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March 26, 1821-April 9, 1822.

[26. March. 1821]

Newcastle

Waldie: XLVIII, 1

... I went to the play -- and saw Brutus or the Fall of Tarquin, a play in which Kean is said to be great. Hamblin played the first part of it with too much violence and rapidity, the latter part with much feeling & effect -- but he is not graceful, tho' dignified -- the other parts were all tolerable. The condemnation of the son with which the play ends is very fine. We had then a pantomime called the Witch's Bairn, a Scots affair, but with the usual Harlequinade which was not bad.

[30. March. 1821]

XLVIII, 5

... Speed the Plough was well done. A Mr. Foster, formerly here, was very comic in Sir Abel, Decamp good in Bob, Hamblin in Henry, Butler excellent in Farmer Ashfield, Mrs. Pearce in Dame Ashfield, Susan by Miss Halford, & Miss Blandford by Miss Blanchard, & Sir Philip by Hammond -- it was altogether well done & went off with great effect -- it remains Morton's most successful play, for he has made it honest rather than moral, true comedy rather than a porridge of wit & sentiment, and his characters appear natural, not merely contrived, and if they no longer seem as original as they did 20 years since, it is only because they have been often copied by others.

[4. April. 1821]

XLVIII, 10

... saw the end of She would & she would not -- & the whole of Too late for dinner, a farce taken from Les Deux Philiberts of the Theatre Odeon, but how sadly vulgarized & deprived of its nice touches of nature -- & the actors most inferior -- yet it is not so spoiled but that it is still very laughable. Hamblin was better in F. Poppleton, the mauvais sujet, than I expected -- Decamp in the Cockney too violent -- the rest are

here subordinate enough, except Butler as a stupid Yorkshire servant learning French. It is wonderful how inferior it is in English, with the load of vulgar jokes now attached to it, to the elegant & interesting comedy I saw at Paris 3 years since.

XLVIII, 11

[6. April. 1821]

... In the evening I went to the play -- where the house was well filled, about £60. ... We saw Exchange no Robbery, a very vulgar stupid play altered from He would be a Soldier. Butler in Sir Christopher very good. Decamp too noisy in the fool Swipes. Miss Blanchard pleasing in Lady Cranberry & Carter in Sir Lennox. After this we had a Masquerade, which was a medley of vulgarity, uproar, & confusion.

XLVIII, 13

[9. April. 1821]

... I went to the play, which was for Miss Blanchard's benefit. I saw the last act of the Peasant Boy, in which she as Julian, Hamblin as Montaldi, & Carter as Ludovico were good. She then spoke Belles have at ye all very well indeed, & sung a song as a female dandy, after which we had Perouse, in which Hamblin was not at all at home.

XLVIII, 14

Miss Blanchard was very well in Umba, but the best was Dore in Chimpanzee. He was really capital. Holland in the chief savage was very well, & Simpson in the black servant. This is the same version which I saw many years ago at the Haymarket, with Grimaldi as the Savage and Byrne as Chimpanzee -- in Italy, too, I have seen it as a ballet -- but as originally written by Kotzebue the play would more amaze than amuse an English audience, for he has Perouse settle down with his savage bride and his supposedly civilized one to a ménage à trois on his happy isle.

[10. April. 1821]

... In the Evg. went to the play & saw the interesting melodrame of Therese, the Orphan of Geneva-- full of escapes, murder, fire, & persecuted innocence -- very interesting -- Miss Blanchard as Therese, Hammond in Carvenne the villain, Hamblin in the good Priest, Carter in the lover, & Butler & Mrs. Pearce in the farmer & wife very good.

We had next the London Hermit, in which Hammond was decent as the Irish Gardener, & Decamp as young Pranks -- Old Whimmy very bad by Mitchell -- but the garden scene was laughable -- the rest very tiresome.

XLVIII, 16

[13. April. 1821]

... The play was the Africans. Butler

XLVIII, 17

was not at home in Mug, but he was pleasant & comic & easy, tho' not like the fun of Liston. Hamblin was very affecting & interesting in Selico, & Decamp played Madiboo with great feeling & energy. Berissa by Miss Blanchard -- Sutta, Miss Halford -- Darina, Mrs. Leonard very good. The play went off with great effect. I did not stay for Hamlet Travestie.

XLVIII, 26

[30. April. 1821]

... Thorne's benefit, -- The pit & gallery good, but the boxes crammed, much the fullest of the season. Even abovestairs quite full -- about \$80. ... The Devil's Bridge went off well -- and Thorne sung well in Belino, and Mrs. Hammond tolerable in Rosalvina -- Butler comic in Pietro. The story has the usual furniture of melodrame: Rosalvina is persecuted by villainous Toraldi, who also imprisons & plans to execute Belino, her long lost husband, but they are rescued by loyal friends, who stop the nasty business by the simple expediency, while Toraldi & his assassins are atop the bridge, of exploding it. Until the

final blast, some good music arranged by Braham & Horn -- and we had next the farce of Midas, in which Miss Halford sung well & looked lovely as Apollo -- a most becoming dress. Butler very so so as Midas -- Holland capital in Pan -- Nysa & Daphne by Mrs. Hammond & Mrs. Leonard. Altogether it went off very well & Thorne's songs in the Devil's Bridge were very good, & 2 of them were encored.

XLVIII, 33

[11. May. 1821]

... well amused with the Hunter of the Alps, the Farce Writer, Plot & Counterplot. After the 2^d piece Decamp made a speech returning thanks for past patronage & saying he had again taken the theatre & again hoped to experience it -- it was very well worded & given with feeling & effect. On the whole the season has been favorable for him, and the company better than usual.

[27. July. 1821]

Belfast

Waldie: XLVIII, 170

... The play was for Mrs. H. Siddons' benefit, who has been playing here some nights -- it was the Jealous Wife. I had no idea she had so much comic power -- she was very humorous, & there were some beautiful points of nature & effect -- her scene where she pretends to believe Oakly about the letter, her scene where she calls on Lady Freelove, that where she surprises Oakly & Harriet, & the last scene were all great. She is very elegant, full of force & life -- & if not so humorous as Mrs. C. Kemble, she is more natural -- it was a delightful performance. Mr. Warde from Bath, who played Oakly, is a very pleasing elegant actor, with much nature & feeling. Charles Arkly was played by a very young man, Mr. C. Mason, son of Mr. & Mrs. Mason (she was sister of Mrs. Siddons & J. Kemble) --

XLVIII, 271

this young Mason is very like in voice & a little in face to his great Uncle John -- he is awkward, but seems to have something in him. Lord Trinket was played by a Mr. J. Mason, a younger one of the same family, quite a boy -- not at all like the Kembles, but with a promise of talent -- & Mason, the father, was tolerable in Russet -- the rest all bad. We had the melodrama of Therese, in which Warde as Carwen & Mrs. H. Siddons as Therese were excellent -- she is most elegant & passionate & powerful, but I do not think by any means so pathetic as Mrs. S. Kemble or Miss Kelly. I think in high comedy & tragedy she is far superior to any body now on the London boards.

[12. August. 1821] Dublin

The Queen is dead after an illness of 10 days, so as the King did not land on Friday, he will either defer it for some days or go privately by Howth. I am sorry for the Queen, who has been an injured & persecuted if not blameless woman.

XLVIII, 218

[17. August. 1821]

We all went ... to see the procession of the King thro' Dublin -- his public Entry.

XLVIII, 225

... The warmth of his reception seemed to be strongly felt by the King. After it the Mayor & Corporation galked up to the Castle in procession with the address, then the College did the same, & then it was all over.

... went to the Concert at the Theatre, very neat & not large theatre quite new -- built in addition to the Hawkin's Street old Society -- by Mr. Harris. Music good. Haydn's Symphony, Mozart's overture to Zauberflöte, Yaniwicz's violin concerto -- but he is cold tho' correct -- the best was Bochsa's air on the harp & his grand concerto -- both were far beyond what I ever heard for the harp before & truly delightful. Begrez sung "Fra tanti angoscie" very finely. Miss Stephens sung "Di tanti palpiti" very badly -- she has a loud voice but is the

XLVIII, 226

most tasteless stupid singer I ever heard. It ended with God save the King.

XLVIII, 244

[4. September. 1821]

... I was delighted with the 2^d part of Henry 4th with the Covent Garden scenery & dresses -- it is a noble play. Yates is by far the best Falstaff I ever saw -- so easy, natural, comic, & joyous -- no effort. Warde was very impressive in the dying scene of the King -- & C. Kemble most delightful -- full of

elegance, feeling, power, and expression -- his scene with the King was exquisite, also afterward with the Justice, & with Falstaff capital. The scenes of the Procession, the Coronation, & the Banquet were all most superb & striking -- & gave a very capital idea of the magnificence of it, & it comes in so well in this noble play that the effect is delightful --

XLVIII, 245

and nothing can exceed the admirable demeanour, grace, and air of C. Kemble in the King. I was most highly delighted -- and we could not help laughing at the Irishman in London, tho' so hacked -- for it was very finely done by Mr. Connor of C. G.

Theatre.

XLVIII, 253[a]

[27. November. 1821] Kelso

... I had a letter from Mr. Boyd, who had arranged with J. Lamb, &c., for Catalani -- & had seen her & Valabreque as they passed thro' to Glasgow -- they will be in Edinburgh by the 6th or 7th of Decr -- & Newcastle before Xmas.

XLVIII, 262[a]

[14. December. 1821] Edinburgh

... We all went to the Concert, where ... I met Sir A. Don -- & introduced him to Catalani, & Valabreque, & Braham, & Placci. ... The music was delightful. Placci has a good voice & is animated, but for a buffo wants fun. Braham was in exquisite voice, & sung Lord remember David, Is there a heart, Last words, & duo with Catalani -- Italian -- of poor music. She sung a bravura by Guglielmi,

XLVIII, 263[a]

Rhode's violin variations most wonderful, & Non piu andrai most delightful -- also she & Braham sung God save the King. Yaniewicz led. Catalani was lovely -- fat -- & in a better voice than ever.

[15. December. 1821]

... at Sir A. Don's & went with him to call on Braham & Mrs. B., whom we saw, & then to call on Valabreque & Catalani, whom we also found at home, & he nearly succeeded in prevailing on them all to go by Newton Don to Newcastle.

XLVIII, 265[a]

[16. December. 1821]

... Dined & spent the evening with Valabreque & Catalani. ... Braham & I sung, & Cianchettini played, Valabreque & I sung, also Catalani sung Di tanti palpiti most exquisitely. Braham took off the chaste singers, & his imitation of Kelly was capital. We had a most pleasant Evg. Catalani told me many histories of her travels. We are indeed old friends now, & have met in numbers of places.

XLVIII, 267[a]

[18. December. 1821]

... went to the theatre at 7. Saw John of Paris, in which Miss Rock sings & acts charmingly as the Princess -- next saw the melodrame of the Miller's Maid -- very dull -- but Miss Rock is very pleasing, with fine clear voice, expressive force, & good sense, & tolerable figure tho' not handsome -- it was pretty well acted. I saw next the laughable farce of Monsieur Tonson, in which Murray in the watchman & Calcrap in the Frenchman were good. There is a Mr. Jones in the genteel comedy so stiff, stupid, & unnatural it is terrible -- & indeed I think only Miss Rock & Mr. Murray, & a Mr. Mackay in the old men, are good. Murray is flat & wants humor in the low comedy -- but is active & clever. The theatre is beautifully painted & lighted, the scenery excellent, & it is altogether well managed. There is now only

XLVIII, 268[a]

to be 3 concerts instead of 4, as Catalani's illness obliged them to put off the one meant for tonight, & it is a great pity, as it would have been the fullest.

[22. December. 1821]

... The Concert was delightful. Braham sung a ballad, & Adelaide, & "Scots wha hae" -- most nobly the latter, & sweetly the former. Catalani sung a fine air of Clement's in the grand style, Sul margine, Ombra adorata, & Rhode's variations, & @ perdona with Braham, & Ciavete with Placci. Placci sung 2 buffa songs, not so good as those of the other night.

XLVIII, 274[a]

[24. December. 1821]

... Dined at Mr. Williams, & met Dr. Playfair & Mr. Wilson whom I knew at Rome. ... Three or 4 of us went off to the Concert, which being Xmas Eve was chiefly sacred. Catalani sung "Comfort ye" & Braham "I know that my,"

XLVIII, 275[a]

which reverses the usual course, but both went off well. She sung "Holy Holy" -- "Angels ever bright" -- "Gratias agimus" -- and a most delightful duet with Braham (Italian) by Cianchettini -- also he sung "Sound an alarm" -- "Hymn of Eve" -- "Luther's Hymn" -- & "Gentle Airs" -- & they sing Rule Britannia. She was in exquisite voice & spirits. ... Miss Yaniewicz sung tolerably "He was despised" and she & Cianchettini, Yaniewicz, & Powell all played.

XLVIII, 276[a]

[25. December. 1821]

... I went to dine at Mr. Yaniewicz's -- he & Mrs., & 2 Miss, Mr. Y. J^r, Catalani, Braham, Valabreque, Mrs. Braham, Miss Bolton ... drol stories by Braham & Valabreque, singing by them & Catalani. They sung a noble duet of Nasolini in Cleopatra. Miss Y. sung, & I sung with applause.

XLVIII, 277[a]

[26. December. 1821]

... We all went up to Dr. & Mrs. Wood's party -- great crowd. ... Valabreque & I, Mrs. Wood, & Catalani all sung. She sung "Pia bianca di giglio" and "Di teneri piaceri" most divinely.

... Here ends my 14 days of Edinburgh -- very gay & lively -- very hospitable -- good society -- too critical -- want elegance, taste, & feeling -- much sense, & wit, & good music & hospitality.

XLVIII, 278[a]

[27. December. 1821] Newton Don

I left Edinburgh with regret in the Kelso Coach. ... At the Turnpike Sir A. Don sent 2 men to meet me to carry up my things. At Newton I met Jane & Watts, Braham, Mrs. B., Miss Bolton, & Cianchettini. ... We dined 23 -- Valabreque & Catalani arrived at 10.

XLVIII, 279[a]

[28. December. 1821]

... At dinner the same as yesterday, with Catalani & Valabreque ... lots of

XLVIII, 280[a]

others came in the Evg. -- dancing & music. Braham & I chief singers -- Catalani a cold & could not, but she did her attitudes, most affecting, picturesque, & beautiful -- her countenance ecstatic -- everybody in raptures & fascinated. Braham sung Venus Queen, All well with me, Robin Adair, Saw ye my wee thing, & Scots wha hae wi Wallace.

XLVIII, 281[a]

[29. December. 1821]

... We had a pleasant day ... about 26 or 27. Braham & I sung, & Valabreque, & Sir Alex^r -- Catalani danced some marionettes made of handkerchiefs & amused us all very much. We did not get to bed till 1/2 past 2.

XLVIII, 282[a]

[30. December. 1821]

... Today we were reduced to a small party -- only 16. ... In the Evg we played at charades in action, being in 2 divisions of 7 or 8 each -- it was lively & gay.

[31. December. 1821]

... We welcomed in the new year with much *éclat* -- & performed a charade on Minuit -- saluting all the ladies -- supper & songs by Braham, Ballantyne, & me. We were 24 or 25 today.

Here ends 1821. I have had much grief & distress, & much pleasure & amusement.

[1. January. 1822] Newton Don to Newcastle

XLVIII, 284[a]

The year began by my leaving Dewton Don in company with Valabreque & Ciachettini in a postchaise. We arrived at Wittingham at 4, having breakfasted at 10 at Newton with the Brahams, who followed us. ... We went on & got to Newcastle before 11 -- tired -- but no worse for the journey.

XLVIII, 285[a]

[2. January. 1822] Newcastle

I was with Valabreque &c. all the morning, arranging for concerts. Unpacked & got settled here at night -- & then called on Catalani & Brahams -- they are all safely arrived.

[4. January. 1822]

XLVIII, 286[a]

... Charlotte & I, Brahams & Catalani, Sir A. Don ... all went to dine at the Mansion House, where were only about 30.... Lots came in the Evg. Braham sung "Nelson," & Catalani being better sung 2 or 3 airs & "Crudel pesche" with Braham.

[5. January. 1822]

XVIII, 287[a]

... The Concert went off delightfully. Catalani sung "Mio bene," the violin variations, Cianchettini's duo with Braham, & Non piu andrai -- the last wants the orchestra. ... Braham sung "Lord remember," "Deeper & deeper," & "Scots wha hae," & he & Catalani sung God gave the King -- it went off admirably.

[7. January. 1822]

... went to the Concert -- it was not so full as the last, but both Catalani & Braham in finer voice, & the music exquisite. He sung "Questo e forse" very nobly -- it is by Zingarelli, & composed for him at Milan -- he sung "Scots wha hae" & "Last words of Marmion" both twice -- & Bewildered Maid. She sung "La tu vedrai" most exquisitely, and "Quando cessera" by Ciachettini, admirably calculated to shew her voice -- also Rode's exquisite variations -- and "Di tanti palpiti" twice -- they were all heavenly -- it ended with Rule Britannia 2 verses, which she gave with uncommon force & effect -- it was enchanting. Every body in raptures -- but as it was not full, Valabreque would not hear of a third concert.

XLVIII, 293[a]

[11. January. 1822]

... I called & took leave of Catalani, Valabreque, & Braham -- but the latter will soon return to the Theatre here. We were very sorry to part with Catalani, who is charming & most interesting.

XLVIII, 298

[21. January. 1822]

... We all went to the play -- Braham's first night. ... The Siege of Belgrade. Braham sung exquisitely in Seruskier, especially the last noble song of "Love & Honor," also "When they bow" with Miss Halford, who was very good in Lilla, & Miss Turner in Katherine was very fair. Pearman in Cohenberg was fine -- & the music altogether went of admirably. Decamp in Peter was good -- but Carter made a fool of Leopold.

XLVIII, 299

[22. January. 1822]

... Braham's second night. Guy Mannering -- about 60 -- they got thro' it pretty well. Decamp in Sampson was very good, & Miss Turner in Lucy & Miss Halford in Julia also. Butler in

Dandie. Braham in Henry sung most delightfully indeed -- Love's young dream, The sun his bright rays, duet of Echo with Miss Halford, Death of Abercrombie, & Scots wha hae wi Wallace -- the last 3 times -- & with amazing success.

[23. January. 1822]

We were all at the theatre this Evg. -- not so good a house as last night, but Love in a Village went off most admirably. Miss Halford in Rosetta sung well -- also in When thy bosom with Braham, & Together let us range with Pearman. Pearman sung very finely in Young Meadows -- but Braham in Hawthorn really, for sweetness, power, & effect, exceeded himself -- he made a great hit in it in London, and was most excellent in all the songs, especially Let gay ones & My Dolly -- both twice -- & some others introduced.

XLVIII, 300

[24. January. 1822]

In the Evg. at the theatre -- not above £35. The Castle of Andalusia. Pearman sung & acted well in Don Fernando, also Miss Turner in Vittoria, & Miss Halford in Lorenza -- but Braham in Don Alphonso outdid himself -- Love among the roses, the Anchors weighed, He was famed -- and All's well with Pearman were all twice over.

[25. January. 1822]

... Haunted Tower -- Braham in Lord William sung exquisitely -- From hope's fond dream, Come tell me where, Slow broke the light, Death of Nelson, Tho' time has from your Lordship's face, & Spirit of my Sainted Sire -- & duet of I love

XLVIII, 301

thee, with Miss Turner -- she sung tolerably -- & Miss Halford was very lively & pleasant in Adela & sung well. Carter played Edward tolerably, but Decamp would have been much better -- the

other actors were very imperfect, but a Mr. Noakes in Robert sung well, & Pearman very finely in Charles. The house was crammed -- above £110.

XLVIII, 302

[26. January. 1822]

... the Devil's Bridge was acted. I got there before it began. He was exquisite in Belino, both in singing & acting -- Behold, in his soft expressive force -- Is there a heart -- All's well, with Pearman -- Rest weary traveller, with Noakes -- Queen Mary's Lamentation, most lovely -- The picture song -- the duet with Rosalvina, &c. -- he was encored in most of them, and after it was over he sung Deeper & Deeper, with the pianoforte, & Scots wha hae, most admirably -- the last twice. In the opera Miss Halford as Lauretta, Neville as Marcelli, Hill as Fabrico, & Miss Turner as Rosalvina were tolerable -- it was as full as last night, & went off with acclamation.

I took leave of Braham after the opera -- he promised to write to me. ...

XLVIII, 303

He has got above £200 this week, £100 at York, & £100 here with Catalani -- in all £400 during this month, which he will finish with a concert at Sheffield on Thursday next. They set off early tomorrow.

XLVIII, 309

[8. February. 1822]

... We went to the theatre to Pearman's benefit -- very full -- above £90. ... The Barber of Seville, the music taken from Rossini and Paesiello -- the best from the former -- it is delightful -- tho' generally opposed to such compounding, I must say that without the harmony & ensemble of full orchestra & complete cast of singers, it was wiser to rely on the appropriate songs & airs from the two operas -- they got thro' it better

than I expected. Pearman was pleasing & lively in Figaro -- Miss Halford in Rosina pleasing -- the rest decent. We had a melange of songs and glees &c. -- nothing very capital -- by Pearman, Decamp, Miss Turner, &c. -- then High Life below Stairs was admirably done as before by Decamp, &c.

XLVIII, 339

[13. March. 1822] London

... I went to the Oratorio -- got good place in pit -- it was full -- fine orchestra -- selections from Handel -- then first part of Creation -- the best were Angels ever bright by Miss Stephens & Holy Holy by Mrs. Salmon, & With verdure clad by her -- but not like Billington. Sappio is the chief tenor -- dull & poor.

XLVIII, 340

Bellamy &c. are vile bassos -- it is truly dull. Miss Goodall is a good third. We had next a most exquisite violin concerto by Mori -- he is the finest I have heard in years -- his first movement & gramme âcre were astonishing. Next Madame de Begnis, de Begnis, Ambrogetti, Placci, & Begrez sung the finale to Figaro & Tancredi, duet by Placci & Ambrogetti in Inganno felice, duet by M. & Mad. de Begnis of Generali delightful, & Pria che spunti by Begrez -- but best of all was "Una voce poco fa" by Mad. de Begnis -- her clearness, flexibility, ease, grace, & beauty are enchanting.

XLVIII, 342

[16. March. 1822]

... I went to the opera -- met Christie by appointment -- and was much pleased -- it was very full -- Il Barone di Dolsheim -- music chiefly selected from Rossini -- charming -- story is 2 pages of Frederic of Prussia. Curioni in the Baron prisoner was pleasing -- good voice -- I saw him at Bologna. Cartoni in the

King very good -- & Placci in the 2^d lover -- but the best was Mad. Camporese in Amalia, the Governor's daughter -- she was exquisite -- such perfect tune -- voice a good deal in head, but so clear, loud, perfect, & sweet, & such a musician, & so unaffected & pleasing. M^{lle} Caradori in the friend is pretty & sings charmingly -- she was a Miss Munck I remember at the Paris parties 3 years ago -- but is improved. Some delightful quatuors &c. The ballet was Les deux Pages du Duc de Vendôme -- very dull -- but some exquisite dancing by Albert & Mad. Anatole, Hullin, M^{lle} Hullin, & a bolero by Sig^a Mercandotti & another -- she is a lovely little creature.

XLVIII, 342[a]

[19. March. 1822]

... I went to the opera -- Le Nozzi di Figaro -- full -- I never saw it better done on the whole, tho' Camporese is old & plain

XLVIII, 343[a]

for Susan -- it is a bad singing part -- Madame Ronzi is lovely & sung sweetly in the Countess -- & M^{lle} Caradori or Munck in the page -- Ambrogetti acted finely in the Count -- Angrisani sung well, but a dull Figaro -- Placci & Righi in the old man & Basilio good -- it went off well, & the music is delightful if not new. In the divertisement Albert & Mad. Anatole, Hullin, M^{lle} Hullin, &c., danced delightfully. I saw the Prince Lardaria & many I knew.

XLVIII, 344

[21. March. 1822]

... I went to Mathews at the Lyceum theatre. He gave a most laughable account of his youthful days -- his acting at Dublin, disputing whist parties there -- imitation of Curran -- imitations of the actors, especially Kemble, Suet -- then an admirable account

of a Cockney Volunteer day -- then his Interview with Tate
 Wilkinson & Tate's cross conversation of Mrs. Siddons in Elvira
 & a rat -- then his arrival

XLVIII, 345

& debut in London -- & thus ended his youthful days. The last
 part is adventures at an Inn, in which Fipley, an elegant cox-
 comb dandy actor, apClwyd, a quiet goodhumored fat Welchman, &
 Mr. Mark Magnum, a bonvivant attendant on public dinners with
 his egotistical vanity & "all that sort of thing & every thing
 in the world," as well as Nat, the servant of all work in the
 Inn, the old miserly Guardian & elegant young Miss Amelrosa,
 all make a conspicuous figure & Mathews does them all admirably,
 especially apClwyd & Magnum.

XLVIII, 346

[23. March. 1822]

... I went to the opera -- it was very full -- Il Turco
 in Italia -- & is most exquisite indeed. I have seen it before
 at Rome & Paris -- & Madame Ronzi did it at Paris as here -- she
 is lovely -- & the sweetest, clearest singer, full of taste &
 elegance, archness & gaiety. Ronzi in the husband has not the
 fun of Taci at Rome but more voice. Placci was capital in the
 Poet -- but Madame Graziani bad in the Gipsy. Cartoni very well
 in Il Turco but not equal to Zucchelli or Remorini at Rome -- but
 the music is so exquisite, especially the finale of the first act
 & the quintett in the 2^d, that it is a rich treat. I think it
 Rossini's most melodious opera after Inganno. I went behind &
 was introduced by Begrez & Placci to Madame & M. Ronzi

XLVIII, 347

de Begnis -- she is delightful. Begrez & I had much talk &
 renewed our old acquaintance. I promised to call on him. In
 the ballet of Nina M. Anatole & M^{lle} Varenne, & Albert & Mad.
 Anatole danced a lovely minuet -- the acting I thought very

inferior to Bigottini at Paris -- it was done here by Mad. Anatole.

XLVIII, 349

[26. March. 1822]

... Went to the opera -- much chat with Begrez, Mori, &c.
 ... It was Il Barone di Dolsheim -- & the end is exquisite --
 indeed Curioni, Placci, Cartoni, Ambrogetti, & Sig^a Caradori are
 all good, but Camporese is exquisite. It was succeeded by
 Cendrillon -- very inferior in splendor to what it was at Naples,
 but very pretty -- and the dancing by Albert & Mad. Anatole was
 most exquisite -- Cendrillon by Mercandotti, tho' she is pretty,
 was not half so expressive as Mad. Duport at Naples -- but the
 dancing was most delightful indeed.

XLVIII, 350

[27. March. 1822]

... I went to the Oratorio at C. G. Theatre. Some part of
 Bajazet, an opera by Lord Burghersh -- very fatiguing for the
 singers -- Mrs. Salmon sung it well -- bad music -- tho' some
 pretty parts. Some of the Messiah & Israel in Egypt -- Mrs.
 Salmon and Sapie were the chief. In Bajazet Mad. Ronzi, Begrez,
 & Mrs. Salmon a fine trio, & Mad. Ronzi sung a solo song finely
 -- but the best was the last part, where a trio by De Begnis,
 Placci, & Torri, & a quintett by Begrez, Placci, Mad. Ronzi, Miss
 Goodall, & Mrs. Bellchambers were very fine -- also Di tanti
 palpiti, encored & sung exquisitely by Mad. Ronzi -- it was
 delightful, full of feeling. We had the overtures to Anacreon
 & Zauberflöte, both finely done -- a duet on 2 harps by Bochsa
 & Dizi -- & the most excellent violin concerto, exquisitely played
 by Mori, in which Di tanti palpiti came in very finely.

[28. March. 1822]

... I went to C. G. Theatre & saw the Exile -- very stupid. Miss Foote agreeable in Alexina, Young dismally dull in Daran -- he is more stupid than ever -- the attraction is the Coronation of the Empress Elizabeth, which is splendid & most beautiful in grouping & procession & fine perspective -- but not so interesting as that of Henry the 4th, 2^d part -- I compare only the pomp & grandeur of the Coronation scene, for any other comparison would certainly be invidious. Mrs. Faucit was good in the Empress.

Rosina followed. I was delighted by Miss Hallande's feeling, life, spirit, & lovely voice in William -- she reminds me of Storace -- & will be, if she choose, a capital actress & singer -- she has twice the life of Miss Stephens, but is rather clumsy & plain. Miss M. Tree so so in Rosina -- rather pretty & sings agreeably. Duruset & Pyne were very bad -- but Connor is a capital Irishman,

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[29. March. 1822]

... I went to the Oratorio & sat in the orchestra. ... I was delighted with Acis & Galatea, great part of which was quite new to me -- it is most lively & spirited & has great effect. Miss Goodall sung a most singular difficult song very finely -- the choruses were superb -- Bellamy sung "Oh ruddier," very well for him. I never before heard the fine cantata of Alexis -- it was well sung by Sapis & accompanied by Lindley -- who also played a trio with his son & Dragenetti -- double bass. Mozart's Requiem Benedictus by Madame Camporese & 3 men -- Sul'aria by Mad. Camporese & De Begris was sung twice -- exquisite. Miss Stephens in fine voice sung Guglielmi's Ah compir, which was exquisite. "Tell me where in fancy" by Miss Povey & Mrs. Bellchambers. Bochsa & Dizi performed the harp duet as on Wednesday. Miss

Stephens sung exquisitely echoed by Mrs. Salmon "Sweet Echo"
from Comus -- I

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never heard it finer. Miss Stephens also sung in Acis "Hush ye pretty warbling" -- it was really exquisite -- this soft style just suits her voice & manner. Mad. Camporese in "Parto" by Mozart was very fine. M. & Mad. Ronzi de Begnis sung the duet from Il Turco admirably. Mrs. Salmon sung in most exquisite divisions, accompanied by Nicholson on the flute, "O dolce concerto," quite different variations to Catalani's, & executed with the flute most superbly -- it was done twice. The Hailstone chorus also twice. Mad. Ronzi sung "Une voce" -- & then we had the 1st & last verses of God save the King by Miss Stephens & Mrs. Salmon, in the 2^d by 4 or 5 men -- all with the choruses of all the band & house -- it was up to the top & the music was better than any other night.

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[9. April. 1822]

My Father, Charlotte, & I went to the Opera -- Llewellyn & Dr. Ker joined us there. It was the new opera of I Pretendenti Delusi by Mosca, & it was admirably done by De Begnis in the old miser lover, & Placci in the pompous Marquis. Carioni in the soldier lover was good. Nothing could

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exceed the playful gaiety, life, & spirit of Mad. Ronzi in Emilia, as she convinces the miser of her extravagance, the marquis of her wantonness, & thus leaves herself free for the suit of her true love. The music by Mosca pretty but not original -- but some fine duets, trios, & quartetts