Illustrations

1. **Portrait of John Waldie (by John Ballantyne, 1838).** From the collection of Frederick Burwick, photographed by L.B. Chappell, 10 Murray Street, Duns, Berwickshire.


3. **Waldie estate, Hendersyde Park, Kelso. Roxburgshire, 1859.** From the collection of Frederick Burwick. Artist and engraver not identified.

4. **Waldie estate, Hendersyde Park, Kelso. Roxburgshire, 1972.** From the collection of Frederick Burwick. Photograph by L.B. Chappell, 10 Murray Street, Duns, Berwickshire.

5. **Kelso Abbey, 1834 (David Roberts, engraved by LePetit).** From the collection of Frederick Burwick.

6. **Theatre Royal, Newcastle.** From the collection of Frederick Burwick. Artist and engraver not identified.
   The original Theatre Royal was opened on the 21st January 1788 and was located on Mosley Street. The Mosley Street Theatre Royal’s final performance was on 25th June 1836. The Theatre Royal, Grey Street opened on 20th February 1837, and ran until 1899 when it was destroyed by fire.

7. **Covent Garden Theatre, London.** University of Bristol Theatre Collection. Used by permission.
   Commissioned in 1728 by John Rich, actor-manager, the theatre was constructed at the site of a former convent garden. It opened on December 7, 1732, and held performances throughout the remainder of the century. It was destroyed by fire in 1808.

8. **Covent Garden Theatre, London, after 1809.** University of Bristol Theatre Collection. Used by permission.
   Rebuilding began in December 1808, and the second Theatre Royal, Covent Garden (designed by Robert Smirke) opened on September 18, 1809 with a performance of *Macbeth* followed by a musical entertainment called *The Quaker*.

9. **Theatre Royal in Drury Lane, London** University of Bristol Theatre Collection. Used by permission.
   The Theatre Royal in Drury Lane was first built at the behest of Thomas Killigrew in the early years of the English Restoration. Actors appearing at this "Theatre Royal in Bridges Street" included Nell Gwyn and Charles Hart. It was destroyed by fire in 1672. Killigrew built a larger theatre in the same spot, designed by Christopher Wren; renamed the "Theatre Royal in Drury Lane," it opened in 1674. This building lasted nearly 120 years, under leadership including Colley Cibber, David Garrick, and Richard Brinsley Sheridan. In 1791, under
Sheridan’s management, the building was demolished to make way for a larger theatre which opened in 1794.

10. **Theatre Royal in Drury Lane, London, after 1812.** University of Bristol Theatre Collection. Used by permission.
This enormous new Drury Lane survived just 15 years, burning down in 1809. The building that stands today opened in 1812.

11. **Sadler’s Wells Theatre.** University of Bristol Theatre Collection. Used by permission.
First opened by Richard Sadler as a music house in 1683, it was designated “Wells” because it was built on the site of ancient monastic springs. Under the management of Thomas Rosoman from 1746 to 1771, it gained fame for the production of opera. With the construction of a new stone built theatre, opening in April 1765, it featured a large tank, flooded from the nearby New River. It became an Aquatic Theatre and staged shipwrecks, naval campaigns, rescues at sea and other maritime melodramas.

12. **Master Betty.** University of Bristol Theatre Collection. Used by permission.
William Henry West Betty (1791 - 1874), the “Young Roscius,” was a popular child actor who performed as Hamlet, Romeo, Rolla in *Pizarro*, Norval in *Douglas*, and other adult roles from 1804 to 1806 at Covent Garden Theatre. Waldie first recounts his performances at Newcastle in May 1806, but also traces Betty’s subsequent career in Bath and London.

13. **Master Betty as Zanga,** the villain in Edward Young’s *The Revenge* (first performed at Drury Lane in 1721). University of Bristol Theatre Collection. Used by permission.

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**The Waldies at Waterloo, June 1815.**
John Waldie arrived with his sisters Jane and Charlotte in Brussels in the midst of Napoleon’s onslaught against the Prussian army and the forces under the command of Wellington. He kept notes of his discussions with both citizens and soldiers during the confusion, and he relates the fear and anxiety in response to the news of Brunswick’s death and the report that the Prussian army had been defeated. He writes, too, of the wagonloads of the wounded and dead. His stark account of these events is twice transcribed from the original journal entries: one, a neatly copied and stylistically corrected version in the eleven-volume “Journal of Travels” prepared for his library; the other, a literary rendition rhetorically amplified with appropriate quotations, inserted dialogue, and dramatic exclamations. Among dozens of passages to be inserted in the transcription, the following MSS fragments (14, 15, 16) provide a sampling.

close to the Chateau are 2 immense heaps of rocks under which are numbers of dead bodies – chiefly of the regiments of the Guards who bore the brunt of the attack on this position – There was such a quantities [sic] of dead bodies there
were thrown into 2 great holes, & were then burnt – so now two black hillocks of human dust mark this spot of destruction – and the stench was even now, terrible. Do not repeat this passage here – as it is inserted at a cross of page 303. [169/27 p. 306]

After the words “Via Sacra” put in the passage beginning with the words “the pillars of the Septisonium” & finishing with the words “Dome of St. Peters” – from page 306 & 7 [169/27 p. 303]


Since we left Breda all is quiet rural peace-- No more troops -- & we can scarcely believe that we have so lately been in midst of the din & confusion of war – nay even within hearing of its roaring cannonade & surrounded with its wretched maimed victims -- & all its “dread appurtenance.”

We shall now begin our little tour in Holland which I anticipate much pleasure in revisiting tho’ it will not be so pleasant at this hot season as when I formerly went round it in May.


but there were some handsome prehendal houses & the space around the Cathedral is well gravelled & 2 good gothic gateways lead to it from the street.

+ here please insert from page 247

“Near Buhl we got out” & all that follows till the words “leading to it” in the following page –

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Charlotte Waldie Eaton and Jane Waldie Watts both published accounts of their travels with their brother.

17. Narrative of a Residence in Belgium, during the Campaign of 1815 (London: John Murray, 1817), title page. UCLA Charles E. Young Research Library Department of Special Collections.

Published anonymously as “by an English Woman,” this was the work of Charlotte Waldie but it was also published with Jane Waldie’s panoramic sketch of the battlefield of Waterloo published with a prose description, Waterloo, by a near Observer (London: John Murray, 1817). Jane Waldie had many of her paintings exhibited at the Royal Academy and the British Gallery. Jane’s Sketches Descriptive of Italy in 1816-1817 (4 volumes, London, 1820) was less successful than Charlotte’s work, and it prompted from Lord Byron a denunciatory tirade before he discovered, “(horresco referens) that it is written by a WOMAN!!!” Whereupon he scornfully apologized, “I can only say that I am sorry that a Lady should say anything of the kind” (29 September, 1820).
Charlotte Waldie’s prose account of the battle was popularly received and twice revived later in the century (as *The Days of Battle*, 1853; and *Waterloo Days*, 1888).

Written by Charlotte after the grand tour of 1818-1820, this relies frequently on details from John’s journals. In spite of its numerous inaccuracies, this work was long popular as a travel-guide and went through six subsequent editions by 1860.

Jane’s map for *Rome in the Nineteenth Century*.

The first of Charlotte’s two novels based on travels with her brother.

The second of Charlotte’s novels, which enjoyed ten editions within a few months.
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20. Plan of the Walls, the Gates, and the Seven Hills of Rome. Jane’s map for *Rome in the Nineteenth Century*. 
22. *At Home and Abroad* (3 volumes, London: John Murray, 1831). The second of Charlotte’s novels, which enjoyed ten editions within a few months.