



James Hogg
Exhibition

*Celebrating the
life and works of
'The Ettrick Shepherd'*



Welcome

to the James Hogg Exhibition, now at its most appropriate home at the head of the remote and beautiful Ettrick Valley. It is next door to Ettrickhall, where James Hogg was born towards the end of 1770, and where he lived and worked for the first fifteen years of his life. Just beyond that is his grave, in the peaceful kirkyard of Ettrick Kirk. He was laid to rest there in 1835, beside his parents and grandparents.

This collection has been built up over the years since 1985, when the Ettrick Shepherd's Festival was held throughout the Borders to commemorate the 150th anniversary of Hogg's death.

In 1994, the exhibition was opened to the public at the newly restored Aikwood Tower; in 2003 it was transferred to the courtyard of Bowhill House. Now it has "come home".

Featured throughout the exhibition are the exquisite costume figures of Anne Carrick, the Borders Artist who made these her speciality. They are listed here along with other items.

Exhibits round the walls

1. James Hogg.

(Anne Carrick, 1985. Purchased by Judy and David Steel and donated to the collection)

2. Boys Fishing

(Anne Carrick, date unknown, donated by the artist) Very much in the spirit of A Boy's Song, these are actually models of the artist's sons.

3. Case containing words and music of Donald Macdonald, and copy of *The Shepherd's Guide*. *(Toy sheep and collie donated by Vicky Davidson)*

4. Will Scott of Harden and Mucklemou'd Meg of Elibank. *(Anne Carrick: commissioned for the Hogg exhibition, 1993)*

In Hogg's ballad *The Fray of Elibank*, he tells the well known tale of Will Scott, son of the reiver Wat of Harden. Will was captured while in the process of reiving cattle from Gideon Murray of Elibank, further along the Tweed.

He was then given the choice between marrying Meg, the plain Murray daughter, or being hanged. Will Scott owned Aikwood Tower in the 17th century. Walter Scott was descended from that union.

The story has had interpretations in verse by Hogg, Scott and Browning; made into a play by Alexander Reid, into a short opera by Chris Achenbach and Judy Steel. There is a stunning sculpture of Will and Meg by Rob Taylor at Thornielee near Clovenfords.

5. Michael Scott

(Anne Carrick: commissioned for the Hogg exhibition, 1993)

The real historical figure of the 12th century pan-European scholar Michael Scott has been dogged by superstitious tales of wizardry ever since his own lifetime. They include flying to Paris on an embassy for the king of Scots on a magic black horse, splitting the Eildons into three, and being turned into a hare by the neighbouring witch of Fauldshope. Anne Carrick uses this latter story as the inspiration for her model.

6. Aikwood Tower.

(Jane Hyslop, 1992. Loaned by Judy and David Steel)

7. Kilmeny

(Anne Carrick, 1987. Purchased by Judy and David Steel and donated to the exhibition.)

Hogg's device in *The Queen's Wake* was the summons of the bards of Scotland into a competition at the court of Mary, Queen of Scots.

The ballads, showing off Hogg's versatility, were in turn lyrical, adventurous, supernatural and humorous. It was the thirteenth bard's song, *Kilmeny*, which was recognised as almost flawless, and clinched Hogg's reputation.

Anne Carrick's figure is shown alongside other pieces inspired by the ballad: embroidery by Katrina Hislop, a small book with illustrations by Jessie King, the score of a cantata by Hamish McCunn, and a photograph of the actress Leigh Biagi rehearsing for the choreographed performance of the ballad by Kedzie Penfield in 1985.

Kilmeny also inspired J.M. Barrie's play, *Mary Rose*.

8. All Hallow Eve

(set model, donated by the Northumberland Theatre Company)

This play of Hogg's, of 1817, was given its first production during the first Borders Festival of Ballads and Legends by the Northumberland Theatre Company exactly 150 years after it was written. Alan Caig Wilson played the laird Hindlee, a prototype for Robert Wringham in *Confessions of a Justified Sinner*.

9. The Lark, the Womenfolk, Caledonia and I'll no' wake with Annie.

Music by Hogg from *The Border Garland*.

10. Copy of portrait of Harriet, Duchess of Buccleuch, an early patron of Hogg's.

11. Case containing Hogg's Burgess-Tickets of Selkirk and Peebles, and his Certificate of Admission to the Masonic Lodge of Canongate Kilwinning.

(donated by Hogg's descendants in New Zealand)

These were amongst the various local honours that came to Hogg in his latter years. Hogg was suspicious of freemasonry, and despite the Lodge's wish to honour him as their "laureate" in succession to Burns, was reluctant to accept.

He pleaded advancing years, and an inability to go to Edinburgh, but when the Lodge offered to conduct the ceremony in Innerleithen he could no longer refuse.

At the outset of the ceremony he insisted: "*now, Sirs, I'm an auld man and a married man, and I have young children to consider – so there's to be nae funny business.*"

12. Death Mask.

This was a popular custom in Hogg's time, partly because of the craze for phrenology which was rampant in Edinburgh at that time, and to which Hogg refers in his satirical poem The Last Sermon:

*O, what a head
For Combe or Dr. Spurzhiem to dissect
After 'twas polled!*

Exhibits around the Central Structure

- 13. In the front case containing personal relics of James Hogg are silver spoons, spectacles and case, seal, china bowl, photographs of Margaret Hogg and Harriet Hogg in later life, (Order to artist for engravings of portrait.)**
(Donors credited beside items)

- 14. Copy of painting The Celebration of the Birthday of James Hogg**
(William Allan, 1823; original in the Scottish National Portrait Gallery)

“The gathering includes the artistic and literary elite of Scottish society. John Wilson (Christopher North) raises a toast to Hogg, who is leaning back on his chair at the left of the group. Next to Hogg is Walter Scott, leaning on the table”

The setting is Hogg’s house at Altrive Lake.

- 15. Case containing various editions of *Confessions of a Justified Sinner***

- 16. Manuscript Order for Fishing Flies.**
(Donated by Douglas Scott of Selkirk)

- 17. Fishing Flies belonging to Hogg.**
(Loaned by Scottish Borders Council Museums Service)

- 18. Curling Stone.**
(Donated by Mrs Isabella Shaw, descendant of Hogg’s friend Tibbie Shiel)

Exhibits inside 'Hogg's Study'

- 19. Manuscript letter from James Hogg in London to Margaret Hogg in Yarrow.**
(donated by Robert Gilkison of New Zealand, descendant of James Hogg)
- 20. Copy of portrait of James Hogg**
(William Nicholson, 1817. Original formerly in the possession of the Lords of Napier and Ettrick. Later acquired by David and Judy Steel)
- 21. Chair and Desk of Hogg's Time.**
(Loaned by the Duke of Buccleuch)
- 22. Shepherd's Plaid belonging to James Hogg**
(Donated by Mrs Isabella Shaw)
- 23. James Hogg's Dog, Hector**
(Bought at Hamleys of Regent Street and donated by Judy Steel)
- 24. Print of Altrieve Lake**
(Donated by the late Rev. George Thomson of Yarrow)
- 25. Print of Cottage at Ettrickhall**
(Donated by the late Rev. George Thomson of Yarrow)
- 26. Copy of portrait of James Hogg**
on loan from Ramseycleuch Farm

James Hogg Exhibition

OPEN

**Wednesday/Friday/Sunday, 2-5pm,
May - September**

Ettrick School,
Ettrick Valley
TD7 5JA
(Off B709)

18 miles from Selkirk

Group bookings taken outwith these times
by appointment. Contact Daphne Jackson on
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www.jameshoggexhibition.com

CREDITS

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