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Travels, vol.4.

Travels in Germany, Styria, Carnolia, Istria, Italy,
Switzerland, and France in 1827 and 1828.

Vol. 4th .

[12. June. 1828] Appenzel

This volume begins in the midst of my journey through the eastern Cantons of Switzerland. We left Alstetten, where we slept last night, at half past seven. There was to be a Fair today, and the town was already full of booths. Our road to go to Appenzel was up the very steep green hill we had ascended last night, but in a different direction, and with a deep woody ravine on our left. The ascent was very long, and very steep in some parts: steeper than any part of the Splugen road. The woods and meadows lovely, with exquisite views of Alstetten, villages and vineyards, and the whole vale of the Rhine.

[14. June. 1828] Constance

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While we were at Constance at breakfast, Prince Louis Napoleon, Count Camarata, and Smergiasi drove up to the inn, and came into the saloon. The Prince most kindly asked me to go and spend the day at Arenenberg. He and the Queen had only arrived from Milan three days since. I was very sorry I could

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not stay over today, but I had fixed with a vetterino to go on, and Mr. Deane would not have liked to have waited; however, I agreed to follow them to Arenenberg to pay a short visit to the Duchess. I took a small caleche and two horses, and drove off at ten; but went first to Wolfberg, a very fine chateau on a hill above the Unter See. It is four miles on the Schaffhausen road, and then up a steep hill for three quarters of a mile from the village of Eremetingen. The house is handsome, and has a

most lovely view of the lake, the isle of Reichnau, covered with trees, houses, and vines; and the Baden woods, and the city of Constance, and the upper lake.

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... [I] then drove back to Eremetingen; and about a mile further on the Schaffhausen road turned up a very steep zigzag road to Arenenberg. The house is concealed by wood from the approach. It is laid out with great taste, and looks west, down the lake, bounded by the rock and castle of Howentwice, and with the islands, &c. I never saw a more lovely view. I arrived at eleven, and Prince Louis, Caramata, and Smergiassi were ready to receive me. M^{lle} Franchoni and the Countess Caramata were also there. ... The Duchess soon came to me, and was very glad to see me, and wished me to stay all day, and insisted I should stay breakfast à la fourchette, to which they all sat down before twelve. She then shewed me her most elegant bedroom, dressing room, and boudoir. There are fine pictures of Napoleon, Josephine, and Prince Eugene, and a beautiful statue

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of Josephine. But the view of the lake, the terrace, &c., is really lovely. We spent an hour most agreeably at table, and I then took leave of the Duchess, and the Prince, and the others, highly pleased with my visit, and only regretting it could not be longer, for La Reme Hortense, or the Duchess de St. Len, is really a most delightful person. I drove back to Constance as fast as possible.

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[22. June. 1828] Nangis

We left Nangis after breakfast in a most beautiful morning at a quarter past seven, and began our last day's journey of the three weeks' incessant travelling since we left Milan.

Paris

... I was struck in coming along the Boulevard with three new theatres: Franconi's Equestrian Theatre, the Ambigu Comique, and the Theatre de Madame. The two first are rebuilt since I was here: but except these additions, the Boulevard looked much as it used to, eight years since. We got ourselves comfortably settled in our rooms. Just before I got to the Hotel, I met Mr. Beaumont, who is here on his way to England in consequence of Lord Dudley's and Mr. Huskisson's resignation, and the total overthrow of the remains of liberalism in the British Ministry. It is a sad change indeed, and there is no saying to what it may lead.

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... I went, after a short walk with Deane, to the Theatre Feydeau, or opera comique, which I used to know in the days of M^{lle} Regnault, Madame Duret, and Martin, now all retired. I saw now two pieces: La Rencontre in three acts, and Marie also in three acts; the first rather comic and new, but very little in it; the last has some pretty airs, and is a Swiss piece in the sentimental style. I thought it very dull. Madame Bullinger, and Madame Rigent, who was formerly M^{lle} Pallas, both sung and acted well. I well recollect them, but eight years have not improved their looks. One of the young men, Henri, was pleasing, but the company is truly mediocre and stupid, and I was glad to get home before twelve, being tired and sleepy.

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[23. June. 1828]

... Walked in the Palais Royal and the Passage Vivienne and the Passage Colbert, and then went to the Theatre des Nouveautés, a very elegant small theatre. ... The first was just finished

when I arrived. The second was Le Garçon de Caesse, who rises by industry, and an extravagant family, who fall by squandering. It takes in five years, and ends in the union of the son of the extravagant with the daughter of the Banker, after finding out that the banker and the spendthrift are brothers; but the most diverting character was Deroulant, by Potier, who is always the friend of the prosperous, and arranges

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every thing for every body who has money. Potier was most comical: he is an actor of wonderful talent. The last piece was Le Mariage Impossible. A young Polish lady in pursuit of her lover, disguised as a man, is obliged to be married to a peasant girl, for whom the Baroness fears her son has such a passion that he might marry her. The scene between the nouvelles maries when left together is very comic, but the young Baron comes, and recognises his Polish lover tho' disguised, and the poor Catherine is left sans mari. Augusta by M^{lle} Genot very interesting, but Catherine by M^{lle} Dejazet was most truly comical, naive, gai, and pretty.

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[24. June. 1828]

... I went after dinner to the theatre Italien, where I had previously secured a good place: crammed full and of the best company. The theatre is most beautifully painted, and is truly elegant, tho' it seems to me small after La Scala. Otello was performed. The orchestra, however celebrated, seems to me very inferior to any of the Italian first-rate theatres; and the choruses are very coldly and ill done. Otello by Donzelli. He has a fine loud voice, and some feeling, but is vulgar, and wants taste. It was a sad falling off from the genius of David. Iago by Lucantoli: very bad. Bordogni in Rodrigo: very weak.

Elmira by Zuccoli was vile, and spoiled the first trio of the 1st act: indeed, all the concerted

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pieces were ill done, except the trio of the 2^d act; and the finale of the 1st act was very bad. But the exquisite acting and fine execution of Madame Milabran (tho' her voice is not very good, but much improved), formerly M^{lle} Garcia, whom I recollect in 1825 in London, made amends for all. Her acting in the scene with her father, and still more in that with Otello, where he kills her, was astonishing; and the various admirable points she made were truly delightful. She will very soon cut out Pasta completely, having a better voice and figure, and a talent for acting most extraordinary. The Italian theatre does not begin till eight, and I was not home till near twelve, but really enchanted with the acting and singing of Madame Milabran, who far exceeds in this part Camporesi, or Tosi, or Pasta, or Colbran, who was the original; and I have seen them all.

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[25. June. 1828]

... we went to the Théâtre de Madame, which was built four or five years since. It is on the Boulevard Poissonniere, and tho' smaller is something like the Theatre Français, but not so heavy. The actors are very good. We only saw a small part of the first piece, Le Paysan Perverti, but the new piece of La Marne des Places was highly comic and admirably done; after which we had the lively and amusing vaudeville of L'Heutiere, admirably done by Goutier, whom I recollect at the Vaudeville Theatre, and Madame Theodore and another actor. The stories of both these little pieces are too long to detail, and the point of La Marne des Places is all in the dialogue, which is piquant and clever.

[26. June. 1828]

... I went to the Italian opera, and in going met Morgan, who accompanied me, and we had a rich treat. The house was not near so full as on Tuesday, but the opera was much better done, and the music is most exquisite: it reminded me of my favourite Ronzi de Bennis, as I have never seen La Donna del Lago since her

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time. The part of Elena was finely done by M^{lle} Blasis, who is a very elegant singer, and has great power and execution, and is rather pretty, but she is not like Ronzi de Bennis; neither is Borgogni to compare to Curioni in the King; but Donzelli was excellent in Rodrigo, which suits his fine loud voice; but the grand treat of the whole was Pisaroni in Malcolm. I never heard such a voice: it is quite a masculine tenor, and such execution. She is very plain, but has a pleasant countenance, tho' her mouth is all awry, especially when she sings. She is a most wonderful performer, and played the original at San Carlo with Colbran, Nozzari, and David. Her two airs were beyond any thing I ever heard; the fine quartett of "Cielo il moi labbro" from Armida was introduced, and beautifully given by Blasis, Pisaroni, & Sautini, who did the bass part much better than the man who sung the bass in Otello. Altogether the opera was very finely got up, and much better executed by the chorus and orchestra than Otello.

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[27. June. 1828]

... went to the French opera, where we had seats

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secured in the orchestra. The house was very full: it is large and very shewy with gilding, but I think it is in very bad taste, quite a contrast to the elegant architecture and painting of the Italian Theatre. The form of it is just the same as the old one

in the Rue Richelieu: very good for seeing and hearing, and very ugly. The piece was La Muette de Portici, which is the story of Massaniello and his dumb sister, and the Prince and Princess of Naples. M^{lle} Noblet played the dumb girl well, tho' not with the animation of Miss Kelly or Bigottini. Massaniello was well sung and acted by Noirrit. The dancing by the figuranti and Coulon, and by Julia, &c., was very fine; but the groups and scenery and choruses are the best part, and were very lively and clever, especially the assemblage at the market of Portici. It ends with an eruption of Vesuvius, which is nothing like that at Milan.

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[30. June. 1828]

... I went to dine at the Marchese Sampieri's: only he and the Marchesa, and a M^{lle} Loyante. We all went to the French opera, where they had a good box. It was Moïse, or Mosé. The Plague of Fire and the Passage of the Israelites through the Red Sea are added, and a grand ballet in the third act: there are now four acts, and a great deal of additional music composed by Rossini for this opera. Some of it is very beautiful, especially the last act; and the passage of the Israelites thro' the sea. Pharoah and his host following and the sea closing on them, the darkness and then the light, and the distant view of the Israelites on the opposite shore, with the angels above, &c., is really most beautiful: but, tho' much of the additional music is truly delightful, and

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the scenery is admirably effective and well contrived, I think the opera is much spoiled by being sung in French. Rousseau was right that the French language has less musical strength than the Italian. It would have a grand effect with the new music and scenery at the Scala.

[1. July. 1828]

... I went to the Italian theatre, to the benefit of Madame Malibran Garcia. We had part of the *Barbieri di Siviglia*, in which she sung "Una voce poco fa" and "Dunque io seno." The rest were all bad, and I do not like her near so well in comedy as in tragedy. We then had the two last acts of *Otello*, in which Donzelli sung well, and with great feeling and anima, as well as with a fine voice; but he wants noblesse and manner. Madame Malibran outdid herself, and was rewarded by the acclamations of the immensely crowded house; and wreaths of flowers, and verses, were thrown on the stage. Her scene with her father, and her last scene with

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her husband, are both quite unrivalled. Nor Colbran, nor Pasta, nor Camporesi, nor Tosi come near her. She has indeed a real genius for acting, and her singing is delightful and her face expressive. Every one was moved to tears; but in many parts the continual bursts of applause are very annoying. The French are too eagre, and they are too fond of criticising at the time. They do not let themselves enjoy, but are anxious to analyze and dissect, and often to shew their own ingenuity; they are more intellectual, but not so delightful, as the Italians: both enjoy fine music, and acting, deeply, but differently. The two grand scenes of *Otello* are worth any thing; and her last duo was indeed heartpiercing.

[2. July. 1828]

... I may take Mr. Willis' man,

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as they are going to England to remain, and to keep no horses or man; and he seems just what I want, and quite aufait to keeping carriage and horses in order; and I should not be able

to manage with Batista in England, as he is quite unable to clean, and keep in order, a carriage; and if I come abroad again soon, this young man will be useful, as he speaks English and Italian perfectly, and a little French.

... in the evening went to the Theatre Français, which was not very full. Rhadamiste et Zénobie, a tragedy by Crébillon. These characters were done by Latour and M^{lle} Duchesnois. The former is grown fat, and is very uninteresting. Duchesnois still has her dignity and fine expression, but there is not a great deal in the part. David in Arsame, the brother

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of Rhadamiste, acted very finely, with much feeling; and Desmousseaux in the tyrant Pharosmane was good; but it is a most unnatural story, and in most barren language.

The pretty piece of Frederic et les deux pages followed. M^{lle} Heverd in the Landlord's wife had little to do, but was as arch, and elegant, and expressive as ever. M^{lle} Dumerson in Theodore, the lively page, was very clever, and M^{lle} Despreaux in the other was very pleasing. Michelot did not make much of the part of the King. I have seen the piece before, both in English and as an Italian opera, but never before in French, which is its original: the worst of it was that neither play nor farce gave much to character, and had no great part for Duchesnois or Leverd, both of whom I wished much to see to advantage.

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[4. July. 1828]

... I went to the French opera. It was full but not crowded. Le Siège de Corinthe: the music is superb, and was well executed by the orchestra; but the singers and the French quite spoiled it. The singers were very inferior to those I heard at Rome

in Academia, who there performed the whole opera. Here Madame Dabadie sung tolerably, but very tame in Pamira, not to be compared to La Mancellini at Rome. Nouvit sung through his nose in Neocleo, but he is the best. Dabadie was very bad in Maometto, and Massot worse in Cleomene. The scenery, &c., was truly superb. It was succeeded by the new pastoral ballet of Lydie, in which M^{lle} Taglioni as Lydie danced most divinely, with ~~all~~ the Italian grace and French steps. Albert danced very finely, also Coulon, and M^{lle} Julie and Noblet, but Taglioni was exquisite, and

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it is a most beautiful little ballet pastorale. Acclamations for Taglioni.

[5. July. 1828]

... I finished the arrangement of transferring my Batista to the Likes's, and taking Mr. Willis's Giacomo, or James, for he is both, as he is a Sicilian by birth, and his father was English.

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[7. July. 1828]

... In the evening, the T. Cooksons went to see M. Macready in William Tell, and I went to the Opera Comique to see

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Edmond et Caroline and La Dame Blanche. The first is trifling, but M. Prevost was very natural and pleasing in it. The last is by far the finest music of any French composer: it is by Boieldieu. I remember seeing it last Autumn at Lintz: the music is indeed delightful, rich, and full of subject, and finely combined. It is even as lively as Rossini, and of a richer character. It was very badly sung, except by Tiani in Georges; but the effect of the music in toto was delightful to me.

[8. July. 1828]

... we all went to Tivoli, expecting a grand fête, but it had been put off on account of the rain. ... I was very sorry to be prevented hearing the debut of Signorina Adelina Catalani, the neice of Madame Catalani, and I believe the daughter of my old acquaintance Guglielmo Catalani, who has been so long in Poland, and at Bucharest, &c.

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[10. July. 1828]

... went to the Italian opera. ... It was La Donna del Lago; and the house was not crowded: but Pisaroni sung finer than any thing I ever heard in Malcoln. Both her airs were really a feast, and her recitative is so clear, brilliant, and distinct, it is really delicious. Donzelli was in fine voice, and, tho' his manner is so so, his person is good, and his voice delightful. Bordogni in FitzJames and Santini in Douglas, and M^{lle} Blasis

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in Elena, were all tolerable. But Malcoln and Roderick were great: it is a most delightful opera.

... I am not sorry to leave Paris now, tho' I wish much to return to it, as I am anxious to see my friends in London, and my Mother and Sisters in the north, where

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I hope they will all be; and I am very anxious to here of Charlotte's confinement, and Lady Sinclair.

[11. July. 1828]

I paid all bills, and settled with Batista. My new servant came: he is Giacomo Smith, his father having been English.

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... set off (my first time in my life) in my own carriage with only my new servant Giacomo, who seems very intelligent and obliging.

[12. July. 1828]

Granvilliers

... It was lucky I made the most of yesterday, for today was a complete change of weather: rain and damp and cold east wind, which increased very much in the evening: but the rain was only in showers, and we had the carriage open more than half the day. I had occasional conversation with Giacomo, with whose modesty and pleasant manners I was much pleased; and he has a considerable turn for music, and sings tolerably, tho' I had some difficulty to make him try during the two hours of very severe rain I had him in the carriage.

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[13. July. 1828]

Calais

... The sea was mountains high, and the day cold but fair. We went on to Calais, and arrived there at one: the wind worse and worse. I got a good room at Quillacq's Hotel, and met Sir

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William Dunbar, who has been round by Dieppe, &c., and intended going to London tonight as well as myself; but the wind seems to make it hopeless, as the sea is so high the French Mail could not go today. I walked to the end of the pier, and was nearly blown into the sea: indeed it would have been quite impossible to keep footing if there had not been a parapet on each side. The Captain of the London steam vessel seemed to think his going this evening very uncertain, so I gave up the idea, and shall go to Dover tomorrow if it is practicable, which is a shorter misery.

Not knowing what to do, I went to the spectacle. The theater has been lately painted and is very neat; but the actors made sad havoc of Rossini's music, of which some blunderer has made a compilation from the Cenerentola, Gazza Ladra, Barbieri, &c., for the piece of La Fausse Agnes turned into opera. The orchestra weak, and the singers very so-so, but it helped off the evening.

[15. July. 1828]

London

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... I went after dinner to the Haymarket Theatre: much amused: good house: The Jealous Wife. Oakly, Cooper. Lord Trinket, Vining. Russet, Farren. Sir Harry, D. West. O'Cutler, Power. All excellent, and Mrs. O. by Mrs. Glover was most admirably done, comic, feeling, and full of good points. Next we had The Two Friends, a very charming little comedy of two acts, admirably acted by Farren, Cooper, W. West, Mrs. Humby, and Miss

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F. Kelly, who would be a fine tragedian, as she has feeling, if she could get rid of a little affectation. It is neally a delightful little piece, both comic and affecting: not much writing, but excellent situations. The evening ended with Power's Murtoch in The Irishman in London, which is a rich piece of acting, but the piece is passé, and intolerably silly.

Travelled today from Canterbury to London, 57 miles; and here ends my 5th excursion to the Continent, after an absence of a year and a day. I am not sorry to be once more in England, as I wish much to see my family, relations, and friends, yet I feel a dread of having business and being obliged to run after affairs.

[16. July. 1828] London

My first day in England for 12 months was passed in shopping & writing & packing & unpacking, except walking up to Bryanston Square to enquire after my dear Isabella Sinclair. I found there Lord Sinclair & John Chatto, and soon went upstairs to Isabella. She has had a long illness & is much reduced, but I hope the complaint is reduced as well, & that it will not return. It was a violent pain in the side, with sickness, &c., not unlike mine. She is much better & in excellent spirits.

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[17. July. 1828]

... went to Velluti's benefit at the opera. ... Il Crociato in Egitto, in which M^{lle} Sontag sung most exquisitely in Palmide. Her scene with the child & Aladin was excellent -- & her duo at the end with Velluti. His voice is much gone since I heard him 3 years ago, but his delightful cadences & extreme good taste are still charming. Curioni in Adriano was in good voice, but is become very dull & inanimate. Porto in Aladino was very well, but nothing like Remorini 3 years since, & still more inferior was Signora Brambilla in Felicia to M^{lle} Garcia now Madame Malibran. On the whole, tho' Sontag was far superior to Caradori,

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who was Palmide 3 years since, & tho' Curioni & Velluti were the same, yet the opera did not go near so well as then, chiefly owing to Velluti's much diminished powers.

[18. July. 1828]

... went to the King's Theatre to the French play. ... La Fille d'Honneur ... finely done by M^{lle} Mars in that part, & she was well supported by Armand, Mainvielle, Menjand, & M^{lle} Delia, & above all by Laporte, who in the chevalier, friend of the great & amateur

de l'argent, was capital -- & M^{lle} Mars looks as well as ever as to figure & her face is still fine & expressive, & she gave some most beautiful & delicate points -- but the piece is certainly dull -- & the delightful little piece of Les Suites d'un bal masqué which followed was quite a relief, & was most richly comical & elegant. I remember once seeing it at Paris -- also done by Armand & M^{lle} Mars, both of whom were delightful in Versac & Madame de Belmont -- the other 2 parts of Madame de Mereuil & St. Abbe were very well done by M^{lle} Delia & Menjand. It was a real treat, so natural, so full of point, so well imagined and equivoque.

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[19. July. 1828]

... I went with Miss Jane [Kells] & 2 Miss Anstruthers, very nice girls, daughters of Lady Anstruther, to the English opera. We had very good places, & saw the Noyades, or Love & Gratitude. Miss Kelly's acting is inimitable. She falls in love with a republican officer, Capt. Louvet, who takes shelter in her house to escape the royalists, & she afterwards, when she is on the point of being thrown into the Loire by the republican army, is rescued by Louvet the officer, & also her comical little friend Tardiff, all nervous agitation and hysterical excitement, played by Keeley, who is irresistibly comic. Mr. J. Vining was very well in Louvet, but Miss Kelly in Carline was the whole life of the piece -- indeed, her feeling & nature are so strong that it is impossible to refrain from tears. There is a quiet truth & simplicity about her, along with great powers of passion, that is quite irresistible. We then had a vocal concert, in which

a Mr. Wood sung with great flexibility & sweetness -- & Madame Feron, whom I have not heard since she was a child (she is now fat & pretty & nearer 40 than 30) sung "Che dice mal d'amore" & "Dunque io sono" with H. Philipps -- most brilliant voice & clear intonation & great execution, but not always good taste, yet she has great anima, & is a charming singer. H. Philipps sung a basso of Rossini, & the duo with Madame Feron -- he wants soul, but has a sweet voice.

We had next The Bottle Imp, a most ridiculous thing, taken from some German legend, very clever. Wood & J. Vining were effecting in Albert, the German student, & Nicola, the Venetian. Full of the devil, indeed, was O. Smith with his grotesque antics as the imp of the bottle. The females have nothing to do. The scenery (views of Venice, &c.) is pretty. But the support of the piece is Keeley in the Student's servant, Willibald; his buying & selling of the bottle, & his agonies when he finds what it is, were irresistibly comic -- indeed, I have not laughed so much for years -- and he is by far the most humorous person I know on the stage after Liston, & is so quiet & easy he is really delicious.

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[21. July. 1828]

... It is the last night of M^{lle} Mars & of the French plays. The first piece was La Gageure Imprévue, very comic, in which M^{lle} Mars is cured of finesse & contrivance -- & becomes droite & sincere -- very clever & delightful acting by her & Armand.

The next piece was Chacun de son côté, in which a man & his wife are separated from his ill-conduct but, much attached, are at last reunited. Mrs. Inchbald in Every One has his Fault has taken some of this play for her scenes of Sir Robert &

Lady Ramble. M^{lle} Mars & Armand were capital -- her delicate points & nature & expression are most touching. Menjand in a lively Russian, & M^{lle} Delia in the elegant widow were delightful.

The next piece was Valerie, in which M^{lle} Mars, recovered from blindness by her lover, is most truly affecting. Armand in the lover, Menjand & M^{lle} Delia in the friends, were very good. It is a charming little piece -- but I was on the whole most pleased with the piece of Chacun de son côté, which is in 3 acts, Valerie in 2, and the first piece only in one act.

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[22. July. 1828]

... I dined at Mrs. Hassells's with her & Miss Curzon & Miss Robinson & Lady Montfort. ... We all went to the theatre in the Haymarket, except Miss R., & had the best places in the box next the stage box. John of Paris is very stupid. Mr. Reeve in Liston's part tiresome -- Mrs. Waylett vulgar in the Princess -- & Miss Bartolozzi, tho' something like her sister, Madame Vestris, wants her

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eyes, beauty, & animation. We then had the Two Friends, which I saw last week, & it was again delightfully acted by Farren, Cooper, Miss E. Kelly, & Mrs. Humby. Next we had Spring & Autumn, a comical piece, in which Farren as Sir Simon Slack, indolent & easy, Mrs. Glover as Mrs. General Dartmouth, a military talking widow, Mrs. Clifford as Mrs. Rattle, an old lady with a young husband, were all capital. Cooper was very so so in Rattle -- Vining would have been much better -- but the piece is lively & amusing. We had last the Milliners, a lively silly thing, with Mrs. Waylett, Miss M. Glover, & Mrs. Humby, & others as Milliners, & several ladies & gentlemen as lovers & customers. It was not over till near 1.

[24. July. 1828]

... Tancredi went off very finely -- the 2 grand airs of Amenaide by Sontag & her duo with Tancredi, both the airs of Tancredi by Pasta & her duo with Argirio by Curioni, who was in fine voice -- it was really a feast -- & the brilliancy of Sontag's execution is truly delightful -- yet in the Italian she is not equal in expression & acting to Ronzi, whom her voice resembles, tho' it is finer. Pasta's voice is worse than ever, but her acting still fine. After a short divertisement, M^{lle} Sontag performed with M. & Madame Schutze the best scenes of Die Schweitzer Familie -- pretty music -- & her singing most delightful & that of Madame Schutze pleasing. In parts of this sort in her native language, the nature & naivete of Sontag are quite delightful -- but the great charm of her, after her astonishing execution & brilliant intonation, is the sweetness of her countenance. The stage was covered with laurel crowns when she took her leave most gracefully at the end.

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[26. July. 1828]

... The opera was Semiramide -- & Pasta was very fine as far as acting goes & got thro' the singing better than I expected. She does it much better than 4 years since. Zucchelli is cold in Assur, but sings finely. M^{lle} Brambillè has very little voice, & is far from graceful, but she was not so out of tune tonight as she was in Crociato -- but she is a very poor contralto indeed. Porto was fine in Oroe, & Curioni good in Idreno -- & the music is so extremely delightful that it carries one along with it in spite of all deficiencies. The chorus is really vile at this theatre -- after Paris & Milan it is quite detestable. The ballet was Diane et Endymion. These parts by Madame Anatole & M. Gosselin. M^{lle} Broscard danced finely. It is a stupid ballet with very poor music.

[29. July. 1828]

... went to the English opera, as at the Italian opera it was Otello & I had no wish to see Pasta again in Desdemona. It would not do after Malibran Garcia. At the English opera we had a new piece taken from *Così fan tutte* with very little change. It is called *Tit for Tat* -- and the music, tho' very indifferently done, went off very well, & was of course delightful. Madame Feron had too little to do in *Despina*, but did it well. Phillips has no humour for *Alfonso*,

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but sung well. Wood & Thorne, Miss Cawse & Miss Betts in the 4 lovers were tolerable & got thro' it better than I expected. It was received with great applause -- but as a drama it is truly stupid. I wish Madame Feron had taken the part of *Fiordiligi*, as she would have had more singing. We had next the *Bottle Imp*, in which Keeley is inexpressibly droll that it is quite impossible to resist him -- & I laughed as much as when I saw it before. It was not over till past 12. I went to the pit & took *Giacomo*, who was most delighted, both with the music & with Keeley.

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[31. July. 1828]

... I took *Giacomo* with me to *Astley's* and we got good places, tho' the house was very full.

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He was quite delighted with the grand spectacle of the *Battle of Waterloo*, which was admirably got up & performed, both by the men & horses. I once saw it before. We had very pretty tightrope dancing by a sweetlooking *Miss Woolford*, & then a grand entrée & quadrille of 12 horses rode by 6 ladies & 6 gentlemen -- then a dancing & rearing of *Pegasus*, a beautiful white horse with very elegant wings, managed by *Ducrow* -- also

by him with the clown, who is very comic (Ridgway), some curious evolutions with Harlequin, a famous pony -- but the finest of all was Ducrow as a Prussian courier taking his dispatches, & driving first 4 & then 5 horses at full speed, he standing with a leg on one, the other leg on another, & having them running in all directions -- it was beautifully graceful & picturesque & had a grand effect. There was also horsemanship with leaping, &c., as usual by Avery, but Ducrow's Courier of St. Petersburg is by far the finest thing I ever saw in equestrian exhibition, & the most beautiful, tho' the Pegasus was excessively elegant.

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The conclusion of it all was the very comical pantomime with fine scenery & Spirits of the Marshes, Ignis Fatuus, Will of the Wisp, &c., called Jack O'Lantern -- & the 2 Harlequins, 2 clowns, & 2 pantaloons played off the usual tricks & were very laughable.

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[22. September. 1828] York

... I met De Bagnis & had a long walk with him -- very pleasant talk. ... & then went to call on Madame Catalani & was delighted to find her so well -- not the least changed in looks -- her daughter is a very bad likeness of her, & her son Auguste, a fine youth, is like his father & also like her.

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... I went with Catalani & Auguste, she walking on my arm, to the concert rooms -- to the rehearsal of the principal things in the evg. Concerts. The best pieces were the finales of Don Juan & Barbieri di Siviglia, sung by De Bagnis, Braham, Mrs. Knyvett, Madame Stockhausen, Miss Stephens, &c. -- but

the electrifying effect of the voice of Catalani, who sung "Cruda Sorte" with Braham & Mrs. Knyvett, and sung 2 grand airs -- the one in Semiramide which I heard at Paris by Pisaroni --- but the energy & force of Catalani is still unimpaired.

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[23. September. 1828]

... the Minster -- above 7000 -- capital entrance & seats well arranged. ... The orchestra most noble -- 600 in all -- the keys of the organ 120 feet from the instrument -- Creatorex conducts -- I like Sir G. Smart better. The Dettingen Te Deum began the day -- Braham's "Sound an alarm" & 2 Creation songs -- Miss Paton's lovely song of Susannah -- Caradori's "With verdure clad" --- & Catalani's "Angels ever bright" -- were all fine, especially the 2

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first & last -- but the dullness of Miss Stephens in "Let the bright Seraphims" was striking. The choruses were divine -- but I was sorry Braham did not sing Luther's Hymn, he makes so much more of it than Catalani.

... I went early to the Concert, & got Giacomo admitted thro' Dr. Camidge -- & he was much pleased. ... Catalani sung her 2 songs finely, & also Crudo Sorte & Rule Britannia. De Begnis sung "Io di tutte" with Madame Caradori, & the orchestra song, & Largo al

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factotem, both twice. Mori's concerto on the violin delightful, & Lindley on the violincello, & Braham's Alexis were charming as ever. Haydn's 10th Symphony & Rossini's overture to Semiramide were charming indeed. Miss Paton sung "The banks of Allan water" exquisitely, and was encored -- and Miss Stephens sung

the Freischütz scene very dull -- but on the whole it went off well. It was not over till past 12.

[24. September. 1828]

I called at Dr. Camidge's & at Catalani's & saw them all. Dr. C. most civil about Giacomo, & Auguste Valabreque gave him his own admission ticket for the mornings. The church was more crowded than yesterday. Braham's "Gentle airs" & his "Deeper & deeper" were finer than ever. Caradori sung with great brilliancy & execution a very difficult air of Paesiello's -- with great effect. Mis Paton was great in "From mighty Kings," & Catalani in "Holy, holy" & "Gratias agamus," especially the last. The choruses of Haydn & Beethoven were superb, & one by Mozart was exquisite -- also some of Handel's.

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... In the evg. I went to the concert, & Giacomo was taken by Dr. Camidge. ... There were the Duke of Devonshire, Lady Carlisle, Landy Blanch Howard, Lord Morpeth, a legion of Vernons of the Archbishop's family. The music went off delightfully, and it was most brilliant. Beethoven's grand sinfonia in F -- how bright the awakening in the 1st, & truly natural the birds at the close of the 2^d, but the country dance in the 3rd, & shepherd song in the 4th are most astonishing -- also the overture to Oberon. Braham's song from Oberon a grand effort of power, force, & talent. Caradori sung "Il suave bel contento" delightfully. Miss Stephens sung "Crudel perche" with Braham. Miss Paton's singing "Oh no we never mention her" with the harp was most exquisite.

Catalani sung "Parto ma ta ben" by Mozart very finely, and the grand duo of Semiramide with Phillips -- she is now quite contralto, but still noble & powerful -- tho' not, like Braham, with the same powers as ever -- her powers are still great, but different to what she was 15 or 20 years since. De Begnis had a comic French song, duo of Il Turco with Caradori, & the "O guardati" quintett of Turco, in which he was irresistible. The finale of Don Juan was finely given by all the singers, & we had a flute fantasia by Nicholson. Altogether it was a most exquisite concert.

[25. September. 1828]

... went to Catalani's, where I staid some time talking with her & Auguste -- & then went to the Minster. Giacomo had Auguste Valabreque's ticket. I sat with Goldie, &c. -- the crush was immense, & the crowded cathedral most beautiful. The west gallery crammed -- and most splendid. There were above 6000 people, including the 1200 performers &

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assistants. I never heard the Messiah with such a noble effect. The choruses were truly splendid, and the Hallelujah chorus most entrancing & stupendous. Never before was known so many people present -- the silence was more than on any other day. The whole effect was exquisite. Braham's "Comort ye" & his "Potter's vessel" -- Miss Paton's "Rejoice greatly" -- & Phillips' "Why do the nations" & the Trumpet song with Harper's accompaniment -- and the "I know that my Redeemer" by Catalani all were most delightful indeed.

... I went to the concert with Giacomo, --

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... Grand Sinfonia of Mozart in D, & overture to Anacreon, both

admirably done. Phillips in "Angel of Life" very fine. Braham & Caradori a pretty French & Italian duo. Miss Paton by desire "Oh no we never mention her again" & twice. De Begnis his air in Turco, & a French air. Miss Paton with Nicholson on flute sung "Lo where the gentle lark" exquisite. Madame Stockhausen an Italian song, & a Swiss one twice. Lindley a capital violincello concerto. "Adorata Regina" grandly given. Finale of Figaro by all of them. Braham sung divinely his aria di Zingarelli. Caradori sung Sontag's variations to Moschele's air -- but not well. Miss Stephens & De Begnis got well thro' the Fanatico duet.

Braham & Catalani sung

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admirably the duo of Tancredi & Argirio -- & the whole ended with God save the King -- by Catalani & chorus of the principal singers. Chat with Catalani after it was over -- & home at 1/2 p. 12.

[26. September. 1828]

... I went to Catalani's for 10 minutes. Got a most capital place in the Minster on the 9th row. ... The selection was very grand & went off admirably -- more of Haydn, Mozart, & Beethoven than of Handel, except single songs. I went to the west gallery for a view of the Minster from thence, & it is very noble, but finer from the orchestra. The best pieces today were the Coronation Anthem, music of Mozart's Requiem, Storm of Haydn, Luther's Hymn by Catalani -- much better than the first day -- Caradori sung "On mighty plumes" & "Deh parlate" -- the last very weak

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and poor after Billington & Ronzi. Miss Stephens sung "Pious orgies" & "Return o God" both very sweetly. Miss Paton sung

"From mighty Kings" most exquisitely -- & a double quartett by Haydn -- "Glory to God" very grand chorus of Beethoven. Phillips sung "Tears such as tender" dull -- but of all the songs none was to be named with Braham's "Total Eclipse" & his "Pleasure my former ways" -- both smooth & lovely, but the first divine & exquisite. Some fine choruses of Handel's Solomon. Catalani very brilliant in "Domine Iabes mea" & "Gloria Patri" of Jannettini -- & the finale of all was the most splendid Horse & Rider & recit. by Braham & air by Miss Stephens (it should have been by Catalani), in which the last deafening chorus was the finest thing I ever heard. ... The effect of the sublime choruses of Handel, &c.,

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with 600 performers in such a locale must be seen to be felt as it ought to be. The whole appearance of the Minster is truly grand.

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... Today I went up to the west gallery and admired the effect of the whole scene from thence -- but it is too distant to hear the delicate tones of the solos. Altogether it is by far the finest general effect of music I have ever heard, & the whole performances, both at church and at the concert room, have been excellent. The receipts of the whole have been about £ 16000 -- & the expenses about £ 14000.

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[11. December. 1828] Edinburgh

... I went to the play -- and sat near Sir Thomas Brisbane & Mr. Goldie, whom I was very glad to see again. The theatre is very prettily fitted up. A foolish opera called the Mason of Buda, with Murray, Thorne, Miss Noel, &c. -- very poor music by a Mr. Rodwell -- but some very pretty scenery. Next was a

most charmingly acted melodrama, & very affecting, of Aloyse, the forester's daughter, saving the life of Philip of Spain, with whom she is in love, not knowing his rank -- & when it is known, her grief at the difference of their rank causes her death. Mrs. E. Siddons' acting is delightful & affecting. Murray in the Mayor very comic (& was also very lively in the Buda Mason), & M. Stanley in Philip was good. The farce of Brother & Sister followed. Miss Noel is a dull singer, & Thorne's voice is turned dull & without tone,

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but there is a Miss Tunstall, who has a charming voice & excellent intonation -- only for ballads -- but it is like Mrs. Bland & Mrs. Liston in days of yore, & she is equally clumsy. Murray was capital in the footman, & Mrs. Nicol is an excellent actress in the old parts. The company here is very good -- & the theatre well lighted, warmed, & most perfectly attended to -- & the pieces well got up & most respectably acted.

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[30. January. 1829] Newcastle

... The Jealous Wife was admirably done by Mrs. Glover, whom I saw do it last July in London. Mr. H. Kemble, who looks old, did Mr. Oakley very well -- the rest all vile, except Lord Trinket by Mr. C. Hill, who is lively & clever.

The farce of the Invincibles followed. The joke of it is Miss Glover as a waiting maid, Mr. C. Hill an officer, Mr. W. Keene an Irish invalid serjeant, & a stupid old general by Nicholson making a good deal of confusion. Miss Glover & 6 other girls are dressed up as soldiers & pass muster & go thro' the military exercise, then scream & run away when they fancy the castle is attacked on account of some firing. Miss G. looked & acted very well, & Mr. C. Hill was lively & amusing, & W. Keene

decent in the Irishman. The farce is by Morton. At C. G. Theatre it is done by Madame Vestris, Fawcett, Power, & Farren.

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[9. February. 1829]

...Mr. & Master Aspull had called on me when I was out. They have been at Billy Elms formerly with the Griffiths, & Master

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George wished to see me. They have a concert on Wednesday evg. & another on Friday mornng. ... Mr. Aspull, the father, Mr. W^m Aspull, the eldest son 22, & George Aspull, 13 1/2 the second, a charming boy. Mr. W. Aspull sings tolerably. Mrs. Paget sung & I also, but such exquisite taste, execution, power, and distinctness as displayed by Master George I never heard except by Mosceles on the pianoforte -- & his singing is quite like Pasta, perfectly Italian in the best taste -- his lower notes husky & upper squally, as his voice will soon break, but his expression, intonation, embellishments, & brilliant distinctness are really exquisite. Also his extempore piece from the air I sung of "Aurora sorgerai" was most astonishing. His singing of "Una voce" & "Di piacer," especially the first, was quite astonishing for power & feeling & taste.

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I never met with so thorough a musical genius, & his father takes the greatest care of him & has amazing credit in the good style he has given him.

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[10. February. 1829]

... went to the Assembly Rooms to the Concert of Master Aspull. ... The Grand Fantasia with Le petit tambour and a piece I gave the subject of, played extempore, from "Aure felici" was very fine, & his singing the Lesson duo, "Come potrei," and a

ballad was really exquisite. I was especially delighted with his playing, which is beautiful -- so fine, so distinct, so animated -- & his singing is nearly perfect -- & his powers will be great in that way.

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[13. February. 1829]

... went to Aspull's Morning Concert.

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... His performance of Hummel's Grand Sonata in C, his rondo, & his Fantasia of the Grenadiers March, and his extempore of La Vine de Golconde, given him by Mrs. Baker & Mr. Cockerel, were all most wonderful, and his singing of "Una voce," "Di piacer," "Soave contento," & "Giovinette Cavalier," & the duo "Per piacer alla Signora" -- all were really enchanting for taste, intonation, & expression -- his graces & cadenzas are by far the finest I ever heard -- truly exquisite -- he is quite another Velluti -- if he keeps his health & gets a fine tenor he will be another Braham -- as he has the soul & genius.

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[16. February. 1829]

... I went to the theatre at 7 -- full house. W. Macready in Macbeth -- he good in some parts, but his appearance is commonplace & he wants dignity -- is too pantomimic -- & here & there gives fine points, but often runs thro' a scene without effect. Mrs. Glover was very clever & effective & full of sense in Lady Macbeth. Hill not bad in Macduff, & Miss Glover very well as first singing witch.

In £100 Note, which is a capital farce, I remembered Jones & Keeley & Power & Madame Vestris -- here Miss Glover was very lively & clever, & the rest so so -- but it is a laughable farce. ... really it is a treat to hear the words of Macbeth.

[18. February. 1829]

... Virginius was finely acted by Macready. The situations are good, but it is poorly written. Miss Glover was very well in Virginia -- the rest all very indifferent. We had Tribulation, or the Unwelcome Visitors, which I saw at Haymarket once. Mrs. Glover was then in the same part of Mrs. Dashmore, but well supported by Downton, Vining, & Raymond -- the others here were stupid, & the piece, tho' it turns on mutual marital infidelities, is too much of a petite comedy -- & not broad enough for a country stage -- however Mrs. G. made her part very amusing.

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[6. March. 1829]

... Mrs. Glover's benefit -- about £60. The Provoked Husband. Mr. H. Kemble in Lord T. was very good, & often reminded me of his Uncle John K. Mrs. Glover was very animated & clever, & most effective in Lady Townly, especially in

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the 3 first scenes, & in the last she was very affecting. The scene with Lady Grace was capital, as with the lightest irony & gayest sarcasm she describes her domestic chat tête-à-tête with Lord T. "in an easy, indolent, pick-tooth way," mimicing his manner of stretching & yawning, & her zealous joy in recounting the "zest of recrimination," and her off-hand way of relating his threat to turn her out. Miss Glover was pleasing in Lady Grace, & Mr. Marston not bad in Count Bassett. Mr. Bland (cousin of Mr. H. Kemble & son of Miss Satchel, who married old Bland, whom I well remember) is very like his father & mother, & a good actor, & Mrs. Bland, his wife, is Mrs. Glover's eldest daughter. They have the Sheffield Theatre, as Mr. B. has property -- they are both good performers & were clever in Squire Richard & Miss Jenny -- so that the play was very well.

[13. March. 1829]

... saw part of Sweethearts & Wives, which is very stupid
 ... went at 9 to Mr. & Mrs. Carr's, where were 30 -- & Mr. W^m
 & George Aspull. I sung the duo in Tancredi with him, Mi rivedrai,
 ti rivedro, & he sung Di piacer, Una voce, &c., & played divinely.

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[27. March. 1829]

... I went to the Theatre at 1/2 past 9. Mr. H. Kemble's
 benefit -- a poor house -- not above 40. The play of Agnes, or
 the Midnight Marriage, was just over. Plenty of bad singing --
 then Sir C. Racket & Lady Racket in 3 Weeks after Marriage were
 most admirably done by Mrs. Glover & tolerably by Mr. Marston.
 Mrs. G. was really most comic, natural, & lively -- but it was
 very short. Next was the Death of Capt. Cook -- very tiresome,
 tho' Kemble as Cook, Hill as the Lieut., and Roberts as the Mate,
 & Miss Kemble (very like her grandmother & not 14) in the Princess
 were all not amiss -- & a very young Miss Nicholson as a young
 naval officer was tolerably clever. If it had been well rehearsed,
 & learned, it would not have been ill done.

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[3. April. 1829]

... Miss Glover's benefit. ... Full house -- near £100.
 English Fleet. Hill & Miss Glover were very good. She sung
 well -- & in good tune & is really improving -- stupid all the
 rest. A very lively interlude of the Married Bachelor, in which
 Marston & Keene as Master & Man, & Mrs. Bland in Grace, the wife
 of the footman, were very good. Marston has much humor, Keene
 looked & acted well, & Mrs. Bland is very lively & pretty. The

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piece is surely French, it is so good -- and has really much
 point & was well acted. We had next Gil Blas, Boy of Santillane,
 a melodrame, very lively -- Kemble, Roberts & Hill, as Rolando

& 2 bandits were capital, especially the latter, & Miss Glover as Gil Blas very pretty. Bland capital as Domingo the Black. I only staid the first act of 3, for it is no better than when I saw it at D. L. 2 years since.

[23. May. 1829]

Cambridge

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... Cambridge is astonishingly improved in buildings & the town is opened out by a new passage flagged with shops, &c., and the buildings of Kings, Trinity, St. Johns, & Corpus Christi are really superb -- but by what I fear of the style of the place, the loss of Dr. Clarke, the traveller, has made a sad blank -- & most of the genteeler students are given up to all sorts of dissipation, especially hunting, racing, & smoking -- cricketing & archery are also in vogue, & dinners & wine parties -- in short, any thing except study, & the classic shades of Cam see few studious or contemplative scholars musing in their beautiful avenues & lawns.

London

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... I had a very pleasant dinner with Mr. & Mrs. Morton & Edward Morton, the latter is much improved. ... He went with me to Covent Garden Theatre & introduced me free, Mr. Morton being reader to the theatre & a most useful old adherent of Covent Garden. We got good places in the stage box -- & saw The Maid of Judah, a new opera by a Mr. Rophino Lacy, a Spaniard, the music almost entirely by Rossini. The scenery & dresses are fine & there is some interest. It is taken from Ivanhoe. Mr. Wood as Ivanhoe sung & acted very well. Keeley as Wamba the fool was most comical, but

had too little to do. There were a number of beautiful choruses, much better got up than any I ever heard at the English theatre -- but the grand & indeed sole attraction was Miss Paton in Rebecca. Her acting, where waiting for her champion & in fear of being burnt to death, was charming -- & her singing, for intonation & power & execution, most exquisite. She looks lovely -- & seems quite well. I think she recognised me in the box -- as I was so near.

We were much amused with Master's Rival, a footman personating his Master, by Wrench, & another very silly footman who helps him, by Keeley -- they are Peter & Paul, & most truly comic is Keeley. I don't know when I have laughed so much. There is a good scene between Bartley & Blanchard, 2 old gentlemen, caused by the tricks of the servants -- and altogether I was really most extremely amused & delighted. This farce is "rather vulgar," tho' no way offensive, & Keeley is irresistible.

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[26. May. 1829]

... I went to the opera ... the 1st act of Semiramide & the last act of La Gazza Ladra, both done by Madame Malibran, who is really great -- but I fear has scarcely physical strength to hold out the fatigues of the campaign of singing. She sung & acted admirably, & was most pathetic in Ninetta -- but the music of Semiramide is so delightful I was sorry to give it up, yet variety seems to be valued more than continuity, & parts preferred to whole. I thought Zuchelli cold in Assur -- but Pisaroni in Arsace was exquisite for singing. The ballet of Massaniello was very beautiful. M^{lle} Vaquemoulin, whom I saw at Genoa last Spring, & Gosselin, &c., danced well -- but the eruption & scenery were very inferior to Milan or Paris.

[27. May. 1829]

... went to the French play. ... Full house. Caleb, a vaudeville from Walter Scott. Caleb by Garmard was delightfully comic, but quite French. The next piece was Yelva -- the soirée was for *hénéfice* de Jenny Vertpré. She was charming in the dumb Russian Yelva, & Alfred most comic in the Count Tcherifka -- he is a very elegant, unaffected, easy actor, lively & full of humor. Jenny was quite touching. We had next Jocrisse Maître et Jocrisse Valet, the 2 chief parts by Gamard & Legrand, & it was irresistibly comic. I had a delightful laugh, especially at M^{lle}

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St. Ange in the rustic servant girl in this, & still more in Caleb she was delightful. Next & last we had La Chatte, a droll vaudeville, in which Legrand, a young man, falls in love with his cat, who is by Digdig, a droll Indian Juggler, metamorphosed into a young lady -- who is still cattish & is most comic. She was played by the lovely Jenny Vertpré, & was indeed most delightful in her fur costume, with little white corners at her hair like cat's ears. Her lithe movements were perfectly feline. Gamard was the Juggler.

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[1. June. 1829]

... went to C. G. Theatre -- not very full -- but well filled. Romeo & Juliet. Nurse & Peter by Mrs. Davenport & Keeley capital. Wrench a good Mercutio -- more meaning than Jones, who was too fluttering. C. Kemble in Romeo is elegance itself, full of feeling, & looks young as ever. Miss Smithson, for fine figure, fine action, sweet voice, intense reality, & great pathos, is far superior to Miss O'Neill -- but her face, tho' expressive, is not handsome. She is inimitable in some

parts -- & her horror & screams before she takes the draught were heartrending. She is indeed an admirable actress, & so truly ladylike & elegant it was quite delightful.

Next we had the Devil's Elixir, or the Shadowless Man -- most splendid scenery -- Rodwell's music by Wood, Miss Hughes, &c. Keeley trying to make us laugh & succeeding, tho' with a wretched poor part. Miss Goward sprightly, with a worse. Most splendid effects of changes & scenes -- but it is most silly & stupid.

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[2. June. 1829]

...Semiramide by Malibran Garcia was delightful, & Pisaroni was admirable in Arsace. Zuchelli sung well, but was dull & cold -- but the music is truly exquisite. After the long opera was over, we had

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the overture & last act of the Barbieri with M^{lle} Sontag in Rosina. She sung "Une voce" -- & she sung Rode's variations like a bird. I never heard any thing so exquisite to the ear -- it was like the finest violin for clear brilliancy, ease, & distinctness. The rest were all very well -- but she was every thing -- but it is too much to have a long opera & then 1/2 of one.

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[3. June. 1829]

... went with Edward Morton to C. G. Theatre. Der Freischütz was performed (the 2 first acts) by Germans. Rosner and Schütz, whom I heard at Velluti's concerts, were Max & Caspar, & M^{lle} Schweitzer was Agathe & Madame Rosner was Ann -- the latter was very well, but the former was very screamy & windmilllike, & was lame. The music is charmingly dramatic, but the orchestra ver bad. We had then the Barber of Seville,

very stupid, with the little music kept in it very ill done. It ended with Master's Rival, at which I again laughed at Keeley's comicality.

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[8. June. 1829]

... went to the Adelphi Theatre -- very full, but got a good place. Mr. Mathews performed his Entertainment of the Spring Meeting. It is a journey of himself & 3 oddities to Newmarket. Between the 1st & 2^d parts, Yates performs an Irish trial -- between a man & woman very low & the Judge & 2 counsellors, 1 for & the other against -- & he gets into places occupied by masques & dresses for each part -- it is very lively, clever, & ingenious. The whole finishes after Mathew's 2^d act, with a Pantomime in the Parlour, in which Yates plays 7 characters & changes the dresses at least 14 or 15 times. His quickness, life, & excellent action as the Old Man, Old Lady, Harlequin, Columbine, Clown, Frenchman, & Watchman are quite astonishing & very diverting.

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Mathews has some capital puns -- & his Doctor Cullender, his Mr. Rattle, his Mr. Luckie, a Yorkshireman, & his Irishman, & the old Scots Lady, revived with a new anecdote, are really inimitable.

[9. June. 1829]

... went to the opera in the evg. -- very full. La Donna del Lago. La Sontag in Elena was not equal in appearance or animation to the delightful Ronzi de Begnis, but her singing is truly mellifluous & delicious. Such an intonation is exquisite, & such flexibility & delicacy -- her cadences are indeed most divine. Curioni in the King sung finely -- but

Donzelli in Roderic was truly grand & sublime -- his opening air was beyond any thing I ever heard for power & expression. I think he is improved since last year in Paris -- but perhaps the finest of all these great singers

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was La Pisaroni in Malcom. Both her airs were perfection -- such soul & feeling -- and such delicious intonation & power. No contralto ever like her -- her ugliness is quite forgotten.

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[11. June. 1829]

... went to C. G. Theatre to Miss Smithson's benefit ... Venice Preserved. Jaffier was done by Mr. Cathcart, weak

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& little & plain, but much feeling. It is quite impossible to do justice to C. Kemble in Pierre -- so noble, so elegant, so animated, & so powerful -- really magnificent. Miss Smithson very inferior in Belvidera to her Juliet. Softness, elegance, & pathos are her forte, but she wants power. Her mad scene, partly in an undertone, was fine -- but the best was her first separation from Jaffier. She is a charming actress -- but C. Kemble was quite astonishing in Pierre, of which neither J. Kemble nor Young ever made any thing.

We had the delightful farce of the Invincibles, in which Fawcett as the droll General, Bartley the old Invalid, & O'Slash the Irish invalid by Power, the Captain by Wood, & Victorie by Miss Goward, who is truly lively & comic and very ladylike, were all most capital. ... Mr. Morton has great credit in adapting it to the English stage.

[16. June. 1829]

... Mr. Varley, painter & astrologian, ... told us all our fortune -- he only mentioned to me part of my past life -- in 1792 headaches & uneasiness & disputes -- in 1822 annoyance & interesting matters when the King visited Edinburgh in 1825 -- in July 1826 great distress. These were the only points he named, & were certainly truly hits for him --

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of Mr. Hardwicke's past life he gave the same account, accurate in chief points -- of me he never could have heard any thing -- so it was odd. His accounts of astrology & arguments are curious. He maintains that Newton, Kepler, & Boyle, &c., studied it, & that the movements of stars & planets are indications or indexes to human events & to individuals, corresponding to their birth.

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[19. June. 1829]

... went to D. L. Theatre, which I had not been at before. I saw Der Freischütz -- very ill done -- but the music always delightful. We then had Moncrieff's Giovanni in London -- some comicality, but very vulgar. Miss Love has great talent, grace, & power -- & is quite a second Vestris, but not so fascinating, tho' very elegant & charming & much improved. Harley clever in Leporello.

We had last Thierna-na-oge, a dramatised fairy tale from Tales of the O'Hara Family, -- all Irish. Mr. Weekes, a fat man, was the hero -- nothing like Power, & no humor. Mrs. W. West is elegant, & a pleasing actress -- she was Kate Kearney. Bedford as Prince of the Lakes, & J. Vining the villain. The views of Killarney, lakes, the water palaces, the fairy revels, the Greenhall, & the changes from one to the other, &

the superb procession of O'Donoghue & his host over the hills, & the himself in a processional march, are really most beautiful. It is one of the most captivating spectacles I have ever scene for changes & scenery, and the scenery is most exquisitely painted.

[20. June. 1829]

... went to the opera ... Tancredi -- Curioni, Argirio -- Sontag, Amenaide -- both as last year, but the latter sung finer than ever. Her grand air was a feast -- but she wants the soul of Ronzi. Malibran outdid herself,

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& double outdid Pasta, in Tancredi. I never saw any thing so elegant, feeling, & full of fire. Her recit. to "Di tanti" was delicious & the air also -- her duo with Curioni was fire itself -- but the cream of all was the duo of her & Sontag. I never heard such exquisite sounds -- & the finales were divine. The ballet of Massaniello is really lovely, and went off admirably. The pas de deux of Frederic & Vague Moulin is exquisite -- & Frederic & Rinaldi, the latter a lovely Italian girl, dance delightfully.

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[26. June. 1829]

... Charlotte called for me, & we went to the Haymarket Theatre -- Llewellyn joined us. We had the Rivals. Farren, Vining, & Mrs. Glover in Sir Anthony, the Captain, & Mrs. Malaprop were very good -- the rest so so. Lodgings for Single Gentlemen is a lively little piece, in which Vining, a lively officer, Mrs. Glover, a talking landlady, & Webster, a trusty servant, are very amusing. We did not stay for Who's the Dupe. I went home with Charlotte -- and had a discussion about business, on which we can never agree -- & I fear we can never meet pleasantly.

[7. July. 1829]

... The opera was the *Barbiere di Siviglia*. Bartolo, Graziani -- Figaro, Zucchelli -- Basilio, Galli -- Almaviva, Bordogni -- not capital, but good. Madame Malibran is very pleasing in Rosina -- but sometimes too natural, almost vulgar in civetteria, and I would have preferred less improvisation. She sung finely, but acted to a disadvantage with her arm in a sling from the hurt in Romeo.

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[8. July. 1829]

... went to the English opera -- a short but interesting melodrama called the *Sister of Charity*, in which Miss Kelly's acting is exquisite & Keeley is very comic -- good situations, but no dialogue or ideas.

We then had the *Waterman*, in which Mr. Wood sung very finely & with much feeling & spirit -- the 2 songs are beautiful & he introduced the Bay of Biscay besides.

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[11. July. 1829]

... We had the 1st act of *L'Italiana in Algeri*, which is very lively. Donzelli & Galli sung the fine duo I know so well, & Donzelli sung "Languire per una bella," but he is too loud & his voice inflexible & his divisions in falsetto quite inaudible. Pisaroni was exquisite -- both in her cavatina, duo with Graziani, & the finale. Graziani & Galli in Taddeo & Mustafa were good -- but after this lively act, we had the overture to *Otello* & the 2 last acts. Sontag sung divinely -- her "Il padre m'abbandona" was quite enchanting, & her prayer very fine, & the trio was delightful. Bordogni was animated in Rodrigo & has fine taste & action but wants voice. Curioni played finely in *Otello*, but his duo of "Dopo lei" was spoiled by Deville being so bad in Iago. Altogether I was very much pleased & amused, but should have preferred either opera entire.

[14. July. 1829]

... Tancredi. The first act went beautifully. Malibran sung "Di tanti" twice divinely -- & quite different the 2^d time -- but after the duo of the 2^d act with Curioni, she was taken ill & fell on the stage in a fainting fit -- so they were obliged to leave out the end of the opera.

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[15. July. 1829]

... Astley's -- good places -- much amused. Rope dancing, tumbling, multitudes of horses & ponies. Countess of Lilliput, a nice little child of 4, in an old woman's court dress, riding & standing on a horse, & making her toilet. Battle of Punches on ponyback -- the most beautiful stud of horses & ponies. Ducrow dancing &c. as a Roman Gladiator on horseback, & then as Apollo -- beautiful. Battle of Waterloo, before the horsemanship &c., I have seen before -- it forms a grand picture of the 2 battles at the end of each act. We had a very clever & amusing pantomime with plenty of scenery, enchantment, tricks, Harlequins & their etceteras, called the Seven Champions of Christendom, or Harlequin St. George.

[16. July. 1829]

... Haymarket Theatre. ...

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All in the Wrong -- all very well done. Miss F. Kelly better in the lively than in the sentimental. She was Belinda, & Mrs. Glover Lady Restless. Sir John by Cooper & Beverly by Vining. Mrs. Glover & Vining were admirable, & Mrs. Humby in Tattle gloated most gayly with joyful malice at keeping the tempers kindled.

We had then The Rencontre, a pretty lively musical piece, in which Farren as an old Gentleman very choleric, Reeve a dull

footman, & Mrs. Humby a comic chambermaid, were excellent -- it goes off well -- but I do not much like Cooper & Miss F. Kelly in the 2 lovers -- a very clever piece -- a singing Mr. Western is terribly bad.

We had lastly the new piece of Manceuvring -- very amusing -- the plots of Finesse (Vining) & the droll gaucherie & naiveté of Mrs. Humby, who is inimitable in the Neapolitan Milliner Zanetta, were delicious. Cooper in the Ambassador, Mrs. Ashton in his daughter, & Mr. Brindal in the lover, all very well -- & the confusion of the mistakes is truly laughable, indeed Mrs. Humby's perplexities with her feigned passion & her "I love Frederic" & her temptation with 1000 napoleons were quite irresistible.

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[17. July. 1829]

... went alone to the English opera -- saw part of the Sister of Charity again. Miss Kelly's acting is admirable & Keeley delightfully comic.

Rosina followed. Wood good in Belville -- "Her mouth" & "The Thorn" were both finely sung. Mrs. Keeley was capital in William, but Madame Cellini has no powers for the stage -- she is young & weak & sings very poorly.

The last piece was the Middle Temple -- it is very comic. Wrench in Briefless. Mr. Bennet in a stiff old man, the father of the barrister, was good. Mrs. Keeley was admirably comic in the stupid country maid who falls in love with the barrister when he is in a livery -- but the cream of all was Keeley in Brutus Hairbrain, the dancing servant; I never did see any thing so irresistible. I have not laughed so much for years. It was all over by 1/2 past 11. The farce, which is very broad but capital, owing chiefly to Mr. & Mrs. Keeley, is by Peake.

[18. July. 1828]

... Il Matrimonio Segreto -- much better done than at Milan last year, tho' Zuchelli in Geronio is more comic than Lablache wants his grand voice -- but it went admirably on the whole -- and Galli was capital in Conte Robinson. Donzelli was dull & did not sing to please me in Paolino, tho' his voice had often a fine effect. Zuchelli made more of Geronio than I ever saw, but it is not so irresistibly droll as his Magnifico in Cenerentola, altho' the duo "Cinquanta mila sardi" was most capital by him & Galli. Malibran was most comic & delightful in Fidalma, the old lady -- and Nina Sontag in Lisetta was admirable. I had no idea she would have been so good. But the cream of the whole was Sontag in Carolina.

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She was truly elegant & lovely, & sung divinely, especially in the last scene of "voi siete tanti cari senza amore e renza pieta" & in the trio with N. Sontag & Malibran. It was indeed a most exquisitely performed opera. I was highly delighted with the ballet of La Somnambule, in which Pauline, Leroux, Coulon, & Vaquemoulin danced divinely -- & it is a pretty story. La Somnambule was charming by Pauline.