



Fairfax House
JACOBITE
COLLOQUIUM

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Abstracts

Abstracts are given below as submitted by their authors, and are arranged alphabetically by author's surname.

Castles in the air: the Earl of Mar's designs for the garden at Alloa Tower

Jennie Bancroft
Fairfax House

This paper examines the former gardens of the Earl of Mar (1675-1732) at Alloa Tower, Clackmannanshire, as described in plans from c.1710 and c.1722 in their historical and stylistic contexts. Through an analysis of the plans in relation to Mar's life, it is argued that the significant changes in the design can be directly related to Mar's changing political sympathies, and that they reflect a complex character. In all, the evidence presented here aims to give a more rounded view of the Earl himself, and present him as more than just a failed politician. It also proposes that these designs serve to restore to Alloa something of its former reputation. They represent not only evidence of a once magnificent garden, but also can be claimed as important artworks in their own right, as rare examples of intricate, detailed garden plans from this period.

Jacobites by name

Professor Calum Colvin
University of Dundee

I propose a presentation of visual material detailing my work on Jacobite, and Jacobite related artworks made during various projects over the last twenty years. I am currently seeking funding for a project provisionally entitled Jacobites by Name and would use this presentation as an opportunity to outline my proposed areas of visual investigation.

This proposal visions a project that will explore the complex legacy of the Jacobite Risings of 1715 and 1745. The initial research will lead to a body of photographic artworks and objects that will subtly explore the narrative and symbolism of this defining moment in Scottish history. This will be realised from a basis of constructed stage-sets, composed from objects and artefacts related to the subject, and painted with an imagery that will allude to the matrix of meanings embedded in this iconic historical period. In consequence the photographs will generate a nuanced semiotics of references and rhetoric, of riddles and puzzles, of 'facts' and beliefs that connote the multifaceted long legacy of the Jacobite Rising.

Rhetoric of heroic loyalty: the Scottish Jacobite movement as public memory

Brady Creel

Texas A&M University

More than 250 years after the final battle of the last Jacobite uprising, the National Archives of Scotland categorizes Jacobite records under the heading ‘Crime and Criminals’. This is an intriguing vestige of a centuries-old struggle between Stuart partisans and the House of Hanover, and the archival category might be unremarkable had the Jacobites faded with their final defeat. But 325 years since James II fled England, the Jacobite cause lives on in the hearts and minds of legitimists who support the Stuart heirs’ unspoken claims to the crown.

How and why did the Jacobite cause survive a transition from a military campaign to a movement of romantic self-identification since 1745? Jacobitism has posed no meaningful threat to the monarchy since the Battle of Culloden – indeed, only eight decades after the Act of Proscription outlawed Highland dress in 1746, King George IV was depicted in a Stuart tartan kilt in an official portrait to commemorate a visit to Scotland that reinvigorated Scottish nationalism. This paper looks at artifacts and dynamics behind that romanticization and considers scholarship of public memory in an attempt to explain the longevity of and nostalgia for the pursuit Robert Burns called ‘the cause of heroic loyalty’.

‘A treasonable map and pamphlet’: George Bickham and the problems of political satire

Emma Dowley

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The mid-18th Century saw the production of a considerable amount of visual propaganda associated with the last Jacobite rebellion, most of it in the form of prints. One of the most interesting characters involved in the design, publication and selling of these prints was George Bickham the younger (c.1704-1771), known for his extensive output of political satires. I will discuss Bickham, some of these political satires and, in particular, focus an especially intriguing episode of January 1746 when he was taken up and examined for publishing ‘a treasonable map and pamphlet’.

The court papers containing the government’s case against Bickham are notable for giving a full description of the offending material and an indication of how its details might have been construed by contemporary viewers. These documents raise a number of interesting questions about such political satire: who was producing this material and the related counter-imagery; who, given the mode of representation, the

textual content and the layers of allusion and reference, might it have been targeted at; how was such imagery read or intended to be read; and what sort of visual tactics were deployed in the design of graphic satire, whether sympathetic to the Hanoverian regime or the Jacobite cause?

Fanning political fervour into flame: Jacobite Scotswomen's use of the fan

Anita R. Fairney

University of Western Australia

This paper will focus upon the use of fashion and material culture by Scotswomen in the eighteenth century to make political statements, in the use of the fan. The support and allegiance of Jacobite Scotswomen to the exiled Stuarts can be seen in their use of accessories, such as cockades, ribbons and roses, on their person, and in images. However, it was the visually exciting, yet daring, use of the fan that made radical political statements from the Assembly room floor, theatres, and concert halls, to the crowded city streets, fanning into flame political hostilities and rivalries. Historians analysing Jacobitism have failed to take into account women's roles in detailed analysis, and particularly the legitimacy and potency of their use of material culture as a form of political activity.

Royal martyrs and relics

Jan Graffius

Stonyhurst College

An exploration of the Stuart and Jacobite artefacts held at Stonyhurst College, with particular emphasis on the significance of an important group of objects owned by the Stuart royal family. These include a Thorn from the Crown of Thorns owned by Mary Stuart, and her red velvet bound prayer book which was present on the scaffold at Fotheringay, a fragment of James II's bowel, bequeathed to the College, and a piece of tartan fabric worn by Charles Edward Stuart. These relics were powerful reminders of Catholic continuity and the sufferings of a persecuted minority, which gained in significance after the execution/martyrdom of Mary Stuart. Issues such as the Divine Right of Kings, the restitution of the Stuart monarchy and the re-establishment of the Catholic faith in Britain will be discussed.

Ambiguous ornament: plasterwork, patriotism and Jacobitism at Fairfax House

Ralph Harrington
University of Leeds

Fairfax House is noted for the decorative plasterwork of its interiors, created in the early 1760s when the building was rebuilt by John Carr for Viscount Fairfax and his daughter Anne. The plasterwork extends throughout the main rooms of the house, consisting primarily of ceiling decoration with some decorative wall elements, and is in an elaborate rococo style incorporating flowers and foliage, dragons, birds, weapons, musical instruments and allegorical figures. The scheme is largely attributed on the basis of contemporary documentation to the York plasterer James Henderson, with some contributions by Giuseppe Cortese, a noted Yorkshire plasterer of Swiss origin.

Certain elements within the plasterwork have been interpreted as possessing Jacobite and Catholic significance, acting as a concealed, coded statement of the religious and political inclinations of Viscount Fairfax. This interpretation has formed an important element in the way Fairfax House has explained itself to the public since its restoration as a heritage attraction in the 1980s. This paper explores the interpretation and its place in the public history narrative of Fairfax House.

Interpreting for the masses: Jacobite material culture, a curatorial viewpoint

Sarah Heaton
Inverness Museum and Art Gallery

Museums are seen as hubs of knowledge, places where the public seek information and insight into a variety of subjects. As keepers of collections, Curators have the responsibility of interpreting these topics as correctly as they can to the masses, whilst taking into consideration ethical decisions, meeting customer expectations and portraying a balanced story.

Reflecting on experience working with Jacobite collections in both England and Scotland, this paper will discuss the choices Curators have to make and will offer insights into how research material is used. How do we choose which stories and objects to exhibit? Who is the audience? Everyone has their affiliations and passions, but are these relevant? How do we reconcile all these scenarios with the wishes of the donor where stipulations exist? Equally, the Jacobite Curator consistently deals with political nuance in presentation of material and, to a greater degree, authenticity and expectation. How far should we go to keep the 'myths' alive?

Jacobite symbols and imagery in domestic silver

Ralph Hoyle

Independent researcher

This paper begins from a question: Why is there so little representation of Jacobite symbols and imagery on domestic silver when there are plenty of examples on glass, pottery etc.? Perhaps such symbolism is present, and there is more of it than we think...

Here an appraisal is offered of an important mid-eighteenth-century piece of silver, examining the imagery on the piece, the background of its owners, and advancing the proposition that it was commissioned by Jacobite sympathizers to be given as a wedding present and expresses through its symbolism their commitment to Jacobitism.

Pelts, Persians and power: anti-Jacobite iconography in two Newhailes chimneypieces

Mark McLean

National Trust for Scotland, Newhailes

Newhailes, an eighteenth-century villa near Edinburgh, has two remarkable Henry Cheere chimneypieces from the 1730s: one a 'Persian' piece, the other prominently incorporating a lion-skin. Analysis of the architectural, iconographical and historical context of these pieces make it likely that they were deliberately chosen as 'trophy' pieces to give concrete form to the political allegiance of the Dalrymple family who commissioned them. The emblems chosen are associated with trophies of victory over enemies and the putting down of tyrants; this paper argues that those vanquished tyrants are the Stuart kings and their Jacobite supporters. From the 'Glorious Revolution' onwards, the pre-eminently Whig Dalrymples contributed both political and military power to establish sustain the new regime(s). Their whole political fortunes depended upon continuance of Hanoverian rule and the frustration of all Jacobite efforts, and they may have intended these pieces as sculptural blows in the continuing battle against the return of Stuart 'tyranny'.

Jacobites to Jacobins: the symbolism of political resistance and late-eighteenth-century labouring-class radicalism

Ruth Mather

Queen Mary, University of London

By the closing decades of the eighteenth century, the concerns of the British state shifted from the Jacobite threat of disloyalty to the Hanoverian succession to a potential for disloyalty to monarchy full-stop. An alarming new culture of resistance was developing among working people: artisans, tradespeople, even labourers, inspired by the ideas of Tom Paine and the Revolution in France. This blossoming radicalism was met with both government repression and a fierce grass-roots counter-movement which staunchly defended the British establishment. Like their Jacobite forbears, these new political dissidents sought to unite to sustain a sense of shared purpose in the face of attack. This paper explores the ways in which the political identities of labouring-class radicals were forged and reinforced in material culture, in ways which evoked but also opposed the Jacobite symbolism of an older underground resistance.

‘A shrine to the Stuart dynasty’: Lord Burlington and Jacobite symbolism at Chiswick House

Ricky Pound

English Heritage

This paper will examine the presence of Jacobite symbolism in the chimneypieces and paintings at the 3rd Earl of Burlington’s neo-classical villa at Chiswick. Traditionally viewed by historians as a staunch Whig supporter, Richard Boyle’s political loyalties have recently been reassessed in the light of new research presenting the tantalising possibility that his true allegiances lay not with the newly installed Hanoverian monarchy, but with the exiled Stuart dynasty.

The talk will be divided into two parts. Jane Clark, an expert on Lord Burlington and his Grand tours, has provided a special introduction on Lord Burlington and his Jacobite connections within Britain and on the continent. After summarising the evidence for Lord Burlington’s Jacobite credentials, the second part of the lecture will examine his deliberate placing of Jacobite symbols within his decoration at Chiswick. These symbols, including roses, oak leaves, sunflowers, fleur-de-lys and Scottish thistles, were designed to convey a specific visual language whose message would have been intelligible to an audience who shared similar political beliefs.

Chiswick House was conceived as a 'shrine to the Stuart dynasty' ('a royal loggiamento') and this was reflected in its interiors after Inigo Jones and Burlington's small but significant collection of Stuart portraits. From the creation of the villa in 1729 to Lord Burlington's death in 1753 not a single portrait of the Hanoverian monarchy ever graced its walls.

Jacobitism: an overview

Professor Daniel Szechi

University of Manchester

This paper will offer a brief overview of the role of symbolism within Jacobitism. It will seek to do so by first putting Jacobitism in context with respect to similar phenomena in the three kingdoms from the fourteenth to the eighteenth century. Exiled dynasties with widespread support within the British Isles were nothing new, and the paper will reflect on the differences between Jacobitism and its predecessors. Likewise eighteenth-century Europe saw the development of a number of underground subversive movements that were in many ways akin to the Jacobite movement, and the paper will offer some perspective on the similarities between these movements and the Jacobites before focusing on the significance of symbolism within a Jacobite life. The paper will then conclude by considering what the study of Jacobite symbolism can and cannot do in terms of advancing our understanding of the phenomenon as a whole.