

The King at Holyrood

engraved by [William Greatbach](#) after [Sir David Wilkie](#) (1858)
<http://www.walterscott.lib.ed.ac.uk/portraits/paintings/images/holyrood.html>
"Wherever Three or More are Gathered . . ."

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Greatbach's engraving is made after Sir David Wilkie's *The Entrance of King George IV* [GM Premier GL 1797-1813; GM Scotland 1806-1820] at Holyrood, begun in 1823 and completed in 1829. It shows the King, accompanied by trumpeters, a page, and the Exon of the Yeoman of Guard, arriving in front of the Palace of Holyrood. Alexander, 10th Duke of Hamilton [GM Scotland 1820-22], the Hereditary Master of the Palace, is offering him the keys of the Palace. Before the entrance of the building, in full Highland dress, stands **George 6th Duke of Argyll** [at arrow - GM Scotland 1822-24], Hereditary Master of the Household in Scotland. Behind him three mounted figures bear the Honours of Scotland: Sir Alexander Keith*, the Knight Marischal bears the Crown; Lord Francis Leveson-Gower, representing his mother the Countess of Sutherland, bears the Sceptre; George [Sholto Douglas] 17th Earl of Morton [grandson of James Douglas, 14th Earl of

Morton - GM Premier GL 1741-42] bears the Sword of State. Standing to the right of the Knight Marischal, as his Page of Honour, is Sir Walter Scott's younger son Charles. Scott himself is the third figure from the left, standing next to John, 4th Earl of Hopetoun [whose Aunt Charlotte married Lord Thomas Erskine - GM Scotland 1749-50], who is wearing the uniform of Captain-General of the Royal Company of Archers.

* Alexander Keith, 1795-1873, was Provincial Grand Master for the Maritimes under the English authority in 1840 and under the Scottish lodge in 1845. Following a reorganization of the various divisions in 1869, he became **GM of Nova Scotia**.

http://en.wikipedia.org/wiki/Visit_of_King_George_IV_to_Scotland



< *Sir David Wilkie's flattering portrait of the kilted King George IV for the [Visit of King George IV to Scotland](#), with lighting chosen to tone down the brightness of his kilt and his knees shown bare, without the pink tights he wore at the event.*

The **1822 visit of King George IV to Scotland** was the first visit of a reigning [monarch](#) to [Scotland](#) since **1650**. Government ministers had pressed the King to bring forward a proposed visit to Scotland, to divert him from [diplomatic](#) intrigue at the [Congress of Verona](#).

The visit increased his popularity in Scotland, turning his subjects away from the rebellious [radicalism](#) of the time. However, it was Sir [Walter Scott](#)'s organisation of the visit, with the inclusion of [plaided](#) pageantry, that was to have a lasting influence, by elevating the [tartan kilt](#) to become part of [Scotland's national identity](#).

Background

After a decade of ruling as [Prince Regent](#), [George IV](#) acceded to the throne and his coronation on **19 July 1821**, was celebrated by splendid traditional [pageantry](#), much of it invented for the occasion. He was [obese](#) and was widely unpopular, with many offended by his treatment of his [wife](#). He had also been struggling to manipulate the government, which was seen as a corrupt [oligarchy](#) by [Radicals](#) whose increasing unrest following the revolutions which shook [America](#) and [France](#) culminated in the "[Radical War](#)" of 1820 in [Scotland](#) and terrified the gentry. He was invited to attend a [Congress](#) in [Verona](#), but government ministers wanting to keep [Parliamentary](#)

control of foreign affairs pressed him to bring forward a proposed visit to Scotland which it was hoped would calm unrest. Suffering from painful illness and pushed by opposing factions of diplomats and ministers, the King remained indecisive, but preparations went ahead in the hope of his agreement.

Walter Scott was author of the novel [Waverley](#) which popularised a romantic image of the [Scottish Highlands](#). In 1815 this led to his being invited to dine with George, who was then the Prince Regent. By 1822 Scott had become a [baronet](#), and was well acquainted with both Highland and [Lowland nobility](#).

[Kilts](#) and [tartans](#) were used for army uniforms but were no longer ordinary Highland wear, having been [proscribed](#) in the wake of the [Jacobite Risings](#) by the [Dress Act](#). The "small" [kilt](#) as worn today was a relatively recent innovation in the Highlands, having been introduced around the 1720s and later adopted as dress uniform by the army, but the romance of the "ancient" [belted plaid](#) still appealed to those wanting to preserve the Highland identity. Soon after the Act's repeal in 1782, Highland aristocrats set up

[Highland Societies](#) in [Edinburgh](#) and other centres including [London](#) and [Aberdeen](#), landowners' clubs with aims including "Improvements" (which others would call the [Highland clearances](#)) and promoting "the general use of the ancient Highland dress" by obliging members to wear this when attending meetings. Numerous less exclusive associations including the [Celtic Society of Edinburgh](#), of which Scott was enthusiastic chairman, had membership including many lowlanders as well as chieftains of impeccable Highland ancestry, and also promoted Highland culture with all attending meetings and dances wearing "the garb of old Gaul".

Preparations



< Contemporary [caricature](#) of the kilted King George IV.

When his advice was sought, Sir [Walter Scott](#) seized the opportunity to invent a splendid [pageant](#) wherein ancient Scotland would be reborn, and the king parodied in [cartoons](#) as a fat [debaucher](#) would be seen as "a portly handsome man looking and moving every inch a King". George would be presented as a new [Jacobite](#) king, with the logic that he was by bloodline as much a [Stuart](#) as [Bonnie Prince Charlie](#) had been, and would win the affections of the Scots away from radical reform. A small committee was set up, with Scott's principal assistant being his friend Major General David [Stewart of Garth](#) who had made himself the undisputed authority on Highlanders with his [Sketches](#).

George had been persuaded by Scott that he was not only a [Stuart](#) prince, but also a Jacobite Highlander, and could rightly and properly swathe himself in "the garb of old [Gaul](#) [sic]", so in July 1822 the King placed his order with [George Hunter & Co.](#), [outfitters](#) of [Tokenhouse Yard](#), [London](#) and [Princes Street](#), [Edinburgh](#), for £1,354 18s worth of highland outfit in bright red Royal Tartan, later known as [Royal Stuart](#), complete with gold chains and assorted weaponry including [dirk](#), [sword](#) and [pistols](#).

Scott brought the Highland societies and the [Clan chieftains](#) into arranging for a [plaided](#) pageantry. Garth now drilled the younger members of the [Celtic Society](#) into four companies as honour guards. Their mix of lowlanders and highlanders had already offended [Alasdair Ranaldson MacDonell of Glengarry](#), who was quick to demand that his [Society of True Highlanders](#) be given precedence, but his attempts to take over were generally disregarded. Some chieftains took the event as a chance to show impressive forces and thus disprove allegations about the Highland clearances, but the decimation of their tenantry rather undermined this. [James Loch](#) acting for the [Countess of Sutherland](#) solved the problem of finding kilts by borrowing army uniforms for the [Sutherland](#) Highlanders.

For the management of all events, Scott took the advice of his friend the young actor-manager [William Henry Murray](#) whose talents at theatrical scenery and costume were put to good use in creating the settings and the "revived ancient dresses" for the pageants he arranged. [Holyrood palace](#) had to be readied for state occasions, but was not in fit condition as a royal residence and arrangements were made for the king to stay at [Dalkeith House](#), 7 miles (11 km) from [Edinburgh](#).

There was widespread concern about procedure and [etiquette](#), not least amongst the touchy Highland chiefs (notably Glengarry), which Scott met by producing a shilling booklet "HINTS addressed to the INHABITANTS OF EDINBURGH AND OTHERS in prospect of HIS MAJESTY'S VISIT by an old citizen" which gave an outline of planned events with detailed advice on behaviour and clothing. All [gentlemen](#) of the city were expected to attend public appearances in a uniform blue coat, white waistcoat and white jean trousers, and a low-crowned dark hat decorated with a [cockade](#) in the form a white [St. Andrew's saltire](#) on a blue background. Similarly detailed guidance was given for those fortunate enough to attend functions or [levees](#), with gentlemen to wear a full dress suit, as well as a description of the dress of the Highland chiefs and their "tail" of followers who were expected to "add greatly to the variety, gracefulness and appropriate splendour of the scene".

The exception was the "Grand Ball" held by the [peers of Scotland](#) to entertain the king: Scott's "Hints" called this a "Highland Ball", reminded readers that the king had ordered a kilt and set the condition that, unless in uniform, "no Gentleman is to be allowed to appear in any thing but the ancient Highland costume". At this, lowland gentlemen suddenly embarked on a desperate search for Highland ancestry (however remote) and a suitable [tartan kilt](#) from the Edinburgh tailors, who responded inventively. This can be seen as the pivotal event when what had been thought of as the primitive dress of mountain thieves became the [national dress](#) of the whole of Scotland.

The [catering contract](#) was won by Ebenezer Scroggie, who would become the posthumous inspiration for [Charles Dickens'](#) character [Ebenezer Scrooge](#) in [A Christmas Carol](#)^[1].

The visit



< The [Royal George](#) at [Leith](#).

The first of Scott's pageants took place on the King's birthday, on Monday [12 August 1822](#). In procession the Midlothian Yeomanry and companies of Highlanders escorted coaches carrying the Regalia of Scotland and dignitaries from the Castle to Holyrood Palace. The procession assembled on [The Mound](#) before going up to the Castle, and within minutes of setting off was halted by the arrival on horseback of a flamboyantly dressed [Glengarry](#) who announced that it was his rightful place to ride at the head of the procession. After a pause, a Captain Ewan MacDougall persuaded the hot-tempered Glengarry to go away. Watched by packed crowds, the procession formally received the regalia then returned down to The Mound and went down it to Princes Street and on by Calton Hill to Holyroodhouse.

The King's ship the [Royal George](#) arrived in the [Firth of Forth](#) about noon on Wednesday [14 August](#), but his landing was postponed due to torrential rain. On Thursday [15 August](#), the King in [naval uniform](#) arrived in sunshine at the quayside of The Shore, [Leith](#) and stepped ashore onto a red carpet strewn with flowers to greet the waiting crowds. After fifteen minutes of ritual salutations he got in his carriage. A quiet pause was rudely interrupted by [Glengarry](#) on horseback galloping up beside the King, sweeping off his bonnet and loudly announcing "Your Majesty is welcome to Scotland!". The King, in good humour, bowed graciously at this unplanned intrusion as his carriage moved off. A procession including lowland regiments and Highland clan regiments with [pipe](#) bands escorted

the King's open carriage the 3 miles (5 km) up to Edinburgh past cheering Scots crowding every possible viewpoint eager to show a welcome to their monarch. At a theatrical "medieval" gateway the King was presented with the keys to the city and "the hearts and persons" of its people.

Much of the pageantry for the visit would be medieval rather than Highland, but the exotic outfits of the "gathering of the Gael" were to attract most attention. The next day was one that the King spent away from the public at Dalkeith. Edinburgh was full of visitors for the occasion, and that evening they walked round enjoying "illuminations" with illustrated tributes hung on public buildings, businesses and houses, "Everywhere crowded to excess, but in civility and quiet", before being escorted to their rest around midnight by bands of boys carrying flaming torches to light their way.

On Saturday afternoon, [17 August](#), the King attended a short [Levee](#) at Holyrood Palace, where the great and good queued to be greeted by George in his Highland outfit complete with pink [pantaloon](#)s to conceal his bloated legs, described as "buff coloured trowsers like *flesh* to *imitate* his *Royal knees*". When someone complained that the kilt had been too short for modesty, Lady Hamilton-Dalrymple wittily responded "Since his is to be among us for so short a time, the more we see of him the better."

The King would not be seen again by the public until Monday afternoon when a medium-sized crowd caught a brief glimpse of him as he went in to Holyroodhouse to hear long repetitive addresses from the [Church of Scotland](#), the [Scottish Episcopal Church](#), universities, burghs, counties and *the Highland Society*, and give his short formal responses.

The *King's Drawing Room* on Tuesday [20 August](#) was attended by 457 ladies, and custom required that he kiss each one on the cheek. This brief occasion took him away from Dalkeith House for two hours, and the presentation of the ladies lasted from 2.15 to 3.30. In the rush some ladies received no "buss" on the cheek, or in their nervousness scarcely felt the kiss at all. All were dressed in rich gowns with sweeping trains, and most had coloured ostrich plumes above their elaborately curled hair. The King was courteous and smiling, and paid particular attention to "the lady on whose account so many Highlanders went down to [Elgin](#) two years ago" when election passions led to her and her sisters being besieged by a "democratic mob" of townsfolk until a rescue party of her clansmen was "summoned by the fiery cross" and released them without coming to blows. The story had amused the king, and he remarked "Truly she is an object fit to raise the chivalry of a clan", echoing Scott's romanticism. He spent the next day at Dalkeith, and that evening Scott dined with him.



< The king waves his hat from the castle battlements].

Heavy rain returned on Thursday [22 August](#) as a *Grand Procession* went from [Holyrood](#) to [Edinburgh Castle](#). The procession and the King's closed carriage went up a [Royal Mile](#) flanked by colourful [bunting](#) and densely packed cheering crowds obscured by their [umbrellas](#). At the castle, the king climbed out onto the [battlements](#) of the [Half-moon battery](#) to wave his cocked hat to continuing "huzzas" from the crowd for fifteen minutes, reportedly saying "Good God! What a fine sight. I had no conception there was such a fine scene in the world; and to find it in my own dominions; and the people are as beautiful and as extraordinary as the scene." and "Rain? I feel no rain. Never mind, I must cheer the people." He had not been used to this kind of reception.

On Friday, [23 August](#), a review of 3,000 volunteer [cavalrymen](#) was held on [Portobello sands](#). The king was also to honour the Clans including a contingent from the Celtic Society of Edinburgh. Though disappointingly his review ended before reaching them, the Highlanders took part in the *Grand March Past* then were cheered by the crowds as they marched back to Edinburgh. That evening, George appeared at the Peers' *Grand Ball* wearing a [field marshal's](#) uniform as earlier in the day rather than the anticipated kilt, and sat to enjoy watching the [Scottish country dancing](#) and the splendour of the belted [plaids](#) worn by the men. He left before midnight, but the Ball continued with increasing spirit until past one in the morning. The Assembly Rooms had been theatrically transformed by [William Henry Murray](#), and the occasion was hailed as a triumph for him.

Saturday morning was marked by a small ceremony and procession including a [Clan MacGregor](#) Regalia Guard, as the Honours of Scotland were returned from Holyroodhouse up the Royal Mile to the Castle. That evening the King attended a tumultuous civic banquet in the great Hall of [Parliament House](#) which Murray had splendidly decorated.

Next day the King went in state to the [Presbyterian Church of Scotland](#) Sunday service at [St Giles Cathedral](#). On the Monday he made a private visit to the [Holyrood Palace](#) apartments of his ancestor [Mary, Queen of Scots](#), then in the evening attended the [Caledonian Hunt Ball](#) in a Guards uniform. Again many of the dancers were kilted, and the King was excited by the [reels](#) and [strathspeys](#). Once more his wish was met, that while he was in Scotland all music would be "purely national and characteristic". On the Tuesday, [27 August](#), George made his last and least formal public appearance, showing his evident pleasure at a theatre performance of Scott's [Rob Roy](#) adapted and produced by [William Henry Murray](#).



< The king arrives at Hopetoun House.

George's visit closed on Thursday [29 August](#) with a brief visit to [Hopetoun House](#) 12 miles (19 km) west of Edinburgh. Elaborate arrangements had been made and crowds waited for him in the rain. He then joined his ship at nearby [South Queensferry](#) and departed.

Outcome

While the King's one kilted appearance was to be ruthlessly [caricatured](#) creating a memorable image of "our fat friend" being hoisted onto a horse, the effect of the event wryly described as "one and twenty daft days" was an increase in goodwill and a new-found [Scottish national identity](#) uniting Highlander and Lowlander in sharing the iconic symbolism of [kilts](#) and [tartans](#). The pride of the Clan chieftains in their heritage was reinvigorated, but there was no check in the progress of the [Highland Clearances](#).

External links

- [Early History of the Kilt](#)
- [Tartan TV true history of tartan](#)
- [The Royal George in the Firth of Forth at Leith - Royal Visit to Edinburgh of either King George IV in 1822 or Queen Victoria in 1842.](#)

References

1. [^] ["When A Christmas Carol , one of Dickens' finest works, was published in 1843, it featured Ebenezer Scrooge, a "mean man" erroneously based on Ebenezer Scroggie." "He won the catering contract for the visit of George IV to Edinburgh in 1822..."](#), *The Scotsman*, 24 December 2004
- The King's Jaunt, John Prebble, Birlinn Limited, Edinburgh 2000, [ISBN 1-84158-068-6](#)

Waverley

http://en.wikipedia.org/wiki/Waverley_%28novel%29

Waverley is a novel by [Walter Scott](#).



Plot introduction

Scott's first venture into [prose fiction](#), **Waverley** was anonymously published in [1814](#), and is often regarded as the first [historical novel](#). Scott's later novels were advertised as being "by the author of Waverley". His series of novels on similar themes written during the same period have become collectively known as the "Waverley novels".

In [1815](#) Scott was given the honour of dining with [George, Prince Regent](#), who wanted to meet "the author of Waverley". It is thought that at this meeting Scott persuaded George that as a Stuart prince he could claim to be a [Jacobite Highland Chieftain](#), a claim that would be dramatised when George became King and [visited Scotland](#).

The character of "Fergus Mac-Ivor" in Waverley was drawn from the flamboyant Chieftain [Alasdair Ranaldson MacDonell of Glengarry](#). During the King's visit, Glengarry made several dramatic unplanned intrusions on the pageantry.

Plot summary

[Spoiler warning](#): Plot and/or ending details follow.

The [English eponymous](#) protagonist, Edward Waverley, has been brought up in the family home by his uncle, Sir Everard Waverley, who maintains the family [Tory](#) and [Jacobite](#) sympathies, while Edward's [Whig](#) father works for the [Hanoverian](#) government in nearby [London](#). Edward Waverley is given a commission in the [Hanoverian](#) army and is posted to [Dundee](#), then promptly takes leave to visit Baron Bradwardine, a Jacobite friend of his uncle, and meets the Baron's lovely daughter Rose.

When wild [Highlanders](#) visit the Baron's castle Waverley is intrigued and goes to the mountain lair of [Clan Mac-Ivor](#), meeting the Chieftain Fergus and his sister Flora who turn out to be active Jacobites preparing for the '[45 Rising](#). Waverley has overstayed his leave and is accused of desertion and treason, then arrested. Highlanders rescue him from his escort and take him to the Jacobite stronghold at [Doune castle](#) then on to [Holyrood Palace](#) where he meets [Bonnie Prince Charlie](#) himself. Encouraged by the beautiful Flora Mac-Ivor, Waverley goes over to the Jacobites and takes part in the [Battle of Prestonpans](#), where he saves the life of a colonel who turns out to be a close friend of his uncle. Thus he escapes retribution and marries the Baron's daughter, Rose Bradwardine (symbolically choosing the moderate, family-oriented Rose over the romantic, politically motivated Flora).

Characters in "Waverley"

- The Clan *Mac-Ivor* (or *MacIvor*, *M'Ivor*)
- Chieftain *Fergus Mac-Ivor*
- *Flora Mac-Ivor*, sister of Fergus
- *Sir Everard Waverley*
- *Edward Waverley*, protagonist
- *Baron Bradwardine*
- *Rose Bradwardine*, daughter of the Baron
- *Bonnie Prince Charlie*

Major themes

Scott's work shows the influence of the [18th century enlightenment](#). He believed every human was basically decent regardless of class, religion, politics, or ancestry. Tolerance is a major theme in his historical works. The *Waverley Novels* express his belief in the need for social progress that does not reject the traditions of the past. He was the first novelist to portray [peasant](#) characters sympathetically and realistically, and was equally just to [merchants](#), [soldiers](#), and even kings.^[1]

The heroines of the *Waverley* series of novels have been divided into two types: the blonde and the brunette, along the lines of fairness and darkness that marks Shakespearean drama, but in a much more moderate form.^[2] It is said that:

"The proper heroine of Scott is a blonde. Her role corresponds to that of the passive hero - whom, indeed, she marries at the end. She is eminently beautiful, and eminently prudent. Like the passive hero, she suffers in the thick of events but seldom moves them.

The several dark heroines, no less beautiful, are less restrained from the pressure of their own feelings...They allow their feelings to dictate to their reason, and seem to symbolize passion itself."^[2]

This is evident in *Waverley*. Rose is eminently marriageable: Flora is eminently passionate. However, we should also note that Welsh is, first, establishing a typology which in part is age-old, but also reinforced throughout the *Waverley Novels*; second, that Scott, or his narrators, allow the female characters thoughts, feelings and passions which are often ignored or unacknowledged by the heroes, such as *Waverley*.

A different interpretation of character is provided by Merryn Williams^[3]. Recognising the passivity of the hero, she argues that Scott's women were thoroughly acceptable to the Victorians. They are - usually - morally stronger than men, but they do not defy them, and their self-sacrifice 'to even the appearance of duty' has no limits. Thus, Flora will defy *Waverley* but not Fergus to any significant extent, and has some room to manoeuvre, even though limited, only after the latter's death.

Spoilers end here.

Allusions/references to other works

- The division in the *Waverley* family had been caused by the [English Civil War](#) of the mid-seventeenth century. Fear of civil war is ever-present in *Waverley* not just as subject matter or historical reality, but a primal fear as deep in Scott as in [Shakespeare](#), as manifested by various allusions throughout the novel and by direct references to *Henry V* and *Henry VI* in chapter 71.^[4]

Literary significance & criticism

Upon publication, *Waverley* was an astonishing success, the first edition of one thousand copies sold out within two days of publication, and by November a fourth edition was at the presses. The critics too were warm in their praise, particularly Francis Jeffrey in the *Edinburgh Review* who extolled its truth to nature, fidelity to 'actual experience', force of characterization, and vivid description. Some reviewers, though, notably John Wilson Croker for the *Quarterly Review*, expressed reservations about the propriety of mixing history and romance.^[5]

Despite Scott's efforts to preserve his anonymity, almost every reviewer guessed that *Waverley* was his work. Many readers too recognized his hand. One, [Jane Austen](#), wrote: "Walter Scott has no business to write novels, especially good ones. -- It is not fair. He has Fame and Profit enough as a Poet, and should not be taking the bread out of other people's mouths.-- I do not like him, and do not mean to like *Waverley* if I can help it -- but fear I must".^[6]

The opening five chapters are often thought to be dour and uninteresting, an impression in part due to Scott's own comments on them at the end of chapter five. However, John Buchan thought the novel a 'riot of fun and eccentricity'^[7], seemingly a minority opinion. Scott does, however, attempt to be comic, or at least to follow the conventions of the [picaresque](#) novel. The comments on the relay of information via Dyers Weekly Letter, the self-explanatory name of the lawyer, Clippurse, Sir Everard's desire and courting of the youngest sister, Lady Emily, all point in this direction.^[4]

[E. M. Forster](#)^[8] is renowned as one of Scott's fiercest and unkindest critics. His critique has received fierce opposition from Scott scholars who believe his attack is a symptom of his ignorance, perhaps of literature, but more certainly of all things Scottish. This hostility reaches academic circles, as is made evident by Alan Massie's lecture *The Appeal of Scott to the Practising Novel*, the inaugural lecture at the 1991 Scott conference. Defence of Scott subsumes a defence of a national culture against the attacks of Englishness. Others have, however, suggested that this misrepresents Forster's case.^[4]

[Georg Lukács](#) has been responsible for re-establishing Scott as a serious novelist.^[9] Lukács is most adamant in his belief that *Waverley* is the first major historical novel of modern times. This is clear from the distinction he draws between the eighteenth-century novel of manners, where social realities are described with little attention to diachronic change, and the eruption of history in the lives of communities, as occurs in historical novels. Furthermore, that *Waverley* marks an important watershed is firmly stated in Lukács' opening sentence, that "The historical novel arose at the beginning of the nineteenth century at about the time of Napoleon's collapse."

Allusions/references to actual history, geography and current science

- *Waverley* is set during the [Jacobite rising](#) of 1745, which sought to restore the [Stuart](#) dynasty in the person of [Charles Edward Stuart](#) (or 'Bonnie Prince Charlie').
- The opening paragraph of chapter viii is frequently considered one of the major attempts at describing the specifically [Scottish](#) landscape in some detail.^[4]
- The description of [Aduellam](#) as the resort of "every one that was in distress," or "in debt," or "discontented," has often been humorously alluded to, notably by Sir Walter Scott, who puts the expression into the mouth of the Baron of Bradwardine in *Waverley*, chap. lvii.^[10]

Trivia

- The [proposition](#) *Scott is the author of Waverley* is one of the examples whose [meaning](#) [Bertrand Russell](#) studied in his paper [On Denoting](#).^[11]
- [Waverley Station](#) in [Edinburgh](#) takes its name from here, as does the [PS Waverley](#). The [Scott Monument](#) is nearby.

Release details

Waverley; or 'Tis Sixty Years Since. In Three Volumes. Edinburgh: Printed by James Ballantyne and Co. For Archibald Constable and Co. Edinburgh; And Longman, Hurst, Rees, Orme, and Brown, London, 1814.

References

1. [^](#) [Sir Walter Scott. Lucidcafe Library.](#)

2. ^ [a b](#) Welsh, A. 1993. *The Hero of the Waverley Novels*. Princeton: Princeton University Press
3. ^ Williams, M. 1984. *Women in the English Novel, 1800-1900*. London: Macmillan
4. ^ [a b c d](#) [Waverley Hypertext Project](#)
5. ^ [Sir Walter Scott Digital Archive. Edinburgh University Library.](#)
6. ^ Austen, J. 1814. letter to Anna Austen of 28 September.
7. ^ Buchan, J. 1933. *Sir Walter Scott*. London: Cassell
8. ^ Forster, E.M. 1941. *Aspects of the Novel*. London: Edward Arnold
9. ^ Lukacs, G. 1937. *The Historical Novel*. Moscow.
10. ^ Adullam. 1911. *Encyclopedia Britannica*.
11. ^ Russell, B. 1905. *On Denoting*.

External links

- [Online Edition at eBooks@Adelaide](#)
- [Waverley](#), available freely at [Project Gutenberg](#)
- [The Waverley Novels. Old and Sold Antiques Digest. \(Originally Published 1912\).](#)

See also

- [Doune castle](#)

Dalkeith Palace

http://en.wikipedia.org/wiki/Dalkeith_Palace



< Dalkeith Palace in January 2004

Dalkeith Palace in [Dalkeith](#), [Midlothian](#), [Scotland](#), is the former seat of the [Duke of Buccleuch](#).

Dalkeith Castle was located to the north east of Dalkeith, and was originally in the hands of the Grahams in the 12th century and given to the Douglas family in the early 14th Century. James Douglas of Dalkeith became the [Earl of Morton](#) in the mid 15th century. The castle was strategically located in an easily defensible position above a bend in the [North Esk](#) River. In [1543](#), Cardinal Beaton was imprisoned in Dalkeith Castle. It was forced open and destroyed by the English in [1547](#), and in [1575](#) the 4th [Earl of Morton](#) built a new castle

there. In [1642](#) Dalkeith Castle was sold to the 2nd Earl of Buccleuch.



< The statue of the Duke of Wellington located at the base of the Great Staircase in Dalkeith Palace.

The 2nd Earl of Buccleuch's daughter married the [Duke of Monmouth](#), eldest natural son of [Charles II](#). They became Duke and Duchess of Monmouth & Buccleuch. When the Duke of Monmouth died his widow, Anne, asked architect James Smith to use [William of Orange](#)'s Palace of [Het Loo](#) in the [Netherlands](#) as a model for Dalkeith Palace.

Smith and his cousins, Gilbert and James, signed the contract for masonwork at Dalkeith Castle in March of [1702](#). Construction of Dalkeith Palace began later that year, Smith deciding to incorporate a portion of the tower house of the old castle into the western side of the new structure. The outline of the old tower walls is still visible in the western facade of the palace today.

Original 1743 builder's stamp in the lead roof of Dalkeith Palace, Spring 2004. >

In [1704](#), William Walker and Benjamin Robinson, the chamberlain of the Duchess, went to [London](#) with a small party to choose items of furniture for the palace. Construction was proceeding at a steady pace, and the main portion of the palace was roofed by the end of [1705](#). The London [marble](#)-cutter Richard Neale spent sixty-four weeks at the palace with nine assistants between [1709](#) and [1711](#), carving the main stairwell and screen of the Great Staircase. Several marble chimney pieces were installed, as well as an intricately-carved marble [bas-relief](#) of [Neptune](#) and [Galatea](#). This internally extensive use of marble was very much the taste of the Duchess. The majority of construction was complete by 1711.



< The south front of Dalkeith Palace in Spring 2004, showing pilasters and pediment.

Finishing touches on the Palace complex included adding a [wrought iron](#) screen with freestone piers (no longer existing) around the forecourt, a great deal of planting, and the laying out of a great avenue through the park. [Dalkeith Park](#) itself was a large area of manicured trees and gardens which in later years would include the [Montagu Bridge](#) over the North Esk River and the [Dalkeith Conservatory](#) and a grassed amphitheatre. When the final calculations were made, it was determined that the construction of Dalkeith Palace had cost the Duchess a total of 17,727 [pounds sterling](#).

The plumber John Scott of [Edinburgh](#) re-plated the roof in lead in [1743](#). Some minor additions were carried out in the following years. [John Adam](#) resurfaced the building in [1762](#) and [James Playfair](#) inserted a low window into the east facade in [1786](#).

Overall, the Palace is built of sandstone and has the main entrance on the south front, flanked on each side by two [Corinthian order pilasters](#). These are surmounted by a bracketed [pediment](#) unusual for its depth.



< World War II-era graffiti on the third floor wallpaper of Dalkeith Palace, Spring 2004.

The layout of Dalkeith Palace was unusual for the time in that the state apartment was located on the ground floor, which prevented the Great Dining Room from being placed in its customary position at the start of the state apartment. As such, the Great Dining Room was placed on the first floor, still suitable for important occasions and also serving as an anteroom to another apartment on the first floor. The 4th Duke considered extensive rebuilding in [1831](#) and [William Burn](#) produced unexecuted designs in [Jacobean](#) style. More minor alterations were carried out, together with improvements to the surrounding estate including a new house and offices for the Duke's Chamberlain, and the construction for the [5th Duke](#) of St Mary's Church as a private chapel by William Burn and [David Bryce](#). The

Church contains one of only two water-powered organs in Scotland.

Several well-known figures from English and Scottish history have been guests at the Palace in the intervening centuries. [Bonnie Prince Charlie](#) stayed two nights at Dalkeith in [1745](#), [George IV](#) slept here during his visit to Edinburgh in [1822](#), in preference to the Palace of [Holyroodhouse](#) which was in a poor state, as did [Victoria](#) in [1842](#).



< Dalkeith in 1880.

During [World War II](#), Polish troops of the 3rd Flanders Rifle Brigade, part of the 1st Polish Armoured Division, were quartered on the third floor of Dalkeith Palace from 1942 onwards. [Graffiti](#) drawn by these troops is still visible on the third floor wallpaper of the Palace as of [2004](#).

Today, the 9th Duke of Buccleuch resides at Bowhill, near [Selkirk](#). Dalkeith Palace has not been lived in by the Buccleuch family since [1914](#) and is leased to the University of [Wisconsin](#) as a base in [Scotland](#). The Smith family, including James Smith member of the punk band [Threats](#) and his son Rikki Smith drummer of the stoner rock band [Elephantine](#)

are current caretakers to the palace.