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Cover and Figure 5
CROWNED DANCING FIGURE
Tapestry fragment in wool
Late China, 900-1400
10 x 6 inches
Mrs. Charles Chillingworth Fund
L. 2100 A.107.61-1

Se Valen Un Peru

It's an old Spanish saying dating from the time of the Conquest. Today, this adage is more applicable to the archaeological finds with the wealth of information about the past and with the high aesthetic merit of such artifacts, than the hoards of gold and silver which were "worth a Peru" to the conquistadors in the early 1530's.

The invaders were astonished by the highly developed civilization of the nation, its great population centers and its well-organized governmental system — really a form of socialism. However, the Spaniards were not aware that what they had found was the last in a series of many cultures. Today, it is interesting to find that the chronological charts on Peruvian archeology often vary. As the textiles of the pre-Conquest era are not fully represented in our collection, we refer the reader to the books cited in the notes for the complete sequence of styles and periods. The geographic position of the archeological sites mentioned in the text of this article can be found on the map (Fig. 1).

The Peruvian intellectual of the sixteenth century, such as Garcilasso de la Vega, the son of an Inca princess and one of the conquerors, was keenly aware of the richness of his heritage. Garcilasso's comments about the textiles were translated by William H. Prescott, the great historian of the Conquest, in these highly pictorial terms, "With these gorgeous decorations (the ornaments of precious metal) were mingled richly colored stuffs of the delicate manufacture of the Peruvian wool, which were of so beautiful a texture, that the Spanish sovereigns, with all the luxuries of

Europe and Asia at their command, did not disdain to use them."⁽¹⁾

So elegant and exotic were these textiles, presumably woven by the "Chosen Women" (high ranking maidens attached to the Sun Temples), that one often overlooks the fact that the fine craftsmanship was the culmination of not several hundred years but at least two millenia of weaving;



"According to radio carbon dating about a thousand years elapsed between the time of the last potteryless fisherman-farmers of **Huaca Prieta** and that of the men who deposited the burials in **Paracas Necropolis**, and technology had made tremendous advances in this time. From then up to the time of Pizarro, no great technical advancement was made in the textile industry. The tools used by the "Chosen Women" who made Atahualpa's vestments were practically the same as those used by the women who made the Paracas Mantles; simple spindles, loom, bobbin and weaving sword. There was no shuttle that was thrown through the warp sheds; the bobbin was passed through by hand, probably the spindle itself often served as bobbin also."⁽²⁾

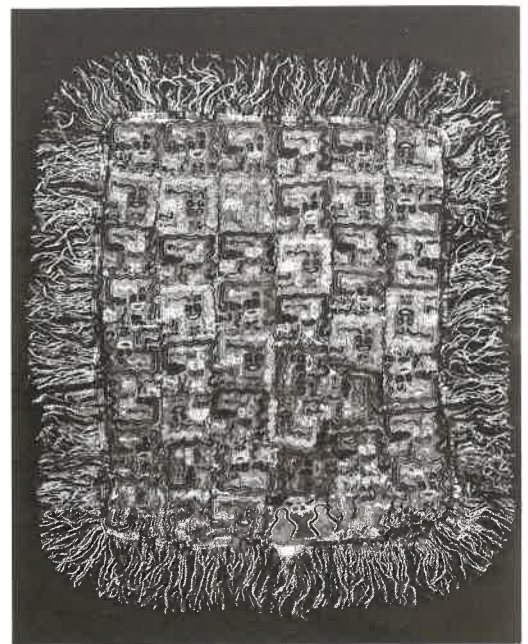
Fig. 1 Map of Peru.

This weaving was probably based on knotting and twining techniques used to fashion reeds from the marshy river beds into mats as early as 3000 B.C.⁽³⁾ From these rudimentary beginnings, developed one of the greatest heritages of textile design and weaving the world has ever known. As Daniel L. Rubin has written, "The textiles show a richness in techniques of weaving practically unequalled in other parts of the world and in diverse epochs, except in India."⁽⁴⁾

The role of textiles in Peru is possibly the cornerstone of all artistic endeavor of the continent, and certainly the foundation of other art forms in South America. The importance of pre-ceramic textiles has been noted by Dr. Junius Bird:

"The only clue to the art style of the period comes from two small carved gourds which both show angular anthropomorphic figures. The nature of this carving on a medium permitting freedom of line suggests that the treatment of such figures was influenced by experience with the angular limitations of textile construction and that textiles were the principal medium for artistic expression."⁽⁵⁾

So significant are these early pieces in the panorama of Peruvian art and textiles, that Dr. Bird has written "If the claim that the oldest pattern-woven textiles from the Old World date from about 1420 B.C., the textile students may be surprised to learn that there are Peruvian products with woven pattern about the 2000 B.C. level."⁽⁶⁾ In such instances the semantic argument about what really constitutes weaving does arise, but the question of whether manipulation of yarn by the fingers as contrasted with the use of the heddle (a device used to raise warp threads on a loom) does not deny that cloth was produced.



From such primitive origins exemplified by the pieces found in the cinders and debris of **Huaca Prieta** and the sand swept dunes of Paracas and Asia, we can trace the evolution of the weaving craft as well as the decorative elements. Land, sea and sky, all contributed their motifs such as the feline, fish and birds, which were refined by the aesthetic imagination of the artist-craftsman into a harmonious blending of color, design and technique to form an expertise on the iconography of nature. Again and again these same creatures form the indigenous basis for artistic expression, often with mysterious, even humorous attributes and perhaps with religious connotations. The **puma**, characteristic of Chavin de Huantar, is especially important, for as Alden Mason has written, "The Chavin tradition, however,

Fig. 2 Composite embroidery from Paracas Cavernas, 500-300 B.C. with embroidered feline motifs, executed in multi-colored wools on a brown cotton ground. 12 x 14 in. Mr. and Mrs. John Jewett Garland Fund. L.2100.A.39.63-120



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Fig. 3 Shroud of **fourcroya** fiber orna-
mented with "homoculi" dancing in the
tapestry rectangles of alpaca wool.
Nazca, 500-800. 12 x 5 ft. Gift of
Mrs. Reese Taylor. L.2100.A.27-55-2



Fig. 4 Two pouches or ch'uspas. The upper executed in wool tapestry, the lower in wool rep weave. Nazca, 500-800. 25 x 12½ in. Mr. and Mrs. John Jewett Garland Fund. L.2100.A.39.64-125

persisted almost throughout all of Peruvian history; the feline element in art — and probably in religion — was a strong feature in both the Nazca and Moche regions and periods, in the Huari-Tiahuanaco pan-Peruvian horizon, and even later.”⁽⁷⁾

Mason does not cite the appearance of the puma or cat motif in the richly stitched Paracas fabrics, although it is incorporated into some of the Cavernas pieces. Decidedly, these handsomely decorated textiles are the most lavish embroideries found in Peru, and perhaps the most outstanding of this type of such an early date. Their rich coloration as well as the excellence of their workmanship have made them some of the most remarkable in history.

The Cavernas pieces preceded and formed the basis for the Paracas Necropolis textiles which were similarly ornamented but more elaborate in their concept. Here are the superb geneses which provided the prototypes for the later ones “which were never again equaled in quality or the use of color.”⁽⁸⁾

Our example of Paracas Cavernas embroidery dating from about 500-300 B.C. and illustrated in Figure 2 is a composite of several bands which probably came from a larger piece and has “pumas” executed in the squares. The fact that the ground is not completely covered by the embroidery may indicate that these motifs come from a peripheral area or sub-border of a larger design. However, the same electric quality prevails in the sequence of reds, greens, blues and yellows which also embellish the solidly encrusted areas of other pieces.

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The vibrancy of hues provoked the following comment from Cieza de Leon, a Spanish chronicler who wrote the first description of Peru in 1551, “To make the cloths they had and they have such perfect colors of crimson, blue, yellow and others that truly they have the advantage of Spain.”⁽⁹⁾ Moreover, the greatest variety of shades are seen in those textiles made of wool since that fiber takes dye more readily than cotton. The colors are more vivid and lasting than those of tinted cotton and the scope testifies not only to the prowess of Peruvian dyeing methods, but also to their skill in utilizing the available natural resources, such as vegetable, mineral, insects, shell-fish, used for this purpose. Included were anil (indigo) for blue; molle (bark of schinus molle or false pepper tree) for yellow and green; and minerals and the insect, **cochineal**, for red.⁽¹⁰⁾ Historically, the extensive number of hues (the late Lila O’Neale found over 190 in the Paracas embroideries) and the use of wool signify an achievement seldom encountered in such early cultures. These also indicate

Fig.4a Detail of the tapestry pouch in which the forelegs of the llamas are indiscernible.



active trade among the various parts of the country, even before the unification under the Incas over a thousand years later, for only in the mountainous regions were found the cameloid animals from which the woolen fiber was obtained. At a later date, these animals also were included pictorially in other art forms which suggests that such creatures were then imported into the coastal area. However, their paucity in visual images leads one to believe that the number was limited and that husbandry of these animals was not prevalent on the coast. Following the Paracas culture in the south of Peru was that of Nazca which in its several phases spans approximately eight hundred years (e.g. 200-1000). From a hacienda near the city from which this civilization takes its name, we have a large shroud (fig. 3), an outstanding and perhaps unique piece because of its web of fourcroya fiber. Punctuating the large diaphanous ground are pairs of stylized “stick” figures in tapestry rectangles. The “homoculi” express the rectilinear style which is generally the

Fig. 4b Detail of the rep weave pouch showing the rich pebbly texture of the weave.

keynote of Nazco textiles, and the strong geometric quality that is typical of the period (500-800) and region. The men have a kinetic quality and almost seem to be "jigging" to the strains of the high-pitched wailing music characteristic of this part of the world.

The use of the strong woody "bast" fiber from the fourcroya plant displays an unusual degree of technological achievement, particularly when one considers the size of this blanket which is almost twelve feet long and five feet wide. Like most of the pieces of this magnitude, it is composed of two lengths joined horizontally with each end "finished on the loom," i.e. all of the edges are composed of selvages rather than hemmed.

The filmy brown ground enhances the oblongs of silky mid-night blue alpaca wool which forms a most effective background for the vermilion, tangerine, tawny gold and

celestial blue of the dancing figures. As is often the case, the colors reflect their environment for these are the tones of the Peruvian landscape with interplay of the blues of the sky and sea contrasting with the bright golden sun and sand, and the mineral rich red and orange striations of the mountains.

Of about the same date are the two bags or pouches (fig. 4) which have been a part of Peruvian costume for centuries. Even today, Indians in the mountains carry these bags in which they have coca, the leaf of the South American plant which when mixed with lime and chewed allays hunger, thirst and fatigue. Accounts from the past tell of runners of the Incas who coursed the Empire using this narcotic substance in order to obtain the endurance and stimulation necessary to perform their strenuous feats.

As Garcilasso wrote: "The nuns also used to make for the Inca some bags which were square . . . they were worn under one arm, secured by a highly figured band, two fingers in width, and passed from the left shoulder to the right side. These bags were called chuspa."

The two pouches, therefore, have a traditional meaning which goes beyond that of most accessories. These particular ones are quite pleasing and provide an example of the llama in the design which occurs frequently in the art of the later periods. These **ch'uspas**, as they are called in **Quechua**, are masterfully designed in a geometric vein to give full emphasis to the animal's form with its elongated neck and legs.

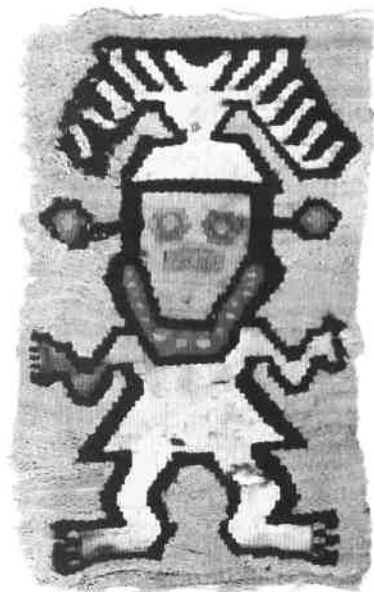


Fig. 5 Cover tapestry fragment in wool showing the figure of a dancing crowned figure. Late Chimú, 900-1400. 10 x 6 in. Mrs. Charles Chillingworth Fund. L.2100.A.107.61-1

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The excellent craftsmanship of such pieces in addition to the great variety of the techniques used by the pre-Conquest weavers is enriched even more by the similarities and contrasts seen in comparing the patterns of these bags. It is interesting to compare the manner in which the technique affects the design — quite apparent in this instance. The tapestry woven bag (fig. 4a) has a slender and well defined motif, with a quality of rigidity and compactness like the weave itself. Due to the lack of contrast in the values of the colors, this is almost indiscernible in the photograph; but the rep-weave example (fig. 4b) has a greater boldness of conception and structural solidity, both of which produce a quasi

three-dimensionality like that of the weave. Thus the differing weaves complement one another by the very nature of their structure. Enriching the collection also is a Chimú piece, dated approximately 900-1400 A.D. It is the figure of a dancing man (fig. 5) executed in tapestry weave and is typical of the style of this culture which flourished in and around the huge eleven city complex of Chan-Chan near the present day city of Trujillo in northern Peru. Such representations of people often decorated tunics or other garments and show examples of the spectacular headdresses, large earplugs and massive collars worn during this period. Whatever the use of this fragment, there were probably more figures in the same

Fig. 6 Fragment of tapestry executed in alpaca wool. Late Chimú or perhaps early Inca, about 1400. 6 x 10 in. Costume Council Fund. L.2100.P.2.59-88

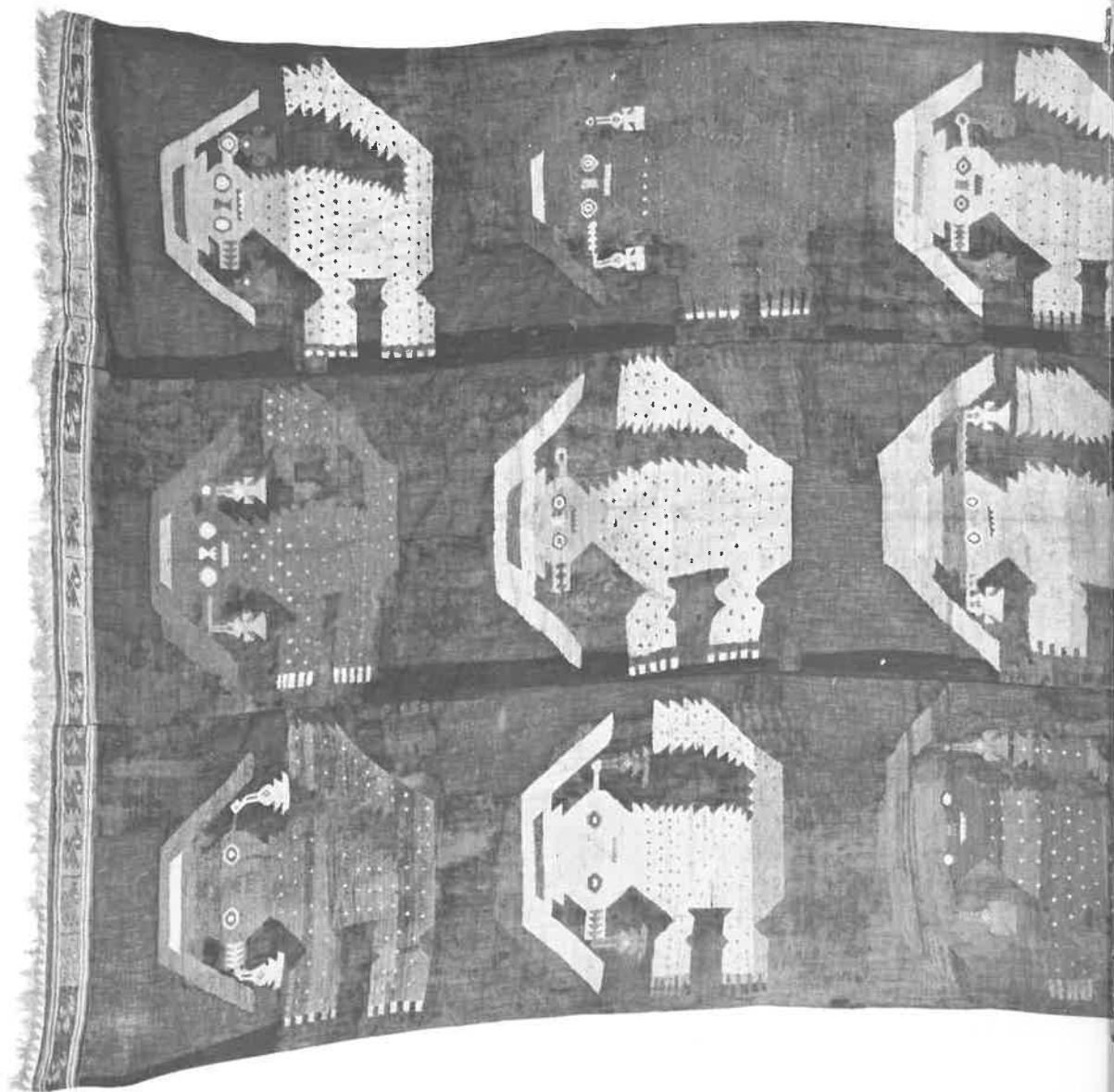
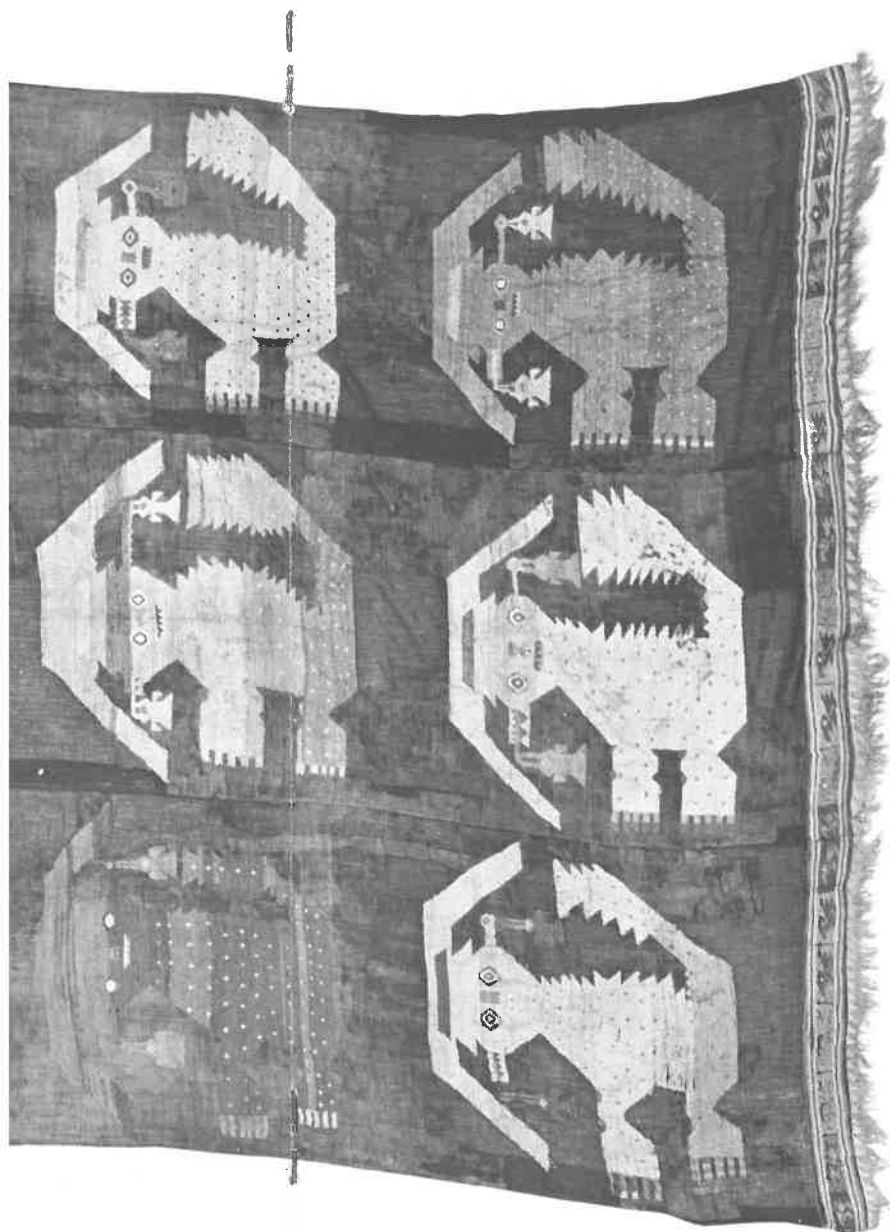


Fig. 7 Blanket with puma figures brocaded
in alpaca wool on a natural brown
cotton ground. Central Coast, perhaps
from Chancay, 12th-14th century.
100 x 65 in. Costume Council Fund.
L.2100.P.2.57-33



technique incorporated into a larger piece and thereby formed a theme and variation in the ruddy hues of the countryside.

In the very late examples, such as the tapestry fragment (fig. 6) which is late Chimú or early Inca (about 1400), the intricacy of the design shows the combination of small patterns which was characteristic of the era. This is the beginning of the style which became so debased in the south that almost all form was lost. Again the recurring motifs — the fish, men or birds which almost move, and geometric forms such as seed pods in ochres, browns, and white on a carmine ground, reflect nature's colors and create action within the design itself.

From 1200-1400 there flourished in the central coast area a culture which tended to produce highly indigenous textiles. In the great blanket of pumas (fig. 7), many of the earlier stylistic features have been retained. The large brocaded figures have for ear-rings (orejones) the same bird motif found in the late Chimú or early Inca piece. Here too is the feline form, but not in the demonic style of Paracas, but in a playful, almost teddy-bear conception. There is a quality of great fancifulness about the red and yellow animals with their polka dot decoration, and the counter balance of the legs and tail as silhouetted against the ground of natural brown cotton. Bounciness, almost like that of an acrobat, is the feeling created by the imagination of the designer. This naive depiction with the face in full frontal view, and the body in silhouette, tends to startle the viewer with its animation and mime-like quality. The lively nature of the piece is



intensified by the borders of birds which almost seem to dash forward in an effort to escape their rectangular cages which span the upper and lower edges.

Another type of fabric made in this civilization was double cloth, which is characteristic of the Central Coast. Figure 8 is an example of this artful weaving in two shades of natural cotton, with a border checkered in blue. Again, the feline motif establishes the continuity of theme with elements akin to that of the much earlier Paracas piece like the angular coiling of the tail. In the interspaces, the fish symbol creates a link with the great blanket mentioned before where the aquatic creatures form the pendant earrings. The recurrent theme and reinterpretation of these forms in each epoch give new insight into the cultures which did not have a written language. The aspects of

this cloth, with its pebbly surface and conventionalized motifs, reflect a carefully thought out arrangement which is not dominated by the character of the animals themselves — so that full emphasis is given to the imagery which blends the real and ingenious forms into a curious and visually pleasing pattern.

Technically, double-cloth is one of the most interesting types of pre-Conquest Peruvian weaving since it is formed of two separate webs which interlock and reverse themselves. Despite the complicated nature of this type of weaving, it has a long history in the pageant of textiles.

In a lighter vein is the motif of the painted textile (fig. 9) attributed as well to the Central Coast, and dated approximately 1200-1400. This piece is probably from a site north of Lima, such as the great burial ground of

Fig. 8 Double cloth in two shades of natural cotton with blue checkered border. Central Coast, Chancay (1), 1200-1400. 11 x 5½ in. Costume Council Fund. L.2100.P.2.63-7



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Chancay. Although such pieces may have been an emulation of tapestries, the design itself is so free and natural in its inspiration and execution that one questions whether it was not considered a basic technique of decoration in its own right. Then men in their balsa rafts, oars in hand, alternate in a stepped arrangement with the birds and

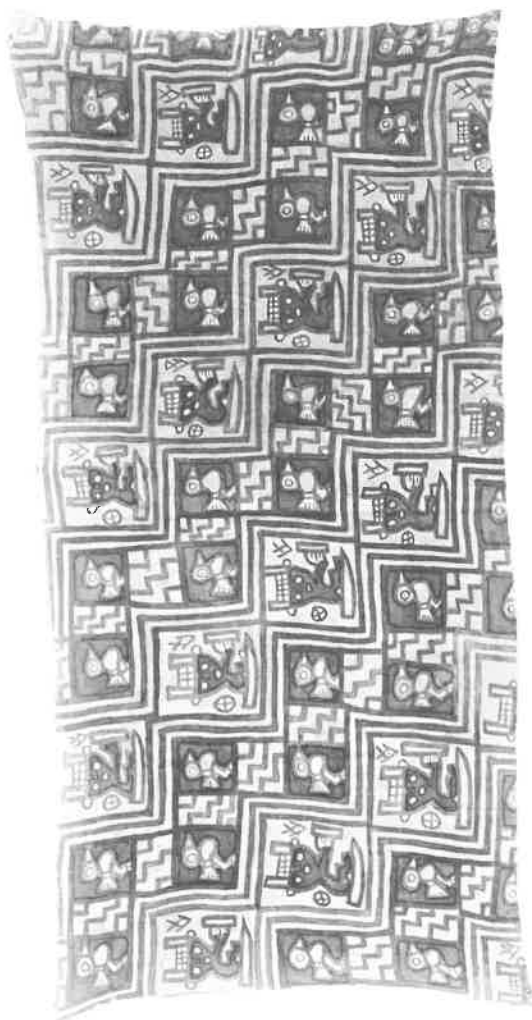


Fig. 9 Panel painted in brown, beige, and yellow on a natural cotton ground. Central Coast, Chancay, 1200-1400. 27 x 59 in. Gift of Mrs. Melville J. Kolliner. A.8420.65-1

geometrically filled squares which may represent houses. The tradition of weaving continues in the same manner throughout the whole history of the country, as do other aspects of pre-Spanish life. Even today, one sees the "cabellitos," as those rafts are called, in the seas of northern Peru and on Lake Titicaca. This ornamental patterning is reminiscent of the great reliefs decorating the walls of Chan-Chan, with their flat surfaces blocked out in stepped arrangements, and there is a staccato-like rhythm created by the impertinent birds, and the frisky fishermen contrasting with the static quality of the geometrically filled squares (the last perhaps representing houses) rather like a paean to the life of a bygone era.

It is no wonder that these people, after learning the skill of weaving, found such pleasure in their products. The fineness and variety of color combined with the joyful motifs have produced textiles which delight the eye today as much as they no doubt did in their own time. In the late pieces, there are the portents of the things which will develop during the Inca Empire — the highly formalized geometric concept which pervades all art in Peru from about 1400 to the invasion of the Spaniards in the second quarter of the sixteenth century.

So flows the stream of design, especially that of cloth which is governed by the structure of the fabric itself. In this way these pieces formed one of the great non-European traditions that make our lives far richer because they are "worth a Peru."

Ann A. Lafferty

1. Born in Cuzco in 1539, Garcilasso de la Vega went to Spain as a youth, and lived there for the rest of his life. In the **Commentarios Reales**, (Royal Commentaries) he wrote of the land of his birth as he remembered it.

Prescott has paraphrased this passage about the textiles: "**La ropa de la cama toda era de mantas, y freçadas de lana de Vicuña, que es tan fina, y tan reglada, que entre otras cosas preciadas de aquellas Tierras, se las han traído para la cama del Rey Don Felipe Segundo.** (Parte I, Lib. 6, cap. 1)

The literal translation is "All the covers of the couches (or beds) were of mantles and blankets of vicuna wool that is so fine and so delicate that among the other precious things of those lands, they have been brought for the couch of King Philip the Second."

2. Even today in the more remote parts of Peru, such as the highland villages, these same methods and tools as described by Alden Mason in **5.000 Años del Arte Textil Peruano**, Lima, 1961, a publication of the National Museum of Anthropology, p. 12.

3. At **Cabezas Largas Near Paracas**, Frederic Engel found mummies wrapped in skins and mats of twined rushes which date from about 3000 B.C. This excavation is recorded in "**Un groupe humain datant de 5000 años a Paracas, Perou,**" **Journal de la Societe des Americanistes de Paris**, vol. 49, 1960 which is the reference for G. H. S. Bushnell in his book, **Peru**, New York, 1963, pg. 34.

4. **Los tejidos muestran una riqueza en técnicas de tejer prácticamente no igualada en otras partes del mundo y en diversas épocas, excepto en la India**, according to Dr. Daniel Rubin de la Borbolla in the text of **Los Tesoros Artísticos del Peru**, the catalog for the exhibition of Peruvian art held at the Museo Nacional de Ciencias y Arte of the University of Mexico in 1961.

5. This is Junius Bird's analysis of his findings at Huaca Prieta as written in the article, "America's Oldest Cotton Fabrics" which appeared in **American Fabrics Magazine**, No. 20, Winter 1951-52, pg. 76.

6. In **Paracas Fabrics and Nazca Needlework, 3rd century B.C.-3rd century A.D.**, Dr. Bird traces the history of textile development in Peru and vividly compares the South American technology with that of Europe, as stated on pg. 2 of this Catalogue Raisonné, published by the Textile Museum of Washington, D.C. in 1954.

7. Chavin de Huantar, a site in the northern highlands of Peru, is also acknowledged as one of the "horizon styles" which had great influence throughout the country and also extended in time beyond its own era (850-500 B.C.). The characteristic feature of the artistic achievements is the feline form. Although no textiles have survived from this culture, the curvilinear treatment continued as did the use of the feline form, as quoted in **The Ancient Civilizations of Peru**, pg. 46, Baltimore, Maryland, Penguin Books, 1961.

8. **Andean Cultural History**, by Bennett and Bird, New York, American Museum of Natural History, 1960.

9. Although there are no references to the superb qualities of the dyes in almost any book on Peruvian textiles, it is interesting to note that Cieza de Leon, who wrote the first description of Peru in 1551 credited the dyes in such glowing terms. This quotation is from **La Cronica del Peru**, Pt. 1, ch. CXIV, as quoted in the booklet, **Introduction to Peruvian Costume** by Zimmern, number 14.

10. Further information about the materials used in dyeing is also given in the above reference, as well as in **The Ancient Civilizations of Peru**, by J. Alden Mason, pg. 242.

11. **Commentarios Reales**, Book 4, ch. II.

Some Jacobite Silver

Here are six heavy silver tablespoons (Fig. 1) of the sober Hanoverian pattern, made at Edinburgh in 1766 by Patrick Robertson. Their upturned spatulate handles are engraved on the back with the MacDonald crest, described as: An arm in armour, gauntleted, in fess, coupé, ppr., in hand a cross crosslet, fitched, sa. Motto, NEC TEMPORE NEC FATO (Neither by Time nor Fate.) The crest is "differenced" with a crescent, the armorial insigne of a second son.

This same proud crest and motto appear on our coffeepot, (Fig. 2) made in 1773 in London by John Carter. This handsome pot is of pleasantly mixed styles, no longer of one sort but not yet another. For the Chippendale rococo taste was now giving way to Robert Adam's neo-classic influence, and whether in furniture or textile designs, in porcelains or silverwork, the outgoing and incoming styles might be oddly combined, to produce articles with a "new" look half fish, half fowl.

Although in the 1770s everything from pepper pots to tombstones was of classic vase shape, our coffeepot still shows in its restless outlines the mid-century love of curves — a tall-throated pyriform body, a double-domed lid and double-scrolled handle, a gooseneck spout sheathed in flowers, leafscrolls and shells. Its throat finishes with a frilled lambrequin leftover from the expensive '40s. But the mark of incoming fashion is seen in the bowknotted flower festoons, a cupping of lanceolate leaves below, and the knob formed as a pineapple, emblem of hospitality.

Beyond all this, our spoons and coffeepot have another sort of interest — one of association, for they originally belonged to Flora MacDonald, the Jacobite heroine. She fetched these treasures when coming to America with her family, sojourning in North Carolina the six years 1773-79, and her silver finally comes to the Museum through descendants who remained over here.

Flora MacDonald and the Jacobites need no explaining to any Scotsman. At very mention of the Jacobite cause, loyal Scots get misty eyed and start blubbing into their haggis. For they were glorious dreamers — this underground rebel group, steadfastly supporting the lost cause of their deposed Scottish dynasty, the House of Stuart. Though outlawed, hunted and persecuted, they maintained for sixty years a boiling faith in the Stuart line, assembling in secret societies, constantly plotting a return of their exiled "King over the waters" and indeed, twice rising in bloody rebellion, 1715 and again in '45.

The Battle of Culloden on 16th April 1746, against the Duke of Cumberland, sealed the Stuart hopes. After this, pursued by troops and spies, Bonnie Prince Charlie, the "Young Pretender," with a price of £30,000 on his head managed to escape. In flight the Prince took refuge at Benbecula. And his companion, a Captain O'Neill, sought the help of Flora MacDonald.

Flora MacDonald (1722-1790) was a daughter of Randal MacDonald of Milton, Isle of South Uist, in the Hebrides.⁽¹⁾ Educated at Edinburgh, she had returned to the Hebrides, where she was living in June 1746,

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two months after Culloden.

From any Scottish bairn you might learn the story — how Flora MacDonald obtained a military pass to the mainland for herself, a manservant, an “Irish spinning maid Betty Burke,” a boat’s crew of six men. The party landed at Portree, where his royal highness (the pretty spinning maid) quickly made himself scarce.

For this little service, Flora, being betrayed by a boatman’s idle talk, was arrested and imprisoned some time in the Tower, but was then paroled into the care of a gaoler, until in 1747 the Act of Indemnity gave her freedom.

In 1750 she married Allen MacDonald of

Kingsburgh (which saved the trouble of changing her surname) and in 1773 the family emigrated to America — Allen and Flora, her stepfather Hugh, sons James and Alexander, a daughter Ann and her husband. (In all, Flora had 5 sons and two daughters.)

The family settled first in the Cape Fear valley of North Carolina, moved then to a home at Mt. Pleasant, near Cross Creek (Fayetteville), and finally to a new home in Richmond County. Here, the Scottish silver spoons and her new coffeepot from London must have been pleasant reminders of the distant homeland.

Came the Revolution. Flora’s husband, a brigadier general, was captured by the Continentals and imprisoned at Halifax, Virginia. In 1779 she returned to Scotland (Allen followed two years later) and settled first at Milton, her old home, later at Kingsburgh, her husband’s home, where this venerable lady died in 1790.

Nowadays there is a flourishing cult of Jacobite souvenir collectors, who compete for the bronze medals, drinking glasses and other rare memorabilia which in the 18th century were produced for furtive distribution amongst the outlawed Stuart adherents. Two centuries may have passed since the rout of ‘45 but Scottish hearts still go pitterpat for the bonnie prince. Not long ago in London, a fitted 7-inch pocket canteen of wrought silver, found in the Stuart prince’s tent after the Battle of Culloden, was sold for the nice sum of \$20,160.⁽²⁾

Gregor Norman-Wilcox



Fig. 1 Six spoons with the MacDonald crest. Silver, 8¼ inches long, made in Edinburgh in 1766 by Patrick Robertson. Gift of Georgia S. Walker Thoman and Robert Donald Walker. A.4292.42.44

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Fig. 2 Coffee pot once owned by
Flora MacDonald (1722-1790). Silver,
13 inches high, made in London in
1773 by John Carter. Gift of Georgia S.
Walker Thoman and Robert Donald Walker.
A.4292.42.43

1. For help in following the trail of this rather elusive heroine, we owe thanks to Mr. Harvey Stuart.

2. The maker was Ebenezer Olifant, Edinburgh, 1740. Descended through the Earls of Albemarle, and consigned by The Lord Bury, No. 111 in a sale at Christie's on 20th March 1963.

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