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no.22 [Journal 31]

September 3, 1814-May 3, 1815.

[16. September. 1814] Gilsland

... While at tea, arrived Miss Yates -- & she had got a letter from Mrs. Wilton to say no lodgings could be had, however she chose to put herself under my care to get her lodgings when we arrive, & so we agreed to go to-morrow.

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[17. September. 1814]

... Miss Yates & I set off together with Elizabeth, her maid, at eleven o'clock, after taking leave of Aglionby, who was too unwell to go with us -- & of the other Gilsland agreeables. We got on very well -- the day fine -- & she very amusing as usual. We talked over my travels & her sejour at Skimbessop, Wigton, &c., and arrived at Hescham at 3 -- we dined at the White Hart & went on after dinner to Newcastle. It was just 8 when we arrived & I deposited my things at home. I then went on with Miss Yates & the chaise to Mrs. Lises and she recommended us to a very good lodging in the Postern, where the bargain was soon made, and Miss Y. very comfortably accommodated. I drank tea & sat an hour with her, & got home at 10.

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[19. September. 1814] Newcastle

... Got 2 letters from Lluellyn who is still at Cork waiting for orders to go to America. He is well -- but tired of so unsettled a life. ... Dressed & went to dine at the dinner in commemoration of Mr. Fox's birthday. Above 60 assembled -- Earl Grey in the Chair. ... I was introduced by Sir M. Ridley to Lord Grey, who was extremely kind & civil. I sung The Glasses Sparkle with eclat.

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We dined before 6 & soon after 10 Lord Grey left the Chair, which was taken by General Ker, when I and lots more went away. The dinner, &c., were very good indeed, but the great treat was the proposal of Fox's health by Lord Grey --

the speech of Mr. Lambton, who is a very elegant young man, adverting to the continuance of the Slave Trade, was brief, moving, & persuasive -- the noble speech of Lord Grey, near an hour, in which he took a full view of the progress of the war, the difference of the coalition which ended it from the other coalitions, the moderation of the allies, the providential madness of Bonaparte in refusing terms, the conduct of France, the hopes that good principles will prevail at the Vienna Congress, the fears they will not form our conduct -- about Norway & the Slave Trade -- & doubts of Russia, from her conduct about Finland & Poland -- the peace will be durable if restoration & justice are resorted to in settling its terms, as rapacious scrambling for partition can only lead

XXXI, 39

to desolating wars again. Peace with America to be desired -- as it is unnatural strife -- we must not carry on a war for natural antipathies & demarcation of territory. France recruits -- we still at war -- much to fear & much to hope -- strenuous we should be to express our honor at the revisal of the Slave Trade. It must be done away. Norway & Poland should be restored. Parliamentary reform. Altogether the most affecting, elegant, impressive, virtuous, & noble speech I ever heard. No orator has half the feeling, energy, & power of Lord Grey. He is indeed noble in looks, thoughts, & words. Sir C. Monck spoke very awkwardly but sensibly about the iniquity of partitioning empires & hoped the report of the dismemberment of Saxony was unfounded, &c. Sir M. Ridley spoke with great self-possession, & very well indeed. Dr. Fenwick, tho' tame, was clever & sensible -- but Lord Grey as the first & Lambton

as the 2^d, were far before all the rest. Lord Grey's speech was the highest treat I almost ever enjoyed. It was the energy of virtuous principles delivered with feeling, impressiveness, & conviction. Lambton is very elegant, feeling, just & correct. Sir C. M. is unconnected, diffuse, awkward, but sensible & argumentative.

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[20. September. 1814]

... I met Braham, whom I was just going to call on. He & I walked to the rooms, &c. Called on Catalani, who had just arrived. She & Valabreque are alone. She had laid down, so I only saw only Valabreque, who introduced me to the 2 Mr. Ashleys. I went with Braham to the rehearsal for a short time in the Church -- very poor fun -- as neither he nor Catalani sung. The Vicar went with me to call on Braham -- & saw him -- but Storace was dressing. Walked with Miss Yates.

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... After dinner & talk, we went home to tea & dress -- and I walked down for Miss Yates. She & I met Charlotte & Jane at the end of Collingwood street and we all went to the theatre. ... Theatre very full indeed -- & very brilliant, the pit being all at the same price & in full dress. The people coming in amusing -- & scrambling for seats -- we had excellent seats in No. 2. Overture, Ariadne -- Song, Mrs. Lacy -- English Ballad, Song, Braham -- charming Italian song of Meyer, "Deli pieta," most lovely -- I never heard him more smooth, grand, & spirited. Lacy sung Angel of Life, very fair. Mr. Hughes

XXXI, 43

played a flute concerto very finely indeed. Catalani sung "Deli Frenate" most nobly -- it is an enchanting song. I went behind & had much chat with Catalani, Valabreque, Braham, Mr. & Mrs. Lacy & 2 Ashleys -- pleasant. Went back to boxes -- 2^d act

-- Overture to Zauberflöte. Braham & Catalani encored in "Oh Perdona" & most sweet & fine it was. Madame Gerbini played a concerto violin very finely. Tinney sung very well a fine bass song of Callcott. Braham sung "Abercrombie" twice, & I never heard him more smooth, chaste, affecting, & energetic -- a glee by him, Mrs. Lacy, Garbett, & Tinney -- dull. Catalani sung "Nel cor" most enchantingly -- and Rule Britannia, first & last verses with choruses. Altogether a delightful concert -- every body highly pleased.

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[21. September. 1814.]

Up at 8. Breakfast with Charlotte & Jane. Miss Yates & they & I all went to St. Nicholas Church to the Oratorio -- a Grand Selection -- above 700 people. Most delightful music, but I can only out of so much particularize the best. We had capital places. Haydn's chorus of "the Marvellous work": the solo by Catalani is charming. Braham in "Total Eclipse" full of feeling, softness, fine & chaste sweetness. I never heard him better. Catalani's singing "With verdure glad" is not equal to Billington -- some of her turns & cadences are most bewitchingly sweet, but it wants finish. Braham was noble in Haydn's "In splendor bright" -- I never heard such power, feeling, & sound -- the Chorus after it of "The Heavens are telling" is delightful. Braham's "Lord Remember David" is most chaste & fine. Catalani does not sing "Angels ever bright" well, & she was ill accompanied, but her cadence at the end exceeded everything I ever heard for sweetness.

XXXI, 45

After first act, walked with Valabreque, chatted with Catalani, & settled to go to Fenham to dine with them, the Clarkes being very anxious to have me. Braham in Luther's

Hymn was enchanting indeed. I never heard any thing more grand, except his song of "Sound an alarm," which was electrifying -- so grand & full & strong, so rich & expressive his voice & feeling. Catalani was all herself in "Gratias agimus" -- a noble bravura admirably given -- & her voice in the "Horse & his Rider" is beyond all possibility of imagination -- charming morning.

Charlotte, Jane, & I called on Braham & Storace, & on Catalani & Valabreque, also Mr. & Mrs. Lacy. Catalani was charmed with my sisters & delighted to talk to them.

XXXI, 46

... Went to Valabreques at 1/2 past 4 -- & at near 5 he & Catalani & I set off to go to dine at Fenham

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Catalani was most sweetly charming, natural & simple, & they go on pretty well in French. Every body was enchanted with her. ... After tea, music. Catalani & I sung, both with applause. They took me to the ball, but Catalani would not go, tho' the Clarkes were very anxious about it -- as she felt her throat a little sore, & was afraid of tiring herself by talking.

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[22. September. 1814]

Up at 1/2 past 8. Breakfast. Charlotte, Jane, & I went to the Church & in a great crush got in ... very good places. Above 1650 people in the Church. The Messiah always draws the

XXXI, 49

greatest crowd -- tho' except Braham's opening it, which is noble, with "Comfort ye" & his song about a "Potter's vessel" & Catalani's "Rejoice great" & her "I know that my" -- in which her cadence was quite astonishing, tho' sacred music does not

suit her -- the rest is dull -- some of the choruses were fine & were well done by the York & Durham people.

XXXI, 50

... We all went to the theatre and had excellent seats in No. 9. The house was so crammed it was not possible to find a place any where, & all the ladies in the pit being dressed, & gents also, it looked beautiful -- the Green boxes & slips were stuck close with heads -- I dare say £300, at least. Winter's Overture to Zaria, charming. Braham's Bewildered Maid, twice, charmingly given.

XXXI, 51

Ashley's violincello concerto. Catalani in Della Tromba was most exquisite -- I never heard her finer -- & the music suits her -- tho' it is poor. The duet by her & Braham, "Vado almea" by Pucitta, is poor music, but they make a great deal of it, & it shews their powers. Mr. Hughes played a fine oboe concerto. Braham's Marmion is a noble effort & succeeded as always. 2
Glees -- very good -- also Mr. & Mrs. Lacy's songs. Catalani's song of "O dolce concerto" we had twice -- it was truly delicious, most enchanting. Her "Britons strike home" & Braham's recit. previous were magnificent. A fine chorus. Altogether the Music was delightful, tho' not so good as the first night.

Mr. Campbell chose to take some offence at my conduct -- which was very absurd -- & we had some words -- so he & a Mr. Johnson, I & T. Cookson

XXXI, 52

adjourned to Fosters after we had set home the ladies, and we had a long discussion, in which both parties agreed they had been to blame: very absurd -- & too tedious to retell. He had a grudge against us since he & his wife had a quarrel with Charlotte at Newbiggen: -- at last we parted on good

terms -- and I got home. Wrote & to bed at 1/4 past 1.

[23. September. 1814]

Up at 1/2 past 8. Breakfast. Miss Yates called -- & we all went to Church to a Grand Selection -- about 900 people. Most delightful music -- far superior to that of yesterday. Braham's singing of "O come let us worship" is most chaste & sweet. Catalani in "Holy, Holy" was grand, but not exactly at home -- her cadence as usual the melody of the spheres. The finest chorus & most delight music I ever heard is Mozart's Motet of "O God when thou appearest."

XXXI, 53

The melody of it is really enchanting -- it has, too, the richest, deepest changes of every sort of music & instrumentation -- & was worth all the Messiah at once. Braham never sung "Deeper & Deeper" any better. It had a most astonishing effect. Mrs. Lacy sung "Ye sacred priests" finely, but she was tame in the last part. Catalani in "Gratias agimus" was finer far than on Tuesday. It was a rich treat indeed -- grand display of execution & harmony. Braham in "Gentle airs" ornamented the refrain with intricate half-tone variations. C. Ashley on the violincello drew a most delicious, sweet, smooth, & rich harmony. Cherubini's verse of "Et incarnatus" by Mr. & Mrs. Lacy, Braha, & Tinney was delightful. Catalani in Patri by Mazzinghi shewed off all her powers, but the pace is poor -- too much meno mosso, like "Holy, Holy." The Coronation Anthem finished -- there was a great deal more than I mentioned.

XXXI, 54

... went to the Concert Theatre ... Most delightful. Much the best we have yet had. I never heard Braham or

Catalani to more advantage. I was behind between the acts and took leave of Catalani, Valabreque, Storace, Braham, Mrs. Lacy, Mr. Lacy, very sorry they

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should leave us, or we part from them -- I longed to go to Chester.

Overture to Iphigenia by Gluck -- grand. Mrs. Lacy in "Dearest Ellen" -- good -- encored. Braham in "Soldier's Dream" -- charming. Catalani, Braham, & Lacy in Pucitta's delightful trio, "In queste piagge amane" -- heavenly -- it is full of spirit, & was encored with acclamations. Hughes Jun^r played a beautiful flute concerto with "Cease your funning," &c. -- his variations were admirable, immense execution. Smidst's concerto on trumpet most wonderful -- incredible execution. It appears in his hands an instrument of great compass & variety -- very delightful. Catalani & Braham sung "Ah perdon" most ravishingly. Ashley played a fine concerto of Adson's with an unusually light & lyric effect, & Madame Gerbini was great in execution as usual. Tinney sung a ballad tolerably -- before it Braham sung twice, with reiterated acclamations, "Robin Adair" & accompanied himself. His "Nelson's Death" was never given with more force & feeling. It had a great effect.

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Glee, "Deserters Meditations," by Braham, Lacy, Tinney, & Mrs. Lacy. Grander than all, & given most gloriously, was "Son Regina" with all its magnificence of face, manner, brilliance, grandeur. It was ecstatic, & can never be forgotten. No song is more inspiring. Next came God

save the King, most bewitching & inimitable by Catalani, with the following verse by Braham, Lacy, Mrs. Lacy, & Tinney in parts. -- There never was a more exquisite concert. It was Heaven upon earth & every body was in raptures.

XXXI, 73

[13. October. 1814] Kelso

... all the gentlemen went, & I with Sir W. Elliot, Pringle, & Macleod to see the famous Molineux & Cooper spar, which is the same as a boxing match only with leather handcovers. Their neatness & dexterity, strength & power are great. Cooper is a neat, but not large man.

XXXI, 74

Molineux, the black, is very large, clumsy, & hideous -- & the sight of him enough to frighten any body out of their senses. I never saw any body so frightful, that had a tolerable, tho' large & clumsy, figure.

XXXI, 99

[17. November. 1814]

... Read out Waverly; which is one of the most affecting, striking, natural, & characteristic novels I ever read, & gives an admirable picture of the manners especially in Scotland of 70 years since -- the characters of MacIvor, the Baron, & Waverly are most interesting, striking, & natural. I prefer it much to all the works of Miss Edgeworth, to which in describing national peculiarities, &c., it has some resemblance. Indeed, the author of Waverly has merely applied the methods of description to the Scottish rather than Irish scene. But as for subtlety & humor, history animated by the story teller's imagination, Waverly is far the superior accomplishment -- its principles noble, but its exempla less didactic than Miss Edgeworth's. Prince Charle's

character is finely drawn -- & it is impossible not to regret his expulsion from his right, especially as there is nothing in the rival family to excite any interest, to say the best of them.

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[3. December. 1814] Edinburgh

... Dressed. Dinner. Col. & Mrs. M[orshead], Dr. Somerville, G. Douglass, & I. Mrs. M. did not go to the play as Henry so unwell. Col. M., G. Douglass & I did. House full. Burnets, Shaftos, Mr. Innes & Jane in next box. The house noisy & disagreeable, a party being in boxes to damn the play, which was new here & had succeeded at D. L. Theatre this winter -- it is written by Mr. Siddons -- Policy, or Thus runs the World -- very lively dialogue, no vulgarity, & a great deal of animated point.

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Mrs. H. Siddons most charming, natural, & elegant -- quite lost her infantile manner -- now real nature, simplicity, humor, & pathos. Her acting in Horatia Pemberton was delightful. Old Fathom by Russel, dry & tame. Young Fathom by Lacy, quite a stick -- he was much better a few years ago. Finor made all he could of Volage. Sir Henry Dorville, Mr. Trueman -- Verinice, Penson, who did not do much in it -- Lady Lucretia by Mrs. Nichol, easy & comic -- Fidget, Mrs. Penson, very good -- Lady Dorville, Miss Cooke, a very elegant pleasing girl with fine face, good voice & feeling -- new to stage -- she may, if she pleases, be a fine actress in time. Much amused by the play. Modern Antiques followed -- Old Cockletop, Mr. Penson -- Frank, Mr. W. Murray, rather careless, but genteel, comic, & natural -- he is a pleasing elegant young man in comedy -- Joey by Mr. Russel, tame -- Mrs. Cockletop, Mrs. Penson, she is vulgar but clever & lively.

[10. December. 1814]

... Wrote to the Duchess of Roxburgh to offer to go there. Called on Jane. Walked with her to see Lord Craig's & Watson's paintings. She much pleased with some Dutch landscapes among the former. ...

XXXI, 130

Walked home with Jane to Lothian Hut. Dressed -- at dinner only ourselves. I went to the play to join Mr. & Mrs. Clavering, & Miss Adair, & behind us were Mr. Cullen & Mr. Hume, the latter a grandson of the historian -- 2 very intelligent pleasant young men. Miss Adair is intimate with the Siddons, old & young, & we had a great deal of agreeable theatrical conversation. Jean de Paris is a short lively trifle -- Siddons was stiff & awkward in it -- Elliston must be charming in the part. Miss Cooke was pleasing in the Princess of Navarre -- Penson tolerable in Seneschal -- & Mrs. W. Penson very well in the Page -- Mr. West in Theodore looked well -- but the best part & the best acted was Larry MacMuggins, the Irish landlord, by Finn, who is indeed an excellent actor -- & will soon be popular here.

Next Came Ella Rosenberg --

XXXI, 131

Finn good in Montfort & Trueman tolerable in the Elector. Penson was very poor in Storm. Mrs. Nichol excellent in the villager's wife. Russel poor in Flutterman -- he made nothing of it. Siddons played Rosenberg with great feeling, but Mrs. H. Siddons in Ella Rosenberg was most elegant, natural, feeling, graceful, & affecting -- her distracted horror & stupified looks of madness & half-consciousness were beautiful. She is exactly Mrs. S. Kemble again, tho' in the higher tones her voice is not so affecting as was that delightful woman -- but her manner &

expression are very like her.

Next came Timour the Tartar without horses -- it was tolerably got up. Zorilda, Miss Douglas, tolerable -- Timour, Finn, very well -- Agib, Master Nichol, good -- Aglon, Chippendale, poor -- Selima, Miss Stanfield, poor -- the fight by W. Murray & Duff in the tournament was most capital -- also W. Murray scaling the back of drawbridge in last scene.

[11. December. 1814]

XXXI, 133

... Called on Mr. James Ballantyne & had a long & pleasant chat with him -- he read me part of a new & capital review of Waverly in the Edinburgh Review by Jeffrey -- it will be out in 2 or 3 weeks. Left a note for Mr. John Ballantyne.

[21. December. 1814] Newcastle

XXXI, 154

... my Father & I went to the play & saw 2 last acts of Much ado about Nothing -- Benedict, Mr. W. Macready, who has added considerably to his natural talent for the stage -- Beatrice, Mrs. McGibbon, clever, plain, too violent, no humor -- Claudio, Mr. Gomersal, very well, good countenance & manner, bad action -- he is improved -- Hero, Miss Desmond -- Dogberry & Verges, Macready & Lancaster -- a very weak company. Mrs. McGibbon is better than we have had for some years on the whole, tho' not interesting.

Harlequin Hoax next -- Manager, Faulkner -- Prompter, Gray -- Peter Patch the author, Lancaster -- Harlequin, Munro -- & Columbine with a song, Mrs. Garrick.

XXXI, 155

Peter Patch is a capital part, but Lancaster is too noisy & indistinct. Knight must have been admirable in it, & Liston inimitably comic in his unwillingness to play Harlequin which

he would look well. Miss Kelly would make a great deal of the acting in Columbine, which Mrs. Garrick did not suit, but she looked pleasant & sung well -- altogether it is an amusing trifle, & the new stock scenes in it by Mr. Dixon are beautiful, and the Chinese Bridge, Pagoda, & Temple of Concord are very good.

[22. December. 1814]

... at a meeting of the Theatre Committee, where Mr. Macready promised to get a firstrate man & a Singer. Mr. W. Macready goes off to Bath on Saturday.

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[25. December. 1814]

... I went to dine at the Mansion House ... very pleasant party ... In the evening, Mrs. Sorsbie sung 2 songs very charmingly, she & I sung a duet, & I 2 songs. Came away at 10. Home -- read out Leigh Hunt's Feast of the Poets -- very amusing. To bed at 12.

XXXI, 159

[26. December. 1814]

... At 1/2 past 9, Messy Cookson as proxy for Mrs. Greene of Kilranalagh, Jane & I as Godfather & 2 Godmothers, Richard G[riffith], my Father, Mr. Benson, & the little Anna Maria, all went to the Church at St. John's, where Mr. Benson christened & baptised her. I was happy to be her Godfather, mentally resolving not a complete acquiescence in all I am to profess, tho' as nothing is said -- it is of no consequence. I am glad she is my Goddaughter. She behaved very well.

XXXI, 161

[29. December. 1814]

Peace with America -- very delightful news & pleasant its coming on this day on account of the Mansion House ball.

[31. December. 1814]

... Here ends this year of 1814. Perhaps the next may be more eventful, if I live to see it end. I have reason to be thankful that we begin it altogether, and all well -- indeed this last year has been much varied with change of place & society, and I have had a great deal of amusement, tho' I have not been, as usual, of much use to any one.

XXXI, 165

[1. January. 1815]

On this begins a fresh year, which I hope may be better spent than last -- which, tho' very pleasant on the whole, has not been productive of any great change or effect in our situation. I am thankful we all continue well. The path of Life is constantly strewed with thorns small & great, that we have reason to rejoice that only the smaller have fallen to our share.

XXXI, 166

[2. January. 1815]

Up at 1/4 p. 9. Breakfast. Read. Rode out. Walked with various. At Rooms. Dinner. Read. Music.

Went to the play: saw Adelgitha -- very full -- no people worth talking to.

Mrs. Macgibbon has great power, & some feeling & expression, correctness & good action -- but rather a vulgar insignificant look -- clever woman -- best tragic actress we have had. Her fire at Michael's lecherous bribe had a thrilling effect, so too her fury & rage in stabbing him, but her remorse was unconvincing, and she could not convey any of the pathetic dilemma which belonged to her suicide scene. Gomersal in Lothair was animated & spirited & feeling -- but most excessively unequal

& ungraceful. Monro in Guiscard was comically ridiculous, & Mr. Macgibbon in Michael not much better.

XXXI, 168

[3. January. 1815]

My Mother & I went to the play. My Father & Richard G. came afterwards.

The Foundling of the Forest. Gomersal in Florian was unequal but feeling & spirited. Mrs. Garrick good in Rosabelle. Mr. Macgibbon good in Bertrand -- he is sensible -- the rest all vile except Mrs. MacGibbon, whose acting is feeling, powerful, & elegant -- her tragedy is grand -- & her voice rich, varied, & powerful -- her face, tho' not expressive, is not unpleasing -- I like her better & better -- in feeling & variety far beyond Miss Smith, in face & declamation inferior -- but on the whole I much prefer her acting to Miss Smith's. Her scene with Bertrand describing her flight & the loss of her child was most powerful & affecting. Went behind to speak to Mr. Macready.

XXXI, 175

[11. January. 1815]

... At a meeting of the Theatre Committee. We sent a remonstrance to Mr. Macready about the deficiencies of the company & orchestra.

... I went to the theatre to see the Forest of Bondy. Gomersal played Aubri with great feeling. Monro was very disgusting in Macaire. Lancaster was tolerable in Blaise the Ostler -- Liston must have been great. Miss Mackie was pleasing & pretty in Lucille, & Mrs. Bomersal very interesting in Florio the Dumb Boy. Mrs. Mara very good in Gertrude. Altogether it went off well -- the scenery very pretty -- the dog of Aubri coming & ringing the bell, and then carrying

off the lantern is very clever -- but he did not bark at & pursue Macaire as he should have done -- the piece is ill dramatized, for all the dram. pers. should have been brought to the place where Aubri is buried --

XXXI, 176

and there his dog might have attacked Macaire -- much better than telling us the history of it. The 2 first acts are very interesting -- but the last not so -- the piece might be much improved.

[12. January. 1815]

... My Father, Richard, Charlotte, Jane, and I went to the play. The Busybody.

XXXI, 177

Bespoke by Mrs. Mayoress -- about £70. We went in her seats -- boxes very full. Close by Mayoress, Mrs. Lamb, & Miss Anna Bulman -- very pleasant. Macready in Marplot was laughable. Mrs. Macgibbon an excellent Miranda. Lancaster was poor in Sir Francis, & Faulkner worse in Sir Jealous. Gomersal was good in Charles, but should have done Sir George Airy, in which Monro was truly vile. Mrs. Mara was most laughable in Patch. Mrs. Ormond very poor in Isabinda. On the whole, except Sir George, it went off well. The plot is contrived with lively ingenuity & the situations are well managed.

Mrs. Garrick sung "Far from me" very sweetly -- a pretty dance by Swan, Miss Mackie, Parr, & Mrs. Gomersal. No Song, No Supper. They got thro' the music pretty well, tho' it was vilely acted -- except by Mrs. Garrick, whom we encored in "With lowly suit" -- she was delightful in it -- but the rest most execrable.

[16. January. 1815]

Called at theatre. Saw 4 acts of the Grecian Daughter -- Philotas, Gomersal -- Phocion, Tyrer -- Evander, Monro -- all bad -- Dionysius, Macgibbon, very fine dress & sensibly acted.

XXXI, 180

Mrs. Macgibbon's acting in Euphrasia, especially in the grand effort in the end of killing Dionysius, was noble, powerful, affecting, & most elegant. Her face is not expressive, & her figure, tho' pleasing, unimportant -- she cannot act with her body -- but her voice is so rich and beautiful and powerful, her action so appropriate & dignified, her dress so good, she is really a charming actress.

XXXI, 185

[20. January. 1815]

... I went to the play at 7 -- very good house -- about £60 -- bad night. Mr. S. Kemble played Sir Anthony Absolute -- he looked very well indeed -- fine face -- his acting nature itself -- truly delightful -- his reception very flattering -- peals of applause at his every entrance -- at his first, he was much affected. The play went off admirably, entirely owing to Mr. Kemble's spirit & animation & to the admirable acting of Mrs. Macgibbon in Julia, who was extremely affecting & elegant. Gomersal was very animated & played Falkland with great feeling. Macready pretty well in Sir Lucius. Mrs. Malaprop by Mrs. Mara was excellent -- no one could illiterate Dr. Johnson's Helicon more graciously -- indeed had

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it not been for Acres, David, Capt. Absolute, & Lydia by Lancaster, Faulkner, Monro, & Mrs. Tyrer, all which were execrable, the play would have been good throughout. Mrs. Garrick's illness prevented her playing Lydia, so that only three parts were cast bad -- of these Monro's was the worst & really the dullest,

flattest thing I ever saw. Altogether highly pleased, & delighted with Mr. K. & Mrs. M. After the play, Mr. Kemble came forward to speak a farewell address. It was short -- admirably expressed -- intimated his intention of shortly retiring from theatrical life -- his last appearance here & his gratitude to the audience for the favors of many years: with his best wishes for their happiness & the prosperity of the town.

I went behind & had a long conversation with

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Mr. K., with whom I perceive I agree exactly about acting.

A dance by Mr. Swan, &c.

The farce of St. David's Day. Mrs. Garrick being ill, Taffline was done by Mrs. Gomersal -- the farce is poor in itself & the acting of it was poorer still.

XXXI, 189

[25. January. 1815]

... At the theatre meeting. Mr. C. Kemble is come for 6 nights. Had much talk with him. Mr. Macready sent us some letters by which it appears Mr. Megget & a Mr. Undson will soon be here. We looked at the New Scenes -- a fine Castle has been done since last week.

XXXI, 190

[26. January. 1815]

... I went to the play. Poor house. Macbeth -- by C. Kemble was delightful, elegant, feeling, & in some parts truly magnificent -- here & there more power is required -- but he gave it pathos, elegance, spirit, nature,

XXXI, 191

& grand effect. Mrs. Macgibbon's Lady Macbeth was far superior to what I could have expected -- better than any I ever saw except Mrs. Siddons -- her banquet scene might have been made more

of, but the letter scene, the murder scene, & the sleeping scene were most astonishingly great & effective -- every body was delighted. Gomersal played Macduff with great feeling & spirit. I was very much pleased & highly delighted with the play, which was, I dare say, never so well done before in its 3 great parts in this theatre.

[27. January. 1815]

XXXI, 192

... Got a letter from Lluellyn at Cork. After all they are going to embark him & 3 or 4 more regiments for America, but I hope the peace

will be ratified & they will return immediately.

[28. January. 1815]

XXXI, 193

All last night a dreadful storm from the east. Heaven grant that Maria may have got safe to Dublin -- but I think she would be there before it began. I was in bed all day. Horn came morning & evg, & rubbed the side with liniment, & applied hot bladders -- took nothing all day -- very feverish -- better at night. Read out Alicia de Lacy, which is diffuse & dull & not like reality: quite a romance & a dull one -- yet in some parts gives a good idea of the characters in the reign of Edward 2^d. It is by Mrs. West.

[29. January. 1815]

... Got some sleep last night -- better -- still in a good deal of pain.

[30. January. 1815]

XXXI, 194

Did not get up till after breakfast. Quite well. Horn gave me medicines & ordered me to go & bathe in warm bath, which I did & found it pleasant.

... I went to the play. Jane Shore -- about £40. Mr.

McGibbon in Gloster very good -- & Gomersal in Dumont played with much feeling. C. Kemble most elegant, natural, & grand in Hasting. Miss Desmond miserable in Alicia, and Mrs. McGibbon very great in Jane Shore -- in some of the earlier parts her voice wanted that soft tenderness so charming in Mrs. S. Kemble, but her suppressed agonies at the last were most affecting, & her supplications to Alicia dreadfully striking. She is indeed a woman of astonishing talents. Pity her face & person are not equal to her mind & great powers of action & expression.

After the play, which was

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really delightful, I had a long conversation with C. Kemble in Mr. Macready's room. He is much interested in the various manners of acting in England, France, &c.

Sat a while with the Hedleys while the Forest of Bondy went on. Home with J. Lamb.

[31. January. 1815]

... Called on Mr. C. Kemble and walked with him -- & introduced him at the News Rooms -- very pleasant theatrical conversation. Walked with several. Dinner -- only ourselves. We all went to the play & joined the Lambs, &c. About £50. Hamlet. Mrs. Macgibbon played Ophelia with great pathos & effect -- & sung quite well enough -- her Ophelia was most touching -- the best I have seen since Mrs. S. Kemble. Macgibbon a good Ghost. Gomersal very well in Horatio. The King & Laertes by Falkner & Monro very bad. The Queen by Miss Desmond also very poor -- but C. Kemble's Hamlet is, I think, altogether by much the finest thing on the stage -- he exerted himself tonight. I never saw him do it so well -- his elegance, feeling,

variety, real & assumed madness, & above all his scenes with the Ghost, & the admirable closet scene were carried to perfection. He was far beyond his exertions last year. I never saw any thing so fine as his attitudes & natural horror at the appearance of the Ghost in the closet scene -- it was Nature itself -- altogether that scene outdid every thing I ever saw, & his dying scene was even more exquisite -- it was terrible yet pathetic & affecting -- altogether his Hamlet is far the finest thing I know on the stage -- now that Mrs. Siddons is gone -- for tho' Betty has great genius he has not face or figure to express the emotions of every passion -- & his Hamlet is one of his worst parts as there is too much variety, too many tricks & changes of real & assumed passion. Tho' other characters require more physical powers, none requires so much variety both of study & expression, & it is altogether one of the most difficult

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parts I know. -- We went home before the King & the Duke was half done. Music. Talk. Read out Miss A. Porter's novel of the Recluse of Norway, which is very natural, interesting, and well told -- especially the first 3 vols.

[1. February. 1815]

... Got a letter from Lluellyn who was to embark the 26th -- so would be out in all the late dreadful gales. We got a letter from Maria -- safe at Dublin -- got there on Wednesday last at midnight -- after a passage of 3 days & 2 nights. The child was quite well & they also.

... Walked with C. Kemble. Dinner. Read. Went to the play -- about £50 -- The Merchant of Venice.

C. Kemble's Shylock admirably great -- rage, tremor, malice, & every variety & shade of passion I ever saw -- it was a grand effort of acting, far beyond what I had supposed, as it does not appear so adapted to his voice, face,

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and figure as the more elegant line. Mrs Macgibbon in Portia was a little too precise in the trial scene -- too much of the ore rotundo in speaking & sometimes too slow -- but her comedy was much better than I ever before saw it -- she wants simplicity -- but was a very animated & clever Portia, tho' it is in characters of deep passion her excellence is most seen & felt. Monro dull in Bassanio & Macgibbon in Antonio very so so -- Gratiano, Macready -- Nerissa, Mrs. Tyrer -- Lorenzo, Gray -- & Jessica, Mrs. Garrick, who sung sweetly, tho' not yet quite recovered from her cold. The play went off admirably.

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[2. February. 1815]

... Walked with C. Kemble &c. At the rooms &c. Dinner. Read. Music. Went to the play -- about £40 -- Romeo & Juliet. Prince, Macgibbon -- Paris, Gomersal ---Nurse, Mrs. Mara -- Friar, Monro -- Mercutio, Macready -- Juliet, Mrs. Macgibbon, a little too violent & loud at first -- but in some parts with great effect -- she is too much given to force her voice -- but in the latter scenes was very affecting. I have not seen the play for a long time, & never did I see any thing so perfect y elegant, soft, natural, pleasing, so graceful -- & so impressed with anguish, passion, & horror, as the latter parts of C. Kemble's Romeo -- but the whole of it was perfect -- the

agonized looks, the despair, the ecstasy at Juliet's recovery, the horror at what he has done, & the pangs of love & death were so perfectly natural, so richly varied, & so true to every tender feeling, that I never

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saw any thing to equal it -- he was all to-night so very like Mrs. Siddons that it was quite wonderful & delightful. I even enjoyed this part more than Hamlet. These are certainly the 2 most perfect representations I ever saw. His Macbeth is not exactly equal throughout -- & Shylock, tho' very great, does not shew his elegance of action & pathos of looks & voice.

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[3. February. 1815]

... Walked with C. Kemble -- much agreeable chat with him -- he is most pleasant. Called on Mrs. Garrick & fixed her to come to us on Tuesday. Walked. Dinner. Charlotte, William, & I went to the play & were joined by Mr. Askew -- very good house, about £70. C. Kemble's benefit. King Richard 3^d -- Buckingham by Macgibbon -- Richmond, Gomersal -- Henry, Monro -- Tressel, Gray -- &c. -- the Queen, Mrs. Macgibbon, very good -- but C. Kemble's Richard is great indeed -- his first soliloquy -- his scene with Lady Anne -- so winning soft, yet cunning -- the 3rd act is dull -- but the 4th & 5th are truly noble -- & he was beyond any thing. In the scene with Stanley -- admirably great: such quick rage & violence -- but the last scene was dreadfully affecting & drew down thunders. I can never

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forget his agonies at the lamps on his knees after the dream -- it was inimitable: and so was all the last act -- he was

in capital voice & kept it up to the last -- his "draw your arrows" & all the tearing lines of hot battle's rage were noble. His death was grand -- struggling for ever to the last -- still vainly trying to beat down Richmond. I was never more delighted. Hamlet, Romeo, Richard, Macbeth, Shylock, are the order of merit of his performances -- the 2 first quite equal to each other & perfect -- & all the others far beyond those of any other man.

Had much chat with him behind the scenes, & with Mrs. Garrick, &c. With the Hedleys, &c., during the farce of Plot & Counterplot -- which was very badly done.

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[4. February. 1815]

... Called on & sung with Mrs. Garrick -- we had a very small dinner -- 6 of ourselves -- 2 Miss Hedleys -- Bowlby -- J. Lamb -- & Mr. C. Kemble. Nothing could be pleasanter than Mr. K. -- so very unaffected, sensible, well informed, & amusing: -- his imitations of Kean & Cooke are admirable. We had a great deal of agreeable conversation.

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[7. February. 1815]

Up at 1/4 p. 9. Breakfast. Busy preparing for our party this Evg. ...

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Act 1st of Concert

Glee: "Oh never say" -- Waldie, Small, & Marsden.

Duet: "For home & native land" -- Waldie & Small.

Song: Ballad of Sir V. Stevenson -- Small.

Duet: "Ah Perdona" -- 2 Miss Ramsays.

Song: "Oh dolce concerto" -- Miss Mathews.

Duet: "Tell me where is Fancy" -- Waldie & Marsden.

Act 2^d

Divertimento, pianoforte. Mr. Monro.

Trio: "O dolce caro istante" -- Waldie, Small, & Marsden.

Song: "Angel of Life" -- Marsden.

Glee: "O Nanny" -- Mrs. Garrick, Small, Monro, & Marsden.

Act 3^d

Duet: "Oh may the powers" -- Mrs. Garrick & Waldie.

Song: "The Kiss & the Tear" -- Mrs. Garrick.

Duet: "Ah could I hope" -- Mrs. Garrick & Waldie.

Song: "Robin Adair" -- Mrs. Garrick.

Song: "No tis neither shape" -- Waldie.

Chorus: "Viva Enrico" -- Mrs. Garrick, 2 Miss Ramsays,
Miss Mathews, 2 Waldies, Small,
Monro, & Marsden.

Nothing could go off better than the music, especially my two duets with Mrs. Garrick -- & the last chorus.

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[13. February. 1815]

... William & I went to the play. Good House -- above £60. Pizarro & the Forest of Bondy. Meggett was extravagant & violent & unnatural in Rolla. He has great powers which he

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might make a great deal of, if he would only be natural: but his affected tones and extravagant action are very bad. Mrs. Macgibbon, tho' evidently unwell, played Elvira most admirably -- her scene with Rolla & Pizarro was most affecting & noble, & her agonies at the idea of her dying mother & murdered brother were true to nature & most powerfully expressed. The music went well & Mrs. Garrick looked lovely in the High Priestess. Gomersal was very well in Don Alonzo, Macgibbon was very bad in

Orozembo -- he would have made an excellent Pizarro, which was murdered by Monro. Miss Desmond poor in Cora & Mr. Falkner worse in Las Casas. Altogether, tho' it was got up with care, it was ill acted except by Mrs. Macgibbon.

Went behind & had chat with various. The Forest of Bondy went off well as usual -- & is done very perfectly.

[17. February. 1815]

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... Went to the play. Thin house ... Provoked Husband. Meggett was better in Lord Townly but is odd & unnatural, & exaggerates the eccentricities of the character. He introduces Lord Townly well in the opening, "Why did I marry" -- but never strikes a true chord of passion, & makes frenetic pomposity out of dignity, sincerity, & anxiety. Gomersal looked well in the Count. Monro dull in Manly. Mr. Wood, who was here 2 years ago, came out in John Moody -- & played it tolerably. Lancaster very poor in Squire

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Richard. Mrs. Garrick capital in Miss Jenny, & Mrs. Mara in Lady Wronghead. Sir Francis by Faulkner, vile. Mrs. Macgibbon was admirable in Lady Townly, especially in the last scene. Altogether the play went off well.

A pretty dance of Poor Jack -- by Swan, Alexander, Gray, Mis Mackie, & Miss Parr. Mr. Hudson, the new singer, sung "The Bay of Biscay O" -- a decent looking man & good actor -- but poor voice -- his wife is Miss Martyr that was -- a very poor singer. Wood sung Tim Stitch very well indeed & with great effect.

The Prize: terribly dull -- till the scene with Lenitive & Caroline in the 2^d act -- Lancaster made nothing of it -- but Mrs. Garrick was delightful. Her bravura was inimitably sung & acted. She got on most capitally.

[18. February. 1815]

... Here ends my nine weeks stay at Newcastle. If I find nothing remarkably attractive at Bath I hope to return home for a month before going abroad. I am sorry to leave home, as usual -- tho' my father has behaved more hardly than ever,

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and I am perhaps better absent from him -- he will perhaps one day lament that he has made it so much his system to alienate his children by continual discontent & violence about nothing. I shall write to him on his injustice in some points & then leave the matter at rest.

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[7. March. 1815]

Bath

... Clandestine Marriage -- benefit of Mr. & Mrs. Chatterley. Mr. C. has a squeaking small voice & insignificant figure -- he was well dressed & his acting of Lord Ogleby was very excellent & comic -- tho' a little dull in some parts -- his business and action admirable. A Mr. Ward in Lovewell looked well & played with great feeling & sense. Cunningham in Comton too noisy & obtrusive. Would be very good in the first scene of Brush -- bad in the drunken scene -- genteel looking man. Sterling by Egan, as a substitute for Grosette, was dull. Sir John by Mash, decent enough.

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Mrs. Egan in Mrs. Heidelberg too noisy & very little humor -- she seemed quite like a man in disguise. Mrs. Weston played well & looked well in Miss Sterling -- a very clever actress. Mrs. Chatterley very interesting & full of feeling in Fanny. Nothing could be more natural or pleasing than

he manner. Mrs. Jarman & Miss Renwell in Betty & Nancy were very good. Altogether the play was well done -- very good house & a most beautiful theatre indeed -- plain, simple, yet striking & gay -- pretty shape -- very like Covent Garden.

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[11. March. 1815]

... Called & sat some time with Sir V. Vyvyan -- he is better. Walked with Butler -- who gave me long accounts of Griffith & Maria -- Griffith's lectures are in high vogue -- the Correspondent of today gives a most amazing account of them. Wonderful news of Bonaparte's landing in France near Toulon with a large army. His landing is certain. Set all Bath in an uproar. The riots in London are quite forgot.

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... Dined at Salkelds with them and old Gen.^l Bradshaw - Col. Salkeld, Gen.^l Bradshaw, & I went to the play. Mrs. S. would not go. It was the benefit of Mr. Charlton, acting manager, an old man -- full house -- got good places ... The Hero of the North -- very splendidly got up indeed. Miss Nash in Frederica is very new & awkward & not genteel tho' pretty -- her voice is good tho' harsh & its upper tones weak. She has great flexibility & execution, but wants tone.

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Mr. Makeon in Sigismond sung very ill. Mr. Bengough in Carlowitz tolerable -- but very ugly. Gustavus by Mr. Stanley was done with much spirit & feeling. He seems to be a very elegant & genteel man -- he dresses beautifully -- & he plays with great effect: but I should not think he would be equal to the greater parts. Marcoff by Mr. Woulds was too heroic -- he looks so noble & handsome that it takes off from his comic acting -- I should think he would be better in other

lines -- he is a very pleasing elegant man in person & manner. Mrs. Woulds in Alexa was very pretty, natural, pleasing, & sung agreeably -- her acting is simple, with a rather charming ease. Miss Renwell sung finely & acted well in Ulrica. Mrs. Weston looked handsome in the Abbess. Mrs. Chatterly in Grenilda acted well & looked well, tho' her face always looks as if going to cry, but she is charming in the pathetic. I should think her tragedy would be monotonous. Chatterly in the old Gardener was very good. Altogether the play went off admirably.

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The scenery, dresses, processions of Nuns, Soldiers, Miners, &c., well filled up -- & the music & choruses all well done -- orchestra is capital: about 25 performers.

Cinderella was the farce, which is pretty but dull & uninteresting. Master Cunningham as Cupid was very clever, pretty, & comical -- Miss Renwell as the Nymph, Comer as Hippolito, & Mrs. Vining as Cinderella were very good, as were Mrs. Stanley & Mrs. Cunningham as Flippanta & Tripperina. Altogether much amused.

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[16. March. 1815]

... went to the play to Miss Pennel's benefit -- but a so so house. The Iron Chest -- Sir Edward by Warde -- weak & no dignity & little nature -- Stanley would have done it twice as well -- but nothing in that part can go down after Betty.

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Comer in Wilford was elegant, but tame & dull indeed -- Warde would have played this part well. Mrs. Chatterly looked well

in Helen & Miss Renwell in Blanche. Miss Nash played much better in Barbara than in Frederica. Chatterly in Samson, Bengough in Rombold, & Grosette in Adam were excellent indeed -- the play was well acted throughout, except by Warde, who is quite unequal to such a part.

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[5. April. 1815]

... Called on Betty -- chat with him ... went to the Garbett's Concert ...

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Miss Renwell's ballad of "I'll bind the rose" was most exquisite. Her voice is delicious. Miss Bartlett sung a song very sweetly of Parry's. Garbett & Loder sung a sweet duet in which the former was "Echo" at a great distance & it had an enchanting effect. The duet was by Cooke. The finest Glee was "Fill me boy" for 5 male voices & chorus, by Cooke. I never heard any thing finer or more varied, spirited, new & sweet. The other glees & songs were La La -- except the Music in Macbeth, in which Hijman as Hecate displayed amazing powers of voice -- it went off most beautifully -- but the 3 greatest treats were Master Field's playing the Tyrolese air with variations on piano -- wonderful strength & power & taste -- quite in the style of Rees, woeful & bontempo -- next was Mr. Loder's violin solo polacca, which for tone & sweetness

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I never heard equalled -- it was rich, tasteful, elegant, & neat beyond any thing, but I have heard more fire & rapidity, & much prefer Viotti, Weichsel, & Yaniewicz -- tho' Loder is certainly next -- however Percival on the violincello is far

before any other I ever heard: such soul, spirit, feeling, execution, & expression I never heard -- he is as superior to Linky as it is possible. Altogether it was a most noble & capital variety of good music.

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[6. April. 1815]

... Went to the French Mechanical Theatre in Westgate Street. ... It was full -- but found my party, who had made room for me -- the Miss Parkers are really pleasant genteel girls. The amusement consisted of seeing views of places in the panorama style, but lighted by stage lights, & with moving figures -- it is a moving candlelight panorama. The bay of Genoa, city, ships, figures, shooting & fishing in foreground, carriages driving, ships & batteries saluting. Next a view of Paris -- from the

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river near the Pont Neuf with people crossing the bridge, & a military procession, and boats, &c., all moving. Next the Passage of St. Gothard & convent of St. Bernard with an army & all its stores ascending the snowy Alps -- very pretty indeed. Lastly, a grand storm at sea, with thunder, lightning, & a ship blown up, being struck by lightning. It is most admirably done, except the agitation of the sea is too regular -- but the tossing ships, the sweeping & noise of rain & sea, the thunder & lightning, the rocks, the dark clouds, the horrid glares of light, & the bursting & sinking of the last ship are very fine -- the saving some figures on an island rock by a boat & by ropes was poor after the blowing up, which should have ended the scene -- it is really theatrical & interesting.

The figures & the great variety of moving objects are well managed. Altogether very much pleased, as were all the party, tho' the darkness & heat were very great.

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... Went to the play & joined Miss Wroughton and 2 other ladies. It was very full -- & I enjoyed it much, as it went off with great applause. The 2 first acts are dull -- the 3 last delightful -- how different seemed Edward the Black Prince to when I saw it done by W. Macready. Betty was most elegant, interesting, & affecting. I never was more delighted with him -- his scene with the Cardinal, his address to the soldiers, his moderation, elegance, & noble feelings so finely given at the last on his victory, his scene with Arnold on his return to him, his address to the captive King at the end -- altogether it was most interesting & affecting. Stanley in Ribemont looked well -- tho' not dignified & too abrupt, he has nature & feeling. Warde was too see-saw & whining in Arnold & might have made more of it. The rest were poor, except Mrs. Chatterly's performance in Mariana, but the other parts are of no great consequence.

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[7. April. 1815]

... At 2 went to Betty's after taking the waters, and drove with him in his large carriage. ... Betty & I had much theatrical talk. Home at 4. Betty & I walked & he continued his critique of his own stage manner.

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[8. April. 1815]

... The Iron Chest went off well, tho' Comer in Wilford was very bad & spoiled it much. Betty was very great & gave some points of Sir Edward with inimitable effect -- but it was not supported at all by Comer -- the rest all very well as before. Every body was delighted with Betty's acting.

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[11. April. 1815]

... Betty played King Charles finer than any thing I ever saw -- he is amazingly improved -- I never saw him play so well -- it was glorious indeed -- & most affecting, noble, heroic, & elegant. I could not help crying all thro' the play in his scenes. There was something so inexpressibly noble & interesting in his deserted state. Bengough was excellent in Wyndham -- much force & feeling, & Lady Matilda was done with much power & elegance by

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Mrs. Weston. Mrs. Chatterly & Warde should have done Elina & William, which were quite spoiled by Comer & Mrs. Vining who is a good pantomimist but a wretched actress. Arthur by Woulds & Claribel by Miss Renwell were capital. She sung most delightfully indeed -- but Betty's inimitable scenes I can never forget -- such feeling, elegance, spirit, & heroism -- such noble points -- not a turn of his voice but displayed the strongest feeling. It was far the best I have yet seen & twice as good as when I saw him do it last year.

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[13. April. 1815]

... The house good. Zara. Lusignan, Charlton -- Nerestan, Warde -- Zara, Mrs. Chatterly -- & Osman, Betty -- it went off well & was really well acted. Warde suits a young interesting amiable & not a great part like Nerestan. Mrs. C. was very pleasing in Zara. The concealed torment of her "secret fate" following her brother's harsh indictment, the rising emotion on discovering her father, were fine exhibitions of Mrs. C's exceptional gift for pathetic representation. But most exquisite were her scenes with Osman. Betty made love most enchantingly -- nothing could be finer -- & his grand scene in the 4th act was delightful -- the complex transitions, a sad resignation that

rekindles by recounting the joys of being "lost in love" and the despair of "love lost," his confusion at Zara's innocent devotion, indeed the whole array of the passions were brought with such powerful oppositions, such a pitch of contending emotions, such an intensity of attraction & repulsion, that it seemed he would break -- also his dying was capital indeed.

We saw parts of John of Paris -- as at C. G. Theatre -- Woulds & Mrs. Woulds in Pedrigo Potts & his daughter were good -- Ward in John of Paris also -- but the best by far was Miss Rennell in Theodore the Page.

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She sung most enchantingly indeed & was encored -- a most clever & pleasing girl.

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[15. April. 1815]

... Dressed & went to the play with Miss Wroughton -- very full house indeed -- beautiful boxes -- full of ladies, very smart. Tancred & Sigismunda -- Betty in Tancred looked & acted beyond every thing -- nothing could be so

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perfectly the lover -- so interesting & animated -- & the scenes at the last when the catastrophe comes on were truly affecting. Tancred is one of his finest parts. Mrs. Chatterly was better in Sigismunda than all she has yet done -- because she was merely soft & tender & had not much more than that -- she played it with great effect -- & looked pleasing. Bengough in Osmond & Charlton in Siffredi & Comer in Rodolpho.

The Weathercock succeeded & nothing could exceed the fun & comicality and life & spirit of Betty.

[16. April. 1815]

... Called on Betty. He & I went to Lady Belmour's & sat some time with her & Miss Caldwell -- lively, cheerful, & pleasant. We then walked to Sydney Gardens which were beautiful & quiet, & had a great deal of agreeable chat. After that we went to Crescent Fields where we walked ... great crowd but nothing worth seeing.

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[17. April. 1815]

... Called on Betty -- he went to the theatre to act for the last time in Bath. ... Went to the Farren's party.

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[22. April. 1815]

... The house was very good indeed -- Much Ado about Nothing -- Benedict & Beatrice by Stanley & Mrs. Davison -- she was indeed charming & comic & pleasing -- he clever, lively, spirited -- her figure is improved -- but her teeth are not so good nor her eye so bright as 2 or 3 years ago -- the rest of the play except their scenes was heavy. Warde & Mrs. Vining in Hero & Claudio were very dull -- the other parts were well done, but they are of no consequence -- it is, I think, the dullest of Shakespere's plays.

Turn out was the farce -- Chatterly was irresistibly amusing in Restive, the passionate man. Cunningham in Truckle & Ley in Somerville -- dull. Woulds in Forage good. Comer was better in Gregory than I could have supposed, tho' nothing like old Macready -- but Mrs. Davison is the life of the piece. in Marian Ramsay --

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which is just a more amusing version of Maria in the Citizen -- her singing the ballad of My boy Tammy is capital -- so varied & amusing. Highly delighted with her.

[30. April. 1815]

... My 2 Months residence at Bath, or 9 weeks it will be, has been really extremely delightful -- so much variety -- so many new agreeable people -- fashionable, musical, literary, & clever, & several

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old & pleasant friends & acquaintances met by chance.

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[1. May. 1815]

... This day I complete my 34th year. I wish I had completed any thing worthy of so ripe an age -- but my physical & moral constitution being not of the strongest order -- I fear I am only fit to amuse myself & sometimes assist in amusing others. -- I must hope to do as well as my abilities admit.