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The Journal of John Waldie Theatre Commentaries, 1799-1830

Title

The Journal of John Waldie Theatre Commentaries, 1799-1830: no. 36 [Journal 49] April 10, 1822-August 31, 1823

Permalink

<https://escholarship.org/uc/item/6z41j294>

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Publication Date

2008-06-18

[Box 4]

no.36 [Journal 49]

April 10, 1822-August 31, 1823.

[13. April. 1822]

... I went to the play at C. G. Theatre. Henri Quatre was delightful in scenery, & pretty music, & the elegant interesting contenu & hearty style of Macready in Henri was very fine, & very affecting in some parts. Eugene by Abbott was done with some grace & feeling, byt C. Kemble, who was the original, must have been delightful in it. Liston was exquisitely droll in Jocrisse, and Miss M. Tree in Louison sung & acted prettily. Miss Hallande played Miss Stephens' part of Florence, & sung well, tho' the songs are rather high for her, but she managed her voice most admirably & is a most lively clever girl & will be an excellent actress

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& singer. Blanchard good as Pinceau. Duruset & Miss Beaumont in St. Leon & Clotilde dull enough. Emery in Moustache was excellently gruff & natural -- he, Liston, Abbott, & Macready kept it well up.

It was followed by Cherry & Fair Star, from the Arabian Nights, by far the richest & most beautiful specimen of scenery I ever saw -- the port of Cyprus distant, in the vision of Cherry -- the grove of birds -- the Bower of Illusion, representing a ballet on the stage & all the theatre in looking glass -- the Burning Forest is the richest scene I ever saw, & in the midst a fountain of dancing waters -- the snowy Caucasus, which discloses Fair Star in a grotto -- & the magnificent Palace of Cyprus -- all is truly superb & beautiful, well managed & well arranged. The gardens of Hapenbad are fine, & the aloe shooting forth into flower & yielding from its stalk Miss M. Dennett, a Sylph, who danced finely. Farley as the Greek Captain & Grimaldi as the Slave were capital -- the latter admirable when made dumb

by the Sylph. Blanchard good as the supposed father. Miss Foote rather dull as Fair Star, but Mrs. Vining was capital as Cherry, & made a most interesting youth, dancing, fighting, & acting admirably.

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[15. April. 1822]

... I went soon after 8 to the Philharmonic, ... the overture & a trio vocal were over. Just after I got a good place near the orchestra, tho' the beautiful

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room was very full, a most capital & difficult pianoforte concerto was played by Mr. Potter, a man full of delicacy, soul, & feeling -- the music was exquisite -- I was never more pleased. Signora Caradori sung tolerably 2 solos, a trio with Begrez & Bellamy. A fine overture by Romberg, & Cherubini's overture to Les deux Journées, & the most wonderful execution & fine tone & feeling & effect by Kiesewetter in a quartett of 2 violins, tenor, & bass -- his violin for sweet tone exceeds any thing, & his execution is wonderful. Altogether the concert was delightful. I met Madame Münck & Signora Caradori & renewed my Paris acquaintance.

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[20. April. 1822]

... I went to the opera to take my leave for some time. It was La Gazza Ladra, which I never saw but once before at Turin.

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It was well done. Camporese in Ninetta, Madame Vestris in Pippo, Curioni in the Lover were all delightful. Cartoni cold in the Father, Angrisani good in the Old Man, & Placci capital in Podesta. It went beautifully & has some exquisite morceaux,

but is too noisy & has not the smoothness of the Inganno or Turco or indeed of most of Rossini's works, yet there are more scenes in it of great genius than almost any opera -- however it wants sweetness & is a little too German.

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[20. May. 1822]

... I went to Ebers' concert at the opera room -- full -- & good -- fine clarinet by Wilman, piano by Miss Buckwald good, singing by Camporese, Curioni, Zucchelli, Cartoni, Placci, Caradori, &c., and the

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overture to Zaira, & a grand symphony of Mozart's -- very good on the whole. Curioni is a most delightful singer -- indeed all the men are good in their various ways.

[21. May. 1822]

... I went to the opera -- very full & gay -- Otello -- perhaps not so powerfully done as at Naples, but very delightful. Desdemona by Camporese, Emilia by Caradori, Otello very fine by Curioni with great feeling & force, Roderigo by Begrez rather die-away, Cartoni fine in the old father, Placci poor in Iago -- but it went admirably -- the music is perfectly exquisite -- the latter part of the first act & beginning of the 2^d are superb, & Camporese's bravura was ecstatic.

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Cendrillon came next -- with Paul & Noblet -- instead of Albert & Anatole. Paul is not so elegant as Albert, but his dancing is more beautiful -- it is indeed aerial, & his turning his body in the air is beautiful. Noblet is a fine girl of great skill, but has not the pose of Mad. Anatole.

[22. May. 1822]

...I went to Catalani's Concert -- so crammed the whole orchestra was filled. ... She was in charming voice. Cianchettini's duo she sung with

Sapio -- he & Placci sung 2 good duets by Generali -- Catalani sung Rode's air twice, most exquisitely -- she sung Angels ever bright, Quando cessera, and the air of "Donzelle" all most heavenly.

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[24. May, 1822]

... I went to the opera -- the music of Pietro l'Eremita is really delightful -- it is nearly the same as Mose in Egitto & is by Rossini -- in his richest style -- it is only inferior to Otello, & in some parts scarcely so. The Sultan Noreddin by Zuchelli was good -- rich bass voice. Crosmane, his son, by Curioni was delightful -- his voice improves daily, & he is a most elegant graceful actor -- I never saw Otello so well looked or better acted, & his voice is exquisite.

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Begrez in Lusignan had not much to do. Cartoni in Pietro was truly fine & impressive. Nothing can do justice to Camporese in Agia the Greek -- & still more to Madame Ronzi de Begnis in the Queen -- both were exquisite. Camporese's scene where she sings the bravura was surprising -- the opera is very interesting & fine -- & the dresses & scenery very grand -- it was indeed delightful. We had the divertissement with Paul, Noblet, De Varennes, Le Blond, Hullin, Mercandotti, &c., & the ballet of Les deux Pages, in which Noblet & Volet as the 2 pages, & Mercandotti as the lady, & Paul & Le Blond were great -- but it is nothing as a ballet for scenery & action, but merely lively & pretty.

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[25. May. 1822]

... In the evening I went to C. G. Theatre to the music, as it was Whitsun Eve. There was too much, but the greater

part good -- the worst part was 3/4 of an hour of Lord Burghersh's Bjazet, which, tho' well sung by Camporese, Ronzi de Begnis, de Begnis, Begrez, Placci, & Zuchelli, was dull -- the quintett & trio from Mose in Egitto were charming. The first act was chiefly from Handel -- Holy Holy by Mrs. Salmon, Angels ever bright by Miss Stephens the best of it -- the last part contained Sweet bird by Miss Stephens & Nicholson on flute, very good -- variations to the Last rose of Summer

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by Mrs. Salmon & Bochsa on the harp, Sweet Echo by Miss Stephens & Mrs. Salmon, Crudel perche by Camporese & Cartoni, song from Creation by Zuchelli, Fra tante angoscie by Torri, Su l'aria by Mad. Camporese & Mad. Ronzi. Miss Povey sung Pious Orgies well -- she will have a Mara or Ashe voice & may be a fine singer. We had Laci darem by the 2 de Begnis, & Giovenette by Miss Stephens & de Begnis. We had a most exquisite violin concerto by Mori, & the finest & most brilliant pianoforte fantasia with variations to Swiss Ca ira by Moschelles, a most spirited, clear & distinct player -- also the concertante on 2 harps by Bochsa & Dizi. Begrez & Madame Vestris sung the exquisite duet of Tancredi. Altogether the music was delightful, but I have not named half of the vocal parts -- it lasted from 7 till near 1 -- & ended with God save the King.

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[26. May. 1822]

... I went in the Evg to the Adelphi theatre, where Alexandre, the famous young French ventriloquist, gives an entertainment quite alone, in which he personates numbers of dresses & characters, & voices of all sorts & distances & dialogues very comic -- & dogs, cats, pigs, sawing wood,

& planing it, frying eggs, &c. He is unaffected, goodlooking, & speaks English well with foreign accent, but, tho' lively & gay, he wants humor -- however some of the trio conversations & situations were capital, & the end of it, the marriage of Flitilla & the Captain, is good -- his own voice is used as Nicholas, the servant, who is chief person, & it is called Food & Physic, or the Rogueries of Nicholas. His ventriloquism is really most surprising & incredible.

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[28. May. 1822]

... in by the private door in Pall Mall, I got a capital place in the pit near the King's box. ... The King seemed to enjoy the music -- God save the King was sung 3 times, before the overture, after the opera, & at the end of the ballet -- its effect after the opera when the house was fullest was superb -- it was sung by Camporese, Ronzi, Mad. Vestris, Begrez, &c. -- in fact all were on the stage. It was vexing neither Camporese or Ronzi acted -- from some jealousy -- but we had the Barbiere di Siviglia -- to introduce Signora Cinti, who is a dull humdrum singer & no actress, tho' pretty. I well

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recollect her & her Mother at Paris. Curioni was good in the Count, Placci in Bartolo, Angrisani in Basilio, & Zuchelli in Figaro -- but the voice of the latter is harsh & bad. On the whole the opera went off tamely -- but in the divertisement & ballet Paul outdid himself, & Le Blond danced finely, as did M^{lle} Noblet, Roland, De Varennes, Mercandotti.

[1. June. 1822]

... I went to D. L. Theatre with Braham's orders -- & got front seats in side boxes -- thin house as usual I believe there. Abroad & at Home has 2 or 3 lively scenes, but is a poor piece -- merely the rivalry of two wiley old guardians, Testy & Flourish, trying to gain their wealthy ward, Miss Heartly, as daughter-in-law, but one son elopes with her maid by mistake, & the other is "at home" not "abroad" -- so Miss Harcourt may accept in the end Harcourt, whom she loves, as her suitor -- some good songs are introduced by Braham & Miss Povey, whose voice is charming -- & Braham's song of Love in her eyes, from Acis & Galatea, is exquisite -- he sung a battle song, new & bad, & several others, & 2 duets with Miss Povey. Munden in Old Testy, Harley in Flourish, & Knight in Dicky made much out of nothing.

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Ella Rosenberg followed -- Cooper in Rosenberg, Mrs. West in Ella, Mrs. Harlowe in Mrs. Flutterman, Harley in Flutterman, Pope in the Elector, and Gattie in Storm were very well -- but it is dull & hackneyed -- and melodramas are getting most ridiculous & absurd.

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[5. June. 1822]

... J. Chatto called & we went to Catalani's concert -- very full -- good places, next Mrs. Yaniewicz, &c. Catalani sung La tu vedrai, Rode's variations twice, and a fine duet with Begrez, and Holy Holy, Povero cor pesche -- all very finely.

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[8. June. 1822]

... Lord B[arnard] & I went up to Lady Darlington's box. ... It was Otello -- Curioni & Camporese outdid themselves & were indeed exquisite. I never heard her sing so well, & he

in the scenes with Iago & Roderigo was admirable. We had the lively ballet of Le Carnaval de Venise, in which Paul's dancing outdid himself in superb gaiety & grace of motion & he was indeed astonishing.

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[10. June. 1822]

... Ferrari's Concert ... began at 9 -- and first was a little French play by Pelissie, Laporte, and M^{lles} Josephine & Adeline, called Les Maris ont toujours tort, in one act -- natural & amusing -- the valet & soubrette very good. After the play, Ferrari's opera of I due Svizzeri was done as a concert -- there are some pretty trios in it, & duets, but it is milk & water indeed after Rossini. M^{lle} Caradori, Sapio, & Cartoni performed it well.

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[13. June. 1822]

... to D. L. Theatre to Sir A. Don's box, the stage box. ... Braham's benefit, quite full, brilliant with ladies. Devil's Bridge went off well, tho' the singing, except Braham's, was poor. Camporese sung La ci darem with Braham, & di Piacer. Miss Paton sung Blackeyed Susan & Di tanti palpiti. Miss Goodall & Miss Povey sung the Echo Song. We had glees, Anacreon in Heaven, Non piu andrai, Nelson, & Wallace by Braham. Mr. Kellner sung Mad Tom, an air by himself. Smith sung the Wolf, in character, very finely. The day after the wedding very ill done by Penley & Mrs. West. It ended with a hearty laughing at Nipperkinby by Munden, who is great as ever.

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[15. June. 1822]

... The opera was Il Turco in Italia, which I have before enjoyed & described since I have been here. Mad. Ronzi, De Begnis, Cartoni, & Begrez were capital, & the music is exquisite. In the ballet of Le Petit Chaperon rouge, Paul, Noblet, Mercandotti,

& De Varennes, Le Blond, & the 2 Vestris's were inimitable. I never saw any thing so exquisite as the pas de deux of Paul & Noblet at the beginning. The ballet is a very interesting thing, just the [same]

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as the French opera it is taken from. Mercandotti danced the Guaracha in the masquerade of the opera most exquisitely -- but Paul outdid himself. I never saw him in such force, yet as light as song.

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[17. June. 1822]

... Sir A. Don came with his carriage & 4, & took me ... to Finchley Cottage, where we were most kindly received by Mr. & Mrs. Braham ... very pleasant, cheerful & gay party -- altogether about 36. ... Braham & I sung ... he sung Venus Queen, & Catalani sung Povero Cor, Piu, bianca di giglio, & Dilleti pascete -- & Ah perdona and Laci darem with Braham.

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[19. June. 1822]

... I went with Braham's ticket to Kiesewetter's concert at the Argyle Rooms -- full -- met Bramhams, Yaniewiczs, Begrez, &c.

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A most exquisite concert, -- indeed the best I have been at. Grand Symphony by Haydn. Miss Goodall & Begrez sung Fra gli amplessi from Cosi fan tutte. Then came Kiesewetter's concerto violin. I never heard such sweetness, execution, tone, & softness. I have heard more energy, but for sweetness nothing ever came near him -- the adagio was heavenly. Camporete sung voi che sapete finely -- then came the superb duet on 2 pianofortes by Cramer & Moscheles -- the latter's touch so light, clear, & brilliant, so soft & distinct, it was beyond anything. Cramer is an admirable player -- perhaps neither of them have such a general feeling

pervading their playing as Kalkbrenner -- yet Moschelles is undoubtedly the first of pianoforte players. I could not have conceived of any thing so fine. We had then *Io di tutto mi contento* by de Begnis & Madame Ronzi, which was exquisite as usual. The overture to *Clemenza di Tito* began the 2^d act. Mrs. Salmon sung *Cease your funning*. Dizi played a fine solo on the harp. Braham sung a superb & most difficult recit & air of Beethoven's, with orchestra accompaniment -- then Kiesewetter played an exquisite Introduction & Rondo with variations --

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after which there was an air from the *Creation* by Zucchelli -- and the excellent overture to *Prometheus* by Beethoven. Altogether it was a real treat.

[20. June. 1822.]

... I went to Curioni's Concert & met lots of Italians -- it was tolerably filled -- and delightful music indeed -- a noble overture of Mozart's -- *La mia dorabella* by Begrez, Angrisani, & Placci -- lovely duet of *Tancredi* by Signora Marinoni & Torri, exquisite music -- then capital buffo scene, now raucous, now whispering, from *La Prova d'un opera seria*, by Ambrogetti -- he was encored & was inimitably comic -- then Camporese & Madame Ronzi sung *Ah perdona* exquisitely --

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& the act finished with *Celeste mea placata* from *Mose* -- by Madame Ronzi, Curioni, Begrez, Zuchelli, & Cartoni. There was Bochsa on the harp accompanied by Puzzi on the horn. We had then the overture of *Aureliano in Palmira* by Rossini. M^{lle} Cinti & Placci sung *Il core vidono* from *Così fan tutte*. Camporese sung admirably with great force & effect the air

of Tanti affanni from Clemenza di Tito. Madame Ronzi & De Begnis then sung twice the inimitable duet of Generali, in which the husband is to be deaf, dumb, & blind -- it is really a treat -- she is so arch, lively, & pretty, & so sweet in singing. The concert ended with the inimitable quartett of Rossini by Camporese, Ronzi, Curioni, & Cartoni.

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[27. June. 1822]

... I went to the play at C. G. Theatre -- Taylor's benefit -- full -- good seat in pit -- Montrose, from Scott's tale -- Liston good in Dalgetty, Abbott in Allan, Yates in Ranald -- Miss Stephens sung ballads in Annot -- scenery very pretty, & the battle & horses capital. Next we had the Barber of Seville -- Almaviva, Jones -- Fiorillo, Pyne -- Bartalo, Fawcett -- Figaro, Liston -- Basil, Issacs -- Rosina, Miss Tree -- they murdered Rossini & Paesiello terribly -- it was dull, except Liston, who is always funny.

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[28. June. 1822]

... I went to Haymarket Theatre, the first time I have seen it -- very neat & good size. The Bill of Fare is an amusing little piece -- Oxberry the Landlord & Terry the Manager are good, & there are several other comic characters, especially Mrs. Chatterly as a fine lady, Mrs. Johnston as a chambermaid. We next had the Stranger -- Mrs. Haller by Mrs. Clifford, whom I remember at Newcastle many years since -- she is fatter & stouter -- & plays with much feeling & is ladylike & graceful. C. Kemble in the Stranger was admirably effective & made more of it than I thought possible. Oxberry's Peter was very good. The rest tolerable. We then had Love Letters, a

new French farce, in which Madame Vestris as Lisette is very interesting indeed -- Mrs. Garrick in Emily

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sings well -- & Oxberry in the ridiculous lover & Johnson in the favored one are good. There is not much in it, but Madame Vestris is really elegant, lovely, & fascinating.

[29. June. 1822]

... I went to the opera. ... It was Don Giovanni -- noble & sublime -- & finely done. Zucchelli sings finely, but is not elegant enough, or so airy & gay as Ambrogetti was. Mad. Ronzi was exquisite in Donna Anna: her account of the murder & her song of Non mi dir were in the finest strain of real feeling, & her looks & voice are perfect. Cinti sung tolerably in Elvira, Camporese well in Zerlina -- Angrisani was

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excellent in the Father, the Ghost, & Masetto -- De Begnis a capital Leporello -- Begrez good in Ottavio -- it went off admirably, & Paul, Noblet, & Mercandotti danced inimitably in the 1st act. The ballet was Le Chaperon rouge -- & Paul outdid himself -- Vestris & Le Blond also good.

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[2. July. 1822]

... I went to the opera -- Pietro l'Eremita -- most exquisite -- the more I hear it the more I admire it -- and it is of a sort that gains by hearing much -- the beginning, the prayer, the quintett of "Celeste mea," the duet of Camporese & Curioni, Mad. Ronzi's air & chorus, Curioni & Zuchelli's duet, the grand scene in prison, the death of Crosmane, & the fine prayer of Del tuo stellato soglio -- are all exquisite -- it is a treat from beginning to end, and is really most delightful.

... We had a divertisement, & the

ballet of Cendrillon, in which Mercandotti is delightful, & Paul & Noblet dance divinely. Vestris & his wife, M^{lle} de Varennes, Le Blond, & Hullin are all excellent -- but there is not so much of Paul as in Le Petit Chaperon.

[3. July. 1822]

... I went to the French play in Tottenham Street -- very good -- 3 vaudevilles. Laport most capital valet -- Pelissie good as the Count, & M^{lle} Josephine as Countess, & M^{lle} Adeline as the paysanne -- it was Frontin Mari Garçon, & is full of point & life. Next we had Caroline, a charming vaudeville of much spirit & feeling -- the old Uncle by Cloup was vulgar & noisy, but C. Aubert in the Nephew was very elegant, natural, & interesting, & M^{lle} Josephine charming in Caroline, & nothing could be more amusing

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than M^{lle} St. Simon in Marianne, the romantic soubrette. This piece was followed by Le Savetier et le Financier, in which Cloup as the Tonnelier, M^{lle} Adeline as his Daughter, & Laporte as the Savetier were really inimitably natural & comic. Laporte is a most capital actor, so powerfully lively, gay, easy, natural, & comic.

[4. July. 1822]

... I went to opera to Lafont's benefit, the famous violin player of Paris. We had the first act of Don Giovanni, in which all went as well as on Saturday last -- then we had Cherubini's overture to Anacreon -- then Lafont's violin concerto -- I never heard such a tone, such taste, or such feeling, or such a flute-like strain as his *adagio* -- & his shifts & shakes

outdid all I ever heard. Yaniewicz, Mori, Spagnoletti, Kieswetter, & Smart were all there -- & astonished. He played afterwards the Airs Suisses with such a delicacy & taste as I never heard. Moschelles played his Fantasia on the piano-forte, and was exquisite. We had singing by Sapio & M^{lle} Cinti. In Don Giovanni, Vestris & Madame Ronzi Vestris danced divinely, and Mercandotti the Guaracha dance -- but Paul, de Varennes, & Madame R. Vestris were exquisite in the pas de trois of Petit Chaperon rouge. Noblet in Petit Chaperon was charming, & her pas de deux with Paul far outdid all I ever saw -- he is beyond all conception -- & it was accompanied by Lafont in such an excellent manner that the music & dancing seemed like enchantment.

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[5. July. 1822]

... I went to the English opera -- the first piece was the Miller's Maid, in which Bartley as the Miller was good -- Emery was ill, & T. Cooke acted his part, not ill -- T. Cooke would have been capital in his own part of George, the lover, but in Giles, the unsuccessful one & the one of violent passions, he was not like Emery. -- Rowbotham, the old Father, & Mrs. Grove, the Miller's wife -- it is capital & most affecting. Next we had Love among the Roses, a new piece with an admirable old Seaman's part for Bartley, in which his heartiness and gentlemanlike spirit & violence & rage are irresistible.

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J. Bland sings a song or two in the lover agreeably. Wrench is capital in Sharpset, as in all his characters, & the old Alderman was good -- it is a lively thing. Miss Carew looks & sings tolerably -- but the cream of the Evg. was the Rendezvous, a piece from the French, in which Miss Kelly as the hoyden outdid all I ever saw, except Mrs. Jordan, & it was her again complete.

Miss Kelly has 10 times the genius & spirit & pathos & feeling of any other actress now living -- & is exquisitely finished, & nature itself, both comic & affecting. The piece is laughable, & her acting rich in fun & point.

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[8. July. 1822]

... We all went to Astley's. Saw Mr. Blackmore dance & tumble & leap on the slack rope. Saw the races by ponies, round stage & circus -- carriages & horses, footpeople, spectators -- a good scene -- & capital races. We then had Mr. Wilson, who is a most elegant figure & fine dancer on the tight rope -- his standing on a chair, reversed, with its 2 legs in 2 bottles & those on the rope is astonishing. Next Mr. H. Simson as Orson with a capital tame bear & Makeen as Valentine. We had then a grand Entrée of 24 horses, tumbling on them, a minuet danced by 2 of them, & then beautiful horsemanship.

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[9. July. 1822]

... I went alone [with Mrs. Bartley's order to the Lyceum], & had a capital place in the boxes, front row of stage box. ... We had Love among the Roses as before, then the Spoiled Child. Wrench's Tag is bad -- his forte is the airy comedy -- full of life, & ease, & humour -- but has not the dry burlesque of Suett & others. The attraction of it was Miss Clara Fisher, 11 or 12 years old, as Little Pickle -- much life, vivacity, power, knowledge, & cleverness, & much feeling of pathos -- but she does not make one laugh like Miss Kelly or Mrs. Jordan -- yet her articulation in speaking & singing, her action, &c., are capital -- she is astonishing. We then had Belles without Beaux, a dull piece as may be supposed, only tolerated from the exquisite acting of Miss Kelly in Mrs. Dashington, who as a boy, her brother, makes the young prude admit her at night

and fall in love with her -- the prude dresses up Mrs. D. in her own clothes & tries to pass her off as Mrs. D. -- but Mrs. D. seems too masculine -- & at last appears to all coming from the prude's bedroom as the young man -- it is a good lesson for prudes -- & was delightfully done by Miss Kelly, who managed marvelously the feminine & masculine movements, especially her contrived clumsiness ^{in playing} a woman playing a man trying to play a woman. We had then the Romp -- the music pretty -- Clara Fisher sung it well & acted with spirit, but she has not the rich broad humor of Jordan or Kelly -- Watty by Wilkinson dull enough -- I liked her Pickle better than her Tomboy.

[7. August. 1822]

Newcastle

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... The play was the Wonder, in which Miss S. Booth as Violante, if not very finished, was very lively, clever, and intelligent -- & very pleasing -- she is much improved, & her style is really good acting. Carter was tolerable in Don Felix, & Decamp very good in Lipardo, Flora by Mrs. Henry tolerable -- the rest bad. The Romp followed, & Miss S. Booth was an excellent Priscilla, Carter good in Watty. Miss S. B. was much more comic than Clara Fisher, but has not the humor of Miss Kelly, who is unrivalled in these parts.

[9. October. 1822]

Edinburgh

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... I went to the play. ... Not full -- house very elegant -- well lighted. Provoked Husband -- saw 4 last acts, & was delighted with Miss Dance in Lady Townley -- elegant, lively, studied, fine face, good manner, &

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much spirit & nature -- the other parts were all tolerably well -- but she is really charming. We had next Fortune's Frolic -- a Mr. Boddy I have seen at N. C. was good in Robin.

[12. October. 1822]

... Maid & Magpie -- Arnold's version of La Pie Voleuse, the same story as in Rossini's La gazza ladra -- Gerard & Wife by Mr. Mason & Mrs. Nicol, Blaise by Murray, Justice by Boddie, & Annette by Mrs. H. Siddons -- very good on the whole. Next -- a Roland for an Oliver, tolerably done by all, but exquisitely by Miss Dance in Maria -- she is really most graceful & enchanting -- perfectly delightful. In the next piece of the Lady & the Devil her disguises, & her getting in & out of her lover's room, were admirably managed. It is a lively Sicilian piece, set in Palermo, & she was enchanting in Zephyrina. She is in genteel comedy far superior to any body I have seen for many years, & next to Miss Kelly in real genius among our dramatic ladies.

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[22. October. 1822] Kelso

... In the Evg. I went to a party at Mrs. Barstow's ... it was crowded & disagreeable -- & the only pleasure was talking to Mr. Dance & Miss Dance, with whom I was very much delighted. She is lively, clever, & unaffected --

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& very handsome -- a pupil of Charles Kemble's -- the stage has indeed got a great acquisition in her -- she had a bad cold, but sung a little -- her brother, a genteel pleasant young man, sung in buffo style pretty well, & I sung, Ballantyne played the violin, and we got away at near 2.

[19. February. 1823] Newcastle

... I left Nisbet in a postchaise & went thro' ill cut, snowy, jolting roads, & thro' walls of snow 15 & 18 feet high to Berwick. ... got to Newcastle soon after 10, being 12 hours from Nisbet.

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... We had a large packet of sanwiches in the carriage, so did not stop more than to change chaises & horses. We found my Father & Mother, Maria & Miss Chatto all well ... much vexed at a sever accident that has happened to Capt. Watts by his horse shying & running against a cart, by which his leg is cut open & he will be long confined. Also this Evg. at the theatre here some gas lights exploded -- & seven or 8 people were killed -- & others wounded in getting out of the gallery, tho' the explosion was of no consequence -- very terrible reception for me.

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[23. February. 1823]

... Evg. at Miss Hedley's. She & Jane Hedley & Miss Kinsop, Mrs. & 2 Miss Bates's, & my old friend Conway -- it was like old times our being all together again, but it was very pleasant. He is as pleasant, sensible, & unaffected as ever -- sensitive to adverse criticism, yet ever eager to improve, tho' none can surpass him in Coriolanus since Kemble no longer strides the boards.

[24. February. 1823]

... Tom & Jerry. I never saw it before -- it is well done, but very silly, tho' a correct portrait of the

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scenes of London life. Tom by Decamp, Jerry by Butler, Logic by Mude were very good, & the three ladies by Mrs. Clifford, Mrs. Garrick, & Miss Turner also very good. Some of the scenes are diverting, but it is only good as a sketch of London -- & is too long.

[5. March. 1823]

... In the Evg. I went to the play, and saw the lively little new petit comedie in 3 acts of Simpson & Co. -- very well done by Decamp & Butler, Mrs. Clifford, Mrs. Garrick, & Mrs. Henry -- the 2 men, both married, are business partners, one has a fancy for a wealthy widow, but suspicion falls on the other -- several good scenes, comic & humorous, are made of this confusion.

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[11. March. 1823]

... The Barber of Seville -- Decamp in Figaro & Mrs. Garrick in Rosina were good -- a Mr. Collier in Fiorello bad, a Mr. Webster in Almaviva good -- they made bad work of Rossini's music. In the farce of X. Y. Z. -- Decamp & Butler were good as Neddy & Ralph -- but it is vulgar -- the American manager by Webster was very fair -- he is a man of much animation.

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[14. March. 1823]

... Saw the last act of Provoked Husband. Mude is much of a gentleman & has feeling, but a bad voice. Mrs. Clifford is not vulgar, but she is not interesting. I thought of the charming Miss Dance whom I last saw in Lady Townly.

In Love laughs at Locksmiths -- Decamp in Risk & Butler in Solomon were good -- especially the latter -- altogether I was very well amused. Mrs. Liddell is very like Conway, who is by nature, if not by marriage, her cousin german.

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[15. March. 1823]

... At Committee Meeting, &c. Conway, Decamp, Mrs. Garrick, Miss Hedley, & J. Lamb dined here -- Miss Ellison, Mrs. Selby, Mrs. Bates & Miss Bates came in the Evg. Much music by Mrs. G., Mr. D., & me -- very pleasant.

[21. March. 1823]

... We all went to the play ... bespoke by Bachelors -- crammed full -- part of pit laid into boxes -- green boxes quite full. Every one has his Fault went off well -- Solus, Butler -- Sir R. Ramble, Decamp -- Irwin, Mude -- Lady Eleanor, Mrs. Clifford -- Miss Woodburn, Mrs. Garrick -- Mrs. Placid, Mrs. Henry -- Miss Spinster, Mrs. Weston -- Placid, Webster -- were good -- Harmony & Lord Norland were poor -- & Edward by Miss Stoker good. In Fontainbleau all the

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music was cut out -- but Mrs. Garrick sung 3 songs during the Evg. -- Robin Adair, Nid Nodding, & La Donna in English -- all good -- & Nid Nod twice. Butler sung in Solus the Origin of Old Bachelors. In Fontainbleau Sir John Bull & Lady Bull poor by Monk & Mrs. Weston -- Dolly, Mrs. Garrick good -- Lapoche, Holland very good -- & Epaulette, Decamp -- Tallyho, Butler -- & Lackland, Mude were all excellent -- it went off well. The purpose of such satire can only be to relieve the agony of embarrassment & shame we suffer at our follies by letting us laugh at ourselves -- to presume satire a cure for folly is to commit a great folly indeed -- after lessons on marriage and behavior abroad, not a bachelor, I dare say, left the house a whit freer of his follies -- but certainly all were lighter of heart & in good humor.

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[4. April. 1823]

... I went to the play. It was bespoke by the proprietors -- good house, above 60. Fortunes of Nigel -- the play has some good language, & is dramatic & interesting in some parts, but it is unnatural & absurd -- & ill connected. Dalgarno by Mude was mouthing & disagreeable -- Nigel pleasing by Webster -- Decamp too noisy in Strappit the Barber -- Mrs. Garrick his wife -- Mrs. Clifford, Martha -- Butler, the old usurer Trapbois --

*Waldie's
copy
of
the
original*

Miss Turner was Margaret -- they were not perfect. We had a variety of singing by Mrs. Garrick, Miss Turner, Decamp, Collier, & Noakes, & a pianoforte & instruments on stage -- a good concert. Then -- How to die for love, in which Butler & Holland in the 2 servants, & Decamp & Webster in the 2 Officers were good.

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[9. April. 1823]

... I went to the play. It was for Mrs. Henry's benefit. Ivanhoe -- it is a most foolish melodrame. The Sleeping Beauty succeeded, which is pretty. Neither are worth any particulars.

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[11. April. 1823]

... The Italian Wife, a tragedy by G. Doubleday of this town -- some good parts in it -- but most improbable -- something like the story of Rosamond -- Mude, Carr, & Decamp had the best parts -- Mrs. Clifford & Mrs. Henry the women's parts -- it was not long. The prologue was good, spoken by Butler -- the Epilogue by him & Mrs. Garrick, she upbraiding him for keeping "a Garrick from the stage" & he defending himself for bringing out a play so full of feeling. It was very lively & clever.

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[19. April. 1823] Boroughbridge

... By the Papers today, the French have entered Spain. War is begun again in the cause of bigotry & intolerance & to dictate to & oppress an independent nation.

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[2. May. 1823] London

... I went to Argyle Rooms to hear Pistrucchi improvisa -- in Italian. ... Pistrucchi, a very interesting man of 40, improvised on Oreste's madness, on Washington, on the Battle of Waterloo, a little drama on Infedelta perdonata, in which

are 3 persons & the faithless shepherd returns to his first love who pardons him. We had then the death of Ugolino in the tower -- & his farewell of thanks -- he has much power, dignity, distinctness, animation, & clearness -- very poetical -- & beautiful versification -- sometimes recit., sometimes air, sometimes declamation alone, sometimes with & sometimes

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without the instrument -- there was a man to play the piano-forte. It went off with immense applause.

[3. May. 1823]

... Went to the opera ... La donna del lago -- there is a want of Ambrogetti & Cartoni & Zucchelli. Porto, the bass from Paris, & Reina, a tenor, are all we have in lieu of them. We have Curioni, Camporese, & De Begnis. In the Lady of the Lake, Porto was Douglas, Curioni Futzjames, Madame Vestris Malcolm, Madame de Begnis Ellena, & Reina Roderic -- it was very finely done except by Reina, who is dull -- a fine quartett in the first act and an exquisite finale in 2^d -- but the music is not equal to Rossini's greater works, tho' in some parts very original & pleasing. Madame Ronzi was really exquisite in Ellena,

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both in acting & singing. We had the ballet of Alfred, which is dull tho' with some pretty scenes. C. Vestris & his wife Madame Ronzi Vestris, Madame Anatole, M. Coulon, M.^{lle} de Varennes are now the best -- no Albert -- no Paul -- no Mercandotti -- both opera & ballet are much weaker than last year.

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[5. May. 1823]

In the Evg. went ... to the French theatre in Tottenham

Street -- La Cloison, a comedy -- Les Frères de lait, a charming vaudeville -- & Rousseau Tailleur, a little comedy. Laporte is a most admirably natural actor, & the 2^d piece was charming -- he was really so naive & interesting, & M^{lle} St. Ange was most fascinating & natural & very pretty. Laporte was very comic as the taylor whose head is turned with Jean Jacques & philosophy, & the mixture of the philosophy & the tayloring was most diverting. I was very much amused. Lord Fife & many opera people were there -- very good company, & very full.

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[7. May. 1823]

... I went to Cianchettini's concert, to which Miss Paton had given me a ticket -- I met the Brahams & lots of others. Too much of Cianchettini's tiresome music, but Madame Ronzi sung an exquisite air of Otello, & the comic duo of deaf, dumb, & blind by Generali with De Begnis, also a trio with Curioni & Kellner. Miss Paton sung very

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finely Di tanti palpiti -- she is much improved. Braham sung Questo e forse il boschetto by Zingarelli very capitally. Mori played a beautiful concertante with piano, & a violin solo exquisite. Madame Bulgari & M^{lle} Marinoni sung a duo in Tancredi, & the former a grand cavatina of Cianchettini. She is very ugly but has great powers, & is a coarse bad sort of Catalani singer. On the whole it would have been delightful if they would have spared us some of Mr. Sapio & Mr. Kellner & suchlike dullness.

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[8. May. 1823]

... It was Curioni's benefit & a good house. Otello. Otello by Garcia -- his face & person not so pleasing as Curioni,

his voice not so sweet, but his power both of acting & singing far beyond -- it was admirable. Curioni was capital in Rodrigo, so sweet & so clear & so elegant & pleasing. Reina was very good in Iago, & Porto in Elmiro. Caradori sung sweetly in Emilia, & Camporese

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most divinely in Desdemona. Otello is a real treat, & went off with acclamations of applause. We staid as much of the ballet as to see all the dancing. C. Vestris, his wife, Madame Anatole, Coulon, M^{lle} de Varennes dance delightfully. ... We had a concerto or rather air with variations between the acts of the opera on the mandolin by M. Vimercati, most wonderful execution & truly delightful -- it is astonishing to make so much of such an instrument.

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[10. May. 1823]

... I went to the Paton's -- a large party of about 40 -- quadrilles -- delightful singing by Miss Paton & her sister -- she is very much improved -- Cianchettini accompanied -- he & his sister also played -- but the delight was the violin of M. Escudiero from Spain, a very agreeable young man of 25, and a pupil of Baillot at Paris -- his air with variations had a soul, a singing & playing, an expression & tone, I scarcely ever heard equalled. ... I could have listened to him all night.

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[12. May. 1823]

... I went to C. G. Theatre -- very good place in pit -- elegant, tasteful opera, & some pretty music in it, called Clari, or the Maid of Milan. Miss M. Tree's acting in Clari is charming, quiet, interesting, & affecting. Miss Love as Vespina lively & pleasing. Abbott, the Duke. Miss Hallande

sung charmingly in Ninetta -- the fêtes, the mock play, the marriage of Ninette & Nimpedo, & the last scene, where Fawcett (the father, Rolamo) forgives & marries Clari to the Duke is exquisite -- tho' I am not fond of Fawcett's pathetic -- it is not like Munden's -- indeed he is an actor of no genius. The Italian scenery is quite beautiful, and the story more elaborate in character & situation than the ballet of Clari which I saw Bigottini and Albert perform 3 years ago in Paris.

Next we had the Vision of the Sun, the most splendid & elegant spectacle I ever saw -- the genii appearing in the sun, the forest blasted, changing to brilliant fruits & flowers, the prison to the palace, &c., were all most splendid -- indeed the succession was astonishing. Young Grimaldi, Mrs. Wining, Miss Foote, Farley, T. Cooke, & Mrs. Davenport were all most imitably good.

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[13. May. 1823]

... I went to D. L. Theatre to the private box of Mrs. Braham & sat with her & Mrs. & Miss Bolton. The Theatre is most superb, of an admirable shape & well adapted for seeing & hearing, & beautifully colored & gilt -- it is even superior to C. G. Theatre -- the shape is finer. We had the "Travellers," revived after 15 years slumber -- as dull as ever -- fine scenery, good acting & singing, but it will only be done 3 or 4 times. Braham & Miss Stevens sung well -- the music is very bad. Killing no Murder was the farce -- Liston as good as ever in Belvi -- Harley in Buskin is full of life & vivacity & very clever -- but he has not the genius & humor of Mathews.

[14. May. 1823]

... I went to C. G. Theatre ... in No. 1 of dress boxes for Miss Paton's benefit -- the play was over -- it was Belle's Stratagem -- Letitia by Miss J. Paton, who played well. The Barber of Seville is poor after the Italian opera. Miss Paton sung well in Rosina -- Jones was Almaviva -- Pyne bad in Fiorillo -- Fawcett dull in Bartolo -- Isaacs made nothing of Basil -- & Pearman not much in Figaro, tho' better than I supposed. In the concert we had a great deal of bad singing -- but Escudiero's exquisite violin made up for all -- it was like the music of Heaven.

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[15. May. 1823]

... I went to Spagnoletti's concert -- very full -- good place near the orchestra, with ... Signor Torri, who is very pleasant & conversible. The music exquisite -- much the best concert we have had. Beethoven's pastoral symphony was quite beyond any thing I ever heard. ... a pianoforte concerto by Miss Buchwald, Vimercati with his wonderful mandolin, violin concerto by Spagnoletti, Fantasia on the horn by Puzzi, & Grand overture in D by Romberg. Altogether it was a most rich treat -- the vocal music was all Mozart, Rossini, & Caraffa, except a trio by Winter & a buffo duet.

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[17. May. 1823]

... I went to Mrs. Braham's box at D. L. Theatre, & met Sir George & Lady Pococke. ... It was a grand selection of music, preceded by the Messiah with Mozart's accompaniments. Braham sung Comfort ye, Mrs. Salmon Rejoice greatly, & Miss Stephens I know that my. Madame Camporese & Puzzi on the horn performed Rossini's beautiful echo song, & Mr. Norton a concerto on trumpet. We then had the quartett of Mose in Egitto by

Mrs. Salmon, Camporese, Curioni, & Braham, & the grand duo by Camporese & Curioni. Miss Paton & Miss M. Tree sung Sul'ari twice. Braham sung Alexis with Lindley's violincello -- the last movement twice. Mori played a violin air & variations most beautifully -- & next we had twice Mrs. Salmon's exquisite O dolce contento with variations & with Nicholson's flute as obligato accompaniment -- it was divine. Miss

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Stephens sung a dull Irish melody -- indeed she was more stupid than usual tonight. The Heavens are telling, from Haydn's Creation, was a noble chorus -- but the finest was Beethoven's Calm & rising breeze, than which I never heard any thing more enrapturing. Altogether it was excellent -- it ended with the Coronation Anthem.

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[20. May. 1823]

... Otello went off admirably -- very full. Garcia's voice is got thick -- & tho' he has more force, he has too much grimace. I do not like him on the whole so well as Curioni, who has more real feeling & a sweeter tone of voice -- Curioni sung exquisitely in Roderigo. Reina is a singer of great feeling & excellent where great power is not required. Camporese was in charming voice. Signor Ceralli played a solo on the guitar, but it had no effect -- the mandolin was far more brilliant. Aline Reine de Golconde succeeded -- it is taken from the French opera-comique & is very pretty -- but too long. Madame Ronzi Vestris danced most exquisitely in Aline, & acted divinely. Her attendant, Aimée, was very good. Mad. Anatole & C. Vestris danced a pas de deux -- but I much preferred the pas de deux of Mad. Ronzi Vestris & Coulon -- she was indeed most enchanting. There is in Aumer's adaptation a want of fine dancing -- & too many shawls.

[26. May. 1823]

... went to Vauxhall -- very crowded -- more variety than last year -- a ballet & theatre where Cinderella was performed -- a Mr. Brown, who gave some good imitations of Kemble, Kean, Munden, & Alexandre -- a view of Bay of Naples by moonlight, with Vesuvius, from St. Elmo.

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Views of Paris, &c., in a French mechanical theatre -- also cosmoramas. Slack rope by Mr. Blackmore, called the young American, who also ascended the tightrope in a blaze of white & red fire -- capital fireworks -- the concert poor -- tho' 5 or 6 singers perform -- also Pomdean & Scots bands.

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[2. June. 1823]

... Sir G. Smart having sent me a ticket for the last Philharmonic Concert, I went before 8. ... The music superb. Sir Smart led. Potter at pianoforte -- Spagnoletti, Mori, Lindley, Puzzi, &c., were all in the ranks -- above 60 in the orchestra. The first piece was Beethoven's 7th Sinfonia, of which the 2^d of the 4 movements was encored -- it was altogether astonishing,

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wonderfully difficult, & some most inimitable parts -- a marvelous opening melody in A minor & a counter melody in A major by clarionet & bassoon, a run down the scales, a fugue for strings -- & such a constant employment of the instruments in such odd ways it was truly exquisite. We had then the duo "Scendi nel picol legno" from Donna del Lago by Mrs. Salmon & Begrez -- he sung with infinite taste -- she is cold. Then a grand quartett, inimitably played but of dull music by Spohr, by Mori, Watts, Lyon on the tenor, & Lindley violincello -- then Perfida Clori was exquisitely sung by Camporese, Mrs. Salmon, & Begnez -- then we had Winter's

Mr. Waldie
Describes
the concert

grand overture to Calypso -- most powerful & exquisite.

The second act began with Haydn's 7th Symphony, which was excellently done & is enchanting -- but not so new to me as Beethoven's. Madame Camporese sung "Parto" from Clemenza di Tito, with Willman's clarinet obligato -- then a curious trio of Corelli's was most exquisitely played by Lindley, his son, & Drafonetti on 2 violincello & the double bass -- then Madame Ronzi sung Di tanti palpiti with that astonishing soul & expression which she infuses into every thing -- after this we had the finale to the 1st act of Don Giovanni by Mrs. Salmon, Madame Ronzi, Mad. Camporese, Placci, Begrez, Kellner, & De Begnis.

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[3. June. 1823]

... Braham's benefit at D. L. Theatre. ... The English Fleet. He & Miss Stephens sung well, but I never was less amused, as the piece is very tiresome -- the story of Jane de Mountfort à boniment. He sung Scots wha hae, the Pollacco, Anacreon, duet of Echo with Miss Stephens, duet of All's Well with Horn, Love & Glory, &c. Miss Stephens sung the Soldier tired, & many other things -- she executes beautifully but is so cold & dull -- a trio by her & Braham & Miss Cabitt was good.

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[4. June. 1823]

... I went to dine at Lord & Lady Darlington's. ... We all went to D. L. Theatre to their large private box ... 5 sit in front & 5 behind elevated -- it is a beautiful theatre seen in the direction of this box, & finely proportioned -- it was quite full. We saw the last 3 acts of the West Indian. O'Flaherty was bad by Webb -- Lady Rusport by Mrs. Harlow tolerable --

Mrs. Davison excellent in Charlotte -- & Elliston as comic, gay, animated, feeling, & genteel in Belcour as I ever saw him -- I was glad to see him once more -- Knight good in Varland. We had songs by Miss Stephens, Harley, & Mrs. Davison,

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then a pretty dance called the Halt of the Caravan ... then Katherine & Petruchio -- Grumio, Terry -- Taylor, Knight -- good -- Mrs. Davison an excellent Katherine -- Young made little of Petruchio -- he was quite buffoonish -- how inferior in every thing to C. Kemble!

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[5. June. 1823]

... I went to the opera to Camporese's benefit -- very full -- Ricciardo & Zorayda -- very long -- bad overture of solos -- too much a Rehearsal -- excessively difficult -- but some of the most ravishing sounds I ever heard -- quartett of first act by Camporese, Madame Vestris, Garcia, & Reina -- a trio by the 3 first -- finale of the first act -- a duo of Camporese & Curioni -- solo of Camporese -- duo of Garcia & Reina -- altogether it was exquisite, tho' the African romance, a conqueror whose love is spurned by a captive maiden, invites meagre attention -- it was succeeded by Justin et Lisette, a very short little pastoral ballet, with exquisite dancing by Coulon & Madame Ronzi Vestris as the two lovers.

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[12. June. 1823]

... Thus ends my London visit of six weeks, which has been pleasant & amusing, but it

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would have been better if I had known I was to stay so long ... however I have ... had a great deal of musical but very little

theatrical pleasure. The theatres are not so attractive as formerly -- music is more so -- & much better both in singers & composers -- but we have now no Siddons, no Jordan, no Miss Kelly -- no Lewis, no Elliston (as he is old & often ill) -- in fact only Young's coldness, Kean's mannerism & vulgarity, Macready's faces & rant -- except C. Kemble there is no genius or feeling in the higher range of acting -- & we have only the moderate powers of Glover & Davidson in comedy, growing old & dull -- however I understand there are hopes from Miss Chester & Miss Jones & certainly from Miss Dance in comedy, & in tragedy Miss F. Kelly is said to have powers & feeling.