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The Journal of John Waldie Theatre Commentaries, 1799-1830

Title

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Author

Burwick, Frederick

Publication Date

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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.
- 2. Waldie estate, Hendersyde Park, Kelso. Roxburgshire, 1816.** From the collection of Frederick Burwick. Engraving by R. Scott for the Scots Magazine and Edinburgh Literary Miscellany, published by A. Constable.
- 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.

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- 7. Covent Garden Theatre, London.** University of Bristol Theatre Collection. Used by permission.

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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.

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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.

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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.

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.

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

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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).

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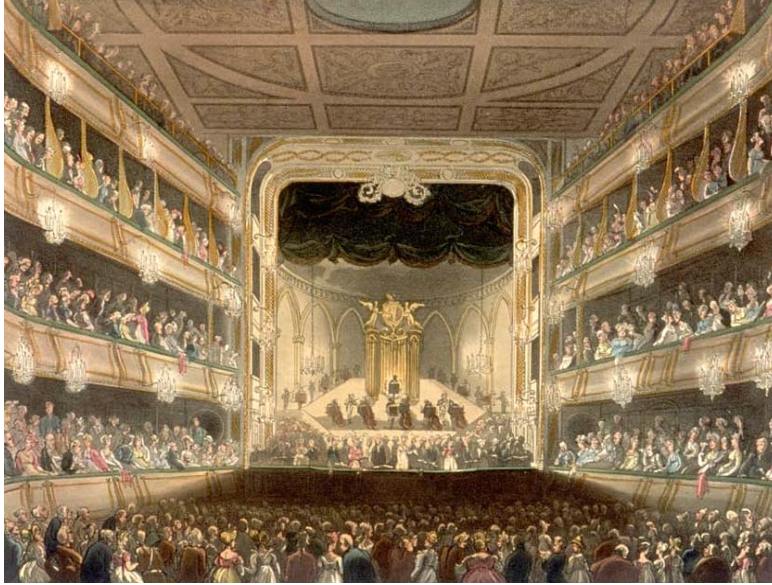


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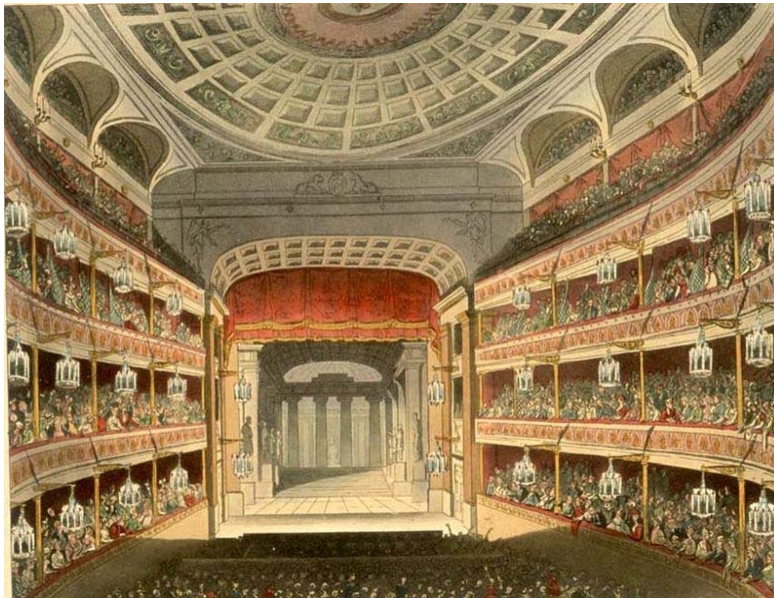
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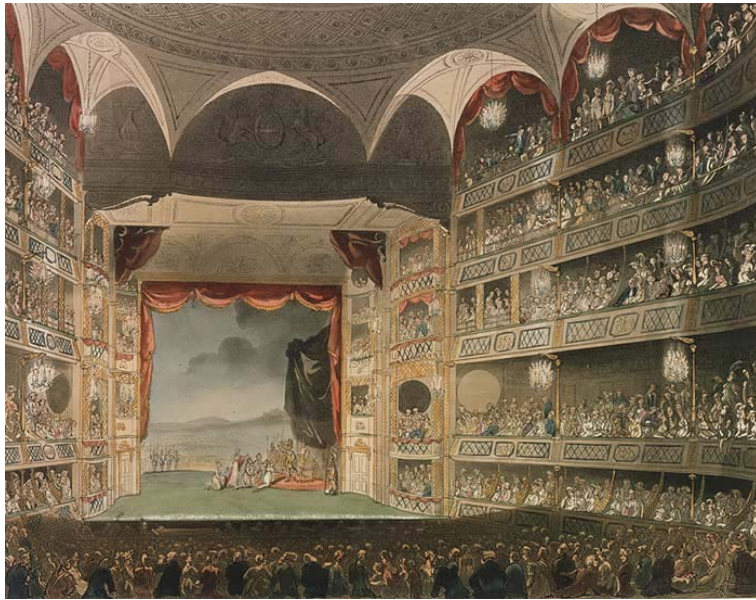
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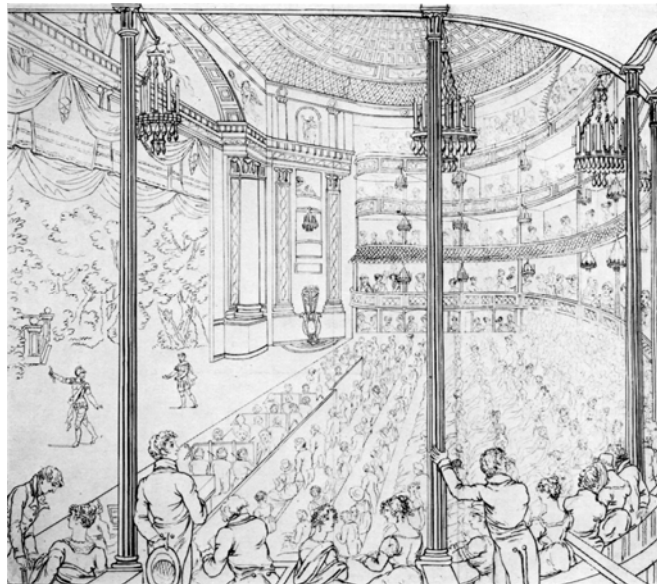
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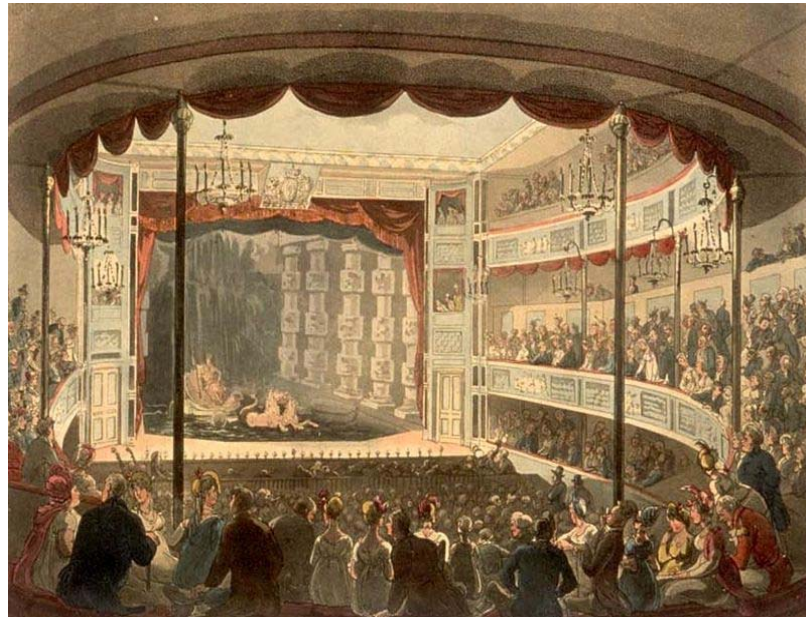
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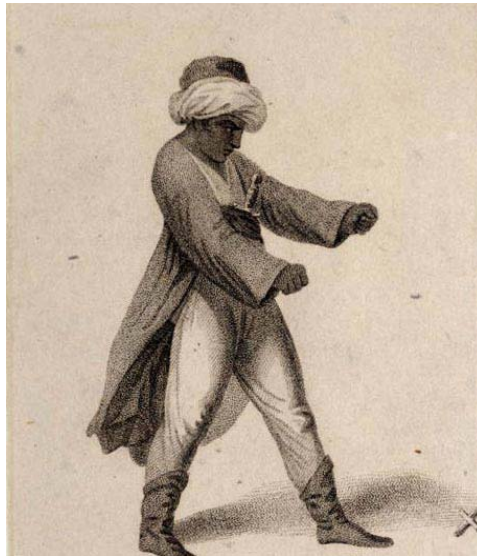
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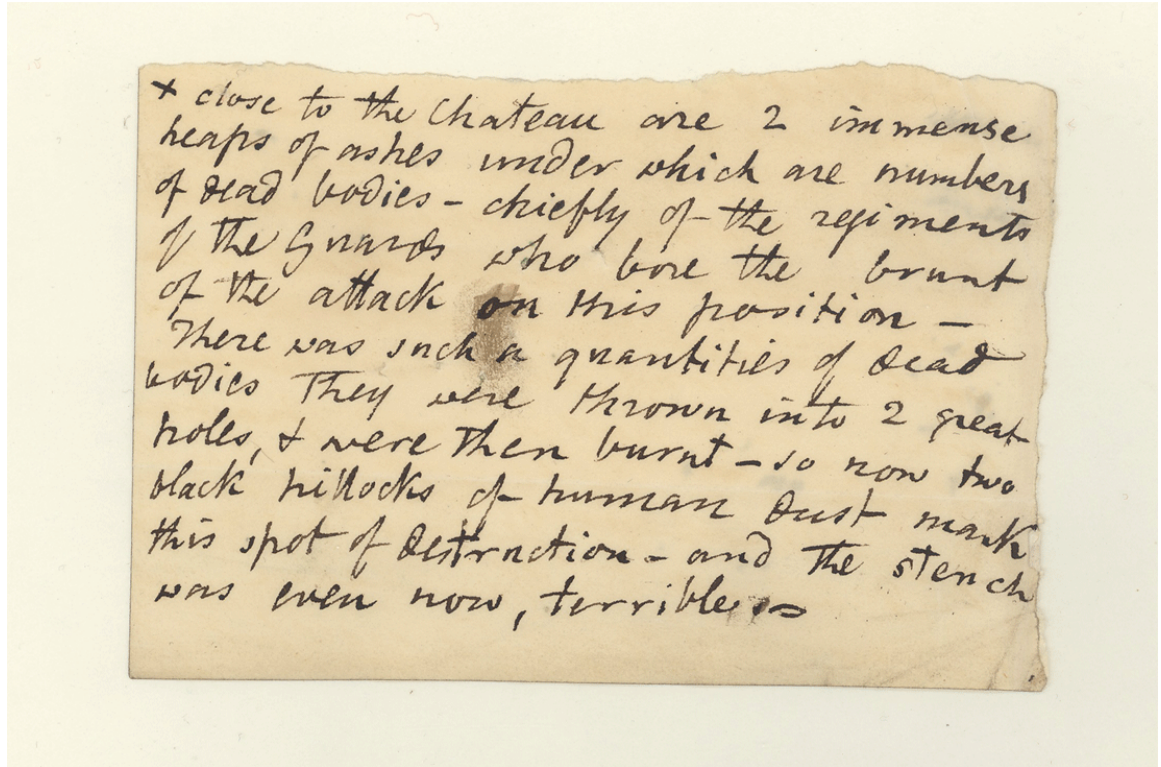


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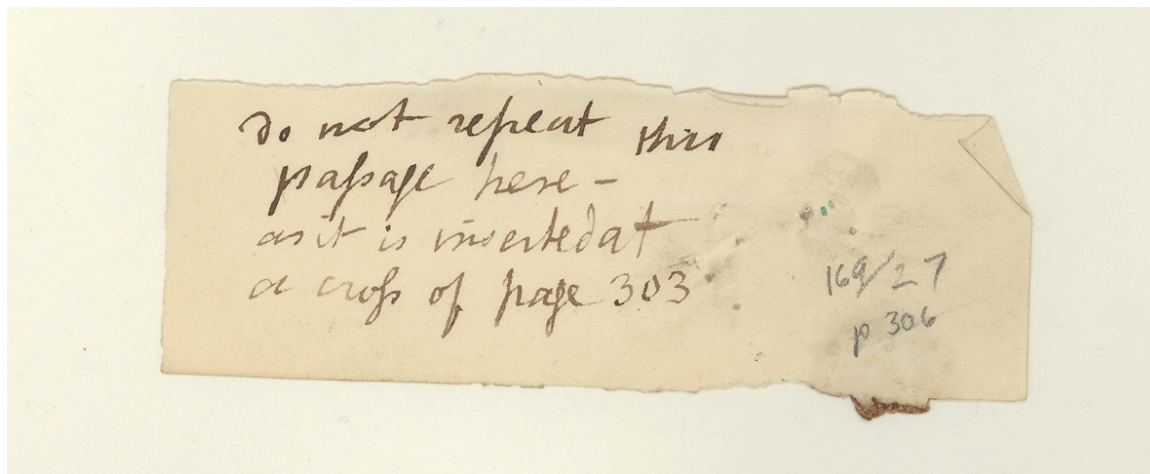
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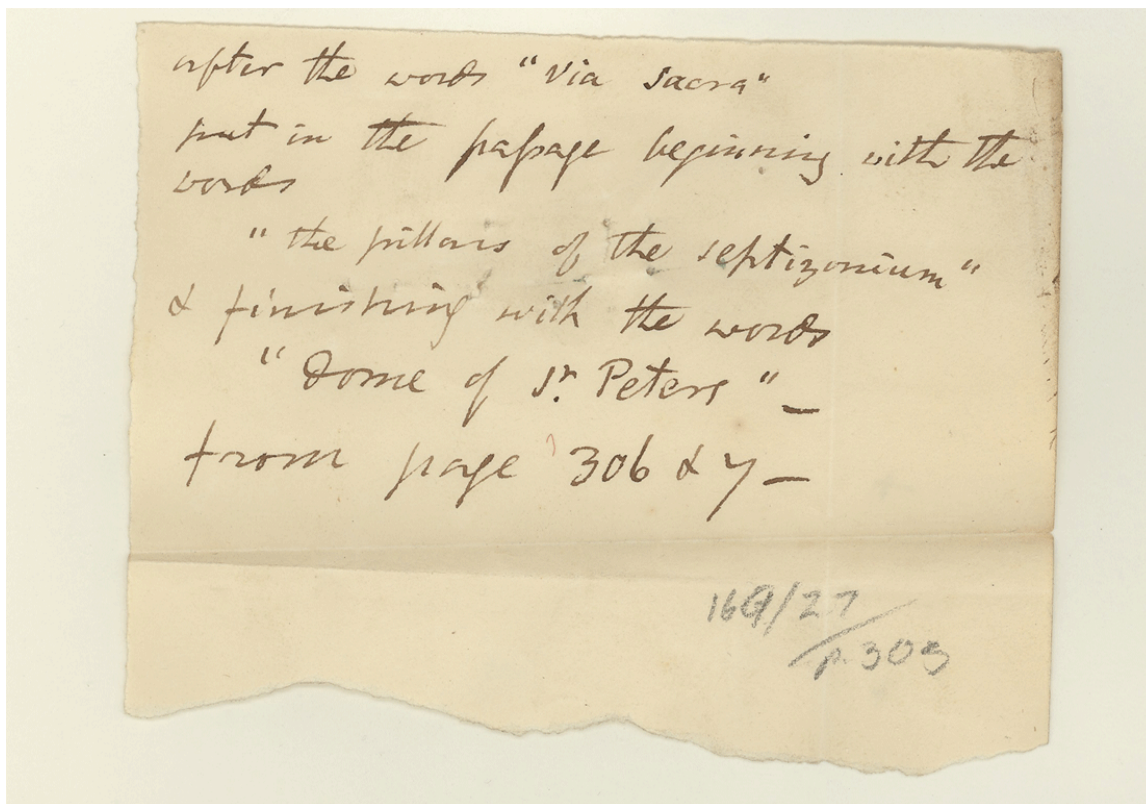
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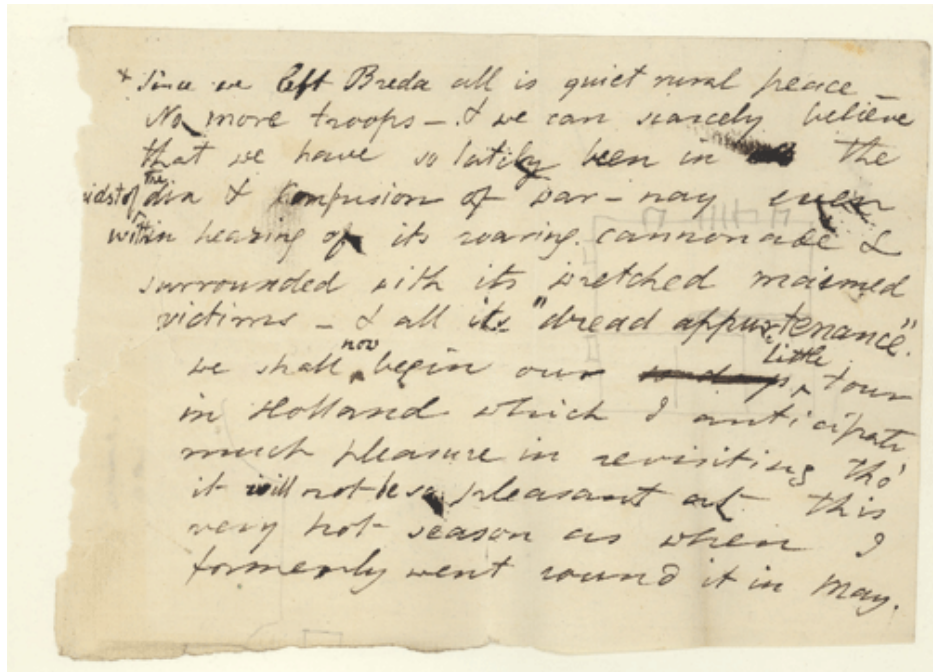
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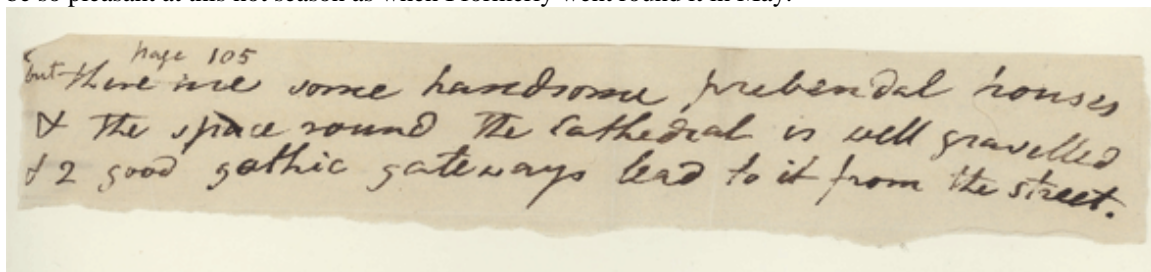
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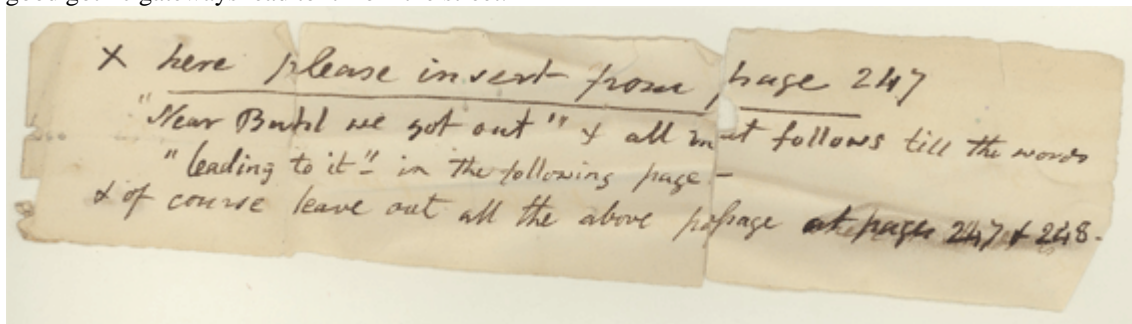
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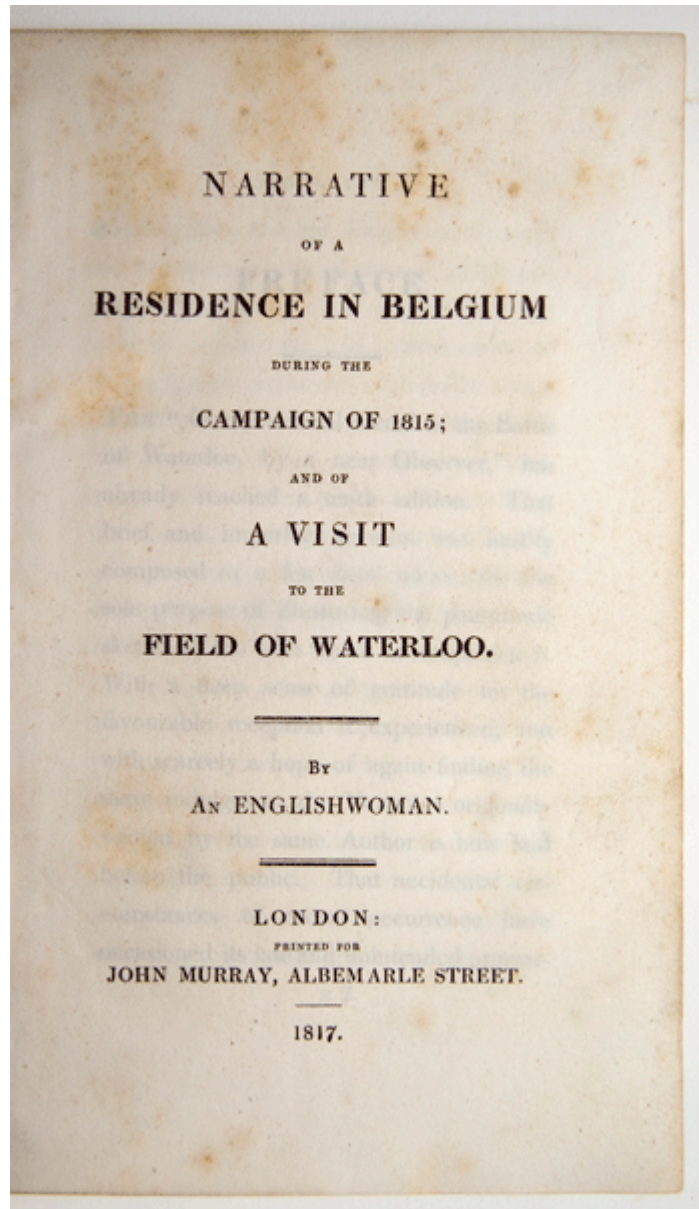
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THE DAYS OF BATTLE;

OR,

QUATRE BRAS AND WATERLOO.

BY AN ENGLISHWOMAN

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AUTHOR OF "ROME IN THE NINETEENTH CENTURY."

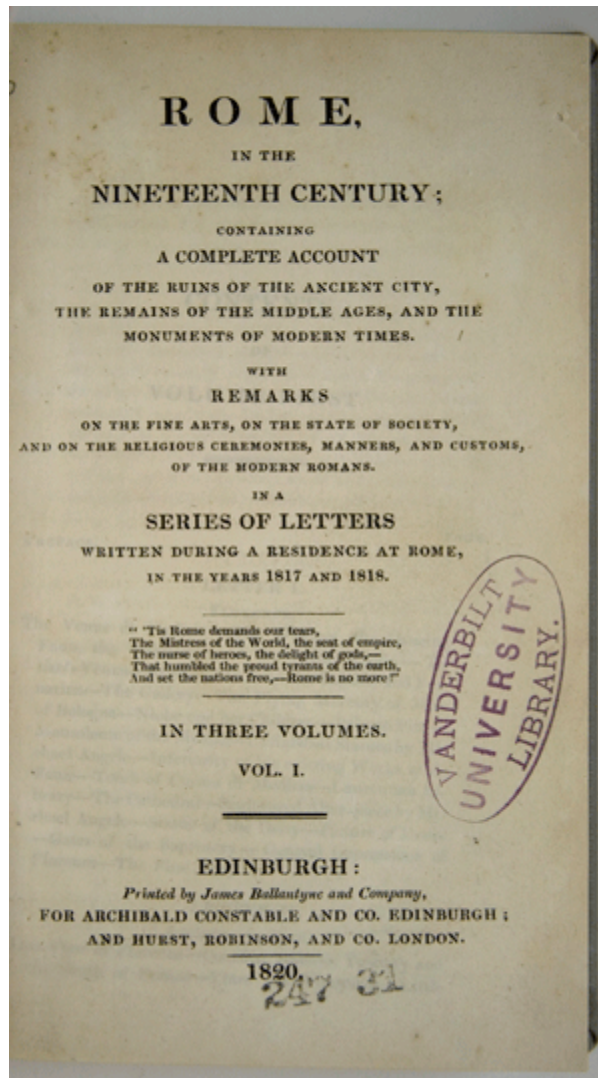
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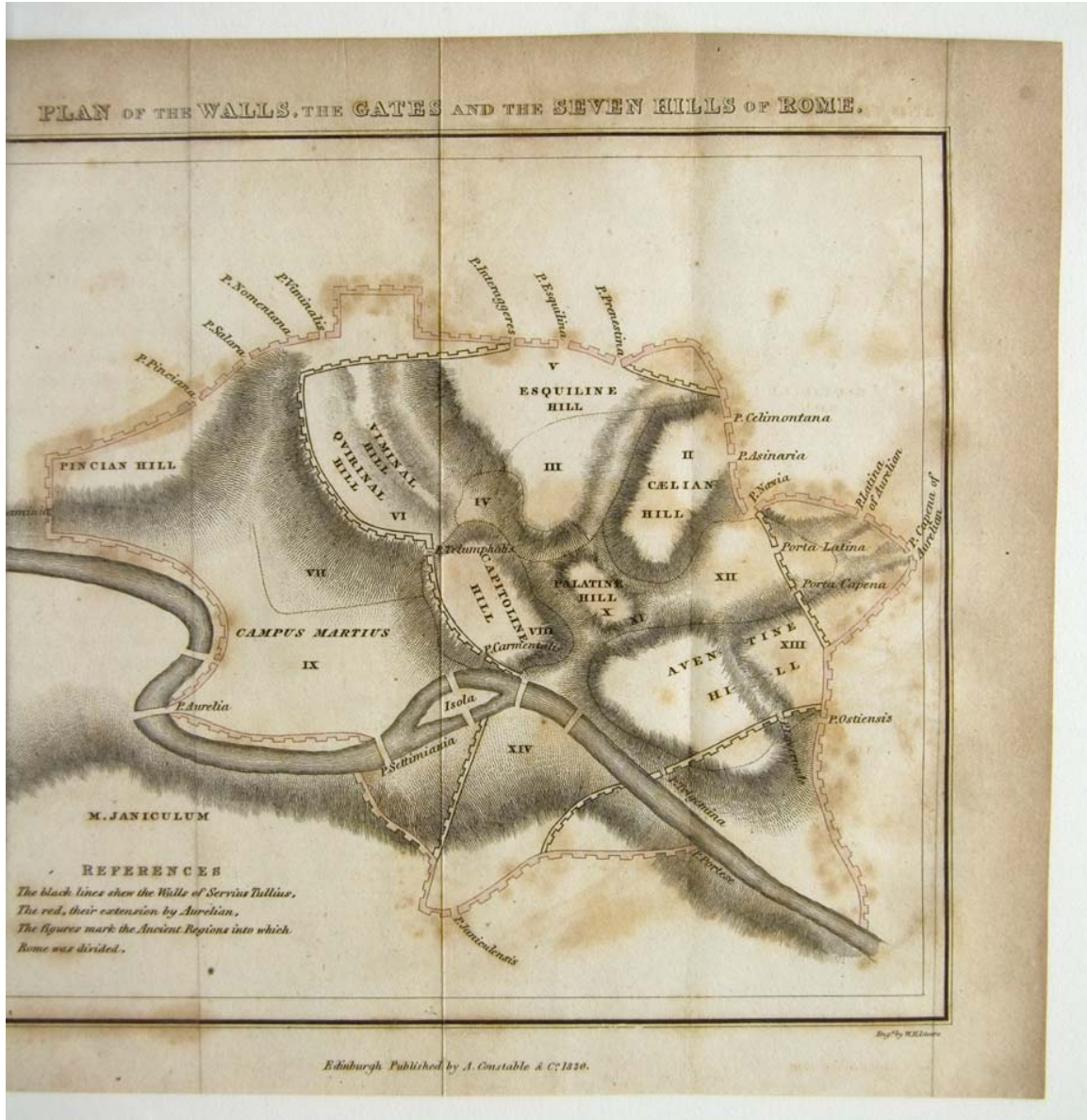
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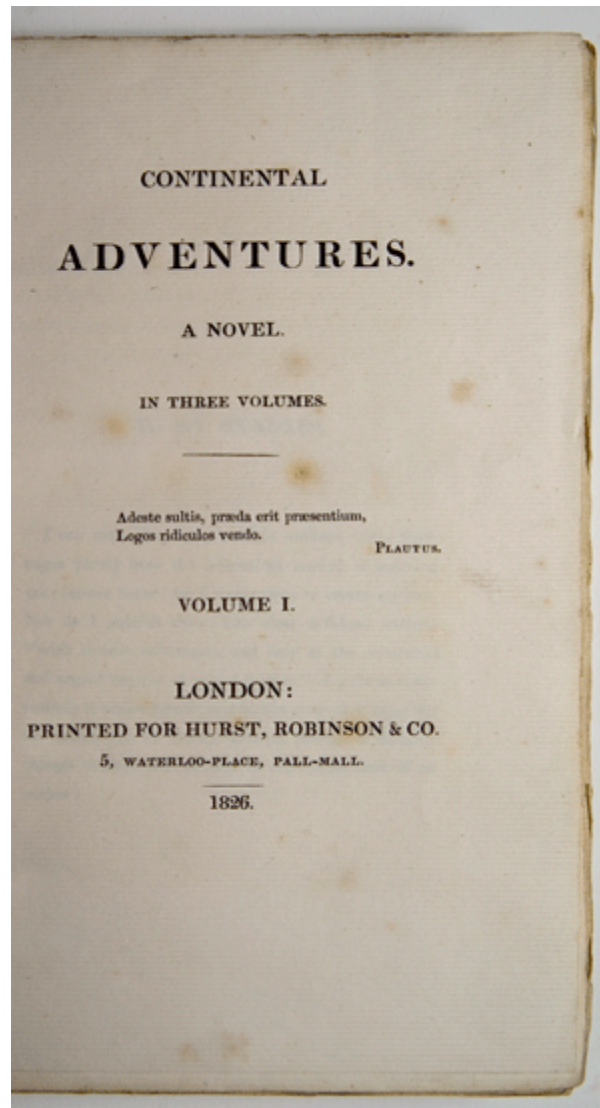
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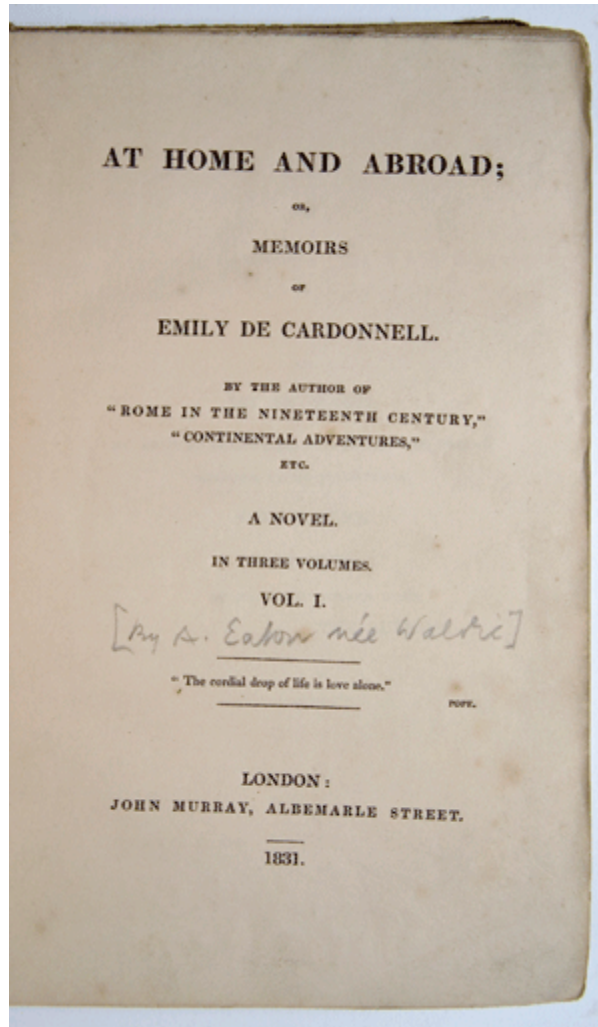
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