

I.

NOTES ON SCOTTISH SAMPLERS. BY G. A. FOTHERGILL, M.B., C.M.

Perhaps no higher tribute has been paid to the industry and skill of the small child of a day gone by than the present craze on the part of grown-up people for collecting samplers, which craze started some twelve years ago, and still continues. A market value in consequence has already been established for such work, a value that in all probability will increase rather than diminish as time goes on.

These samplers, for the most part, have been stitched by children under thirteen years of age, and few that I have seen are the work of older people.¹

Having discovered a quaint and well-worked sampler in a cottage close to the Linlithgow end of Cramond Bridge—the *old* bridge, which was rebuilt in 1619—my thoughts were turned to Scottish samplers in general. So far I have not seen more than about a hundred and twenty—a large number, however, to have come across in less than four months' time. But those I have seen clearly indicate that what has been done in Scotland in the way of sampler embroidery is, in most respects, similar to that done by English boys and girls during the same period; and I include boys, because I have had through my hands the samplers of several Scotch lads which are as well done as those stitched by the opposite sex.

What has struck me most about them is, that in the Scottish schools, or under a governess at home, the work has been a little more careful,

¹ Two days before I read this paper to the Society, Dr Joseph Anderson handed me a cutting from a newspaper, which was of special interest as bearing on the sampler. In all probability this is the first time the sampler has been mentioned in a speech by a member of the Cabinet in the House of Commons. It appears that the President of the Local Government Board, Mr John Burns, stated that he had been able to secure a pension for an old woman simply on the ground of her possessing a sampler which she had worked as a schoolgirl, and which was the sole evidence of her age. She was born in 1836.

and the character of the lettering more florid, if not more pleasing, than that stitched by children in England.

I have as yet seen no Scottish samplers of the 17th century ; and previous to 1736 I am not in a position to compare English with Scotch embroidered, or simple cross-stitched, sampler-work. But judging by the number of samplers I have seen which were worked after 1735, I may say that on the whole Scotland has turned out, if anything, better work in this direction than England has done ; and most certainly the pictorial effect and general decorative appearance of Scottish samplers stitched during the latter part of the 18th and in the 19th century, must be looked upon as a little superior to what has been attained over the Border.

That charming and instructive book, *The Sampler and Tapestry Embroideries*, by Marcus B. Huish, LL.B. (Longmans, Green & Co., 1900), which also contains a chapter on stitch-work by Mrs (Rachel) Head, gives us a large number of illustrations, many in colour, of the English child's work, as well as that of the adult. On p. 20 of that volume the author maintains that the *raison d'être* of the average nineteenth-century sampler has been entirely neglected, and that the rows of alphabets and figures on it have been omitted. This may have been the case with samplers worked by the children of rich people, but by no means was it so with the poorer classes of Scotland ; for more than four-fifths of the samplers, dated 1850 to 1865, which I have seen, show both alphabets and figures ; and in not a few specimens two or three, sometimes more, sets of alphabets varying in character.

In several of them I have noted that the original *raison d'être* of all has been observed ; that not only lettering and figures have been included, but rows of patterns in careful and varied stitch, as samples of embroidery work, one under the other, similar to what we see in most of the samplers of the seventeenth century and up till the middle of the eighteenth ; which points to the fact that in the lower class schools of Scotland the sampler has, right up to the seventies of last

century, preserved its initial use; and that was mainly to instruct, and serve as a copy for future use.

The earliest dated sampler in Great Britain which we know of bears, I believe, the date 1648. It is, or was, in the possession of Mrs Head, who wrote for *The Reliquary* (January 1902) "The Development and Decay of the Sampler." But this is wrought by the hand of an English girl.

Several people who have already written on samplers would give the reader the impression that they thought every specimen they met with should be worked on the same plan, contain the same ornament and the same wording. One writer thinks it a great rarity when she finds only a single example containing "The Grace of our Lord" neatly stitched on the linen; and the same writer thinks it strange to read of samplers which have coronets on them, where the initial letters are worked *above* and not *below* these, as they appear in specimens of her own collection.

We are not to believe that one pattern was created for the English world to copy, and that nobody was intended to diverge in the slightest from that particular design. Since we know that samplers have been worked continuously from the days of Queen Elizabeth, it is not surprising to find a great deal of variety in design, of subject, arrangement and technique, so to speak, or stitch-work, of the sampler; and we need not wonder if we come upon several hundred showing totally different patterns.

In my experience I have found that the samplers of the nineteenth century, since the introduction of Board Schools and other institutions, bear a considerable amount of resemblance one to another; but the earlier one works back in the history of the sampler the more varied does it appear, thus showing that each home to some extent created its own design, though patterns of some of the borders and other ornaments were, doubtless, handed down from one generation to another, and were originally, perhaps, acquired from some old pattern-book.

Children of one particular school, however, seem to have stitched the

same subject with but little modification ; hence we do, now and again, come across a few that are even almost identical in detail. But I have not yet found an instance of two distinct schools each giving its pupils exactly the same pattern from which to work : there has always been some peculiar difference in design.

I have so far not ascertained the date of the earliest printed pattern-book for sampler work ; indeed, I have only seen several modern works, published so recently as 1860 and 1882. Of course when such books became popular the sampler to a large extent lost its interest, and originality of design ceased to exist in most quarters, certainly in schools, if not in the private home.

Mrs Conyers Morrell writes an intelligent pamphlet concerning a *Collection of Old Needlework*, put before the public some years ago by Debenham & Freebody of London. We are told here that books of cross-stitch patterns were printed in the seventeenth and eighteenth centuries, and that they were widely circulated, but are now extremely scarce in their original form. The town of Nuremberg, in 1748, was responsible for one of these. It "gives a well-nigh endless assortment of borders, and of the conventional vase and flower forms, birds, beasts, etc.," which we find introduced into so many samplers of eighteenth-century date. Mrs Morrell goes on to say that many of those ornaments were derived from earlier pattern-books. One Anna Cat Haxina, in the year 1701, "gives borders and corner-pieces, some few of which, at least, are derived from those included in the book of patterns for various kinds of needlework, published by Peter Quentel (in 1527)." Most of her designs, however, may be looked upon as bearing the impress of originality, or of reproduction of antique examples.

Some of the greatest curiosities of a descriptive nature that I have ever read have been put forward concerning the sampler. The writers might have been describing a section showing some exceedingly rare degeneration of the spinal cord, which required magnifying under the microscope by a high-power lens. Somebody, too, thought she had made a rare find when "a little black dog" jumped before her on the canvas—but I have

seen half a dozen little black dogs in samplers before me; and in one case (fig. 1) "a little black dog" has his kennel and chain as well there. Mrs Geddes, of 14 Ramsay Gardens, Edinburgh, is the owner of the



Fig. 1. Sampler by Agnes Ferguson, 1843.

sampler showing the dog and his kennel and many other quaint-looking animals and objects pleasing to children. It is a very amusing and interesting piece of well-stitched sampler-work.

Mr Marcus Huish, writing of English samplers, says: "It is surprising

how seldom the workers deemed it necessary to place upon them the name of the district in which they lived." But he quotes *one* instance where *much* was made of this fact. A little girl had had the following lines put before her to stitch upon her sampler :—

" Ann Stanfer is my name,
And England is my nation ;
Blackwall is my dwelling-place,
And Christ is my salvation."

This rhyme, with different names, and slightly modified, occurs on an Argyleshire sampler ; it runs thus :—

" Jean Fraser is my name,
Scotland is my nation,
Ardrishaig is my dwelling-place—
A pleasant habitation " ;

which last line has decidedly more connection with the first three than that of the former stanza has with *its* first three lines. The same author, although he claims for Scotland no other peculiarities—but I may add he has in other respects next to nothing to say about the Scottish sampler—asserts that Scotch lassies were more particular about recording their addresses. I have probably seen many more Scottish samplers than have come under the notice of Mr Huish, and yet I have found him to be quite correct here. The only peculiarity in design—if it may be looked upon as such—which has so far struck me about samplers worked in Scotland is the peculiar form of the peacock. In all the illustrations of English samplers to be seen in Mr Huish's large volume, there is no peacock designed like the noble birds which I have come across in at least twenty Scottish samplers. Mr Huish reproduces Mary Bayland's work (fig. 23 of his book), in which are three peacocks stitched like that in Alison Robertson's (fig. 5), kindly lent me by Mrs White of 3 Drummond Place, Edinburgh, to illustrate my remarks. Mary Bayland worked her sampler in Scotland in 1779 ; Alison Robertson hers also in Scotland in 1765. Both, too, have used the carnation in the border—the one a red and the other a white carnation. Plate XIX. of the same

volume, however, shows two fine peacocks similar in design to the above, as well as an "Adam and Eve" scene, and the curious "Boxers" who also appear there. But the sampler unfortunately bears an illegible name. It may have been done by an English girl, or it may be Scottish. It would be interesting to know if the design originated in Scotland. At least two modern artists have brought up this old rendering of the peacock in their designs, and very quaint and elegant it is, too.

I do not find the peacock mentioned in Mr Huish's list of various forms of ornamentation, showing the earliest dates at which they appear on dated samplers that have come under his observation. Some three hundred specimens were analysed, which enabled him to assign approximate dates to those not dated.

I mention a few of these, as they bear upon work illustrated in my paper:—

1. Rows of ornament, from 1648 (latest seen 1741). [I have seen one with these dated as late as 1765, and several, presumably, of later date still, though enclosed in a border.]
2. Stag, from 1648—a common ornament between 1758 and 1826. [I have seen plenty in Scotland, the land of the stag—even more so now than England—worked into the sampler much later than 1826.]
3. Adam and Eve, first seen 1709.
4. Alphabet, from 1648.
5. Heart, from 1751.
6. House, from 1765. [A church, from 1739, see fig. 9.]

If the collector bears these dates in his mind's eye, he will be able to form a rough impression of the age of an undated sampler, which may serve him in good stead when it comes to buying or selling.

With such an exhaustive work on English samplers before us as that to which I have referred, it is unnecessary for me to enter here into the history of the sampler; for what applies to England's work in this direction, I imagine, applies equally to that of Scotland; neither do I intend to discuss its general use in the past, which is obvious enough, or its

many shapes and forms, and treatment with varied stitches, and so forth, about all of which Mr Huish and Mrs Head have already had so much to say. I will be content with alluding to a few of the best specimens I have had the good fortune to see myself in Scotland during the past few months.

First of all let us turn to the Cramond Bridge, or "Dalmeny" sampler, as we will call it. The sight of it prompted Dr Joseph Anderson, when I showed it him, to remark that a paper on Scottish samplers would be of interest to this Society.

This, owing to its associations, is perhaps one of the most interesting I have laid hands on; for it was worked at a private school in Dalmeny Park.

Long Green School—and the old building is still standing—situated close to the shore, near Cramond village, was maintained by a former Countess of Rosebery for the benefit of daughters only of those working on the Dalmeny estate. This Lady Rosebery was the second wife of the fourth Earl. They were married in 1819. She was a daughter of the first Viscount Anson and Baron Soberton, and great-great niece of the famous Admiral, Lord Anson.

The samplers worked at this school appear to have been exceptionally well done. The best of four, which were shown to me in the Cramond Bridge cottage, is here reproduced (fig. 2); but it requires colour to do it full justice. Although stitched with woollen thread nearly fifty years ago, its many hues are as bright and rich in tone to-day as they were when Miss Linkston, the worker, was seven years old. It is a marvellous piece of work for a child so young; but I have seen an illustration of another sampler, quite its equal, stitched by a seven-year-old in England; and this is referred to by Mr Huish in his book.

Apart from its associations with Long Green School and the Primrose family, and the fact that Miss Linkston's father, now eighty-five, was born on the estate and worked all his life there, it is noteworthy because of its "Adam and Eve." It is, too, the only sampler I have noticed which has "A" for Adam and "E" for Eve in large ornamental letters

bears out its name ; and this, with a single earl's coronet, is stitched at the top of the sampler in black thread.

Seen about the "field," or garden of Eden, are numerous animals and birds, baskets of flowers, etc. Enclosing these is a fanciful and pretty border—the Scottish samplers are noted for their borders. The whole, with the exception of a little white silk in the sheep and swan, is worked with fine woollen thread in simple cross-stitch, and on a fine canvas. Some critics may look upon the design as being too crowded, and that it is stitched with but little regard to arrangement. To my own mind the effect is by no means displeasing, and rather recalls a page designed by Kate Greenaway. It is a typical child's sampler.

About the year 1709, I have read, Adam and Eve first found their way into a sampler. It is not very common, in Scotland, to find them in full dress ; and rarer still, I should say, to see Adam attired for fox-hunting ! Lady Marjory Mackenzie, of 10 Moray Place, Edinburgh, who has taken a great interest in samplers, and collected a number for the National Exhibition held at Saughton Hall, told me of one sampler which showed Adam in a scarlet hunting coat !

But our common ancestors are generally, however, represented on the sampler in their "natural clothes," and both of their figures in profile with their heads turned *away* from the tree of knowledge, and looking towards the spectator. But in one specimen I noted they were turned bodily round and clad in very narrow aprons of fig-leaves.

There is in this museum, the National Museum of Antiquities, a seventeenth-century panel of embroidery which is labelled a sampler. I have discovered that it was never intended for a sampler. The samplers, pure and simple, of this period consisted of floral and geometrical patterns in successive horizontal bands. Specimens of lettering, too, and figures were added to these, with perhaps the name of the worker and a date.

This bit of work is what is called *appliqué* embroidery. The Christian name of the worker, "ELE · NOR" appears above, and her surname "'MAD · DOCKE'S" below. The date, "1660," is worked with one large

handsome figure in each corner. The small time-stained panel is now under glass, and shows the various stages of the butterfly's existence, from the caterpillar upwards, as well as floral design of a highly ornamental character.

The most remarkable sampler (fig. 3) which Lady Marjory Mackenzie tells me she has seen in Scotland or anywhere else, is the property of Miss Emily Paterson, R.S.W., at whose studio, 1 Albyn Place, Edinburgh, I first had the pleasure of seeing it.

It is remarkable for its enormous size, its extreme beauty, and the complex nature of its absolutely unique and superlative border, let alone the variety of exquisite stitch-work throughout its unusually large area. It was, of course, worked by an adult. No book or paper of any kind, I feel sure, has yet reproduced a sampler in any way approaching it for multiplicity of design, while the perfection of its work has not been surpassed. It must stand quite alone until we find its rival. For many years it has been in Miss Paterson's family, and in the same frame, which is here reproduced with the sampler. That frame is of oak-wood, enamelled black. Scotch thistles are painted all over it, designed in gold with a profusion of mother-of-pearl inlay. Nothing whatever is known of its early history. The only lettering upon it is

Anno. 1746.

A . C.

G R V B.

The subject of the centre-piece is "Saul's conversion," which is worked in pique stitch, a kind of tapestry embroidery, as are the coats of arms and some of the squares in the border.

I have talked with Mrs Sellar of 15 Buckingham Terrace, Edinburgh, about this sampler, and she says we must not look upon it as an original Scottish production, though it was evidently worked in Scotland after Italian patterns, just as she herself has embroidered chair-cushions, etc., from work she has seen in Old Italy. Mrs Sellar has very kindly lent me several specimens of early Florentine embroidery, which show the zigzag "*flamme*" pattern (representing flames or lightning). Two

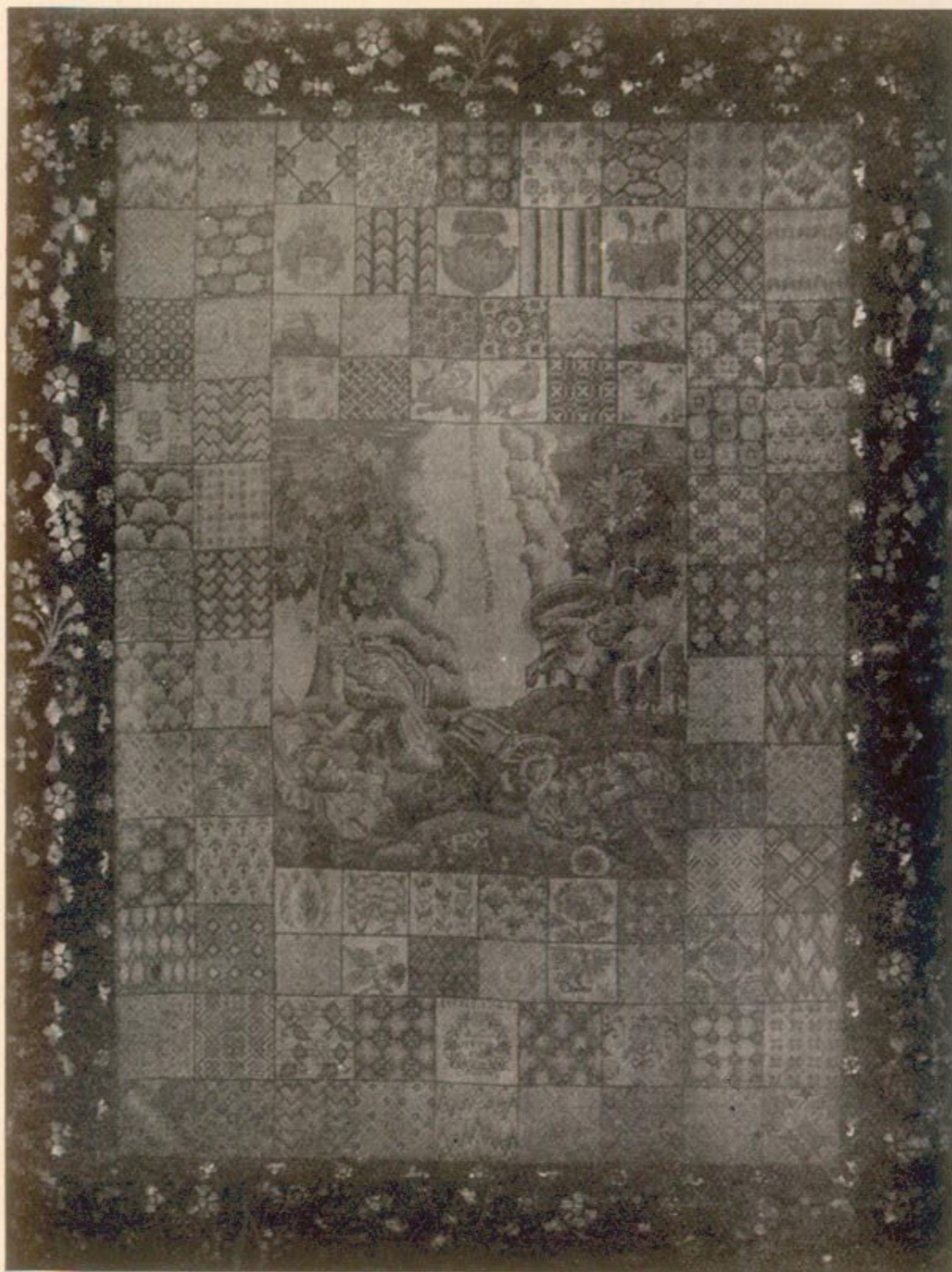


Fig. 3. Sampler with Saul's Conversion.

of these old pieces of work were lent her by Lady Bective, an authority on needlework. This pattern appears in various forms and colours in Miss Paterson's sampler. It is similar to that on the beautiful chairs in the Bargello in Florence. "Punto Ungaro" is the Italian name of another pattern appearing in some of the squares of Miss Paterson's sampler, which measures $33\frac{3}{4}$ by 23 inches, nearly twice the size of the next largest I have yet seen. There are no less than ninety-two large squares in its border, and each is worked in a different pattern, which consequently makes it such a valuable guide to embroidery.

Mr Butti, of Queen Street, Edinburgh, has shown me about eight samplers which he had by him last November. Two of these have "P. Pans" on them, indicating, no doubt, that they were worked at Preston Pans. One is dated "1850," and by the hand of "Isabella Brown aged 10 years." No less than nine crowns and coronets appear on it, and below each of them are stitched two initials.

It was customary in some schools, both in England and Scotland, to have a row of these with a single letter underneath each to indicate what kind of crown or coronet it represented, as 'D' for a duke's, 'V' for a viscount's, and so on. The 'L' for a lord's, however, is rather ambiguous, because 'B' for a baron's coronet is also there in some cases.

But it seems to have been more usual in Scotland to place under each the initials of members of the worker's family.

Here and there I have found crowns and coronets not too accurately stitched, but they have been prettily conventionalised.

Some people may wonder why these crowns and coronets are so often found in samplers since the middle of the eighteenth century. The reason is not far to seek—ladies, or their servant maids, were in the habit of embroidering in simple cross-stitch coronets with initials on the napery and handkerchiefs, etc., of the nobility, just as is done to-day in another fashion.

The most valuable of Mr Butti's collection is that showing an elabor-

ately stitched African chief (fig. 4), bow in hand, and a tiger in the background. A large ship of the old three-decker type is embroidered in the centre, and entitled "The Royal George," doubtless recalling the slave trade, for the sampler is dated "1809."

"Elizabeth Johnston her work" also appears on it, together with the names "Mrs Dow and Miss Steed" (probably the schoolmistresses' names) and the initials "HW." and "CD." There is a tree, too, with a ladder up it, ready to be climbed for the enormous apples growing on that tree; and a garden gateway, a peacock and peahen, an owl and a squirrel, all dotted about the "field," as well as the first three verses of the 23rd Psalm, the metrical version by Francis Rous (a head master, I am told, of Eton College), which was adopted by the Scottish Church in 1650. Every child in Scotland at one time had these lines at the tip of his or her tongue.

The whole of the above is worked in very fine silk on equally fine linen, and measures $16 \times 12\frac{1}{2}$ inches. It has a pretty and uncommon border about it, and the colouring is subdued in tone—but this may be owing to the sampler having at some time or other made acquaintance with the wash-tub.

In a good many samplers the "bird's eye" or button-hole stitch is found. I have also noticed the "back-stitch" as well; but by far the commonest is the simple cross-stitch, of which there are two varieties.

To another of Mr Butti's samplers I must refer—it is such a lovely design, and so daintily worked with both small and large thread, with the greatest possible harmony of colour pervading it. "Margaret Martin, 1755" is stitched thereon. Two of the characteristic "boxers," dressed in pink tights, green drawers, and flesh-coloured jerseys, carrying each a twig of oak tree with a monstrous acorn on it, are to be seen there, and four lines of the metrical version of the ten commandments.

Besides the initials of other members of the Martin family, what appears to be the initials "N B" is seen beneath four of the crowns and coronets. Underneath a fifth is "N R."

The "strawberry" border is not very common in nineteenth-century
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Fig. 4. Sampler with African Chief, 1809.

Scottish samplers. I have only detected two borders of this pattern in about thirty samplers owned by Mr Murray and his partner, of No. 100 Lothian Road, Edinburgh, who have in their fine collection three excessively neat but very simple ones worked by members of the Mountford family in Darlington, Co. Durham. These are quite in accordance with the simple and solid taste of the old Quaker town in the middle of the last century. One of them is dated "March 22, 1849." Louisa, Jane, Elizabeth and Mary Mountford were the industrious little people who stitched those alphabets and figures without the slightest indication of ornament about them.

At No. 3 Drummond Place, Edinburgh, Mrs White kindly showed me two interesting samplers, one of which, though it has been a very long time in Scotland, was worked at Chesterfield, in Derbyshire, by an ancestor of hers. I refer to it here, as it so exactly corresponds in make and shape and style to the prosy samplers worked by the famous trio of the Brontë family, which Mr Huish has had reproduced for his book. It, too, is perfectly simple in design—the epigram in large black letters, with scarcely a border at all surrounding it, and no ornament whatsoever, runs as follows:—

A temperate spirit and moderate expectations are the best safeguards of the mind in this uncertain and changing state. They enable us to pass thro' life with the most comfort and satisfaction. If we are destined to rise in the world they contribute to our elevation, if on the contrary it is our lot to fall, they render our fall the lighter: whilst extravagant wishes and ill-founded hopes pave the way to disappointment.

Sarah France (of) Chesterfield.

1797.

Mrs White's other sampler (fig. 5) is a beautiful example of Scottish work. Besides several initials, "Alison Robertson 1765" is the only lettering upon it. In the centre is a square piece of work, a pattern divided by a black and silver cross, the silver portion of the stitching having been worked with silver wire, which of course has become

black from exposure to the foul air of the town. The reproduction here must describe the rest of the ornament; and my pen sketch (fig. 6) of



Fig. 5. Sampler by Alison Robertson, 1765.

the two very quaint figures will convey some idea of the careful stitch-work. The well-known lines below were added by myself for effect!

Mrs White also has in her possession an infant's outfit of the eighteenth century. As the christening-cap shows the best example of miniature "drawn" work that I have ever seen, work which was also used for samplers at one time, I have sketched it purposely for this paper (fig. 7).

I note that Mr Huish has reproduced a similar piece of work in his book of "samplers," but it does not show any lettering, while Mrs White's



Fig. 6. Sketch of the two figures in Sampler, 1765.

has "Long live sweet babe" worked into the top of the little cap. I believe the work is termed "Hollie point" lace. Flanking this strip of drawn work is button-hole embroidery, and the lace round the cap is "pillow" lace.

One of the daintiest samplers that I have seen is a large one worked in silk on fine linen (fig. 8), which, together with two other samplers,

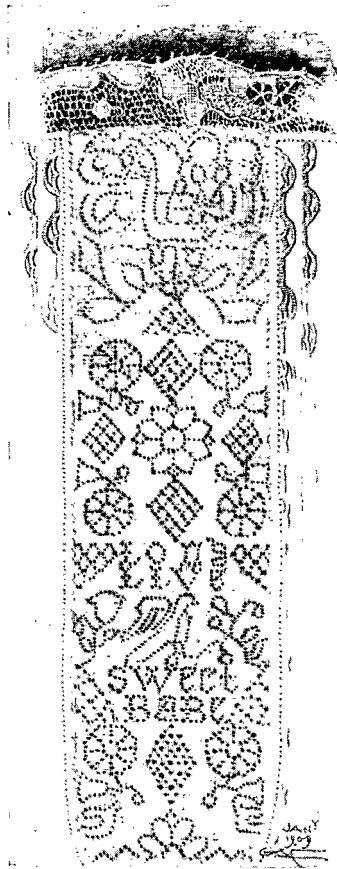


Fig. 7. Insertion in Child's Christening Cap.

has been lent to me by my old teacher and friend Sir William Turner, now Principal of Edinburgh University.

It was worked by Agnes Watt, the grandmother of the late Lady

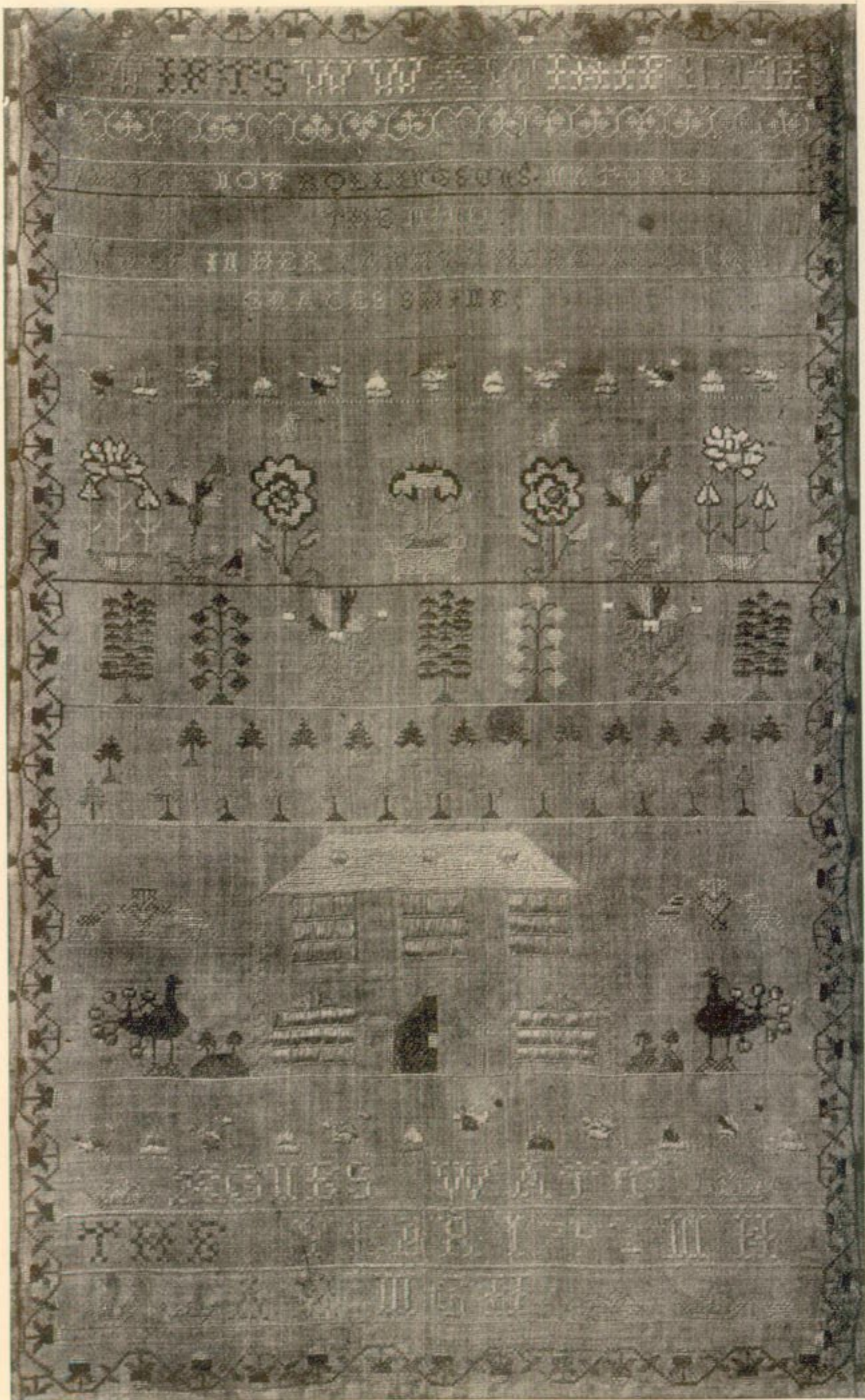


Fig. 8. Agnes Watt's Sampler, 1792.

Turner, and is dated 1792. On it we see a house, and two of those curious peacocks to which I have already alluded. Above the house—probably a portrait in silk of the house where she lived, or was educated—are rows of tulips, roses, and pinks; and above again, besides the alphabet, these two lines—

“ Nature, not rolling suns, matures the mind,
Where in her paths there all the graces shine.”

The whole is surrounded by a strawberry border.

Another one is signed “Eliza Logan,” and is dated “181,” the last figure being omitted. It is quite a simple piece of work, with rows of letters and numerals, some of the larger letters showing the button-hole stitch.

The third sampler lent me by Sir William Turner is worthy of a few remarks, though it was not actually embroidered in Scotland, but in Lancashire, and by his great-aunt “Betty Aldern,¹ born 23 Nov. 1760.” The ornament consists of a young man in mid-Georgian costume, who is accompanied by a little black dog: his lady is on the opposite side of the sampler, and she, too, is guarded by a black dog. Two large birds, one presumably a crow, lines of conventional trees, three crowns, an English lion *passant guardant*, a comically-shaped stag, and several more objects of interest, compose the rest of the decoration beneath the alphabet.

This and Eliza Logan’s are both stitched on canvas with fine woollen thread.

I paid a visit to Glasgow to see the private collection of samplers belonging to Mr C. Rees Price, of 163 Bath Street, a Fellow of this Society. It is probably the largest and most notable collection in Scotland, and one of the finest in Great Britain. In Mrs Price’s drawing-room are to be seen about ninety specimens of exquisite embroidery, framed and hung upon the walls, which appear to be literally panelled with samplers. As the old-style frames, as well as

¹ The name is now spelt Aldren.

the samplers themselves, vary so much in design, the decorative effect is exceedingly pleasing. Only ten of these samplers, however, are Scottish; the rest were worked in England, one of which, a lovely example of drawn-work and silk stitching combined, dates back to the seventeenth century.

Of Mr Price's Scottish specimens the most original, and certainly the most interesting, is the "Glasgow Cathedral" one. The size of it is 16 inches square, and that of the frame 27 inches square, the latter being rosewood veneer, with a broad gold slip within, ornamented with fruit and flowers.

It encroaches on the province of a painted picture and consists of a large view of the Cathedral and churchyard; two urns, one on each side below; two lines of lettering, and a broad and somewhat rare type of border in satin-stitch. The inscription is as follows:—

"DEATH CONQURS — AFFECTION WEEPS WS
ELIZABETH CHRISTIAN STIRLING M^CDONALD
GLASGOW IN THE YEAR 1827 HM CD
MK WM CD MRS F"

It is worked entirely with silk of subdued colours on hand-woven linen, and there is no indication of the colours having faded.

Glasgow people have looked upon it as a sampler, but it can hardly be said to be a true sampler. I feel loth to exclude it from this class of embroidery, but I am inclined to do so. Embroidery of all kinds having been largely used for upholstering purposes, I seem to think this was intended for a panel to form one side of a cushion, or it may have been intended for wall decoration, in a frame as we see it to-day—the frame seems to have been made purposely for the embroidery. It is not uncommon to find names and dates stitched on such panels of embroidery: several may be seen in the Victoria and Albert Museum in London.

These are the names, dates, etc., which I found stitched on some of the Scottish samplers belonging to Mr and Mrs Rees Price:—

1. "Elizabeth Mitchell, Elizabeth Hamilton, Cumnock, 1822."
2. "Eupham (Euphemia) Downie aged 9

"FAVOUR IS DECEITFUL AND BE
 AUTY IS VAIN BUT A WOMA
 N THAT FEARETH THE LORD
 SHE SHALL BE PRAISED · ID · VR."

In this sampler are three very brilliantly-coloured peacocks suggestive of the Chinese element of design. It is quite probable that these birds, which I have called "Scottish peacocks," originated with the Chinese. Two little people, resembling Dutch folk, also appear on the "field" of this sampler.

3. "Isabella Archibald, 1795"
4. "1785 Violet Dewar, aged 10"

The same border and proverb as in No. 2 is found here.

5. "ISHBEL SIMPSON SEWED THIS SEMPLAR IN THE YEAR 1805"
6. "Margaret Hunt, Dunfermline, 1797,"

and the initials "WH, IH, TH, AH, RH, CH, AH, MF, AH, IH, HH, AH," are stitched near the top of the sampler.

The ornament here is very profuse and quaint. It is the only sampler I have yet met with where a milkmaid carrying two pails slung from her shoulders is to be seen. The Italian "*fiammi*" pattern is also represented. The thickness of the stags' legs is most comical, so are the figures of Adam and Eve, outlined in blue silk. This is a valuable little sampler.

Three samplers in the Museum of National Antiquities are well worthy of note here. These are the names, dates, etc., worked upon them:—

1. "Elizabeth Bell, Her Sampler." A little Dutchman with blue and mauve-coloured bloomers appears in this bit of work.

2. "Mary Wallace × Lieth × March 8, 1781."

This is the only sampler upon which I have found a windmill. A lady and gentleman have been stitched here as well, and also many crowns and coronets, appropriately initialed with "D" for duke's coronet, etc.

3. "Margaret Chrichton, aged 11 years, May 1853. Free St Paul's School."

Mr Cameron, of St David's Street, Edinburgh, owns a very neat little example upon which is stitched the whole of the 23rd psalm, a garden, birds, and a blue dog; and in a small panel below we find "MARGRET ANDRSON, 1757," and "MRS POTTS," together with a lion, a swan, and a big bumble-bee.

Mr F. C. Inglis, Photographer, Rock House, Calton Hill, has shown me a very tiny sampler, dated 1837—it is barely 12 square inches in size. He has another of later date worked with wool on coarse canvas.

At 31 Great King Street, Edinburgh, I was shown by Mr Gilbert Goudie, F.S.A. Scot., several good examples of extra neat stitching, worked by members of the Reid family of Cupar-Fife. On one of these (8 × 6 inches approximately) are two fine peacocks, with blue bodies and red and green feathers, which are more peacocky than the usual grotesque breed of bird we see on the old sampler. Another, the work of Jane Greig Reid, aged 9 years, shows a very broad and beautiful border.

The oldest Scottish sampler that we know of is dated 1736, and the next earliest bears the date 1739. Both of these belong to Mr J. S. Richardson, Architect, 14 Randolph Place. The latter (fig. 9) is most carefully worked, and is a true type of sampler in every sense of the word, besides being full of detail. A church is stitched upon it, surrounded by bees—why, we wonder? Everything is stitched with fine silk thread in rows on this narrow bit of old linen by "Ann Ramsay, 1739." A complete set of crowns and coronets appropriately initialed is also there, as well as six different forms of lettering, several patterns, and the ten commandments expressed as follows:—

THOU SHALT HAVE NO OTHER GODS BUT ME
 UNTO NO IMAGE BOU THY KNEE
 TAKE NOT the NAME OF GOD IN VAIN
 DO NOT The SABATH DAY PROFANE

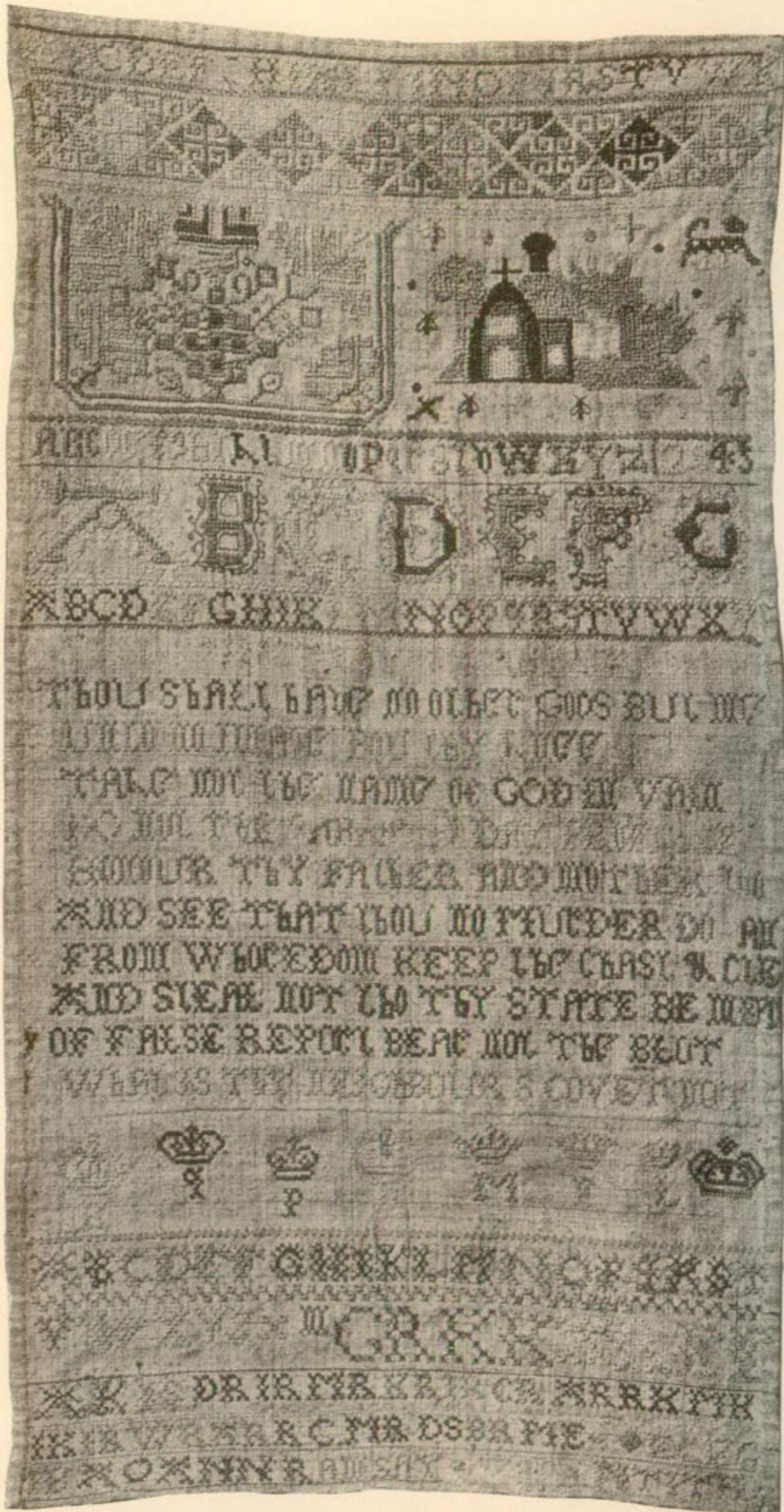


Fig. 9. Ann Ramsay's Sampler, 1739.

HONOUR THY FATHER AND MOTHER TOO
 AND SEE THAT THOU NO MURDER DO
 FROM WHOREDOM KEEP THE CHAST & CLEAN
 AND STEAL NOT THO THY STATE BE MEAN
 OF FALSE REPORT BEAR NOT THE BLOT
 WHAT IS THY NEIGHBOUR'S COVET NOT.

Of about half a dozen samplers seen at Mr Blaikie's, in Brodie's Close, off the Lawnmarket, I only saw one worthy of special note. It was evidently worked towards the end of the eighteenth century, and has upon it a large house, in grey, white, and black silk thread, with a fine peacock standing in the gateway of the garden. Above this is a considerable bunch of well-embroidered flowers, while a handsome tulip border surrounds the whole. "Mary Thomson" was the worker, but it is undated.

I find that the "wish" is not altogether left out by Scotch lasses in their work. Here is one in a sampler signed by "Helen Francis Sabiston, June 28th, 1838," and with it I conclude this paper, which must be looked upon as only the nucleus of a substantial history of "Scottish Samplers":—

"I sigh not for beauty nor languish for wealth,
 But grant me, kind Providence, virtue and health;
 Then, richer than kings, and more happy than they,
 My days shall pass sweetly and swiftly away."