in the fabric are withdrawn, leaving a very loose web on which the patterns are embroidered. Both drawn-work and cut-work are used in the 17th-century sampler with great frequency, often in conjunction with bands of the flat satin-stitch known as whitework or damask stitch (*see above*). Needle-point lace panels, closely resembling punto reticella, are also frequently employed (*see figs. 8, 9*). The essence of the decoration of cut- and drawn-work is geometric, but letters are found fairly often and also more elaborate patterns with figures. Dated samplers are rare of this class, and neither names nor inscriptions are frequent. Examples of the former occasionally occur, the earliest known being Elizabeth Hinde's sampler of the year 1643 (fig. 9). There is no doubt, however, that some of the cut-work samplers in existence antedate Elizabeth Hinde's by many years. The magnificent sampler in the London Museum, worked by Susan Nebabri (fig. 2), contains a panel with Elizabeth's Royal Arms and the initials E.R. The design of this panel is markedly Tudor, and in addition the top two panels are worked in red and gold and black and silver thread respectively in a very distinctly Elizabethan

style. The fine needlework of the small sampler (fig. 3) is also closely allied to the work on late 16th-century caps, and the raised work is very typical of the fashion of that time. Another early drawn-work sampler is that of Anne Gower (fig. 6), who married Governor Endicott and sailed to America in 1628. As she worked this sampler while still unmarried, it must date before the year of that event. The majority of the extant samplers of this type belong to the middle of the century ; with the decline in popularity of the ruff, they cease to have their use, and it is rare to find an instance, even of the use of the lace panel, dated as late as 1700 (fig. 30).

The long banded sampler, most typical of all 17th-century samplers, had its greatest popularity in the middle of the century (figs. 8, 10, 18, 23, 25, 27, 29, 31). The earliest dated example is in the possession of Mrs. Croly and is of the year 1634 (fig. 8 (a)). The bands of decoration are often regular in width, though not necessarily so, and vary from one to three inches ; but where lettering is employed a narrower breadth is used, sometimes of as little as a quarter of an inch. The patterns on these samplers are mainly floral and geometrical. Pansies, roses, honeysuckle, carnations, lilies, strawberries and acorns are the most common flowers used, but the whole gamut of the Elizabethan needlewoman is run through and the raised and detached work found at the close of that period remain exceedingly popular. The extreme naturalism of the Elizabethan designs are lacking, however, and a formality, typical of James I's reign, persists in the earlier samplers, which later develops a marked angularity, especially noticeable in the second half of the century. A very strong current of Italian influence is found, particularly in the repeating border-patterns so common on these long samplers. Animals are used as motives of decoration, and small figures, holding upraised emblems, commence to appear early in the century. These figures, known as "boxers" (figs. 35, 41), were commonly used throughout the 17th and 18th century. They have their immediate prototypes in Italian and Spanish work of the late 16th and early 17th century (fig. 4 (b)), where their close connection with the putti of the Renaissance can be more plainly seen. Panels

with figures were popular as a main decorative feature of the sampler, but the majority of these are found in the second half of the century (fig. 23). The figures in these panels sometimes wear Elizabethan costume; in particular, a design representing a Queen and two ladies is not infrequently met with. But the character of the remainder of such samplers leaves no doubt as to their actual date. The colours used in the 17th-century sampler are paler in tone than those of the 18th century, and the variety of stitches employed is considerable, the commonest being the cross, short and back-stitch and for the lettering satin and eye-let. In addition petit-point, detached and padded work, are often used and metal-thread embroidery is widely employed, while pearls are occasionally found. Texts and verses are not common, but increase in popularity during the latter part of the century, during which a shorter type of sampler begins to appear (fig. 3), which gradually supersedes the long variety and by the end of the century is regularly adopted. With this change the bands become narrower, texts and inscriptions occupy a larger portion of the sampler, with the consequence that a more instructional type succeeds the old-fashioned form, which was in reality the substitution for a pattern book.

There remains the third group of the 17th century, which is shorter and narrower in shape than the long banded sampler and has the ground sown with devices of various kinds, more or less regularly dispersed over the sampler. These devices are for the most part geometric in character, but sprays of flowers, birds, animals, caterpillars, are frequently used, while small panels suitable for the embroidery of purses, cushions, etc., are often introduced. Such samplers are illustrated on figs. 5, 7, 11, 13, 14, 15, 16, 19, 24; and a cushion with similar patterns on fig. 1. The colours used are very varied, and a great deal of metal thread and raised work is employed. A very common feature of the working of the geometric devices is that the pattern, which is often quadripartite, is left in various stages, only one quarter showing the completed design. There are only about twenty of this class of sampler known at present, and though others are probably lying hidden in remote places, there is no likelihood of very many more

turning up. We possess only one dated example, the fragment belonging to Sir William Lawrence (fig. 19) of the year 1657. In this sampler there is one noticeable feature and that is the extreme regularity of the positions of the devices, which assumes an effect of bands. Some of the other examples of the type are much more irregularly planned, and it is probable that this irregularity is a feature of the earlier examples, two of which we are able to date within ten years or so. The first (fig. 5) from the Royal Arms at the head in conjunction with the Rose and the Thistle in so conspicuous a place must be dated in the reign of James I, a period to which the curiously stiff workmanship could only belong. One of the sprays with birds is to be found in Shorleyker's *Schole-house for the Needle* (see fig. 4), first published in 1624. As James I died in 1625 the sampler should belong to that year, but Shorleyker probably reproduced some earlier patterns, a fact substantiated by the presence on a charter of the Blacksmiths' Company, dated 1605, of this particular and other designs found in his book. At all events we can be certain that this sampler is before 1625. The second sampler (fig. 7) is embroidered with the letters M.C. and a coat of arms of the Chichesters of Arlington in Devon. There are only five ladies of this family, to whom the initials could belong, during the 17th century—Mary, who died in 1630; Mary, born in 1608, daughter of Amyas; Mary, born in 1615, and her sister Margaret, born in 1619, daughters of Henry Chichester; and Margaret, born in 1683. The first and last may be ruled out. Assuming that the sampler was made while the seamstress was still a young woman, which is more than likely, 1640 is about the latest year in which it could have been produced. We have, then, two examples, one before the year 1625, one before the year 1640, in which the devices are irregularly dispersed, and one example, dated 1657, in which the regularity is marked. Such other examples, as we possess, can be tentatively dated by these. The sampler on fig. 11 is probably some little time before 1650, as it is both irregular and very close in style to James I work, while that on fig. 13 is much nearer to Sir William Lawrence's dated fragment, and was probably embroidered somewhere in the region

of 1650. It sometimes happens that some feature well-known on dated needlework pictures or work-boxes may assist the placing of these samplers. This is so in the case of the magnificent sampler on fig. 15. Here the lion and the unicorn, the palace of Nonesuch, and, indeed, the whole style of the sprays of flowers and insects is so close to many Charles I needlework pictures that it is almost certain that the sampler is of that reign. There are very few instances of this group of samplers which can be definitely assigned to the second half of the century, but two in the collection of Mr. Jacoby (fig. 24) can be attributed to that period. The style of the flowers is very close to that on the curtains embroidered in wool of the second half of the century ; the brilliance of the colouring is nearer the 18th-century palette than the early 17th ; while the angularity of the smaller flowers is typical of later 17th-century work, and is, indeed, very close in style to a work-box dated 1698 in the Victoria and Albert Museum. Certain of the patterns, however, notably the smaller diaper devices, cannot be as late as that, and we shall probably not be far wrong in dating these samplers in the reign of Charles II. An interesting survival of this type is found in a sampler by H.B. dated 1728 (fig. 41), in which the earlier patterns are preserved but elaborated in a minute manner typical of the 18th century.

With the 18th century the style of the sampler changes. In shape the shorter and narrower type of the close of the 17th century prevails throughout the first quarter, but finds a rival in the plain square variety, which gradually supersedes it. Linen is still the chief substance employed, but it is often yellower in colour, and in some cases a particularly virulent mustard tone appears. About the end of the first quarter a woollen canvas began to be used, and soon became almost universal. Towards the close of the century linen was again used and a certain kind of glazed gauze, known as "tiffany." Silk thread is mainly employed in the embroidery, but not metal, which entirely disappears and with it raised and padded work, while the colours of the silks are more vivid in the 18th than in the preceding century. The lace sampler vanishes, but in its place may occasionally be found samplers of "hollie-work." Holy- or hollie-work is a point-lace stitch, which derives the

name from its monopoly by religious houses. This kind of work is first mentioned in a secular connection in the inventories of Mary Queen of Scots ; it was much employed throughout the 18th century for baby-linen, caps and similar pieces of needlework. Mary Stroud's sampler (fig. 40), dated 1727, is an early and very perfect example of its kind.

The decoration of the sampler in the 18th century is a much more elaborate affair than in the previous century. Early on in the period the border begins to appear, first as the edging to the pictorial panel (fig. 30), then as a more definite border (fig. 36), then in its completed form (fig. 44). The letters cease to be used primarily as examples for marking, and with the publication of Wesley's Hymns in 1736 and the consequent popularization of Methodism and its maxims, gloomy and uplifting verses are found on many examples, a favourite one being the well-known couplet :

When I am dead and laid in grave and all my bones are rotten,
By this I may remembered be, when I should be forgotten.

During the early part of the century the interest in lettering was so great that samplers are met with in which the decoration consists entirely in verses and inscriptions embroidered with a view to displaying alphabetical elaboration (fig. 37).

In the design a more pictorial effect is aimed at, houses, fruit trees, pots of flowers, birds, the seamstresses' family (fig. 48), genealogical trees, the Ten Commandments, the Lord's Prayer, angels, being all employed to vary the composition. A favourite decoration in the 18th century is a row of coronets, representing the various aristocratic ranks. About the end of the first quarter of the century a band of landscape was introduced at the foot of the sampler (fig. 46), which remained popular throughout the century (figs. 47, 48, 50), being usually employed at the bottom, but sometimes in the middle of the design. The name of the seamstress and her age is almost invariably given and in many cases the school is also shown, a very early instance being that of Elizabeth Clements (fig. 35), who at the tender age of six, worked her sampler in 1712 at the foundling school of St. Clement

Danes. The penalties that awaited her, if she neglected her task, are only too plainly mentioned. Epistle samples are occasionally met with, the earliest example known being from a small girl at Wanstead in 1693 (fig. 28). About the middle of the century darning samplers, which are worked on the sampler or on squares previously cut away, began to be popular and continued in favour till the middle of the 19th century. In the earlier examples the delicacy and variety of the needlework is considerable, the back being often indistinguishable from the front. Sarah Everitt's sampler (fig. 49), dated 1777, is a particularly fine example. Towards the close of the century some very small samplers were made, and a recurrence of the popularity of black-work is noteworthy. M. Quertier's sampler, dated 1799 (fig. 54), is a good example of the latter, and Lucy Titehall's, with its admirable sentiments (fig. 58), of the former. In the last quarter are also to be found the map samplers, on which the seamstresses' native village may sometimes be distinguished by the large size of letters, in which it is shown, or by its outlandish name among many familiar ones (fig. 52). These map-samplers were nearly all made within ten years of 1790, but a few earlier examples are known, one pair dated as early as 1726. A few rare and unusual samplers are illustrated. Mary Caney's sampler (fig. 34), dated 1710, is a pattern for knotting, and is worked in two shades of cream-coloured silk on a white ground. A. V.'s sampler (fig. 45), dated 1746, stands alone for shape, and is peculiar in that it reproduces 17th-century patterns in 18th-century colours. Catherine Benskin's sampler (fig. 47), dated 1754, is a very late survival of the 17th-century type.

With the 19th century a marked deterioration of ideas sets in. Designs are, for the most part, stereotyped, a favourite form of decoration consisting of a strawberry border, always popular in the late 18th and early 19th century, a house in the centre, and verses decorously written and fitted into the composition (fig. 57). Another favourite design has stiff pots of flowers and small devices scattered over the ground (fig. 59). This dissemination of the pattern is particularly noticeable in 19th-century samplers, in which the sense of design is

strikingly inferior to that of the previous century. Sometimes there are amusing patterns, such as those on Mary Young's sampler (Plate VI), in which the angels in bottle-green high-waisted frocks ascend their ladder in a very restrained and dignified manner, while below a more than life-size Jacob reclines in sleep. But such are difficult to find, and an almost universal convention ruled over our great-grandmothers with a rod of iron. During the 19th century the cross-stitch was used practically to the exclusion of every other kind, and came to be known as sampler stitch. Darning-samplers continued to be popular, but are much coarser than in the previous century (fig. 62). The sampler, generally speaking, died out about 1850, but a certain type is occasionally found at a later date. This type, which is easily recognised, consists of rows of letters of every kind and number set very close together, while at the bottom a medley of small devices, names and numbers, forms a kind of ornamental border (fig. 63). These samplers are worked in red silk or cotton and were apparently made at charity schools. Some are found with the Bristol Charity School's name on them, but the majority are unmarked. Though it does not follow that this type was made only at Bristol, it seems that the Müller Orphanages there were the chief source of this class of work. Some years ago a lady in Derby acquired one of these samplers from a woman who had been brought up in those homes. The woman gave the information that all the girls there worked these samplers, but were not instructed, learning the patterns from each other. During the 19th century the sewing of samplers was part of the school curriculum, as may be seen by a little book called *The Sampler*, published in 1850. "The children," we read, "are divided into three classes. Every child, when she enters the school, is placed in the third class." The third-class sampler has back, chain, darning, besting, herring-bone, marking, overcast, button-hole and Oeillet-hole stitch upon it. When the child has practised these on the third-class sampler, she makes them accurately on the second-class sampler. The first-class merely prepares for the lower classes, and does more elaborate work itself, such as the embroidering of garments for which the sampler provided the model.

FOREIGN SAMPLERS

Upon the Continent the sampler does not seem to have been popular in every country. German, Dutch, Italian and Spanish samplers are common enough, but in France the practice of sewing them does not seem to have been widespread. No example exists, as far as can be ascertained, of the 17th and the majority are of the 19th century. The 18th-century specimens are the most interesting, but they differ only from their English contemporaries in the method of signature, which is usually in full and at the bottom of the sampler (Plate V). The embroidery on French samplers is usually in a finer stitch than English ones. There are a great many German samplers to be met with. The 17th-century variety are usually square in shape, while the long form was more popular in the 18th than in the previous century. Cotton as well as silk thread was employed. The earliest example of a dated sampler known was worked in Germany, and has been discussed above (*see p. 1, fig. 64*). The patterns were, as a rule, conventional in the 17th century in Germany, and pictorial effect was only attempted in the 18th-century examples. Here favourite scenes were the Crucifixion and Adam and Eve under the tree, while large human figures and animals are often found scattered over the surface in a rather haphazard way (fig. 68). Heraldic devices are used, and it is common for the worker's initials and the date to appear in a medallion. The darning sampler was very popular in Germany, and as it appears at a much earlier date than in England it is probable that it was first used in that country. In the latter half of the 18th century a particular kind of lace sampler worked on muslin appeared, which was used for reproducing stitches with which to embroider elbow ruffles. In the early part of the 19th century another distinctive type is found, which was confined to the district of the Vierlande near Hamburg. The shape is square and various geometric devices, stiff pots of flowers and such-like, are worked in black cotton. Scandinavian samplers differ very little from German, but a particular type with coarse cut- and drawn-work was worked among the peasants during the

late 18th and early 19th centuries. Dutch samplers are also very close in style to the German, though, on the whole, coarser in execution. They are, as a rule, square in shape, and are often worked across the material with the selvage at the sides, while complicated lettering worked in several colours is a constant feature of the design. Italian samplers are chiefly interesting in the 17th century, where the cut-work examples represent the forerunners of our own English type. A certain number of 19th-century specimens with pictorial designs are sufficiently pretty to attract attention. Spanish samplers are perhaps the most decorative of all. They are, as a rule, very large and brilliant in colour. The design consists, for the most part, in row upon row of border patterns of a floral nature arranged round a central panel, which is often heraldic. This panel nearly always contains, in addition, the worker's name and the date. The majority of Spanish samplers are of the late 17th or early 18th century (fig. 69).

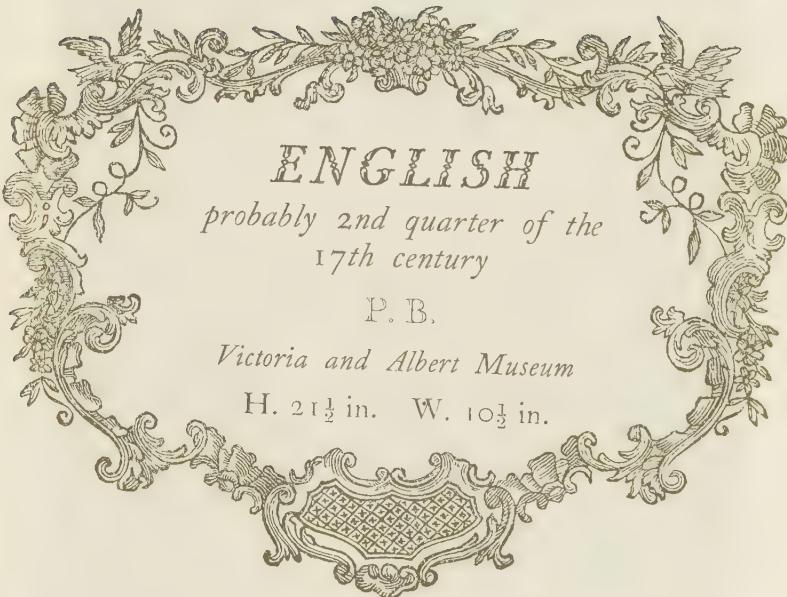
AMERICA

In America the sampler, imported from England, was very popular indeed. The 17th-century examples, of which very few have survived owing to the troubled period of history between 1650 and 1700, when the danger of Indian uprisings made life so uncertain, do not differ materially from English ones. It is with the 18th century that the real American type develops. It is more pictorial in form than the English, and the whole of the ground of the sampler is often covered with stitches (fig. 71). The name of the seamstress, her age and her school, are almost invariably found. A very large number of samplers, indeed, were worked during the second half of the 18th and the first part of the 19th century, which have been catalogued in Miss Bolton's exhaustive survey of the samplers of that country. It may be said in conclusion that the actual needlework is on the whole much coarser than in England, and though the designs are often more amusing, as examples of stitching they fall very short of the work of our own ancestresses.

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Museum (P. C. Trendell) | Catalogue of Samplers. 1922. (3rd ed.) |
| Mrs. Bury Palliser | History of Lace |
| Ethel Stanwood Bolton
and Eva Johnston Coe | American Samplers. 1921 |
| M. Jourdain | The History of English Secular Em-
broidery. 1910. (Ch. XI) |



ENGLISH

*probably 2nd quarter of the
17th century*

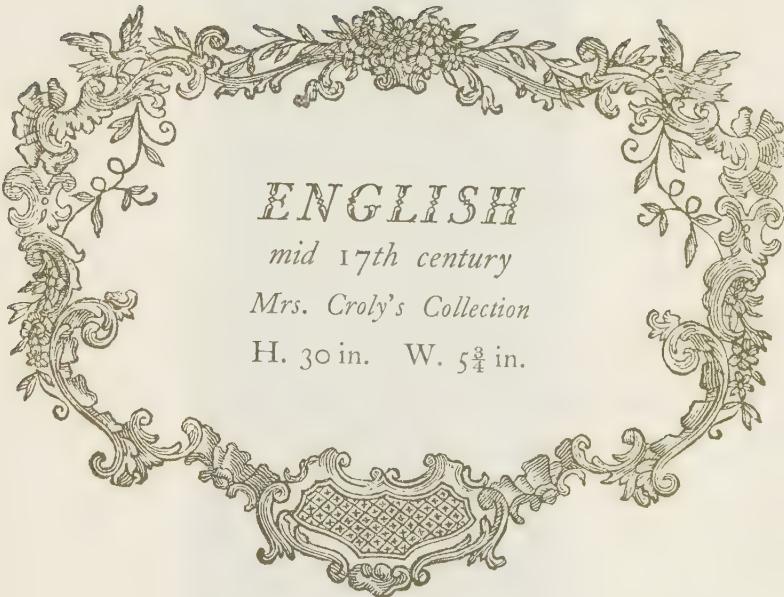
P. B.

Victoria and Albert Museum

H. $21\frac{1}{2}$ in. W. $10\frac{1}{2}$ in.

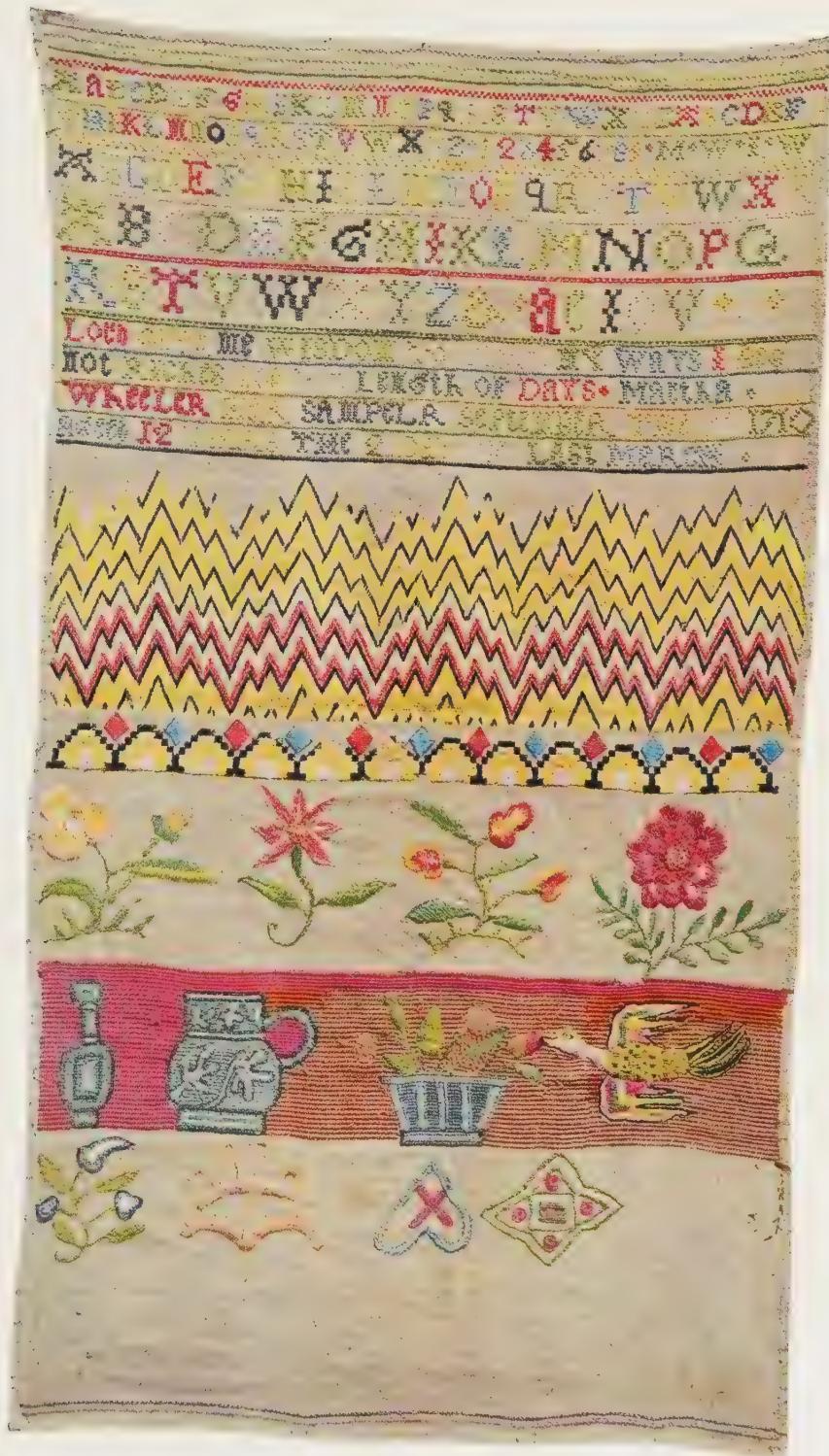
PLATE I





ENGLISH
mid 17th century
Mrs. Croly's Collection
H. 30 in. W. 5 $\frac{3}{4}$ in.







FRENCH

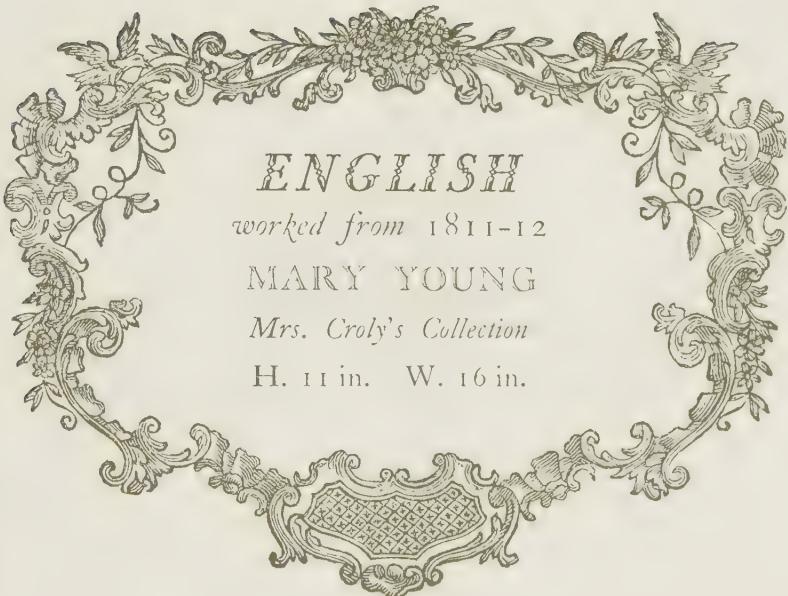
dated 1745

ANNE MAZELAN

Mrs. Longman's Collection

H. 8 $\frac{3}{4}$ in. W. 8 in.





ENGLISH
worked from 1811-12
MARY YOUNG
Mrs. Croly's Collection
H. 11 in. W. 16 in.

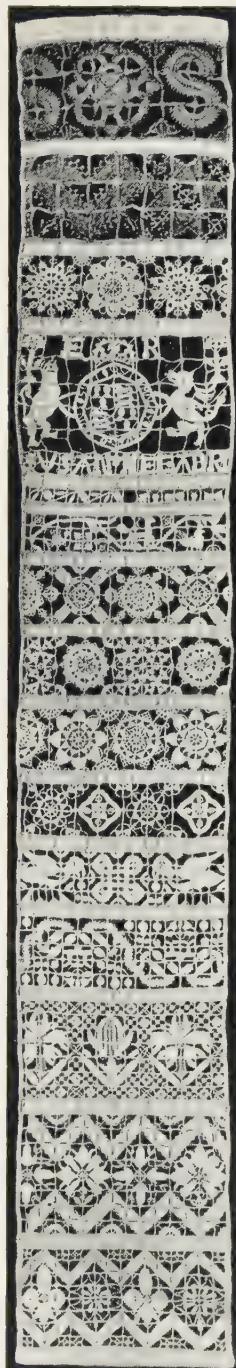


FIG. I



Victoria and Albert Museum

ENGLISH OR SCOTCH. PERIOD OF JAMES I (1603-1625)



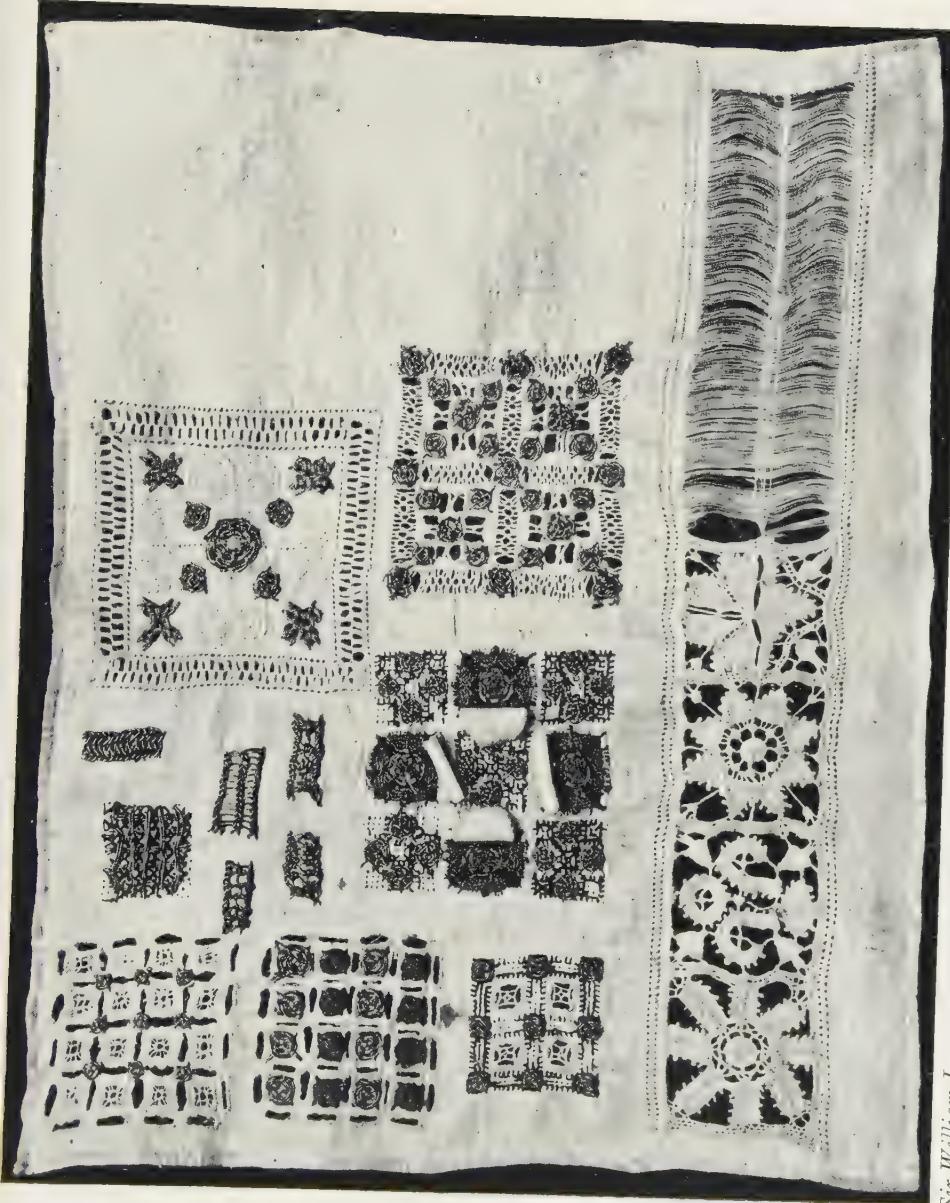
London Museum

Susan Nebabri

H. 36 $\frac{3}{4}$ in., W. 6 in.

ENGLISH. LATE 16TH CENTURY

Linen, with drawn and cut-work panels with needle-point lace stitches

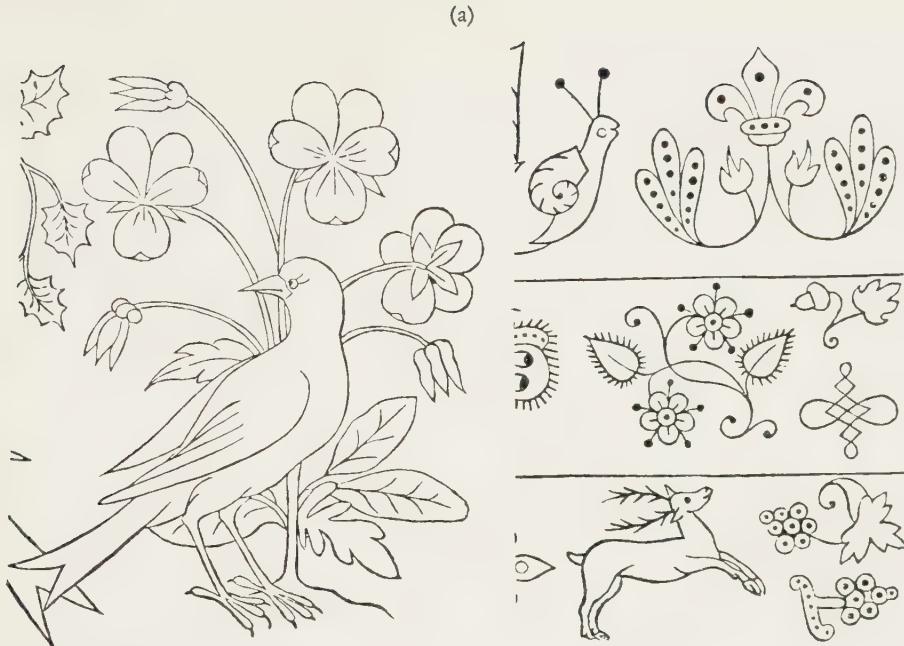


Sir William Lawrence

ENGLISH. LATE 16TH OR EARLY 17TH CENTURY
H. 6 in., W. 7½ in.

Linen, embroidered in coloured silks and metal thread. Drawn and raised-work
is also employed

FIG. 4



Two designs from Shorleyker's *Schole-house for the Needle* (1624)

(b)



J. Jacoby, Esq.

Panel of Italian 17th-century embroidery on linen showing "boxers"

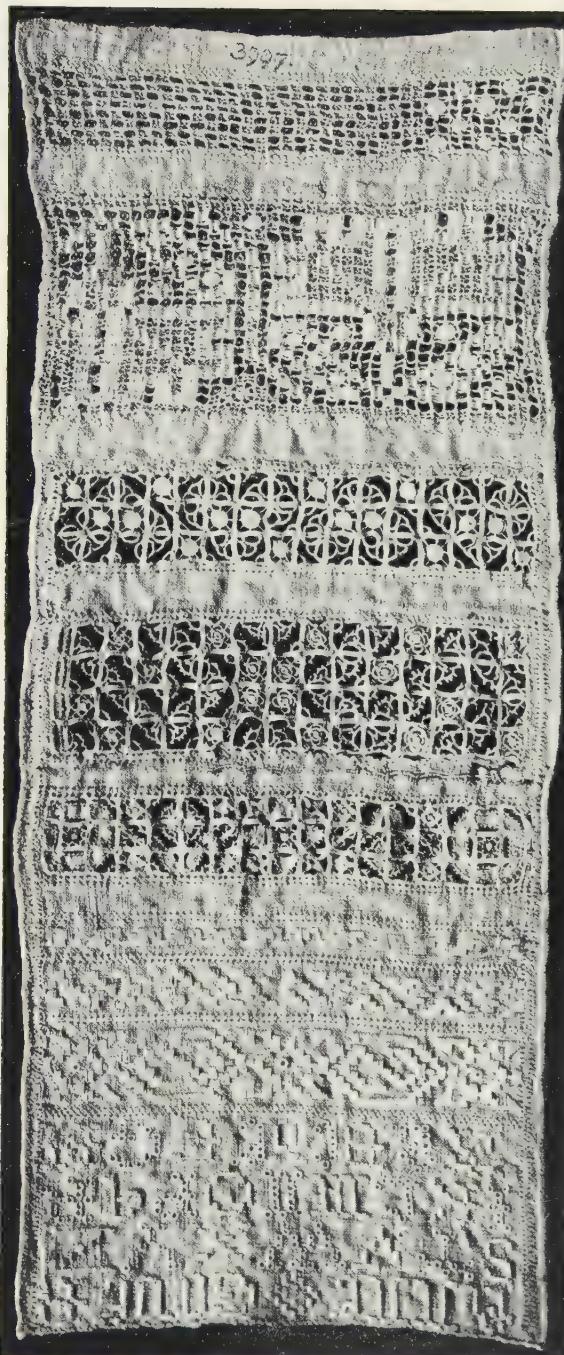


Victoria and Albert Museum

H. 20 in., W. $12\frac{1}{2}$ in.

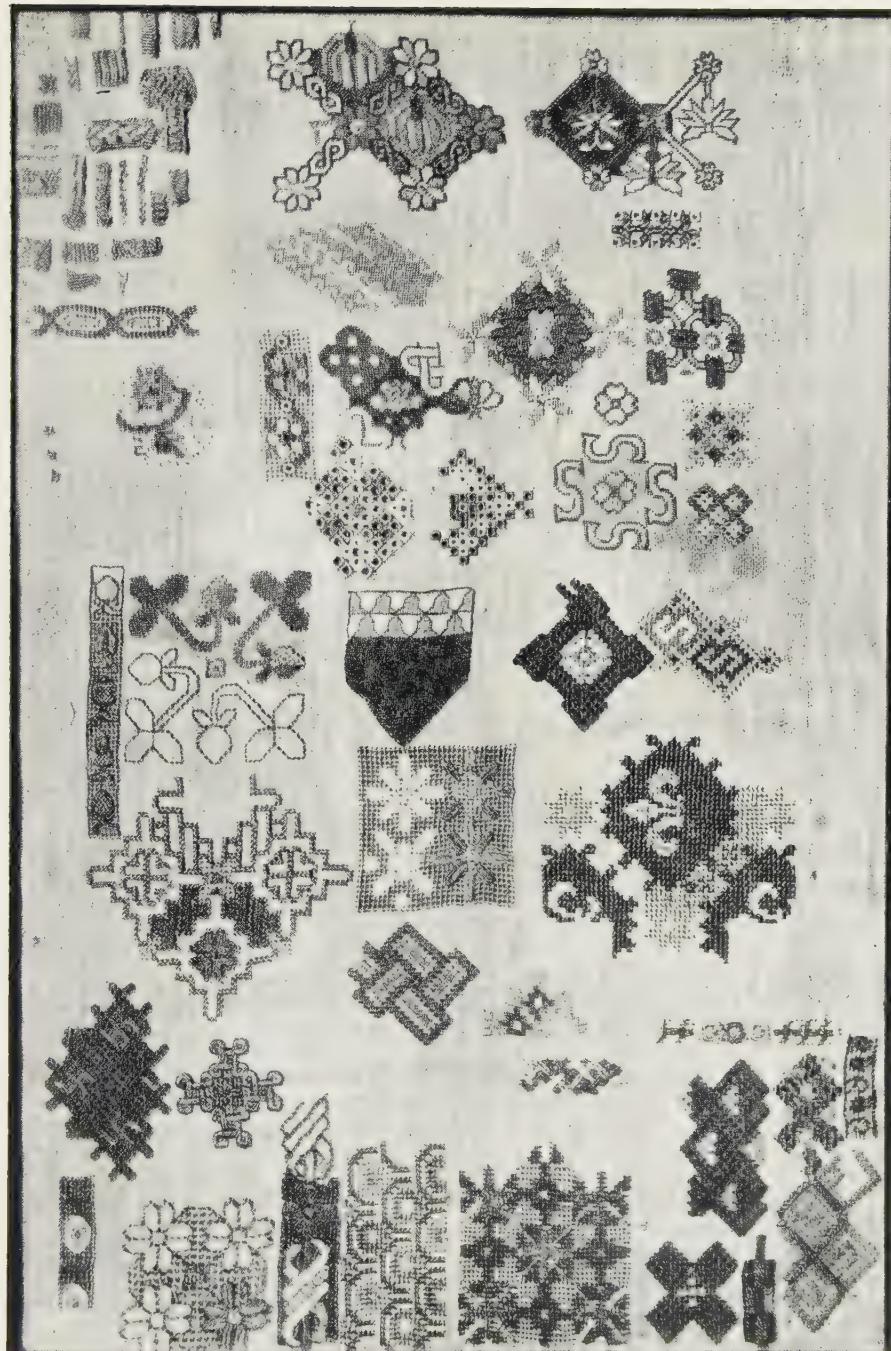
ENGLISH. PERIOD OF JAMES I (1603-1625)

Linen, embroidered in coloured silks and metal thread



Essex Institute, Salem. Anne Gower

ENGLISH. BEFORE 1634
Linen, with drawn and white-work panels



Dr. Glaisher

M. C.

H. 16 in., W. 10½ in.

(A Lady of the family of the Chichesters of Arlington)

ENGLISH. BEFORE 1640

Linen, embroidered in coloured silks and metal thread

(b)

FIG. 8

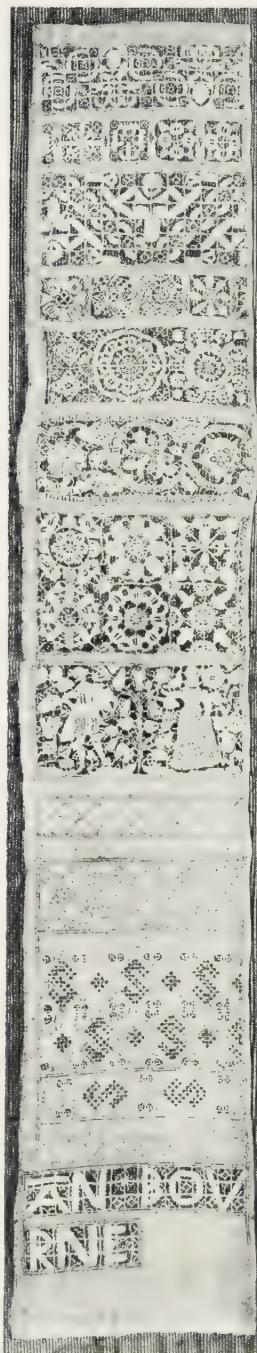
(a)



Mrs. Croly B. P.

ENGLISH. DATED 1634

Linen, embroidered in coloured silks, with cut, drawn and white-work panels



Sir William Lawrence. Anne Bourne

ENGLISH. MID-17TH CENTURY

Linen, with cut, drawn and white-work panels



Mrs. Head

Elizabeth Hinde

ENGLISH. DATED 1643

Linen, with cut and drawn-work panels with needle-point lace stitches



Victoria and Albert Museum

Rebeckah Pope

H. 2 ft. 2 in., W. 9 in.

ENGLISH. DATED 1644

Linen, embroidered in coloured silks, with bands of white-work



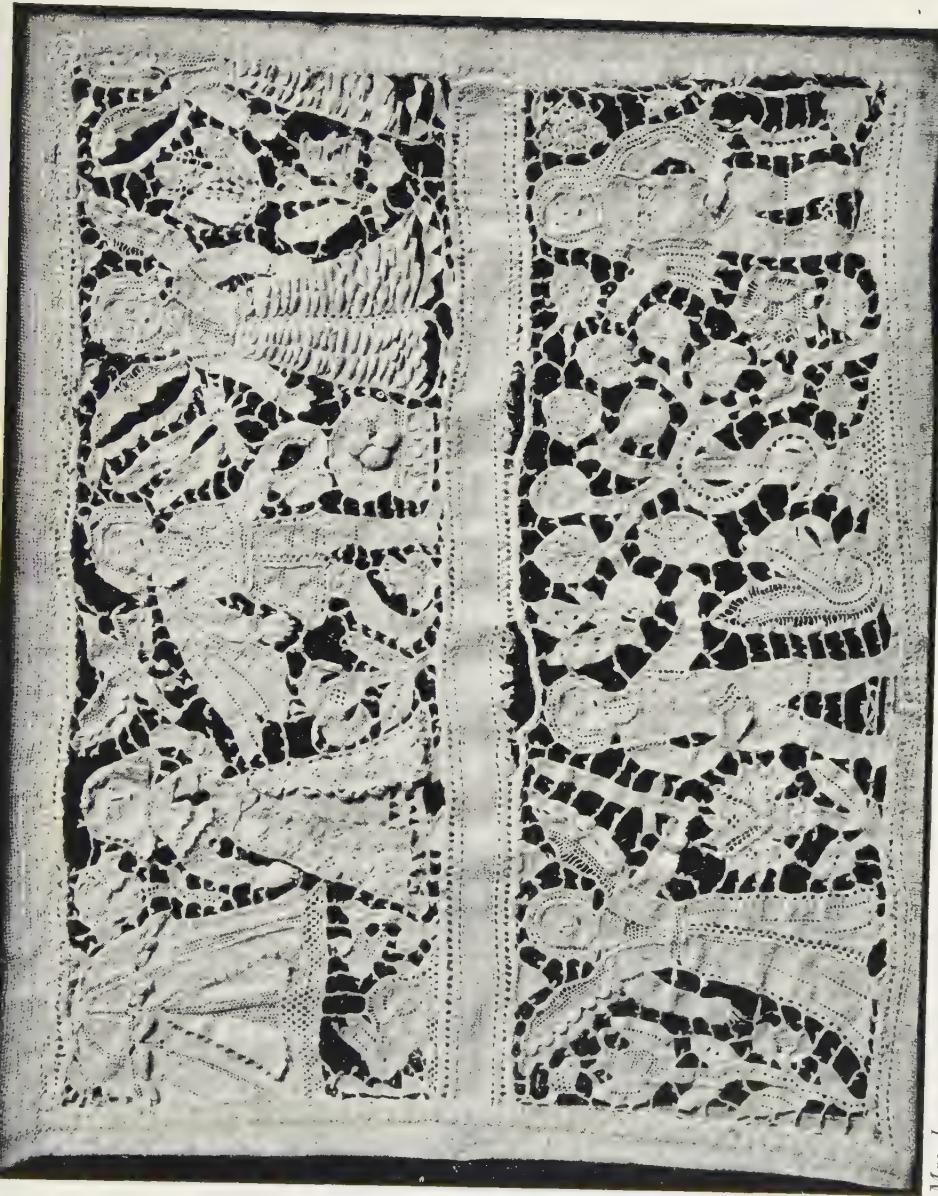
Victoria and Albert Museum

M. J.

H. 17 $\frac{1}{4}$ in., W. 9 in.

ENGLISH. PROBABLY 2ND QUARTER OF THE
17TH CENTURY

Linen, embroidered in coloured silks and metal thread



11. 6 in., W. 9 in.

ENGLISH. MID-17TH CENTURY

Linen, with cut and drawn-work panels with needle-point lace stitches

Mrs. Longman



Victoria and Albert Museum

H. 17 $\frac{1}{4}$ in., W. 9 in.

ENGLISH. PROBABLY PERIOD OF
CHARLES I (1625-1649)

Linen, embroidered in coloured silks and metal thread



J. F. Glover, Esq.

H. 22 in., W. 13 in.

ENGLISH. PERIOD OF CHARLES I (1625-1649)

Linen, embroidered in coloured silks and metal thread



Formerly in the possession of Mrs. Grove H. $20\frac{1}{2}$ in., W. $8\frac{5}{8}$ in.

ENGLISH. PERIOD OF CHARLES I (1625-1649)

Linen, embroidered in coloured silks and metal thread

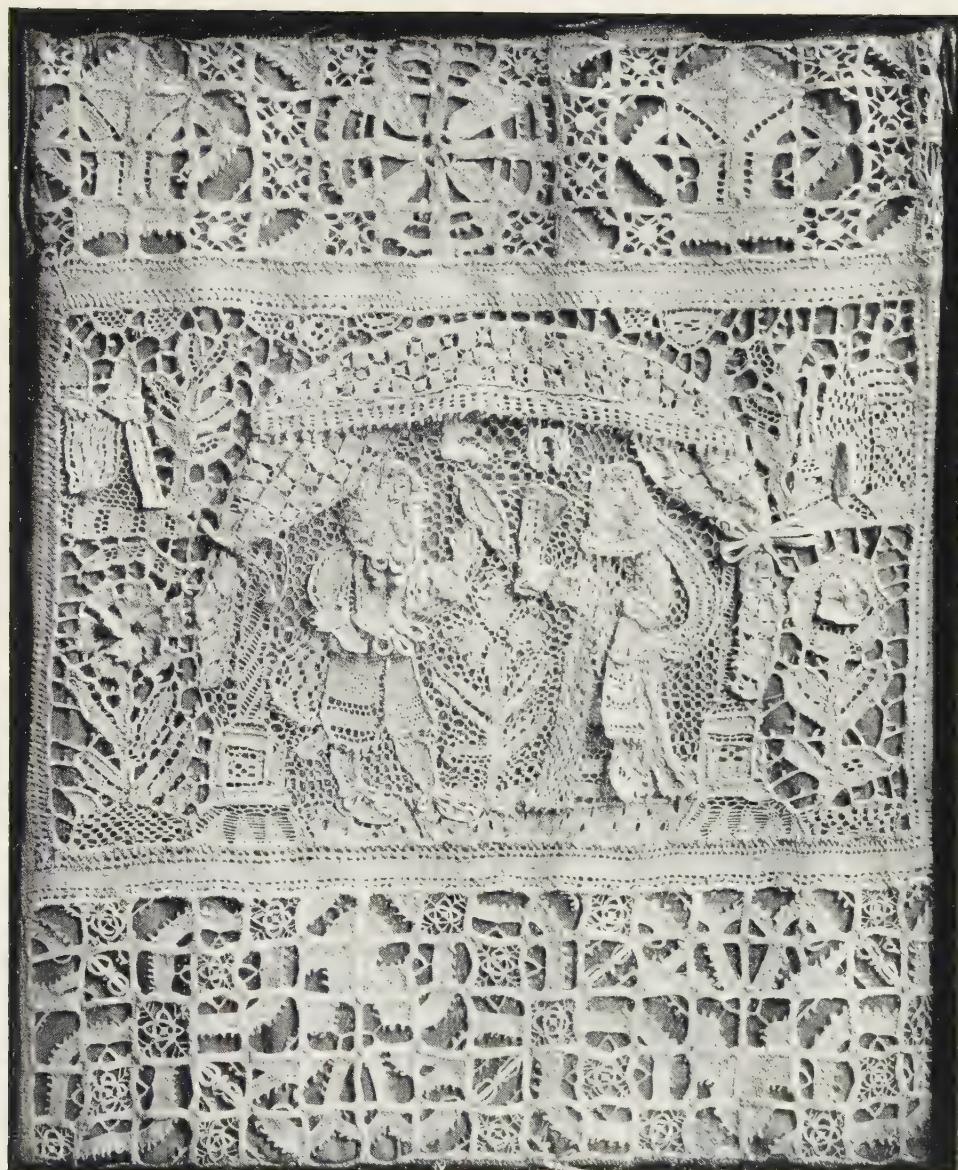


Dr. G. C. Moore

H. 20½ in., W. 8½ in.

ENGLISH. MID-17TH CENTURY

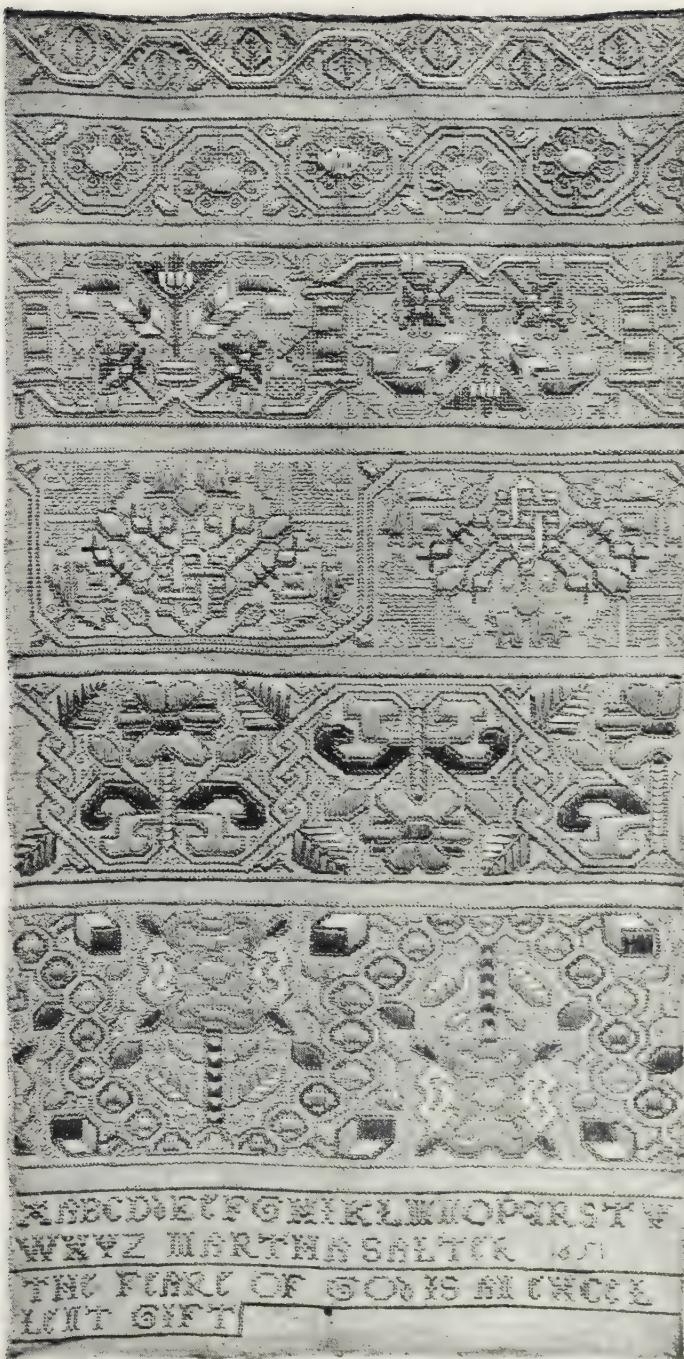
Linen, silk, and metal thread



Victoria and Albert Museum

ENGLISH. PERIOD OF CHARLES I (1625-1649)

Linen, with cut and drawn-work panels with needle-point lace stitches



Victoria and Albert Museum

Martha Salter

H. 18 in., W. 9 in.

ENGLISH. DATED 1651

Linen, embroidered in coloured silks

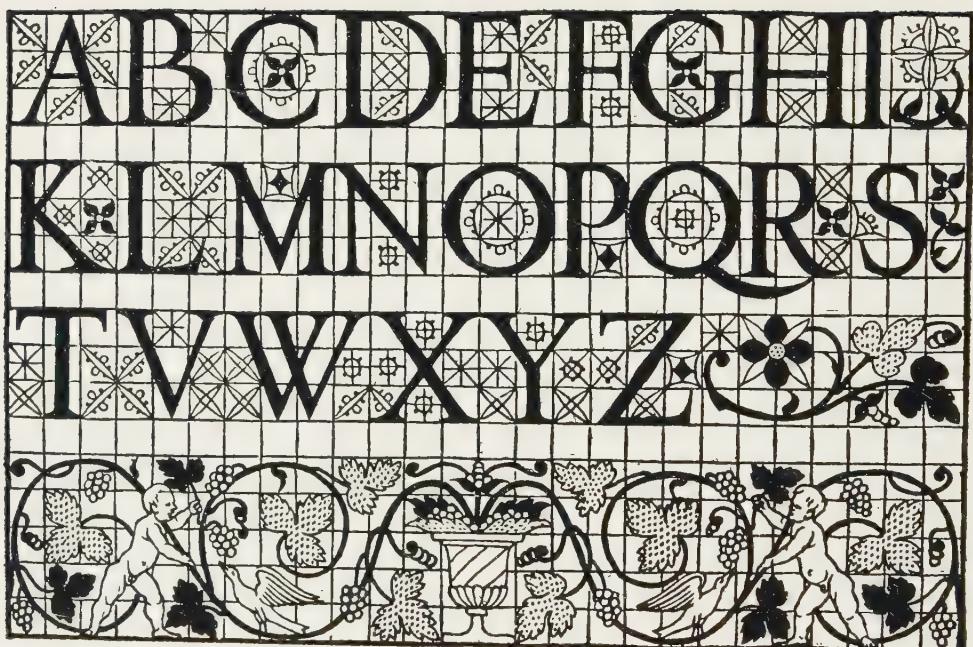


Sir William Lawrence

ENGLISH. DATED 1657

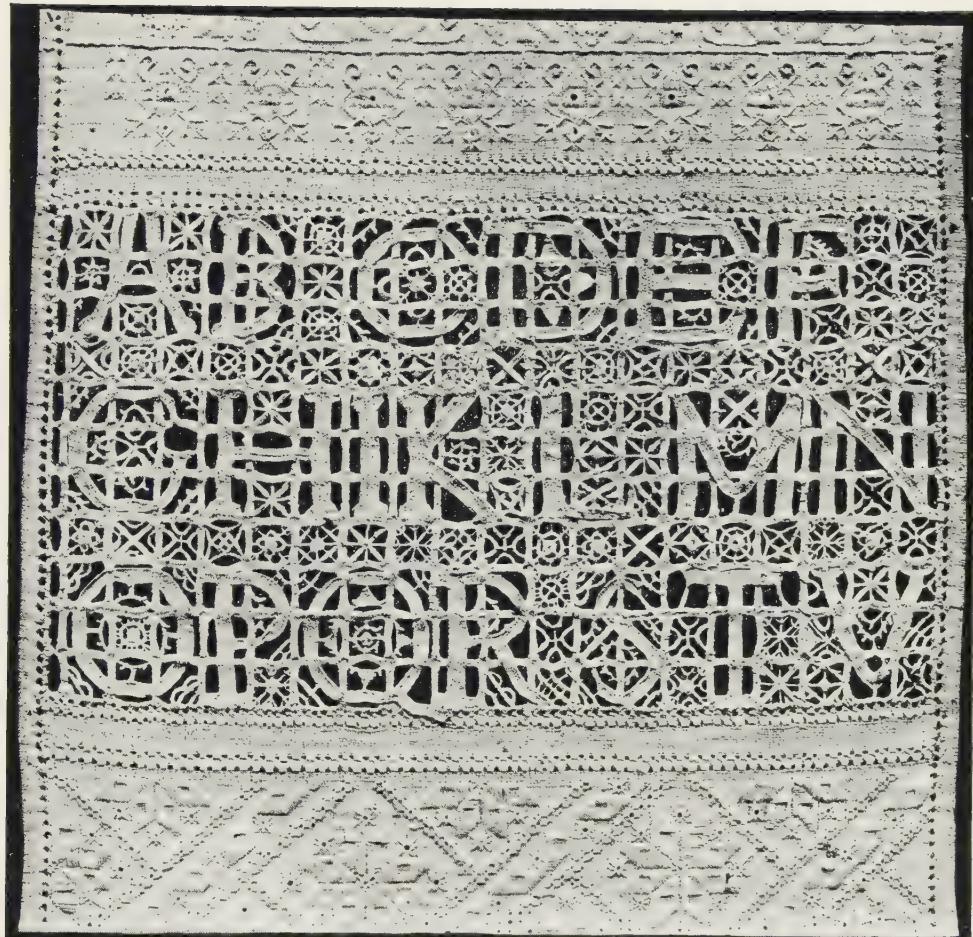
Linen, embroidered in coloured silks and metal thread

(b)



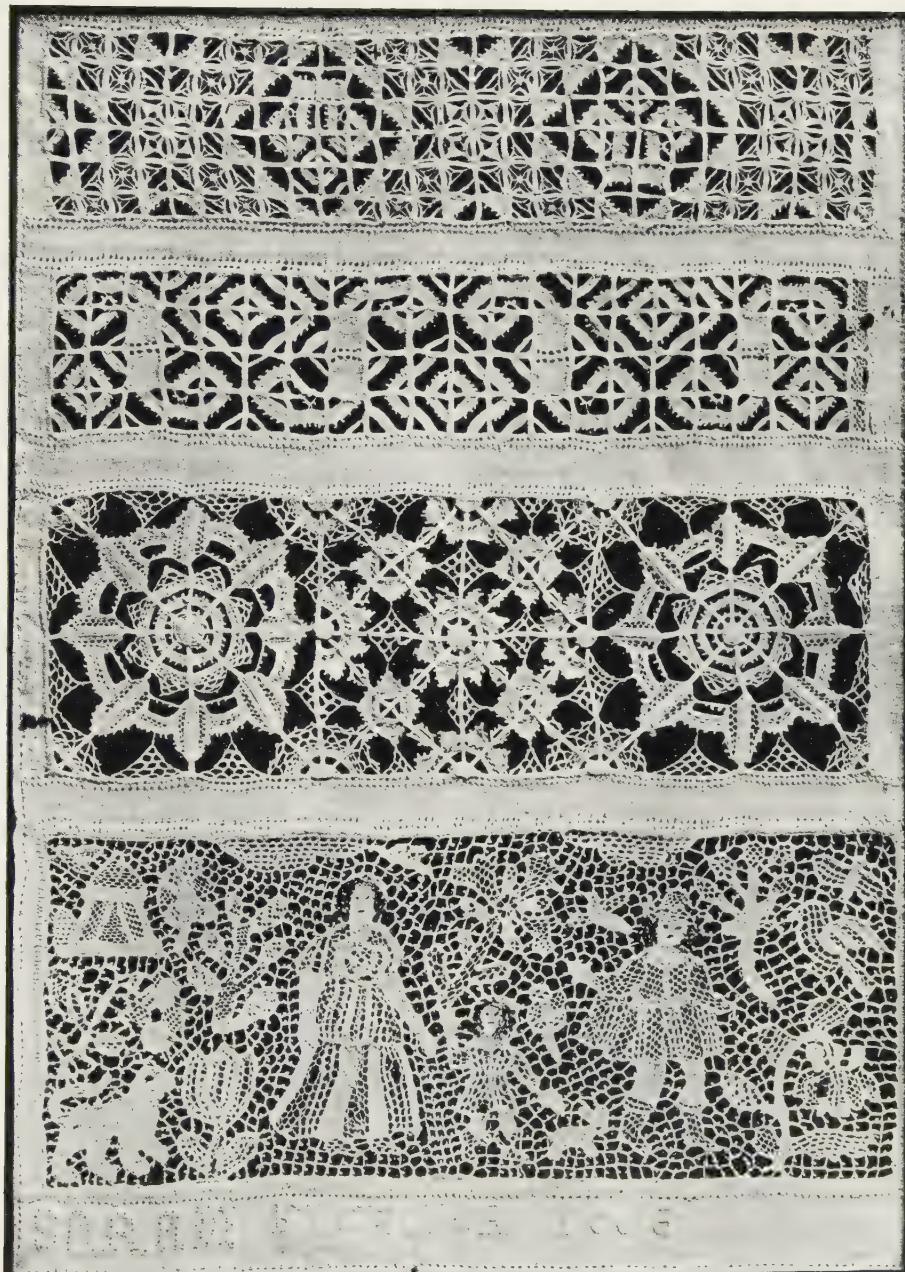
Pattern for sampler opposite from Ostau's "La Vera perfettione del disegno" (1561)

(a)



Victoria and Albert Museum. Alphabet from a drawn and white-work sampler

ENGLISH. 2ND HALF OF 17TH CENTURY



J. Jacoby, Esq.

Sarah Fletcher

H. 12 in., W. 9 in.

ENGLISH. DATED 1668

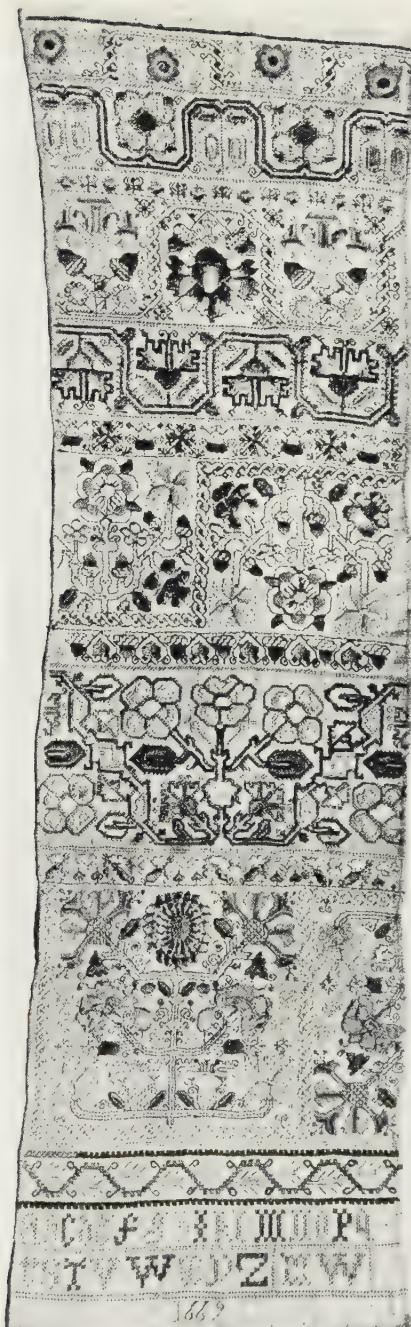
Linen, with drawn-cut work and point lace panels



Sir William Lacrencce

ENGLISH. 17TH CENTURY

Cut and drawn-work panel with needle-point lace stitches



Dr. Glaisher

H. 27 in., W. 8 in.

ENGLISH. DATED 1669

Linen, embroidered in coloured
silks; raised and detached
work is also used

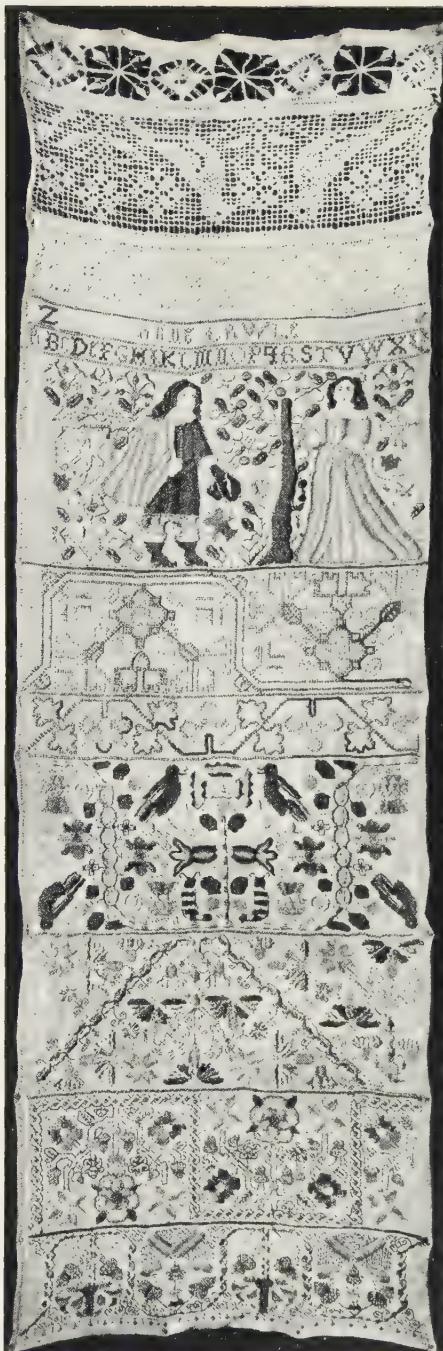
(a)

(b)

*J. Jacoby, Esq.* H. 18 in., W. $6\frac{1}{2}$ in. *J. Jacoby, Esq.*H. 18 in., W. $7\frac{1}{2}$ in.

**ENGLISH. PROBABLY PERIOD OF
CHARLES II (1660-1685)**

Linen, embroidered in coloured silks and metal thread



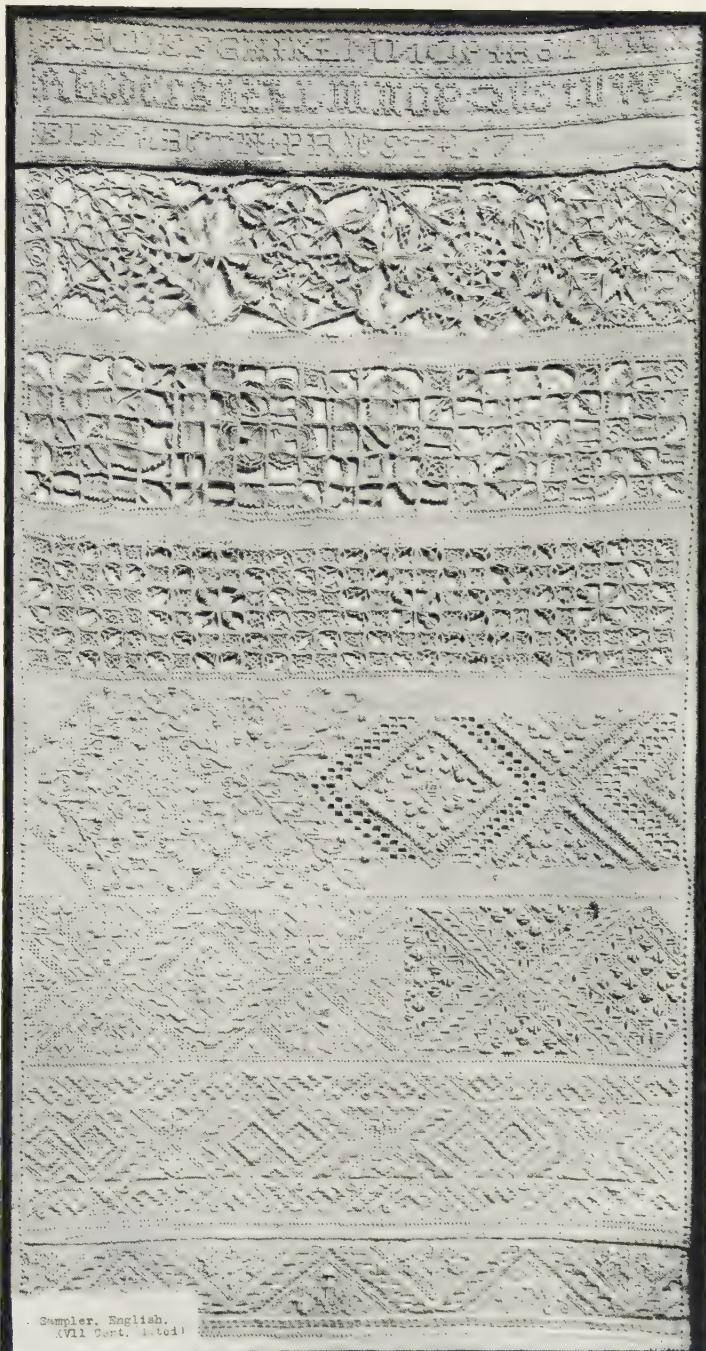
Dr. Glaisher

Anne Lawly H. 30 in., W. 9½ in.

ENGLISH. DATED 1676

Linen, embroidered in coloured silks and metal thread.

Petit point, raised, drawn and white-work are also
employed



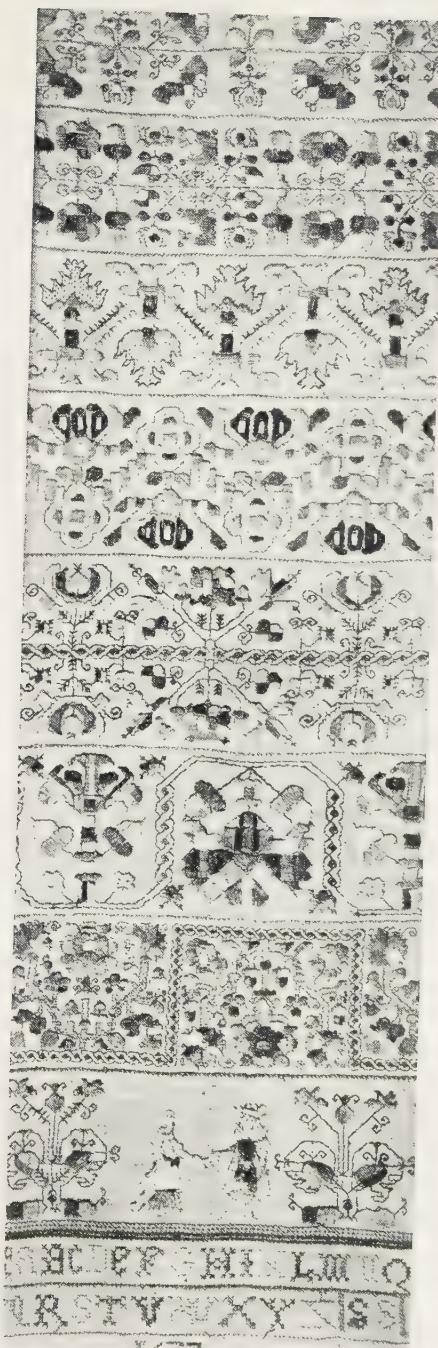
J. Jacoby, Esq.

Elizabeth Priest

H. 16 in., W. 9 in.

ENGLISH. DATED 1677

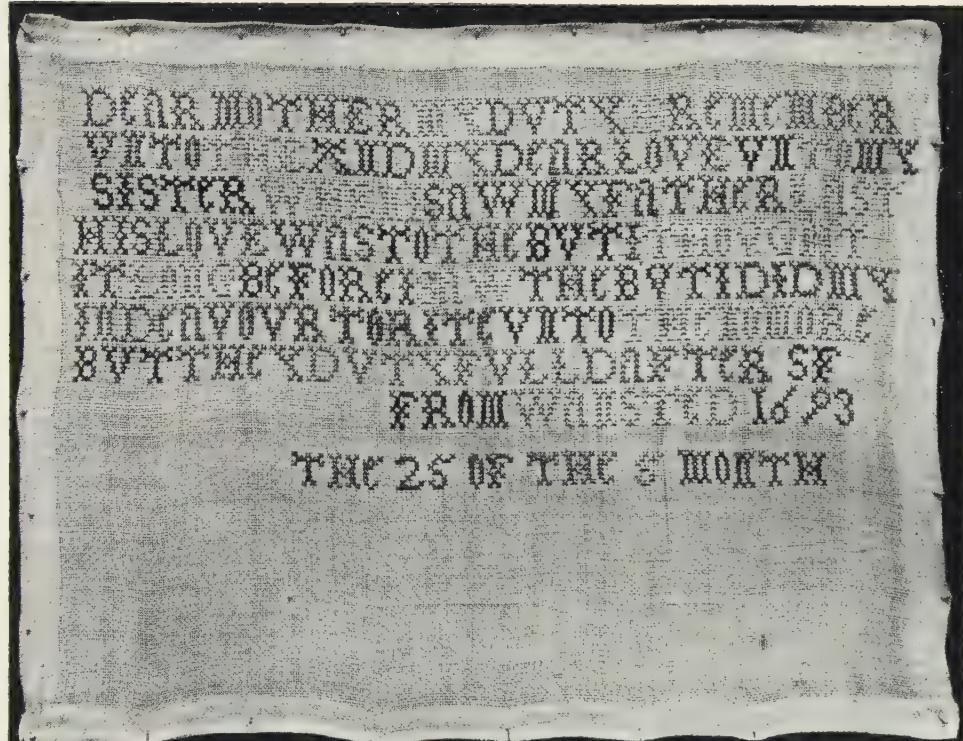
Linen, with drawn, cut, and white-work panels



Mrs. Croly

ENGLISH. DATED 1677

Linen, embroidered in coloured silks

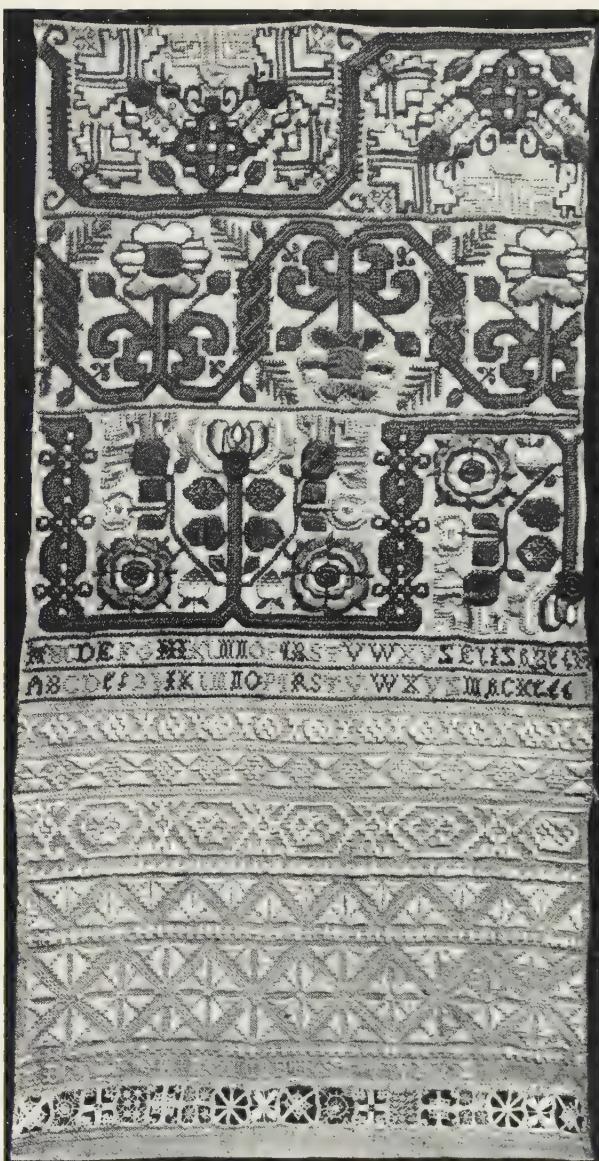


Formerly in the possession of Mrs. Fletcher S. F.

H. 6 in., W. 9 in.

ENGLISH. DATED 1693

Linen, embroidered in coloured silks

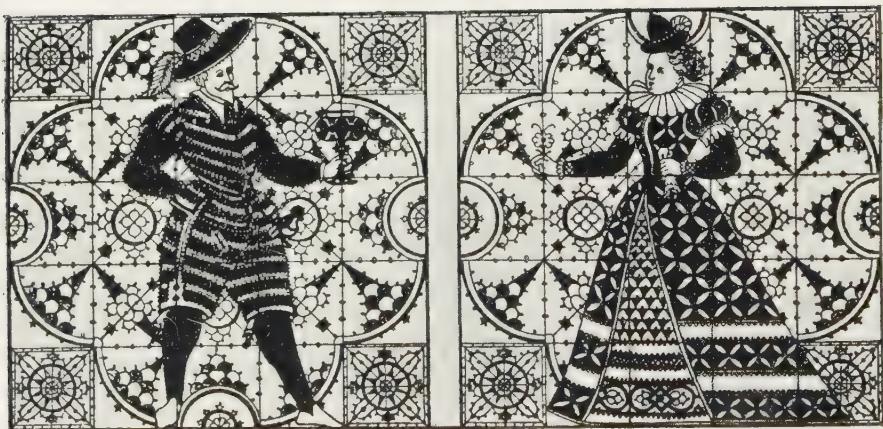


Victoria and Albert Museum

Part of Elizabeth Mackett's Sampler

ENGLISH. DATED 1696

(b)



Pattern for Sampler opposite from Sibmacher's "Schön neues Mödelbuch"

(a)

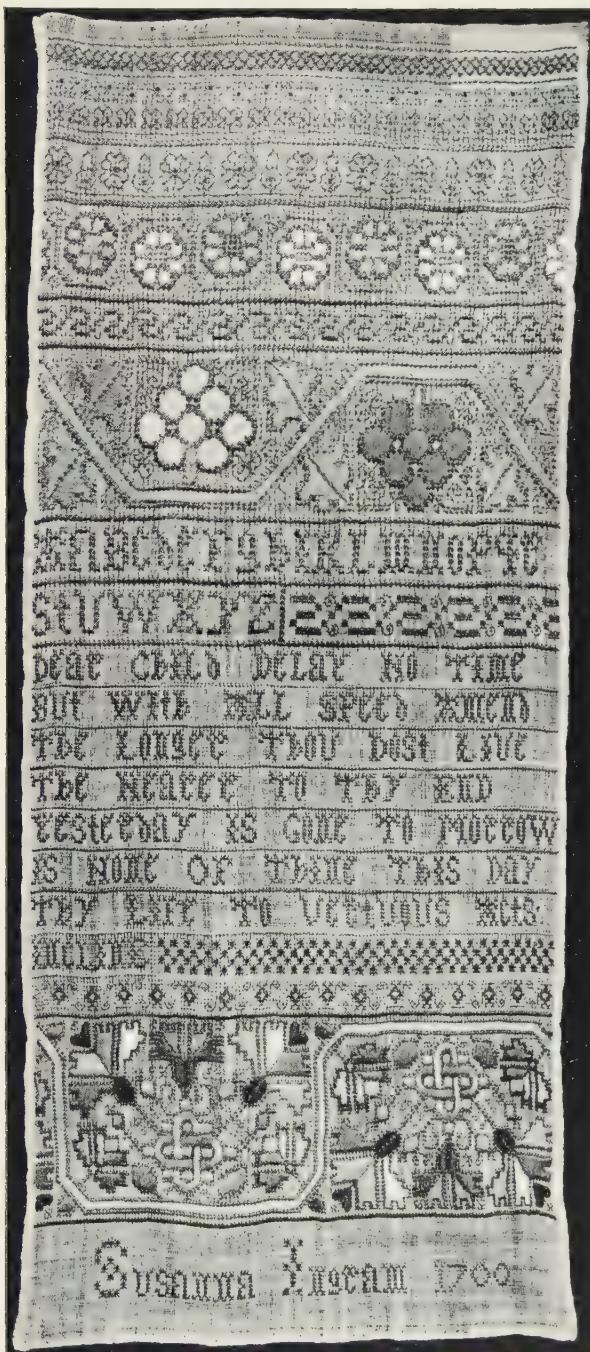
*Mrs. Longman*

Susannah Wilkinson

H. 12½ in., W. 7½ in.

ENGLISH. DATED 1699-1700

Linen, embroidered in coloured silks, with needle-point lace panel



Mrs. Longman

Susanna Ingram

H. $12\frac{1}{2}$ in., W. $7\frac{1}{2}$ in.

ENGLISH. DATED 1700

Linen, embroidered in coloured silks



Mrs. Longman

Jane Bacon

H. 19 in., W. 8½ in.

ENGLISH. DATED 1707

Linen, embroidered in coloured silks and metal thread



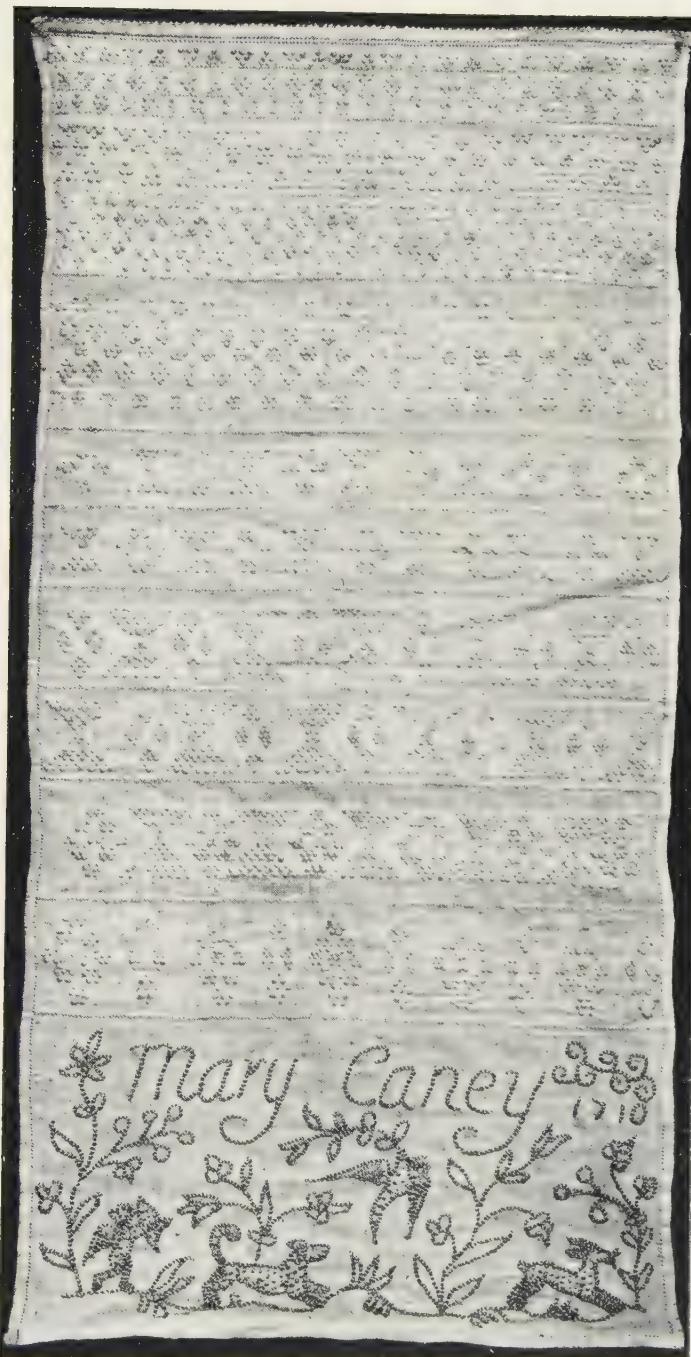
Dr. Glaisher

Mary Moyse

H. 14 $\frac{3}{4}$ in., W. 6 $\frac{1}{4}$ in.

ENGLISH. DATED 1709

Linen, embroidered in coloured silks



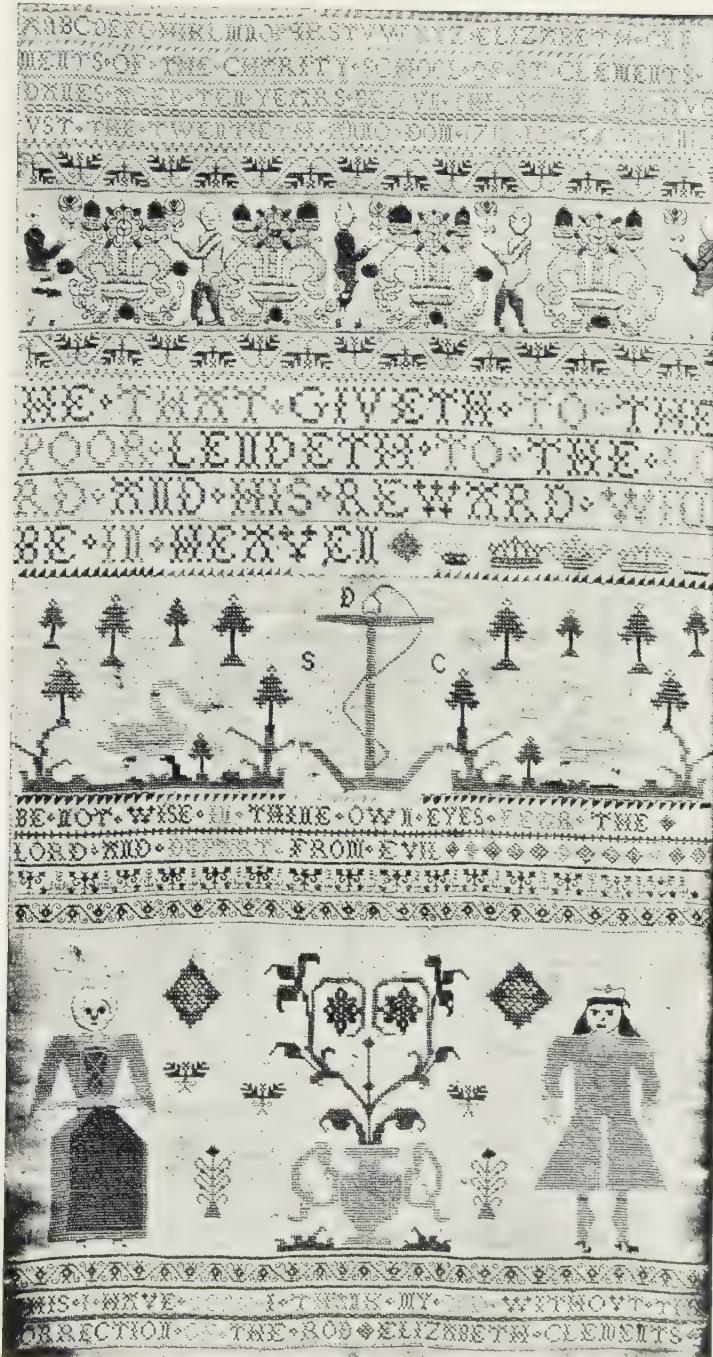
Mrs. Longman

Mary Caney

H. $11\frac{1}{2}$ in., W. $5\frac{1}{4}$ in.

ENGLISH. DATED 1710

Linen, embroidered in white and yellow silk



Mrs. Croly

Elizabeth Clements

ENGLISH. DATED 1712

Linen, embroidered in coloured silks

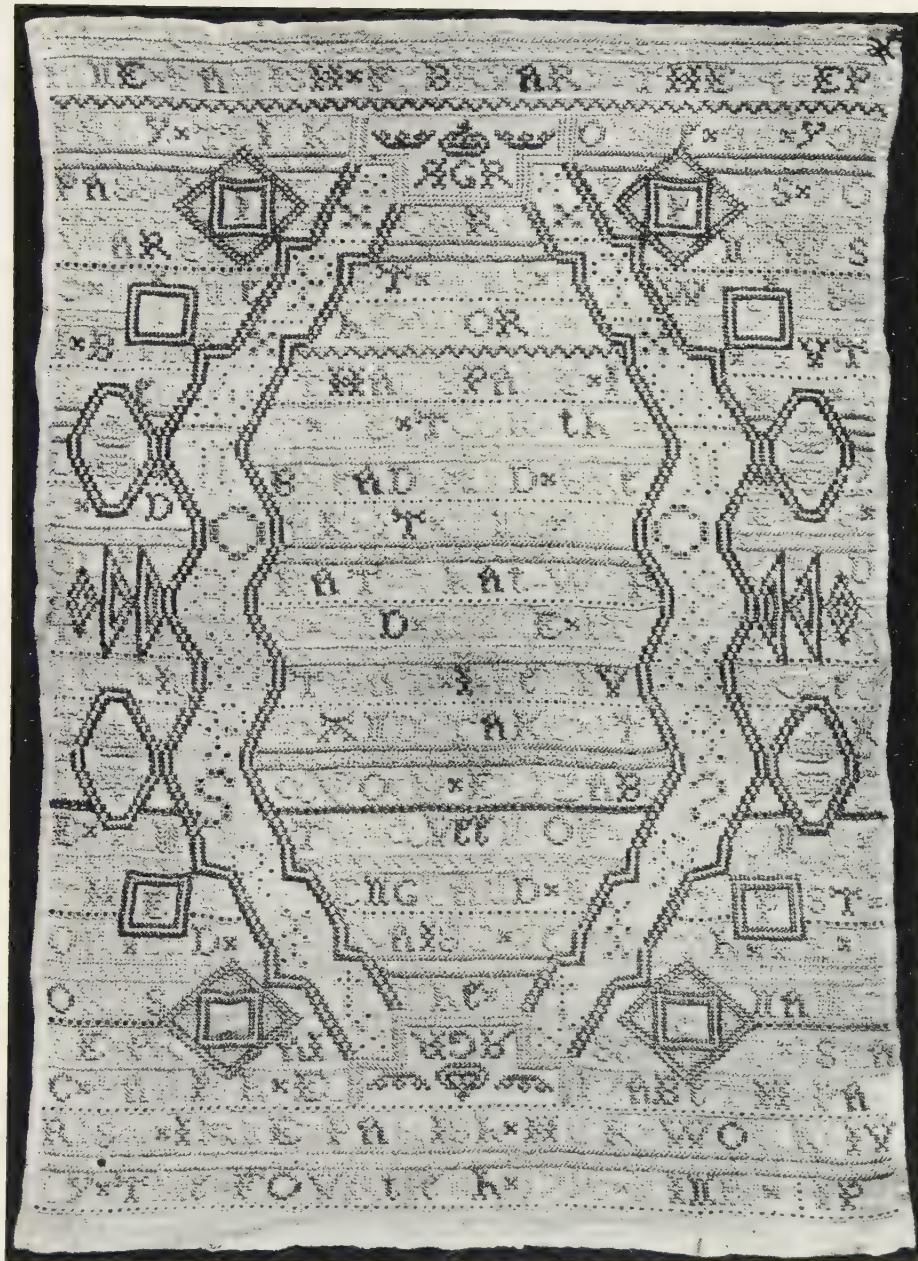


Dr. Glaisher

Edward Bacheler, Ruth Bacheler H. 17¹₂ in., W. 8 in.

ENGLISH. DATED 1717

Linen, embroidered in coloured silks



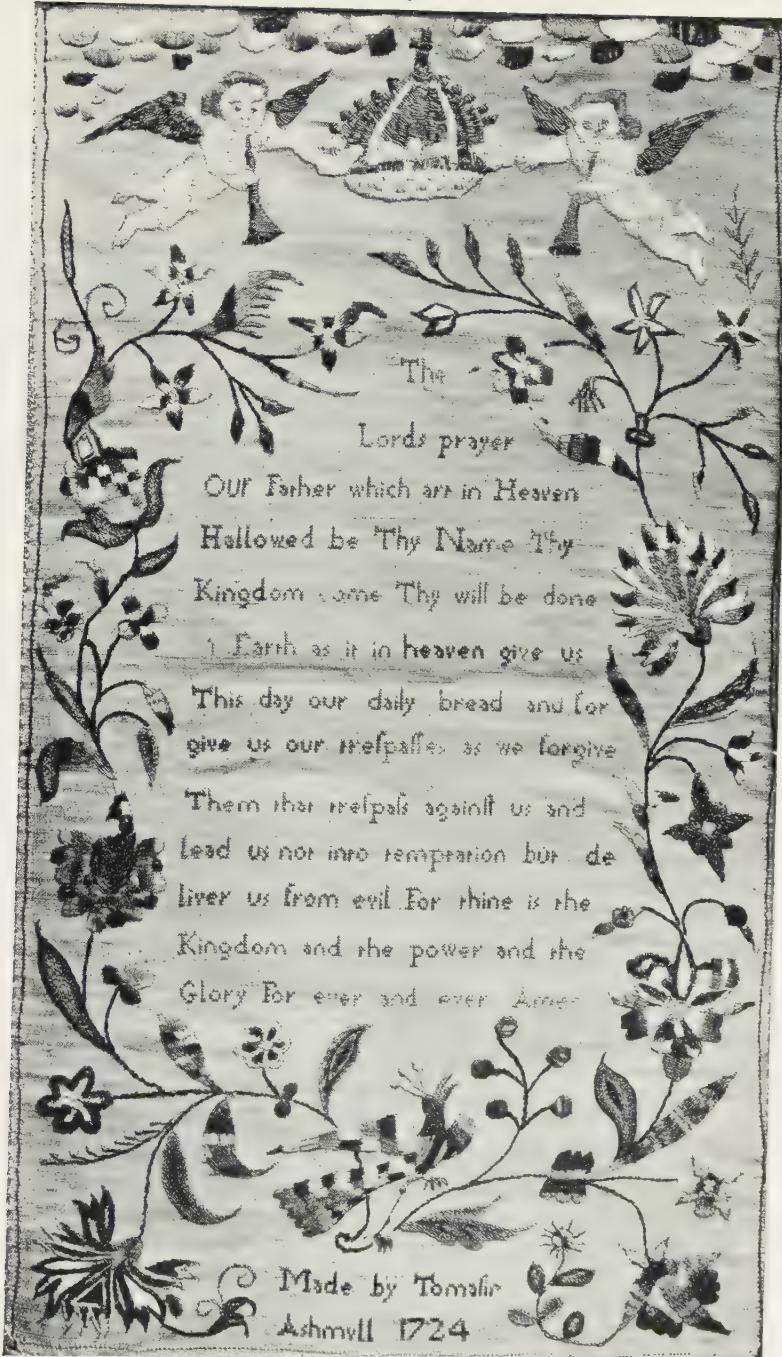
Mrs. Longman

Jane Parish

H. 11 $\frac{1}{4}$ in., W. 8 $\frac{1}{4}$ in.

ENGLISH. DATED 1718

Linen, embroidered in coloured silks

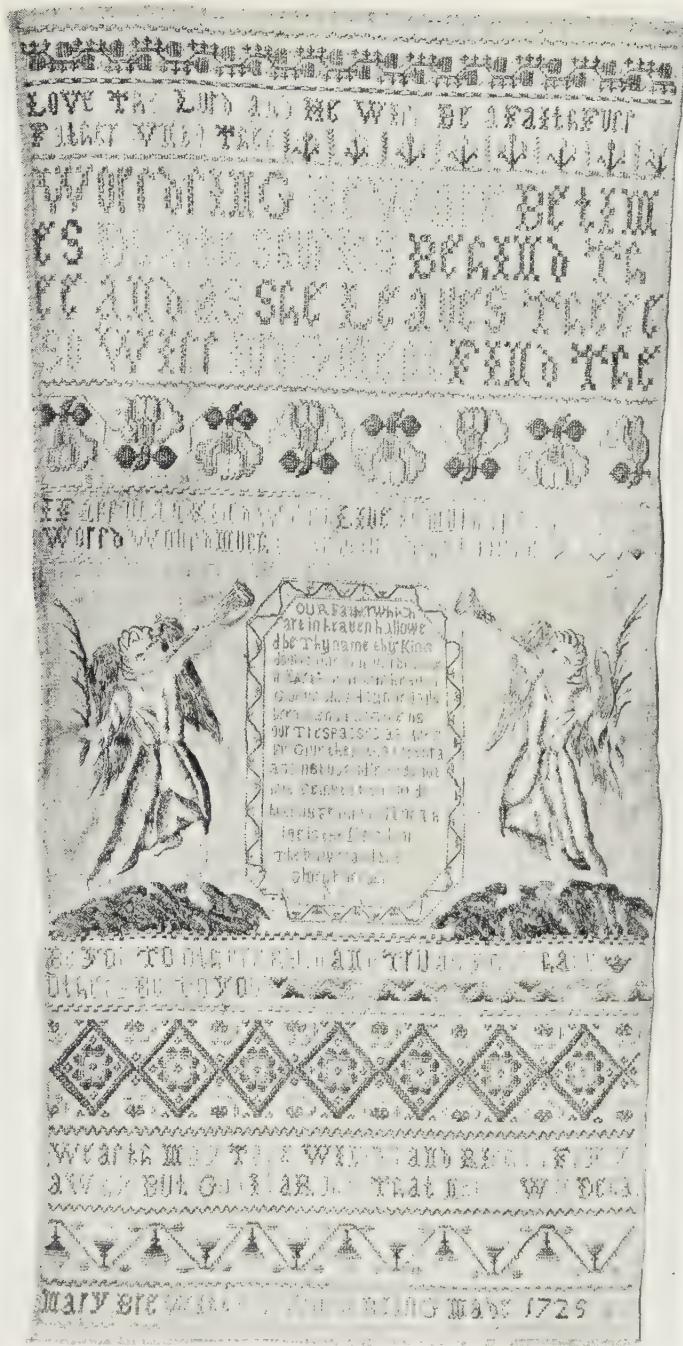


Mrs. Croly

Tomasina Ashmull

ENGLISH. DATED 1724

Linen, embroidered in coloured silks and metal thread



Dr. Glaisher

Mary Brewitt

H. 19 in., W. 9½ in.

ENGLISH. DATED 1725

Linen, embroidered in coloured silks



Sir William Lawrence

Mary Stroud

H. 11 in., W. 11 in.

ENGLISH. DATED 1727

Linen, embroidered in white silk, with cut and drawn and hollie-work squares



Dr. Glaisher

H. B.

H. $16\frac{1}{2}$ in., W. $9\frac{1}{2}$ in.

ENGLISH. DATED 1728

Linen, embroidered in white, brown, and green silk

(b)



Design for centre panel of the Sampler opposite from Sibmacher's
“Schön neues Mödelbuch,” 1597

(a)



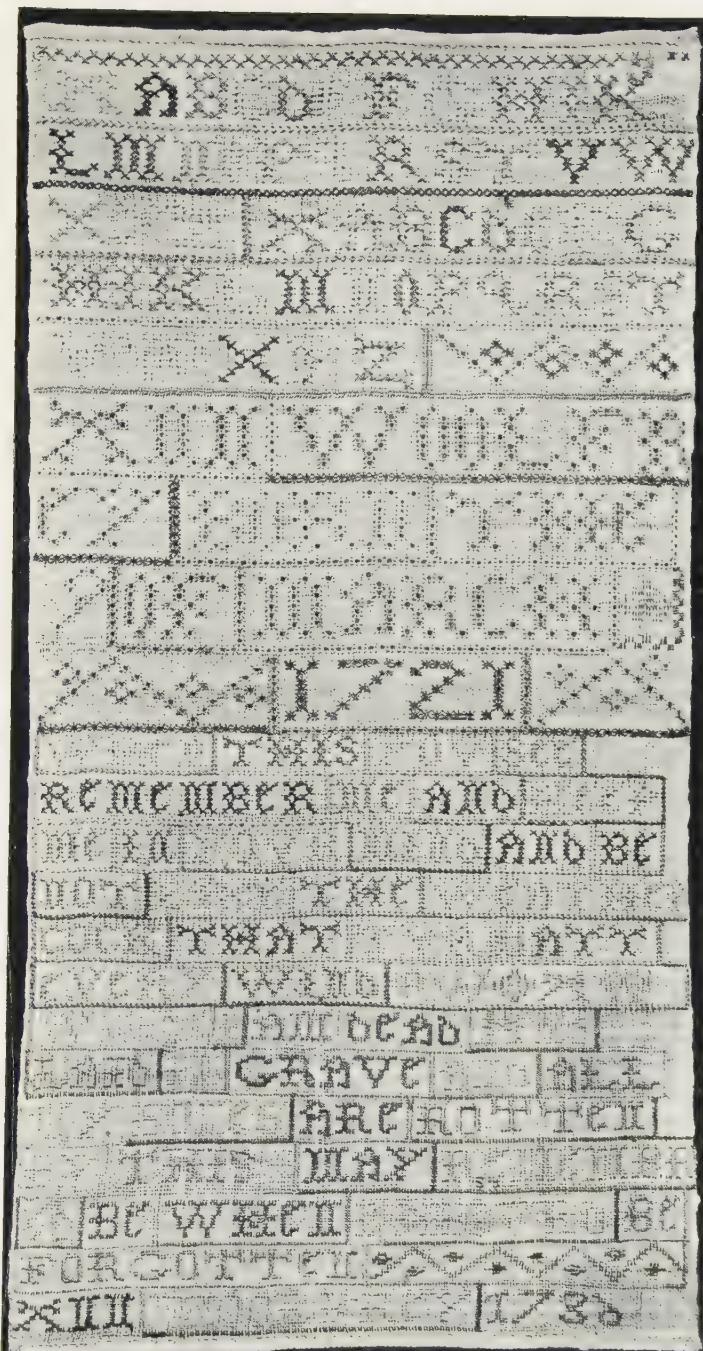
Victoria and Albert Museum

Mary Smith

H. 11 $\frac{1}{4}$ in., W. 10 $\frac{1}{4}$ in.

ENGLISH. DATED 1729

Linen, embroidered in coloured silks



Mrs. Longman

Ann Woolfray H. 14½ in., W. 10½ in.

ENGLISH. DATED 1736

Linen, embroidered in coloured silks



Victoria and Albert Museum

Mary Wakeling

12 in. square

ENGLISH. DATED 1742

Woollen canvas, embroidered in coloured silks



Sir William Lawrence

A. V.

ENGLISH. DATED 1745

H. 12 in., W. 27 in.



Victoria and Albert Museum

Elizabeth Cridland

H. 13 $\frac{1}{4}$ in., W. 9 $\frac{1}{2}$ in.

ENGLISH. DATED 1752
Woollen canvas, embroidered in coloured silks



Dr. Glaisher

Catherine Benskin

H. 17½ in., W. 8½ in.

ENGLISH. DATED 1754

Woollen canvas, embroidered in coloured silks



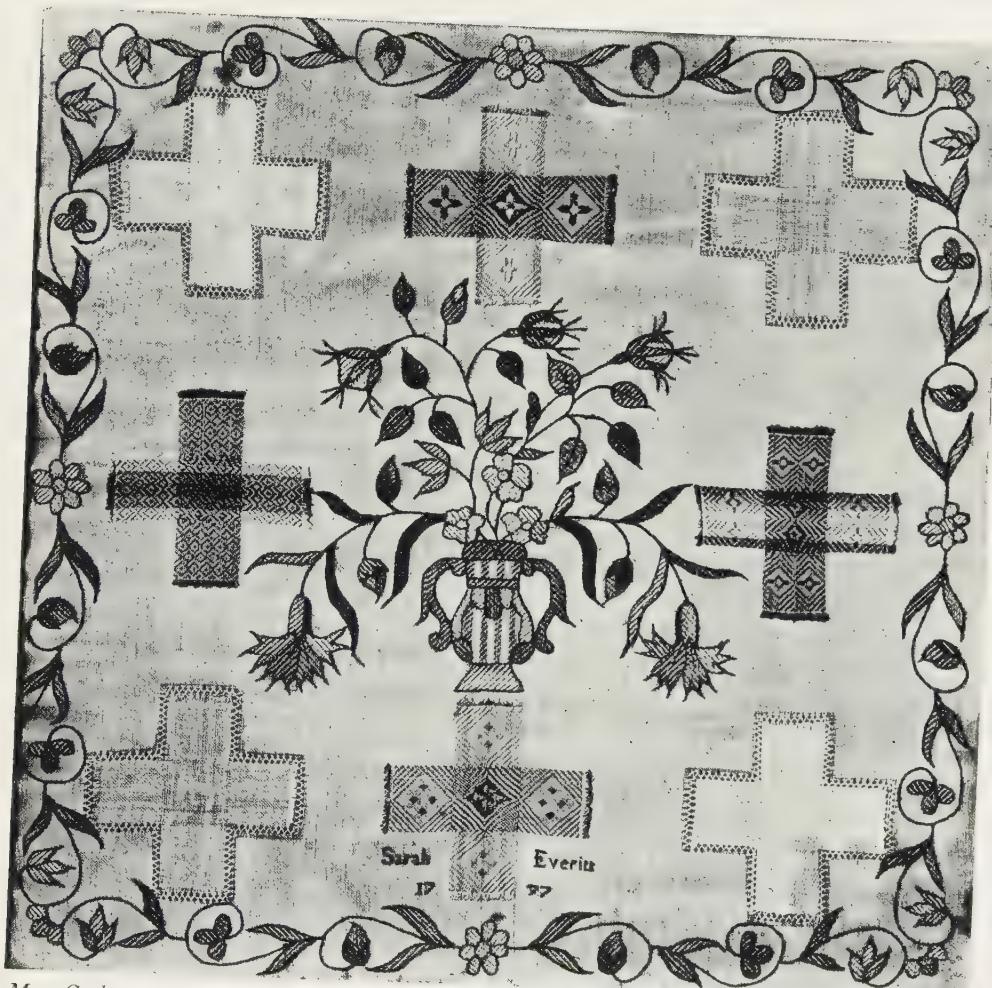
Mrs. Huish

E. Philips

H. 18 in., W. 11 in.

ENGLISH. DATED 1761

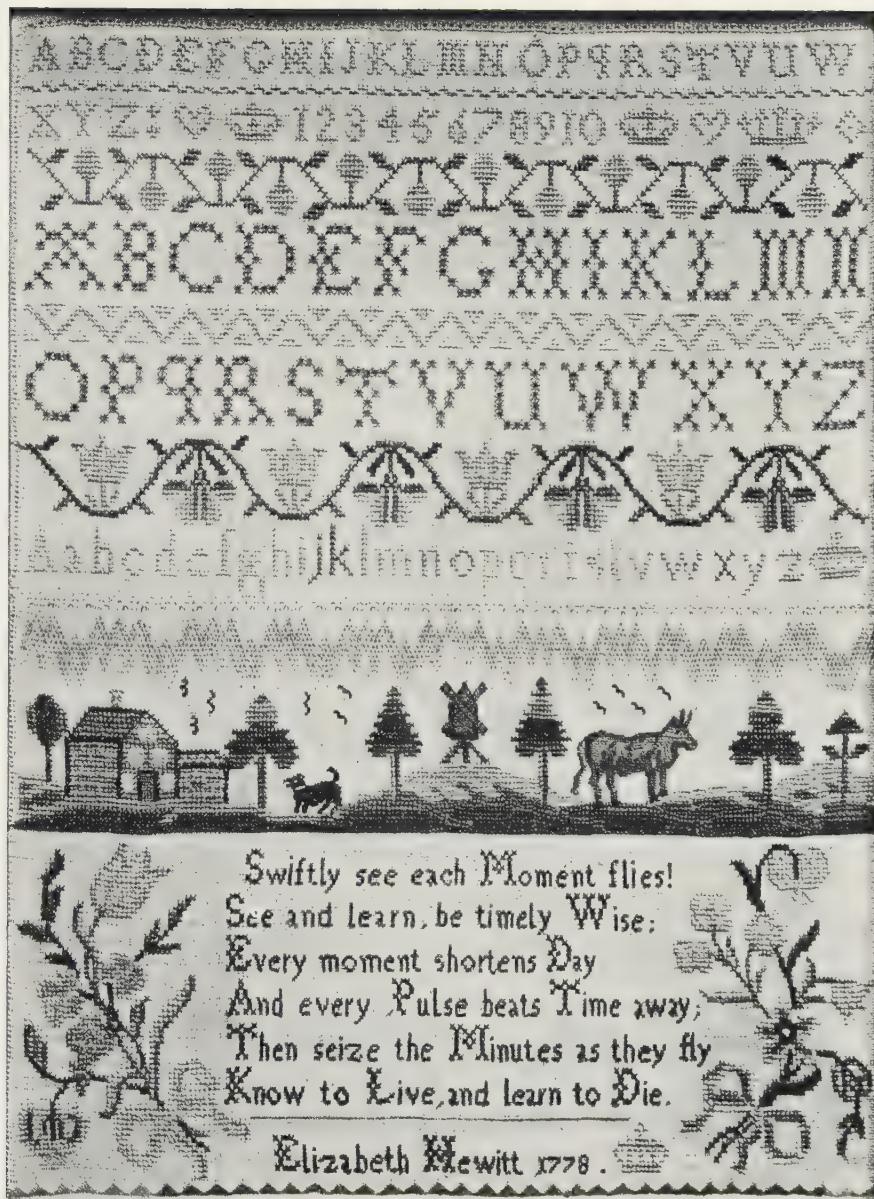
Linen, embroidered in coloured silks



Mrs. Croly

Sarah Everitt

ENGLISH. DATED 1777
Darning Sampler

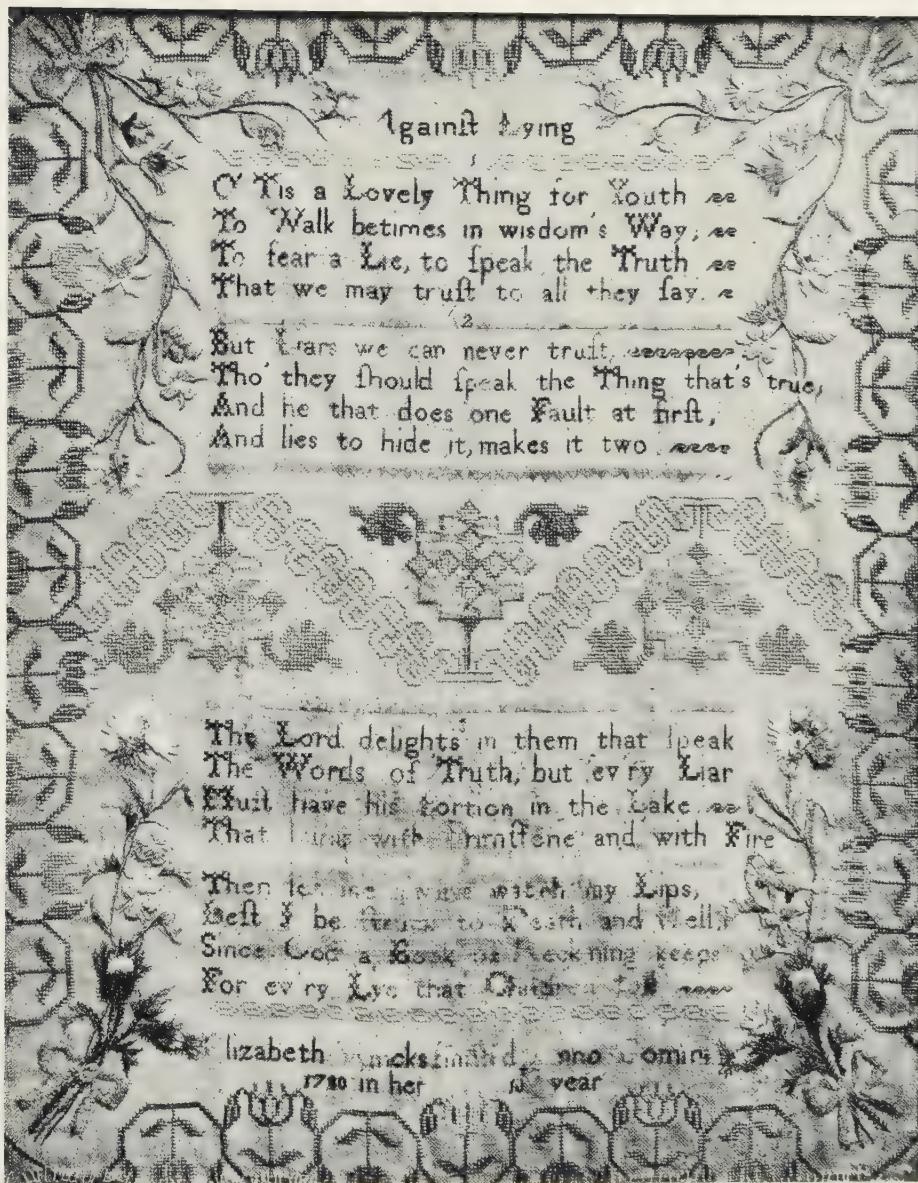


Mrs. Croly

Elizabeth Hewitt

ENGLISH. DATED 1778

Woollen canvas, embroidered in coloured silks



J. Jacoby, Esq.

Elizabeth Hincks

H. 14 in., W. 10 in.

ENGLISH. DATED 1780

Woollen canvas, embroidered in coloured silks



Dr. Glaisher

Ann Seaton

H. 20 in., W. 18½ in.

ENGLISH. DATED 1790

Map Sampler



Mrs. Huish

Sarah Beckett

ENGLISH. DATED 1798

Woollen canvas, embroidered in coloured silks.



Mrs. Longman

M. Quertier

ENGLISH. DATED 1799

Woollen canvas, embroidered in black silk

H. 8 in., W. 10 $\frac{3}{4}$ in.



M. s. Longman

Susanna Gellett

H. 17 in., W. 13 in.

ENGLISH. DATED 1800

Woollen canvas, embroidered in coloured silks



Mrs. Croly

Sarah Ralph

ENGLISH. DATED 1810

Linen, embroidered in coloured silks

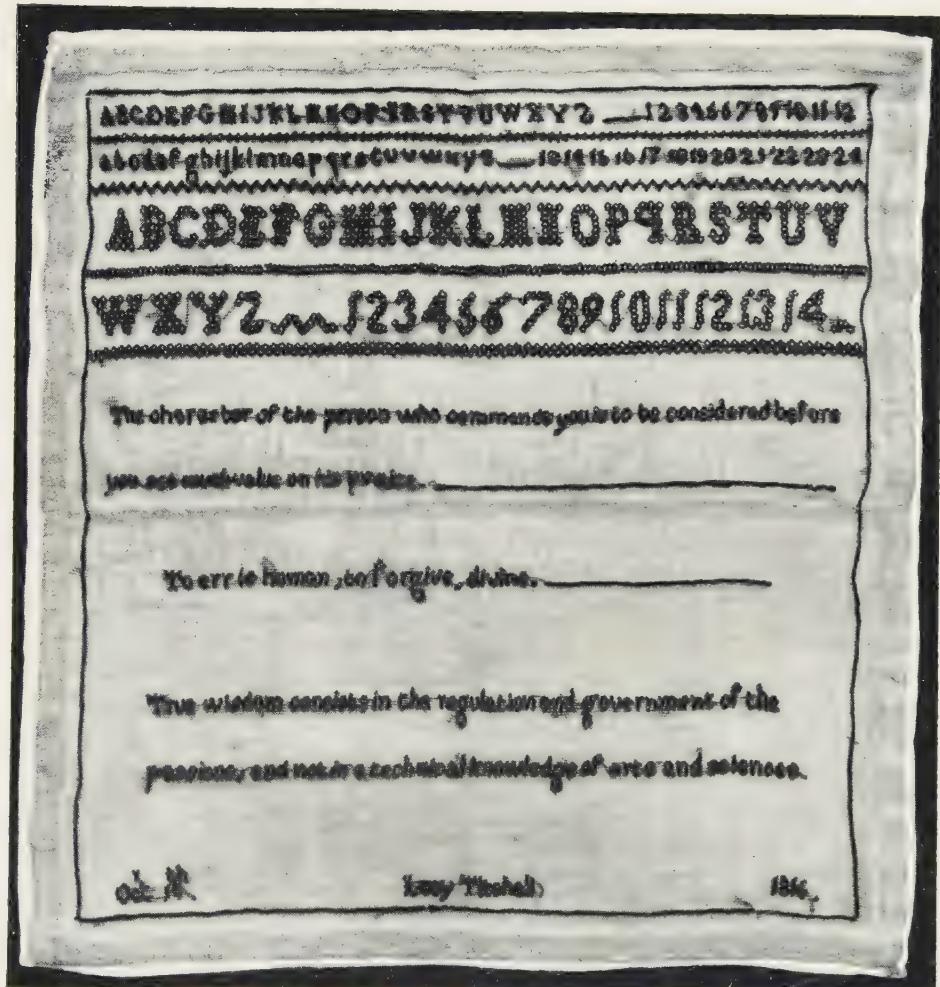


Mrs. Croly

Mary Green

ENGLISH. 1ST QUARTER OF THE 19TH CENTURY

Linen, embroidered in coloured silks



Mrs. Longman

Lucy Titehall

H. $4\frac{3}{4}$ in., W. $4\frac{1}{2}$ in.

ENGLISH. DATED 1816

Gauze, embroidered in black silk

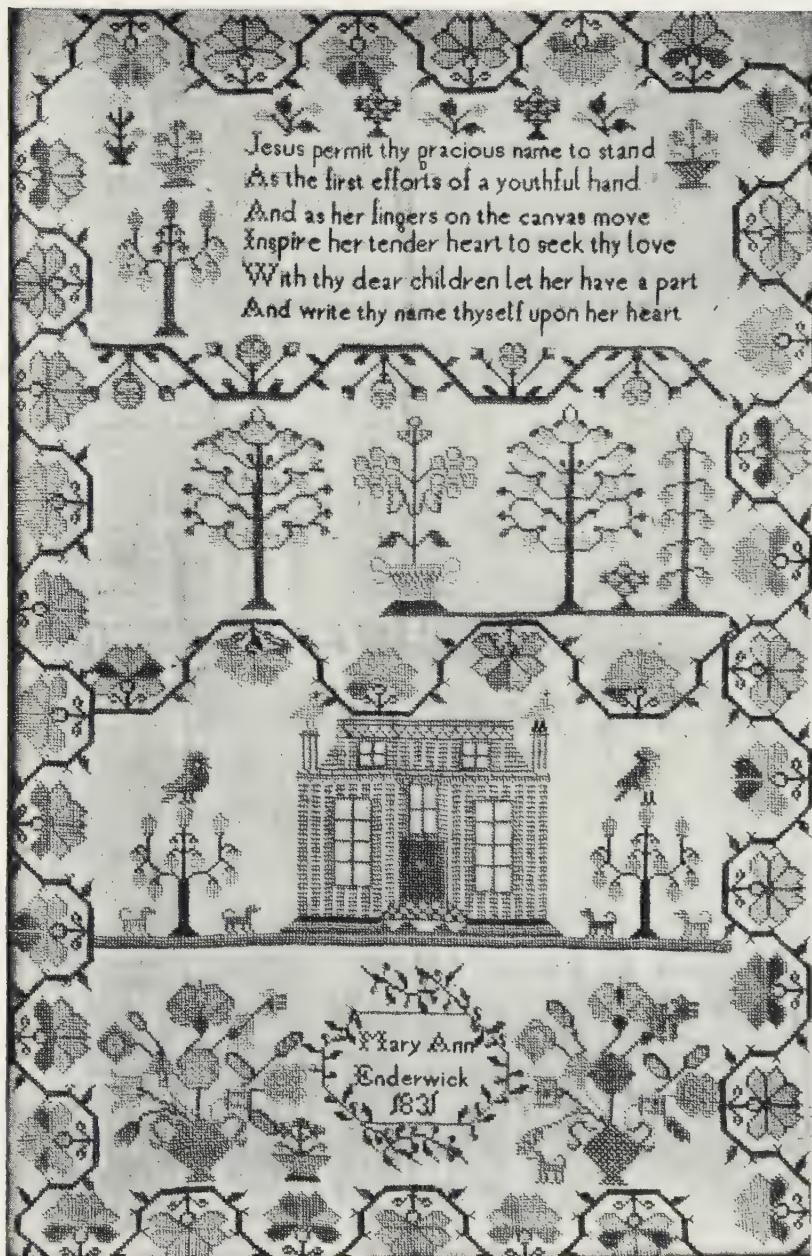


Mrs. Longman

H. 14 in., W. 12 in.

ENGLISH. ABOUT 1820-1840

Gauze, embroidered in coloured silks



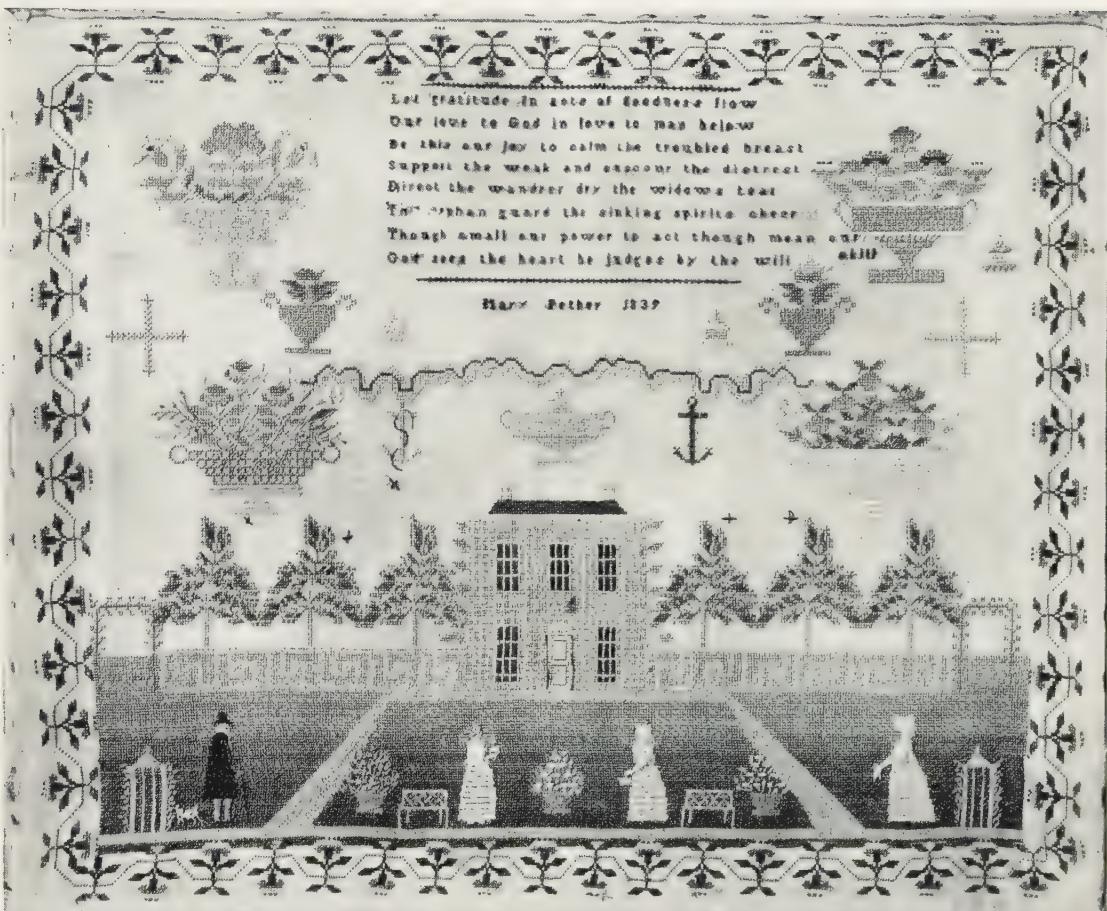
P. C. Trendell

Mary Ann Enderwick

H. 22½ in., W. 14 in.

ENGLISH. DATED 1831

Woollen canvas, embroidered in coloured silks
The verse was composed by Dr. Watts for his niece to
embroider on her sampler



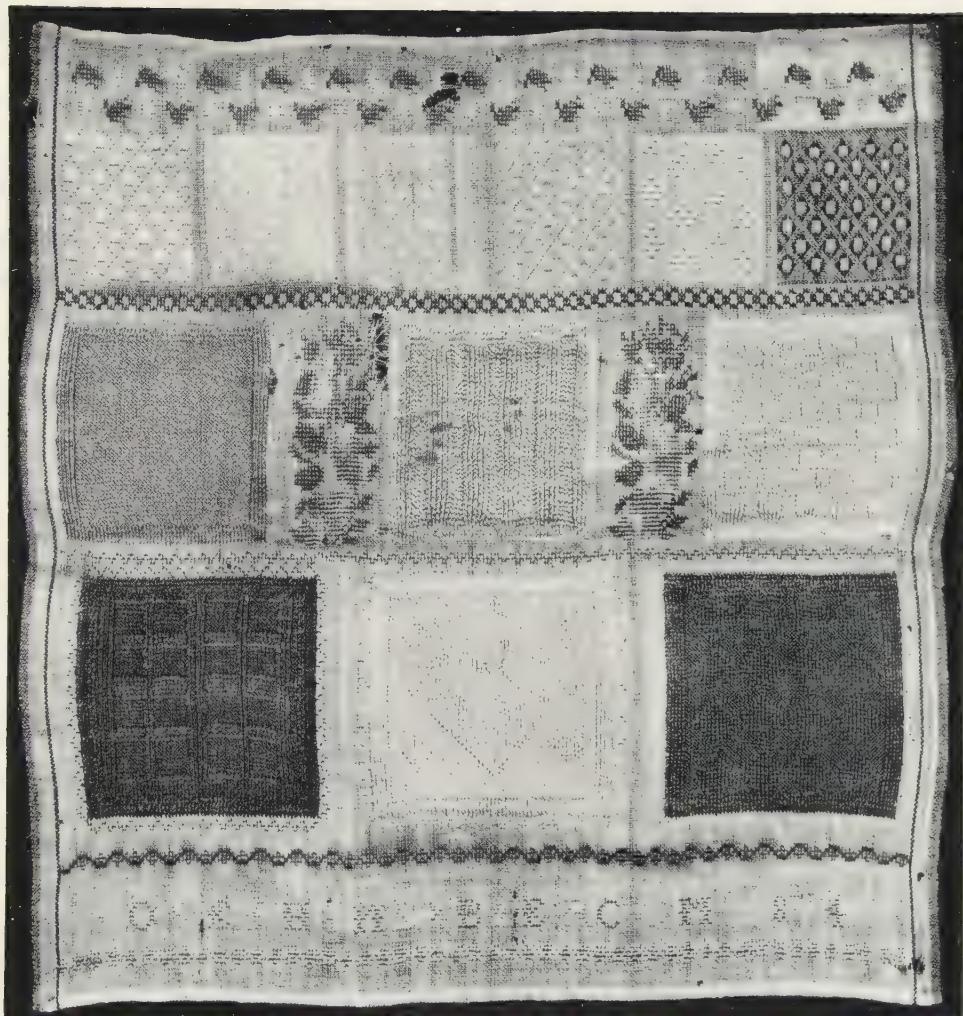
Victoria and Albert Museum

Mary Pether

H. 12 $\frac{3}{4}$ in., W. 15 $\frac{1}{2}$ in.

ENGLISH. DATED 1839

Woollen canvas, embroidered in coloured silks



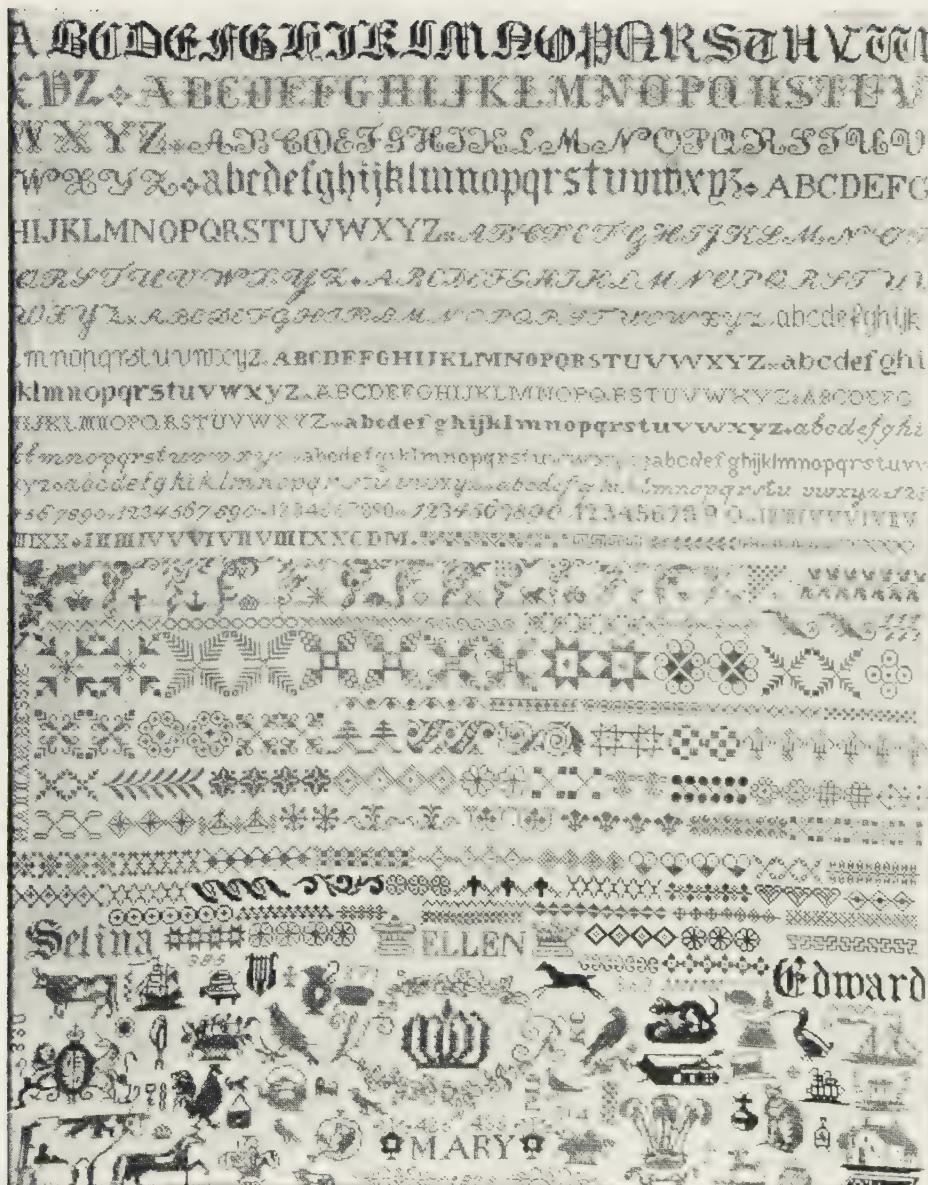
Mrs. Longman

Joseph Meableroom

H. 11 $\frac{1}{4}$ in., W. 10 in.

ENGLISH. DATED 1844

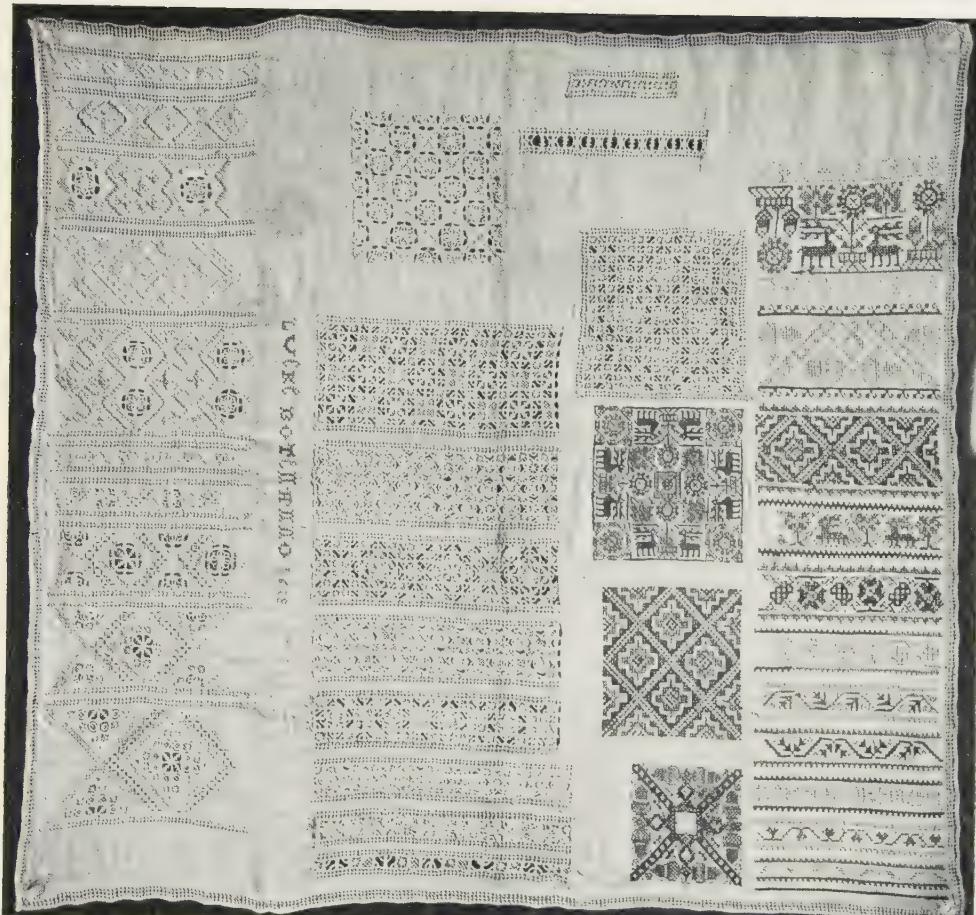
Darning Sampler



J. Jacoby, Esq.

ENGLISH. DATED 1874

Probably made at the Müller Orphanages, Bristol
Linen, embroidered with red silk



Mrs. Hemming

Lucke Boten

W. 21 in., H. 18 in.

GERMAN. DATED 1618

Linen, embroidered in red and green silk, with cut and drawn-work panels,
with needle-point lace stitches

(a)



Mrs. Longman S.E.I. H. 19 in., W. 9 $\frac{3}{4}$ in.

GERMAN. DATED 1775

(b)



Mrs. Longman H. 19 $\frac{1}{2}$ in., W. 9 $\frac{3}{4}$ in.

GERMAN. 2ND HALF
OF THE 18TH CENTURY

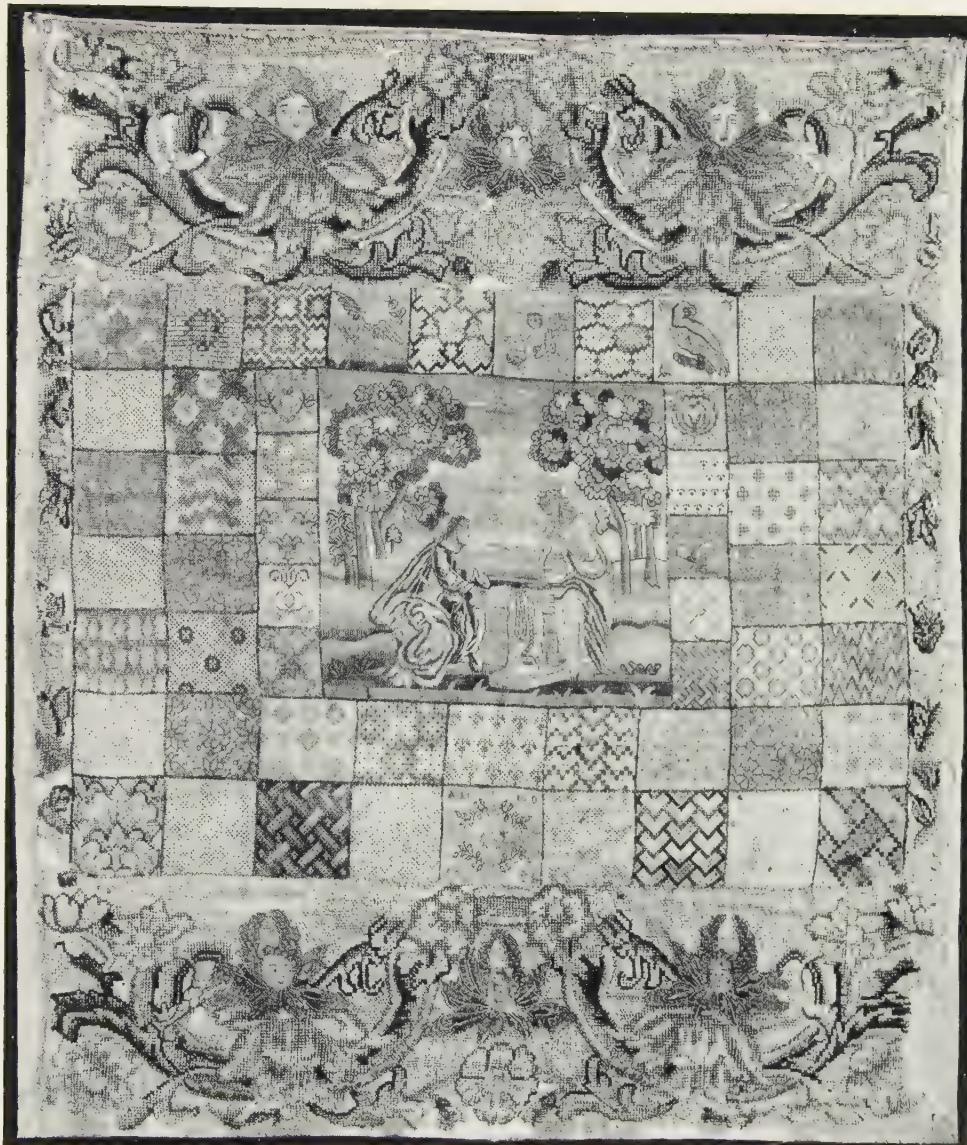
Linen, embroidered in coloured silks



Mrs. Longman

FLEMISH. 2ND HALF OF THE 18TH CENTURY
H. 4½ in., W. 9 in.

Woollen canvas, embroidered in coloured silks



Victoria and Albert Museum

H. 2 ft. 7 in., W. 2 ft. 2 in.

DANISH (?). DATED 1751

Canvas, embroidered with wools, silks and silver-gilt thread. In centre is a petit point panel (Christ and the Woman of Samaria). Acquired in Copenhagen. A similar sampler was for long in a private collection in Edinburgh, where it was considered Scotch



Victoria and Albert Museum

H. 14 $\frac{1}{4}$ in., W. 13 $\frac{1}{8}$ in.

DANISH. DATED 1798

Woollen canvas, embroidered in coloured silks



Victoria and Albert Museum

Theresa Casares

H. 2 ft. 7 in., W. 2 ft. 3½ in.

SPANISH. DATED 1762

Linen, embroidered with coloured silks



Rhode Island School of Design

Abigail Pinniger.

H. 16 in., W. 9 $\frac{1}{2}$ in

AMERICAN. DATED 1730

Linen, embroidered in coloured silks



Mrs. Emma B. Hodge

Mary Russell

AMERICAN. DATED 1784

Woollen canvas, embroidered in coloured silks

FIG. 72
29
9



Mrs. Emma B. Hodge

Mary Ann Fessenden Vinton

AMERICAN. DATED 1819

Woollen canvas, embroidered in coloured silks



TEXAS INSTITUTE OF TECHNOLOGY

