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July 1-August 31, 1817. Part 6 (Includes itinerary of travels).

Travels in Flanders, Germany, Switzerland, Italy
and France in the years 1816 and 1817.

Vol. 6th

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[3. July. 1817]

Milan

... There is no opera here now -- it ended a few days ago -- & there are only comedies at the great Teatro della Scala, which I hoped to have seen with an opera equal to that of Naples. It is a great disappointment.

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[4. July. 1817]

... We drove by various fine avenues & walks with very pretty trees & noble broad roads, one of which goes quite round the city; we then went thro' the Strada Nuova, a fine street finely paved, also made by Napoleon, as well as all the walks, Forum, Place d'Armes -- this led us round the city from Simplon road to the road to Brescia. We passed the large handsome buildings of the manufactory of tobacco, which is here very extensively carried on, the House

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of Correction, the Zecca, &c., and the magnificent new Palazzo di Barbaia in the Corso with a most elegant Ionic front, built by Barbaia of Naples, who has made so large a fortune there by the ridotto, & who built there the Teatro St. Carlo.

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... Milan is really a delightful place -- & more metropolitan than any thing I have seen ... the society is good, & the people much richer than at Florence or Naples -- the walks & rides are charming, capital shops -- streets & pavement. We drove a long time -- then went to a Café & had ice & then to the Teatro della Scala, which I think is rather wider than St. Carlo but not quite so wide a stage -- 6 tiers of boxes, 39 in a line & a grand state box in the centre -- the architecture & painting are simple and

beautiful -- it is a noble house for spectacle. At present there is only a comedy. We got good seats in the orchestra, or rather in 3 seats kept for twice the price of the pit, so our admission cost in all a franc each. The play was *Il Importuno*, a most busy laughable piece -- the quarrels of an old widower & his single sister -- the violence & irrepressible animation of one brother & the absence & scheming plans of another with the loves of the 2 daughters of the old man -- & some ridiculous equivoques were the materials: the character of both the brothers, especially the *Importuno*,

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were admirably drawn -- & most capitally acted -- indeed they are much the best actors I have seen.

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[5. July. 1817]

... I went to the play at the Teatro Re, leaving the 2 Towers with my Sisters, as none of them were disposed to go. It was a fine night & cool after the rain. I got a good place at the theatre, but it was very full -- a small & neat theatre -- 4 tiers of boxes. The same company as were at Florence at the Teatro Goldoni -- the play was *Il Vecchio di 100 anni*. The story is Polish, & very interesting, but too long to detail. Vestris in the old man was inimitable -- most finished acting of old age, yet no caricature, & his visit to his enemy to entreat him to restore his adopted son was exquisitely pathetic. The King also, who finds his lost son by means of the old baron, was very well done --

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and Stanislaus, the son, also acted with feeling -- the women were pleasing and natural, as usual, but had little to do -- on the whole, tho' some scenes of Vestris' acting were a rich treat of nature & high finish, I was more amused with the piece

of last night, which was truly laughable & full of comic situations.

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[6. July. 1817]

... We went to the church of San Celso, where are some good pictures, especially the Martyrdom of St. Celso by G. C. Proccaccini and a finely colored well-preserved Baptism of Christ by St. John by Gaudenzio Ferrario -- also a Virgin, Jesus, Jerome, & Joseph by P. Bordone. The Freschi of the Dome & 4 Evangelists & other figures are most richly & finely done by Appiani. This excellent painter, now over 60, has been deprived of the power of painting by a

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paralysis of his right arm. His freschi are the best modern ones I have seen.

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... We then went to the Ambrosian Library. This was founded in the 16th Century by Cardinal Boromeo, cousin of St. Carlo, & he dedicated it to St. Ambrogio. He sent at a great expense to collect manuscripts in Greece from the remains of the celebrated Library at Alexandria -- this library is very rich still in manuscripts, tho' not all of those which were taken from hence to Paris are returned. The library contains about 96,000 printed books.

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... We saw ... a very fine folio Virgil, written entirely in the hand of Petrarch -- at the beginning is a note dedicating it to Laura -- there are all the notes of Servius & outside of those small notes by Petrarch. There is a fine frontispiece, richly colored, of Virgil, Servius, the Eneid, Georgics, & Bucolics all personified. There is a beautiful alcoran, small, in Arabic, which was formerly in the Alexandrian library. We saw some curious old loveletters in Spanish between Cardinal

Bembo & Lucretia Borgia, Duchess of Ferrara, and also some parts of Cicero's orations & some of the lost works of Plautus in manuscript. Many of these valuable works have been printed and edited at Milan lately by the learned Abate Maio, whom we saw studying today in the library. The most curious manuscript is a great part of the works of Josephus, written on papyrus in the 4th century. There are 184 pages, 92 leaves -- it is most curious indeed.

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... I was set down at the Teatro Carconi, a very elegant building, larger than the Teatro Re, with 5 tiers of boxes & a very grand proscenium. The Concert was begun. Vogel, the famous flute player, had just begun his concerto -- he is just another Drouet, & has the clear toned small flute -- & much dexterity of execution -- his duet of Malbrouk with the violin was exquisite. Rollo played the violin most exactly as leader. One of Haydn's Symphonies, & some other good full piece, by a good band. A son of Rollo's played a concerto on the violin with much taste, but not with good precision or intonation when he attempted great execution. Vogel played again -- & gave the effect of an echo by 3 different fullnesses of sound in the instrument, very curious -- as also his rapid ascent & descent of semitones, & imitation of a gewgaw, &c. -- but on the whole I do not think him equal to Drouet.

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[7. July. 1817]

... After the Passeggio, my Sisters, Capt. Tower, & I went to the Teatro di Marionetti, where we saw a comedy called La Jocanda di Girolamo, in which Girolamo, the landlord, the lover & his wife & the old father, a lawyer were very comical. The adapting the action to the word was, as usual, capital,

and the figures were well managed, most on nine wires but Girolamo more ingeniously strung. We had also 2 short ballets; the dancing was most ridiculous but in capital time. The Theatre neat & nearly as large as ours at Newcastle -- and the scenes most uncommonly gay & pretty.

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... I got out at the Anfiteatro di Stadera and went in to see the comedy. It was full -- & the play just begun. I got an excellent place. The theatre is all of wood -- of course open at top -- & much larger but not near so handsome as that of Venice. Vestris's troop act here as well as at the Teatro Re. The play here to-night was *Il Matrimonio imprevuto*.

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Vestris, as the friend trying to reconcile the father & 2 sons, was most capital -- & the younger son, who had married the lady his father was in love with & had thus offended both, was most admirably done with great animation, fire, & feeling by the same young man who played so well in *Vecchio di 100 anni* -- the wife too was most feelingly acted by the principal actress, whom I saw twice at Florence. She is truly elegant & charming. I was especially interested -- & affected -- & quite forgot I had had no dinner.

[3. August. 1817] Paris

... it was too late for the theatres, so I strolled on the boulevard & Palais Royal. Great crowds of people. Paris is still Paris -- the same busy crowds of pleasure hunters -- the cafés are getting more & more brilliant -- that of the Varietés adjoining the Theatre is most elegant & overflowing with people -- & crowds were on chairs in front of it. The Palais Royal was not brilliant as the shops were shut, tho' the gardens were full. -- Travelled to-day 7 posts -- full 40 miles.

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[4. August, 1817]

... we all went to the Theatre Francais & saw the Etourdi of Moliere, most admirably acted, especially the Etourdi by Michelot -- and Mascarelle the Valet by Monrose -- also the old Anselm father of Leandre by Baptiste aîné -- indeed it was all admirable & the comic distress of the Valet at the ruin of his plans by his master's headlong folly & precipitation was capital.

Next we had a lively little piece called L'Avengle Clairvoyant -- in which Monrose as a Valet & the Baptistes were capital -- much point & fun in it. I bitterly regret the absence of Mad^{lle} Mars, who is now in the country for a short time, as is M.^{lle} Georges -- & Talma is in England.

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[5. August. 1817]

... Bullot & I took a walk by the Champs Elysees to the new Garden of the Montagues Françaises or Promenades Aeriennes,

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which has lately been built in consequence of the success last winter of the Montagues Russes, where people went & slid down in little chars on rollers to imitate the traineaux on ice.

By means of an inclined plane these newer gardens & promenades aeriennes have contrived so that the people remount in the char after it has whirled down a railway of a semicircular form, by a straight railroad on which the chars are drawn up to the place they set off from. At the top is a square building with glass on all sides to which people go up by steps behind it -- & below it is the wheel which horses turn to draw up the carriages. Each carriage contains 2 people -- there are lots of rooms below the railroad descent which support it & the gallery on each side of it. At present only one char goes at once, but each of the passages will hold two & the centre railway on which they are drawn up has room for 4 -- but unluckily the wheel is of too small a power to allow of more than one

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coming up at once. This however may be easily altered, & is to be so. The view of Paris, the Champs Elysees, & Jardins des Tuileris in front, & all the hills & villages round, is beautiful -- the garden too is most beautifully laid out -- & there are 2 capital cafés & a restaurateur in it. One of the cafés is under one of the semicircular buildings, by which the chars descend. The building & setting agoing of this machine has cost above a million of francs. It has drawn all Paris & will do so still more in fine winter weather, as the exercise of whirling down & being drawn up is very violent. Bullot & I tried it twice -- the rapidity of the motion at the lower part of the descent & where it turns to go up again is beyond any thing -- it is so great as to confuse one's head very much the first time. Lots of ladies & gentlemen were rolling in

pairs. The King has been to see it, & all the royal family (not too large) have rouléd. It has been quite the rage, & on fine evenings is very full. It is wonderful how the French enter into with spirit & enjoy such a trifling amusement, yet they all seem delighted -- & indeed the motion is so rapid that the very oddity of the exercise may be exhilarating.

... Jane went to tea with the Macleods and I to the Theatre Français to see Horace, one of Corneille's most famous tragedies. The interest of it ends at the death of Camilla

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at the end of the 4th act -- the King making his appearance in the 5th act & the dull trial of Horatius for the murder of his Sister is stupid to a degree. The language is fine & the 4 first acts very capital. Lafon I thought cold & dull in Horatius, & Firmin inelegant & noisy in Curiatius. A M. Bernard debuted in le vieille Horace -- & played with great spirit & feeling but too much noise. M.^{de} Picot in Sabina was natural & pleasing, but her face is quite comic -- not so Duchesnois, who is really a tragedian -- every tone is full of feeling, every look expressive, & her action & voice inimitable -- the scene where she unfolds her distress -- where she hears of the truce & then of the combat -- her mute distress at the death of Curiace -- her love which then bursts out -- & her cursing rage against her brother above all was vigorously felt -- it was a personification of the most violent

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passion & rage of despair and sorrow -- her acting was indeed glorious & nature itself -- & only inferior to Siddons in not having the same beauty -- & in the dullness of the tragedy,

which is so absurd in the end that, tho' she braves Horace till he draws his sword on her, she then is obliged to run to the back scene & be killed at the coulisses. Nothing can be more ludicrous -- it seems as if she, after all her bravings, was afraid of the death he is going to inflict on her, & a fine opportunity is lost for her to forgive him in dying & he to repent. Still her genius and nature made the play delightful.

After it, we had *Les Fausses Infidélités*, in which Baptiste, Michelot, Firmin, &c., were very good -- it is quite a piece of character: the cool ease of one lover, the jealousy of the other, & the self-sufficient airs of the coxcomb, who believes the 2 letters he gets from the 2 ladies to be their real sentiments,

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& tells each of the lovers his good fortune -- the letters were only sent to make one lover less jealous & the other more empressé, but the cool lover finds out the trick & torments the ladies a little -- who forgive & make up their differences. It is really a charming little piece -- & was capitally acted.

I walked in the Palais Royal -- crowds as usual. I went into the *Café de la Paix*, which is still in the form of a theatre -- a rope dancer exhibited the feat of walking up from the stage to the ceiling. The café was full of all sorts of odd varieties -- it is an amusing scene.

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[6. August. 1817]

... I went to the Museum of the Louvre & ... had an audience of M. de Senon, the governor or director of it -- he said as some of the pictures were displaced & the floor of the Gallery is now coloring & cleaning, it is impossible to paint in it -- but he said he would order some pictures (landscapes) to be put into

a private room & my Sister might copy as many as she chose till the 15th when they must be put up again: as it opens that day for the public. Nothing could be more civil or kind than M. de Senon.

I walked in the Palais Royal & called at Perregaux, where I found a letter from Charlotte, who is very comfortable at Lausanne with Madame St. Denys & sees the Sinclairs daily. I called on Catalani & Valabreque -- they were glad to see me as usual, and have got a beautiful house on the Boulevard which they have taken for 9 years. She is to play on Tuesday at the Theatre Italien. She is quite well & her

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eldest son, a very fine boy of 11, was with her. She made me promise to bring Jane to see her.

I then went to Bullot and we walked together & dined, as we had fixed, at the Restaurateur's en face des Theatres Ambigu, Comique, & Gaité. Nothing can exceed the crowds of the Boulevard du Temple -- & the exhibitions were most comic -- a theatre was erected before the windows in 2 minutes & various tricks performed -- a woman stood on her head 10 minutes on a pole very small & sung all the time, &c. &c. &c. We went to the Théâtre de la Gaité and got good places in the orchestra & saw Le Chien de Montargis, which was very well acted, especially the Dumb Boy -- next a most laughable English piece, Une Femme à vendre, in which an amorous old Englishman, admirably hit off, buys a french Prisoner disguised as a woman who is sold with a halter round her neck & sings, dances, &c., very well.-- it was admirably done by Barbaguer -- also the other Prisoner, who contrives the trap

and thus cheats the old Englishman out of his cash -- however at the end the news of peace comes & all the Prisoners are happy. It is very lively, merry, & comic, & has some very pretty songs. We had next a dull allegorical melodrame ... Lutèce, ou la Fondation de Paris -- it is very stupid, but has some pretty scenes & dancing.

... Between the pieces at the Theatre de la Gaité, we went to the Jardin Turc -- it was most beautifully fitted up & lighted & full of people -- & some good Italian singing & guitars. Crowds of people were on the Boulevard -- & escamoteurs and tumblers, &c. -- and Jeux de Parages, or extempore plays in the open air.

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[8. August. 1817]

... Bullot & I went to the Grand Opera. Nothing could prevail on Jane to go: as the heat & noise tire her & as she wishes to keep herself well to paint, she is quite right. We got good places in the orchestra -- and had a delightful evening. The Theatre was very full & gay. Lavigne played most capitally in Fernando Cortez. Madame Albert sung very well & acted well in Amazili. Telasco by Lays was not so good. Levasseur was very good in the King. The music of Fernando Cortez by Spontini is very rich & fine, especially the choruses -- & at the part where the troops of Cortez return to their allegiance, the music was exquisite. It was interspersed with dancing & there was some very beautiful by Clotilde, A. Gosselin, F. Bias, & Marinette,

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& by Albert & Paul -- the latter has a grace almost equal to Duport & a force superior -- his ease & strength in flying, turning, &c., are wonderful. There is no where that one sees

so complete and perfect a representation as at Paris -- every thing goes on so well & with such an ensemble -- the chorus, both for singing & dancing, are unequalled -- & the scenery is admirably managed.

After the opera, Bullot & I went to the Palais Royal and took a tour -- & visited 2 very celebrated Maisons de Jeu, where La Roulette, Rouge et Noir, &c., were going on, but not apparently with the spirit of the same Jeux at Naples -- & the company were most vile. At 11 o'clock the Filles are admitted & there is dancing for those who are tired of play -- but the play still goes on.

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[9. August. 1817]

... I took a long walk on the boulevard, & staid some time at the Louvre with Jane. I called on W. Catalani at the Italian Theatre, who promised me a box for Thursday for Madame Catalani's first appearance. He gave me a free admission for this evening.

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... The Theatre was fuller than I expected -- but there were many that did not pay, of course. The opera was Zaira -- the music by Federici, with some additions. Madame Bertinotti I heard for the first time for 5 or 6 years. Her voice is not improved -- it is of a dull tone & she is sometimes, especially in recitative, much too flat: but her performance of her 2 grand airs is most delightful. Nothing could be finer than her execution of the runs & cadences. The orchestra is most delightful. Orasmin was very finely played

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with a great deal of force and feeling by Garcia, a Spaniard. His voice is fine & his style of singing & acting spirited, & altogether very like Tramezzani, but he is not so good looking.

M^{lle} Gorla sung very prettily in Nerestan. Chiudi made little of Lusignan -- Buffo is his style. Altogether I was highly pleased & delighted -- as one always is at an Italian opera if the music be good & tolerably performed.

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[11. August. 1817]

... I went to the Theatre Feydeau, & got a capital place in the Balcon ... it became pretty full before the piece of "Un jour à Paris" began. The second piece was "Aline Reine de Golconde" -- the music of the first by Nicolo, of the second by Berton: both are most beautiful, lively, & well adapted. I have seen "Un jour à Paris" before -- it is a charming piece, full of life & a capital lesson. Paul played well in Armand & sung prettily. Ponchard has a very thick poor voice & is vulgar, but animated -- he was St. Romain. Ferval, the father, by Darancourt was very so so -- & the valet by a substitute for Martin, who is en provence, very comme ça -- the stupid André by Lesage was well done -- but the great pleasure of the acting was the sweet soft manners & pleasing countenance of Madame Duret in Pauline. Her grand air was exquisite -- her voice is sweet, rich, & powerful. Altogether I was quite delighted with the first piece -- the 2^d was more a spectacle, & very elegantly got up as to dress, &c.

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A Frenchwoman is Queen of Golconda -- her lover arrives as Ambassador from France. She metamorphoses herself & her whole court into French peasants after having first received him, veiled, as Queen -- then he is in danger of being killed by the jealousy of one of her ministers -- & at the end she offers herself to him as Queen, veiled, which he refuses, as in the act before she had shewn herself to him as Aline the peasant, whom he still loved. She then unveils, & they are united, for

he finds the Queen & Aline are one. It is very pretty -- the music most beautiful & varied & rich -- but the great attraction is the excellent acting & inimitably clear & full execution of M^{lle} Regnalt in Aline. Her grand air was really most astonishing -- her voice is clear, sweet, flexible & equal, & in capital tune -- it was indeed a feast of music -- & the whole opera is pretty. Limonier was pleasing in St. Fal, the lover. Madame Palar was an excellent soubrette & sung

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very prettily -- & Viventini was most comic in the old chief of the Eunuchs. On the whole I was highly amused & delighted.

[12. August. 1817]

... C. Blackett ... came from his quarters near Boulogne & only stays 2 or 3 days.

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... He agreed to call tomorrow -- and talk over matters with me. I have much to tell & much to hear. He and another man were going to see Duchesnois in the tragedy of Rhadamiste. Bullet & I went to the Theatre Favart, & with our billet got excellent places in the 2^d boxes, the front row, but not quite so near as I like ... however we heard the music admirably, tho' not always the words. The opera was Il Matrimonio Segreto -- it is exactly taken from the Clandestine Marriage, except that Lord Ogleby is left out & Sir John Melvil (called in the opera Count Robinson) is the lover of the youngest daughter privately married to Paolino (Loyewell). Garcia in Paolino sung most beautifully -- nothing could be more highly finished than his execution of the exquisite air of "Priache spuntun." Cimarosa's music for the opera is a series of fine duets, trios, & ensembles of all sorts from the beginning to the end. Madame Morandi sung beautifully in Carlonia,

& the 2 other sisters by M^{lles} Gorla & Chaumel were very well -- the old father was good by Barilli, & Porto as the Count Robinson sung very finely also. The finale of the 1st act & the scene where the married pair are discovered in the bedroom were the finest music I ever heard -- the orchestra & performers go admirably together -- it has been often done & goes off with amazing effect & applause -- it is deficient in solos, having only the one very fine one by Paolino. Garcia very soon leaves the stage, having made a fortune by some speculation of merchandise from Italy to America, which is now in England, & which he is now going to England to take possession of -- he is one of the best tenors & has the finest manner I have heard for a long time.

Lavigne of the French Opera came into the box where Bullot & I were -- he recognised me & we talked over our meeting 2 years ago at Lisle. He asked me to call on him -- but has lately lost his wife & is going in a few days on a tour of 6 weeks to the south of France.

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[13. August. 1817]

M. de Tierge called on me & I was very much pleased with his lively discrimination & knowledge of musical matters. He speaks with enthusiasm of the music of Dresden, which he says under Weber is the best in Germany -- & superior to any here.

Blackett came & gave me a long account of his adventures lately, which was both interesting & amusing. ... then Bullot came & we went together to the rehearsal of the opera of *Il fanatico per la musica* at the Italian theatre. We sat in the stage box -- very few people were there. Catalani outdid herself -- she was really exquisite. The Solfa duet, the grand air of "Frenar Vorrei," & the variations of "Nel cor piu non mi sento" -- all were in her highest style. Bullot was quite

delighted & after it was over we had much talk with her, Valabreque, W. Catalani, M. Paer, the composer, &c. She was as charming as usual & Bullot was quite astonished & delighted with her manners. The part of Aristeia suits her playful style of natural vivacity perfectly. Barilli in the Fanatico, Porto & Chiudi in the Servant & Valet, & M.^{lle} Gorla in the Waiting Maid were very good.

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Bullot & I went to the Louvre to Jane, & then took a long walk in the Gardens of the Tuileries, & dined at Duport's.

... I went to the Grand French Opera & got a capital place in the parterre with my back to the division of the amphitheatre. The spectacle & coup d'oeil from thence is splendid indeed -- and as the music & voices are both so loud at this opera, it is much better than being nearer. The opera was La Vestale, music by Spontini -- the choruses are even finer than those of Cortez -- nothing can be more fine than the first chorus of Vestals, or the chorus of Vestals & Priests when the crime of Julia is discovered. Madame Albert acted well in Julia, but she is not interesting and her voice is shrill & harsh & monotonous after Catalani. Nourrit in Licinius was more vulgar & clumsy & noisy than any thing I ever heard. Lays in Cinna was good. The Priest & Priestess by Derivis & M.^{lle} Pauline were both capital; the bass voice of the former is admirable. On the whole the music, spectacle, & effect of this opera are charming, but there are only 2 or 3 fine airs -- & 2 good duets, one of Lucinius & Julia & the other of Lucinius & Cinna. During the opera in the 1st act was a

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procession and ballet. Nothing can exceed the ensemble and

effect with which they get up grand settings of numbers, and beautiful combinations of scenery, and dancing & grouping. The figure dances are really finer here than the solos, duos, or trios. The ballet of Zephyr et Flore followed which I have seen before both here & in London. All the best dancers performed. The flower dance, the tricks of Cupid, the flying up & descent of Zephyr & Flore, the marriage, & the inimitable scene of Elysium with the water, swans, clouds, flying cupids & loves, Hymen & his attendants with torches, & the whole combination of classic objects is really finer than any thing I have ever seen -- not so splendid, but more elegant & full of taste.

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[14. August. 1817]

... we all went to the Theatre Italien where I had a box for six -- we were aux secondes & had an excellent place -- the house was quite crammed. The opera went off with great eclat. Catalani's song of "Donzelle," which was over before we arrived at the theatre yesterday at rehearsal, was delightful indeed -- also the bravura of "Frenai vorrei" & the pretty little capriccia of "Papa papa," which she sings so exquisitely -- but the best of all was certainly the

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variations of "Nel cor pui non mi sento," in which she was great as ever -- & the second time sung 2 new ones, as at Rome -- the performance began with Vive Henri Quatre before the overture. The overture & concert at the beginning of the 2^d act are both most beautiful. Altogether every body was delighted & the applause was immense.

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[16. August. 1817]

... I had some notion of going to the opening of the Vaudeville, but heard there would be no tickets now to be had

-- so I went to the Theatre des Variétés, where the celebrated Combat des Montagnes was to be acted, together with the Prologue to it, made on account of the opposition of the apprentices & shopboys to it, who were offended at being laughed at for wearing military bootspurs & mustachios, & made a party to damn it, which did not succeed, but gave rise to the pleasant prologue entitled La Café des Variétés -- which consists of some very comic scenes in the Café which adjoins the Theatre. The Author is supposed to be there & reasons with the people -- an old merchant (admirably done by Gavaudan) is at last convinced that no harm has been meant to his nephews -- & sings a song which ends by telling all the young men that it is quite enough to tear the hearts of ladies without tearing their gowns. This & other jokes, especially by a little lame man, who is the Machinist & who is

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most capitally done by Vernet (a very clever actor), help off this lively little bagatelle. Le Combat des Montagnes is merely M^{lle} Pauline as Folly at the Jardin Beaujon, with a new gas-light projector, Antimeche as Apollo, done by Potier most inimitably, Brunet as Calicot the military apprentice, also Gavaudan as an old shopkeeper -- & above all Vernet as the little old crooked man. M^{lle} Pauline is very lively and pleasing, & the scene where the models of all the Mountains come on is very comic -- also the scene where Folly, Antimeche as Apollo, Calicot as Mercury, &c., come on in a char together is very capital -- but the best joke was at the end of the Prologue where Gavaudan hoped all was settled & la paix faite, & Potier as a hairdresser starts up & complains, from the orchestra, that he has not been noticed in the piece & it is hard that an artiste de coiffure should

not be celebrated as well as Les Calicots -- the discussion between him & the Author on the stage is truly laughable.

The first piece was a village

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pastoral, Les Rosières de Verneuil. Gavaudan in the Lord of the Village sung & acted admirably. Vernet & M.^{lle} Pauline were charming lovers, & she was very fascinating in her little distress -- the old mother was very funny & the fool comic. There is something very elegant and tasteful in this little piece -- the music is beautiful -- and it was quite affecting where Gavaudan founded the Prize of the Rose & brought forward M.^{lle} Pauline who had been in disgrace as the first gainer of the Prize & gave her to her lover. The story is nothing, but the neatness, point, pretty music, & excellent acting made it delightful.

Lavigne of the Grand Opera sat with me & was very pleasant & very much amused. We had much musical talk & sung duets all the way from the Theatre to near my street -- he offered to get me tickets for the grand Messe at St. Roque on the 22^d, at which he and many others of both the Grand Opera & Feydeau sing.

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[17. August. 1817]

... I went to the Theatre du Port St. Martin, which was full, but got a good place in the orchestra -- it is a large high theatre but not handsome -- large stage. Les Jumelles Bernaises was half done when I arrived -- it was a little laughable piece in which before daylight 2 old fools serenade their 2 loves; & the girls contrive to hang one to a ladder by his coat & souse the other in a waterbarrel -- in which state they are discovered by the whole village, & much laughing ensues. The next piece was Les Deux Philiberts, a little opera taken from the comedy of the same name -- but here it is two ladies,

opposite education, manners, & characters -- the lively fashionable lady of the Chaussée d'hutin was most inimitably done by M^{lle} de Vertpré, a most lovely fascinating little woman, & excellent actress. The dancing master, the merchant & his childish lisping son, the old precise aunt of the Marais with the quiet docile niece, were all admirably contrasted, & the music very pretty.

Next came Daniel, ou La Fosse des Lions, in 3 acts, a very grand spectacle. The story is taken from the scriptures with the addition of the love a young Israelite for Leila, the daughter of Oreb, the highpriest of Babylon -- he abjures his god to obtain her & then she is ravished from him by death & restored by Daniel -- & he (the lover, Misrael) is banished to the desert & the damsel converted -- then the triumphal entry of Nebuchadnezzar, with dancing, scenery, &c., and his vision -- devils & hell at once fill the stage -- he loses his reason after the massacre of the Israelites, in which only Daniel, Misrael & his brother, & Leila are saved -- they are saved by fire from heaven

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and a glory which protects Daniel -- the massacre formed one of the most picturesque scenes, with the white lights, I ever saw -- a perfect picture very finely grouped: but the last scene, where the High Priest & his Babylonians throw Daniel into the Den, where the Angels descend, & the earth opens & swallows up the High Priest & his Myrmidons -- where the doors of the Den sink & Daniel is discovered illumined by Angels, with Misrael, Leila, & Azarias -- & the lions, the angels, clouds, & most brilliant light. It is really very elegant & most tastefully got up -- the scenes are all perfect with the most beautiful & appropriate wings -- & it was very well acted & very interesting: one of the best melodrames I ever saw.

[18. August. 1817]

... we went to the Theatre Vaudeville & got good places in the orchestra. It soon became very full indeed. The Theatre is most brilliantly lighted & elegantly fitted up & has only been open 3 days since it was repaired & beautified. The first piece was *L'Exil de Rochester* -- a droll scene between Charles 2^d as Prince

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& Rochester & his friend, who contrive to get their pardons from the Prince by the mistake of a drunken constable who mistakes the Prince for Rochester, who to get out of the scrape brings in from another room, where he writes it, the Prince's pardon for Rochester, on which Rochester appears & claims it. All this passes in a tavern which the Prince & Rochester both frequent. The Constable & Mat Prior the poet are both capital. It was well done except by the Prince. Rochester & his friend by Henry & Isambert very good.

Next we had "*Tous les Vaudevilles, ou Chacun chez soi.*"

It is a comic piece made for the opening of the Theatre, in which appears the Genius of the Melodrames from the Ambigu & the Gaité & St. Martin. &c., a horrid fellow with pistols & beard -- also the Apollo of Café Apollo, where little pieces are played, gives a comic love scene interspersed with cross readings of dishes of coffee, limonade, &c. -- most capital -- then Punch -- then *Les Ombres Chinoises* -- & then Martin & M^{de} Boulanger of Feydeau, both most admirably

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imitated in a duo bravura of a common French air -- this was done by Goutier & M^{lle} Lucie -- the Genius of Vaudeville by M^{lle} Lucie cadette made a very pretty young man -- & all these characters from the other theatres are anxious to get possession of the newly decorated Salle of the Vaudeville -- it is very

comic & well kept up -- it was well Bullot was with me, for there are so many allusions to local things & customs & places & cant words I should have lost half the fun of it without his assistance.

The last piece was Count Ory -- who with his companions come disguised as women to a Castle of a lovely Countess, who with many others is anxious to have back her husband from the Crusades. He performs this trick in order to have an opportunity to make love to the Countess, who is in love with his page her cousin, who tries to delude the Count, who makes love to one of the page's hands in the dark while the page is making

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love to the Countess on the other side of him. The page & waiting maid discover the Count's trick & the ladies are frightened. The widowed Countess takes the Page, & the Count & his followers go off, informing the ladies their husbands are coming. There is much naiveté & life in this little piece, which is taken, but altered, from a real anecdote which ended in the Count & his female pilgrims sleeping with the nuns of the convent whom they deceived by pretending to be women, & all the nuns in about 9 months after produced children.

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[20. August. 1817]

... I went in the Evg. to Feydeau Theatre. I had a capital place in the balcon. Zorayde et Zulnar was the first piece, a grand spectacle, but very dull indeed, & no good performers in it -- neither the actors nor the story are worth mentioning. It was the worst acted & dullest piece I have seen at Paris. The music, tho' of Boieldieu, is less pleasing & more flimsy than are his general works -- some songs for Martin were so murdered by Batiste that one could not say what they were.

The next piece was Jeannot et Colin. A sudden fortune makes fine Parisians of the rustic Jeannot & his Sister.

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Colin & his Sister, rich rustics, come to Paris to visit their old friends & lovers -- this Sister is faithful to Colin, but Jeannot is so perplexed with a Parisian Countess that he is ashamed of his old friends & is very cool. A reverse of fortune gives the house he lives in to Colin, & Jeannot is again poor -- & is sensible too late how ill he has behaved. Colin forgives him, & the 4 are united -- leaving the Parisian Countess & her Chevalier (the mistress & friend who desert poor Jeannot in his distress) to themselves. It is a most charming natural little piece. Batiste & Huet in Jeannot & Colin were very well, M^{lle} Palar very pleasing in Colinette, but the charm was the sweetness of Madame Duret & her exquisite singing of the Nightingale trio, and all her trills & cadences: she has a most clear, strong, sweet, melodious voice, & great taste & feeling -- it is really terrible there is no good tenor to sing with her. She is a most elegant fascinating woman -- & the more one hears her, the more one

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admires her. I shall go again if she has a good part & good music.

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[21. August. 1817]

... Dined at Dupont's & walked to the Ambigu Comique, which I had never seen. Got a good place in the first boxes -- it is a very neat theatre, as large as the Gaité but less than St. Martin. The first piece was just begun, Clara, ou Malheur et Puissance -- interesting -- a young girl, rather

than reveal the crime of a man supposed her father; but who is not, submits to be led to the scaffold & to all the opprobrium of disgrace, & the loss of her lover's affections & of her friend's (a princess) protection -- the part was played with feeling, & altogether it was a well acted tho' commonplace melodrame.

Next the vaudeville of Un Voyage autour de ma Chambre, which has a young officer

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in a country town locked up in his room for some hours instead of going to a ball, for some offence of missing a guard -- so he amuses himself with talking & singing to himself, making love, dancing, discussing the merits of his books & mistresses & his father's arm chair. It is a lively little monodrame & some of the songs are pretty -- it was well done by M^{lle} Eleanore, a very pretty breeches figure.

Next we had a very interesting melodrame of Leon de Stockholm -- who is unjustly suspected of a murder from being found on the spot with the body in his hands, & all bloody -- he passed by chance & tried to recover the murdered man who died in his arms, & who had been murdered by Leon's greatest enemy. This enemy, however, after Leon is tried & condemned, is so horrified at the idea of an innocent man suffering for him that he reveals his crime, & Leon is released & united to his Clara -- it is a very affecting scene where his friend, the father of Clara, before his trial, struck by the strength of proof against him, questions him

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as to the possibility of having stabbed the victim in passion -- as he had unluckily once before fought a duel with the murdered Count -- the agony of Leon at his best friend's suspecting

it possible for him to be guilty of such a crime was very finely expressed, with much force & nature -- and a blundering, talking, simple servant was comical. Altogether I was highly pleased with the acting of Leon in the last piece & of Clara & the Princess in the first -- tho' they are too much alike in plot & situation.

It is really wonderful, the crowds of people at the boulevard theatres & those of Bobeche & Funibules &c. -- where tricks & extempore pieces & pantomimes are played.

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[22. August. 1817]

... Bullot came at 1/2 past 11. We went together to the Church of St. Roque, where the Messe of Blasius was to be performed. The band of the Guards performed the instrumental parts. Lavigne, Chenard, & Batiste sung the vocal parts together with a large chorus. ...

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The music was striking if not fine. Lavigne's solo was finely given, & the latter part of the Messe was very beautiful. It was over before 2. We went to the Louvre, and Bullot was much pleased with Jane's picture, which is very nearly finished & is, if not one of her best, at least a very pleasing copy of the very charming Marine of Vernet.

... went to the Ambigu to see the Fille Maudite. We had good places. The first piece was a very laughable comedy in 3 acts called Verseuil, who personates a rustic fool expected by an old man to marry his daughter -- the sister of the old man, very cross & rich, will not hear of this match & brings with her the uncle of Verseuil, not

knowing him to be such, and orders her brother to receive him as her friend. He is looking for his nephew Verseuil & recognizes him in the pretended fool, who with his impudent contriving footman were capital -- the old gentleman desires the uncle to pretend that the disguised Verseuil is his lost nephew in order to deceive his sister -- & he can scarcely be brought to believe that Verseuil is Verseuil & not the country squire -- till the stupid rustic servant of the latter comes in crying to say his master is dead --- so the old gentleman gives consent & his sister goes off in a rage that there is to be a marriage at all. It was very comic & well done.

Next we had L'Incognito. At a rustic inn a great man is expected. Two young noblemen hunting lose themselves & are very hungry -- they are told by a rustic lover of the innkeeper's daughter that all the provisions are to be kept for this great man -- they hide their guns, &c., & one of them pretends to be the great

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man, & speaks French like a German, & is very stiff. The host, his daughter, & a silly servant all believe they are the expected guest & his man -- & serve the dinner -- but in the midst of it, the stupid servant goes to the village where the noblemen said they had left their carriage broken & finds it is all a lies -- so he takes them for robbers, especially as he finds their guns by chance -- he brings in all the village armed with pitchforks. At last the 2 young men, tired of waiting for the rest of the dinner, come forth & are astonished at the change -- they are just going to be carried to prison, after making a vigorous resistance with no other arms than the dinner napkins, when

the young peasant (lover of the innkeeper's daughter), who knows them, arrives & declares they are such & such noblemen -- the peasant & girl are united & he made gamekeeper to one of the noblemen. It is a charming little piece, full of life & most beautifully acted.

Lastly we had the most interesting melodrama of La Fille Maudite.

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An old Spanish baron has cursed his daughter Julia for marrying Michael Cervantes -- they have a son -- by chance the brother of Julia has never seen her till after this marriage -- he meets his sister twice in a hurried manner & is in love with her or fancies so -- she is very kind to him, being pleased with him, tho' not in love but with her husband, who is in great poverty. The old father, Don Alvarez, is appointed Governor of Palermo & is going to sail from Carthagen. Cervantes & his friend Juarez, a painter, offer themselves as soldiers to go & are accepted -- when introduced to Don Alvarez, he recognizes his son in law & the grandson, just then arriving. Don Alvarez is going to pardon his son in law & asks for his daughter. When Cervantes runs for her, he finds her in the arms of her brother, whom she has just found to be such. In rage he draws on the brother, who is

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mortally wounded, & the unfortunate Julia flies to her father, who repulses her & her husband with horror. This is a terrible & sudden change of great effect -- in the next act, Cervantes is doomed to die for killing his Colonel -- however the Colonel gets better & comes out of his room convalescent, says he is himself alone to blame & that the said Cervantes having only

just entered the service has not been legalised as a sub-officer, so cannot be punished. At the intercession of Alfonso, who is the Colonel & Julia's brother, the old man forgives his daughter & son in law -- it was very affecting & was admirably done by the Painter, Alfonso, & the old father. Cervantes was too rapid, & Julia rather cool, tho' elegant, for such an impassioned part so full of terrible situation. Really the Ambigu is the scene of most pathetic acting & has all the true melodramatic pathos, which, tho' very absurd, is very interesting. They do these pieces most charmingly.

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[23. August. 1817]

... We got in at last to the Theatre Francais -- it is most tiresome waiting so long, but there is no crush or squeeze.

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... We were in the midst of a most crowded house -- every hole & corner were quite full. At last the tragedy of Manlius began. It is begun by Talma himself & his confident. This great actor has been long on a tour & this was his first appearance since his return. He was hailed with enthusiastic applause -- his figure is short & thick, his face rather fat but very keen & expressive -- his voice noble & grand -- & his powers of declamation, energy, contempt, rage, & deep pathos are far beyond what I remembered. This part, which is exactly that of Pierre in Venice Preserved, suits Talma perfectly. His scene where he reads Servilius the letter he has received informing him that he is betrayed by him, where he says to him after reading it, "Que dis tu?" -- still incredulous that it is possible he can have been betrayed -- was altogether exquisite.

Also in the 2^d act, where he first unveils to him the conspiracy -- but his deep natural suppressed feeling, where his old friendship for Servilius leads him to forgive him & request his help to evade an ignominious death was most affecting -- but so vilely contrived is the French tragedy that we are not allowed to hear the last words of the expiring Patriot, but they are dragged in by a dull confidant, & Valeria, the wife of Servilius, then kills herself -- in all respects the tragedy is far below Venice Preserved, from which it is taken -- & the characters of Valeria & Servilius are far beneath Jaffier & Belvidera -- nor is that of Manlius itself so prominent as Pierre, for he has but 3 fine scenes -- Talma is perfect in it, as far as it goes, but it does not embrace a wide range of passion. I should like to see him in Macbeth,

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which he is said to play finely -- also Hamlet, tho' he is too old for it -- he is about 55 years, 2 or 3 years only younger than Kemble, but in far greater force of physical power. Servilius & Valeria were played by Victor & M.^{lle} Volnais, both rather dull.

La Fausse Agnes followed, a charming lively comedy of Destouches, like the Citizen -- where a young lady, to disgust a silly provincial wit who is to be her lover & fancies himself very clever, pretends to be a fool -- & then to be very clever in order to make a quarrel between him & her father & mother -- her real lover & his servant, disguised as two servants in the house, add much fun to the piece. Leon, the lover, was well done by Cartiguy. Thenard was most comic in M. de Mazure, le fat, who is to be married to Agnes -- the old mother was very comic -- & Agnes by M.^{lle} Bourgoïn was truly elegant, lively, graceful, & droll.

[28. August. 1817] Calais

... Panurge, opera, very lively & amusing, a grand spectacle taken from Rabelais, with most beautiful music by Grétry -- it is all in recitative, & was most execrably done throughout. The actors are a very inferior set to those I saw two years ago here. The heroine was a squalling old woman, & Panurge was done by a stout fat man

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not much younger. One of the young ladies sung tolerably -- but squinted -- & indeed such an ugly set I have seldom seen. The house was well filled -- the only good performer was the leader of the band, who played very well.

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[31. August. 1817] London

... We found letters from my Father & from Lluellyn ... the latter is at Seaton but will meet us at Selaby -- he is almost well & if I were going back to the Continent now would like to go with me: -- but that cannot be.

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... [deleted passage:] I do not think Lluellyn would care about the antiquities of Greece. With him I may possibly one day tour, de même que Byron, Spain, which I know he wishes to visit & where he would be a useful as well as pleasant companion.