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[25. May. 1827]

London

Having yesterday arrived here from the north, I begin a month's stay here, which will be almost entirely devoted to getting ready for going abroad.

... I went to Mori's concert, which was an exquisite treat, but very crowded. I had a good place, & met several I knew. Overture Freischütz -- Amor possente nome, exquisite by the spirited & lively & charming girl, Miss Fanny Ayton, from Naples with Begrez. Listz played the piano with a softness, delicacy, brilliancy, & aerial style like a flute -- only & scarcely inferior to Moscheles.

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Madame Caradori sung a fine air of Mayer very well -- but she is not interesting. Mori's violin concerto & his fantasia & concertante with Miss Morgan on the harp, Listz on the piano, & Miss Stephens was exquisite. Curioni & Miss Morgan harp & voice in Aurora sorgerai, M. Huerta played the guitar -- wonderful execution. Madame Pasta sung Di tanti palpiti very finely, but the same as 2 years since. Phillips sung most sweetly a ballad. The grand symphony in C minor of Beethoven was delicious, especially the terpsichorean lilt of the 2^d movement and the mounting crescendos of the last. Miss Stephens & Miss Johnston very dull in Su l'aria. Fanny Ayton sung Di piacer in a rapturous style. Madame Vestris' rich tone in In Infancy exquisite, Mori's Grenadiers March on violin capital, & the duo of Io di Tutto by De Bagnis & Madame Pasta very fine. It ended with the overture to Figaro... I was much obliged to De Bagnis for my ticket, as none were sold for some days past.

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[26. May. 1827]

... In the Evg. went to the opera -- very full -- first scene of Ricciardo & the overture, & then the 2^d act, in which

are the duo & trio. Curioni & Toso, now Madame Puzzi, were the Ricciardo & Zorayda, & Torri Agorante -- the 2 men as before, but both improved -- Madame Brizzi in Zomira, short in stature, weak in voice -- but the lady, Zorayda, is awkward & screaming, without cultivation or science, tho' powerful & young & very tall. We had then the 1st act of Tancredi -- Torri & Caradori, dull enough -- Pasta very fine in Di tanti &c. A dull ballet called La Rose et le Bouton, something like old La Belle Laitière. M. Gosselin, M. Blazis, Merantè, & a young Vestris are the males -- not much, except the first. M^{lle} Buron is a good dancer, so is M^{lle} Fleurot, but the most interesting is M^{lle} Brocard -- very elegant & beautiful.

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[30. May. 1827]

... I went with Braham's order to the boxes of D. L. Theatre, & sat just in front of Mrs. Braham, Dr. Bolton, who is quite recovered, & Miss B[olton]. Delightful Evg. The Turkish Lovers, made from Il Turco in Italia. Braham in Selim, better than ever & even singing basso. Horn in the tenor called Harray. J. Russell in Geronio, very good, & really comic in the masquerade scene. Mrs. Geesin (a Miss Corri) very well in Zaida. Harley and Mrs. Orger are a

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silly valet & chambermaid added to the piece -- but the charm of it is Fanny Ayton, who is exquisite in Fiorilla & reminds me quite of my delightful Ronzi never to be replaced. She & Braham & Russell were really delightful & it goes off well altogether.

We had then Artaxerxes. Braham in Arbaces sings finer than ever in "Amid a thousand," "Oh too lovely," "Water parted," & "Fair Aurora," & in his recit. "I am innocent" he was astonishing.

Miss J. Paton tolerable & Horn also in Artaxerxes & Artabanes, by Momdane by Miss Paton is the grand attraction. Her "Adieu," "Fair Aurora," "If o'er the cruel tyrant," & "Monster away," especially the last, were given with an unequalled brilliancy & feeling, but her "Soldier tired," twice sung, was beyond all praise -- & the quartett of "Mild as the moon beams" is really exquisite as sung by Braham, Miss Paton, Miss J. Paton, & Mrs. Tennant. Altogether a rich treat.

LIII, 7

[31. May. 1827]

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... In the Evg. I went to Covent Garden theatre to the pit & saw Love & Reason, a very pleasing comedy from the French, delightfully acted by Farren, Warde, Fawcett, Keely, Mrs. Glover, & Miss Jarman -- a very interesting girl of great feeling -- she has played well at Bath, but she is clearly limited to parts of youth and simplicity -- tho' she has both comic and tragic abilities, she has not the grand & mature powers of passion, neither a Lady Macbeth nor a Cleopatra, rather a Juliet, an Ophelia, or an Imogen.

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Next we had The Hundred Pound Note, in which Jones, Blanchard, Power, Bartley, & Keely, & Mrs. Davenport & Madame Vestris were capital. Madame V. disguised as a Bavarian broom girl is truly charming -- indeed it is so admirably acted it is truly laughable.

Next came Peter Wilkins & the Flying Islanders. Mrs. Vining & Miss M. Glover are the Hero & Heroine, supported by Power & Keely -- the latter quite a Liston in comic silliness, and the former by far the liveliest, most natural, & best Irishman since Johnstone. The scenery exquisite, & altogether the piece very lively -- the flying people have a good effect.

[1. June. 1827]

... Semiramide. Pasta is very fine in it. There is too little for Curioni -- and Galli, tho' with a fine voice, is cold. Brambilla in Arsace has the best part after Pasta, but she has no extent of voice & no execution, & I do not think she will ever be great. The music is very fine, especially Bel imago, duo of Arsace & Assur, & Bel raggio, the fine air of Semiramide, also the finale is exquisite. In the second act the duo of the Queen & Assur, & then of the Queen & Arsace are both lovely -- but the 2^d act is heavy. We had the divettisement with Gosselin, Brocart, Buron, Blazis, & Fleurot, but I did not stay the ballet.

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[2. June. 1827]

... went to C. G. Theatre, & joined Mrs. Braham, Miss & Dr. Bolton in a private box. Selection of Music -- almost all the best performers in London. I was quite upset by Braham's singing Deeper & deeper, & Waft her angels -- also Luther's Hymn -- both these brought back the angelic image of my lost sister -- she who alone was formed on a model of every thing elegant, & of such taste -- & feeling -- her loss comes home daily to my heart -- deeper & deeper still -- alas! the void remains -- & ever will. -- He also sung The Battle of the Angels, a noble & grand & spirited composition -- & Alexis with Lindley on the violincello. Miss Stephens sung "What tho' I trace" & "Sweet bird" with Nicholson on the flute, both very prettily. Overture Freischütz, twice. A Miss Grant sung "Parto ma tu" of Mozart twice with much power & promise. Miss Love & Miss Farrer each sung, but I don't admire either. The Hallelujah, Mount of Olives. Pasta sung the recit. & air of Di tanti -- her palpiti are eternal but fine: -- the last part twice. Master Listz played fantasia pianoforte with God save

the King & Rule Britannia -- quite wonderful. Miss Paton with Mori on the violin performed Ah Compir most exquisitely -- she also sung a delightful ballad twice called Follow me.

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2 Miss Cawses sung a quantity -- mediocre. Miss A. Tree sung Tenero aggetto -- her voice is like a knife scraping a plate. Miss Goward sung beautifully "Tell me my heart" -- a charming girl. Madame Cornega sung "Dolce concerto" very well -- but a poor voice. Phillips with Harper on the trumpet sung "The trumpet shall sound" very well. Overture to Lodoiska. Madame Vestris sung "In Infancy" & "Homage to Charlie" -- the latter twice -- also "As it fell upon a day" with Miss Stephens. Miss Stephens, Miss Love, & Braham sung "O dolce caro istante." God save the King -- 2 solo verses by Miss Stephens & Madame Vestris.

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[4. June. 1827]

... Dined at Mrs. Christie's. She, Christie, & Mr. C. Christie. We 3 went to the French play. There were 2 vaudevilles, lively & pretty enough -- Emile, Deaudel, M^de Clozel, & M^{lle} Constance very clever -- but the attraction was M^{lle} George. She was truly grand & beautiful & queenlike & magnificent in Sémiramis. She is not larger than 8 years ago at Bordeaux -- & quite as handsome -- but I think often too rapid -- yet with great force & power & effect. It was a noble performance -- quite Siddonian in its points -- but in declaiming, her anxiety to avoid the French cadence leads her to be too hurried & thus to lose her points. The scene where she discovers Arsace to be Ninias was truly grand -- also her death. It is a fine part, but the play is not poetical & very revolting. She was

well supported Eric Bernard in Arsace, Leclerc in the High Priest, and M^{lle} Dupont in Arzema -- Marius in Assur poor.

[5. June. 1827]

... Braham's benefit -- very crowded -- English Fleet -- Braham, Miss Stephens, & Downton in Valentine, Catherine, & Mainmast did a great deal. Miss Paton sung divinely the Soldier tired (twice) in the Countess -- Braham in "Young Henry," "Blue Bonnets," "Oh 'tis a glorious sight," &c. was truly delightful, & in the Festival of Apollo, the "King God Bless him" by him was capital. I never heard him in finer voice. De Begnis sung "The old woman" & "Savoyard," & T. Cooke the Mock Italian Bravura, Braham & Miss Stephens "Vive le Roi," Miss Paton sung "I've been roaming" & "Black Eyed Susan" exquisitely. We had Downton, Harley, & Mrs. Harlowe in Major Sturgeon, Jerry, & Mrs. Sneak for a finale.

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[7. June. 1827]

... went to Pasta's benefit at the opera -- very full -- got a good place by Sir George Smart who was very chatty -- the music by Coccia of Maria Stuarda is very heavy in general, tho' 2 songs & the last reproach to Leicester by Pasta in Mary are fine -- also a quartett at the beginning of the 2^d act -- but it is truly dull. Madame Pasta acted finely, as did Madame Puzzi in Elizabeth -- Curioni in Leicester, Torri in Mortimer, & Galli in Burleigh had not a great deal to do. Camillo Sivori, a fine boy of nine, played a solo on the violin, part of a concerto by Kreutzer, delightfully after the opera.

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[9. June. 1827]

... I went to C. G. Theatre. It was for the benefit of Sir G. Smart for managing the oratorios, but not in the bill. The 100 £ Note, more comic than ever. Power & Keely, Madame

Vestris & Jones, Blanchard & Bartly, really inimitable. We had then a concert. The overtures to Zauberflöte & Figaro. The 4 brothers Herman sung 2 quartetts very prettily without music. Madame Vestris, Sapio, & Miss Farner sung -- also De Bagnis a buffo song with chorus -- and we had Nicholson's fine solo on the flute, & Mori's on the violin, & last & not least Mad. Stockhausen's very brilliant execution of O dolce concerto with M. De Stockhausen on the harp -- most delightful -- quite like Mrs. Salmon. Jones & Madame Vestris were delightful in the Day after the Wedding -- & Peter Wilkins, with Mrs. Vining, Power, Keely, & Miss M. Glover, & Parsloe as the Monster, is really both comical & laughable.

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[11. June. 1827]

... called on Mr. Mathews at the Lyceum Theatre -- very glad to see me & put me into a good box. His "Home Circuit" in 2 parts is capital -- the Fulham journey, the lawyer Muzzle, Mrs. Spinks' conundrums, Capt. Cosmogony, &c., are inimitable, the Epping Hunt irresistible, and the songs very good. Between the 2 acts of Home Circuit is Mathew's Dream in his Theatrical Gallery, which is a pretty scene. He shews us the full length portraits of Suett in Dicky Gossip, Kemble in Penruddock, King in Sir Peter, Cooke in Sir Pertinax, & Incledon in Cease rude Boreas -- & then steps out of each frame dressed for the part, and does each of them to the life -- also Palmer -- both with part of the words of the character & part of their own dialogue

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& conversation. It is most capitally imagined & goes off with great effect. His Kemble in Penruddock is really affecting.

[13. June. 1827]

... D. L. Theatre. The Will. Wallack in Howard played with feeling, but he is not very gentlemanlike, tho' handsome. Downton dull in Sir Solomon. Mrs. Harlowe, Mrs. Rigid -- Brown, Veritas -- Cooper, Mandeville. The attraction was Miss E. Tree in Albina. She is rather pretty, but her acting is forced -- no humor -- sad indeed after Mrs. Jordan & Miss Kelly. It is a silly play -- no nature -- no development of wiley wickedness, or sly cunning, or selfish greed in Mrs. Rigid, who pilots the plot by persuading Sir Solomon to disinherit his son & name Albina in his will, & by scheming with Veritas to gain Albina's hand in marriage & divide her legacy -- plot & dialogue are mechanical & contrived, & the characters have no life.

We had a pretty dance by Mr. & Mrs. Noble, &c., called a Dutch Fair, & then the Boy of Santillane, or Gil Blas and the Robbers of Asturia. It is the early part of his history -- the departure from Ovildo, Inn at Pennaflor, Robbers' Cave, Donna Mensia's robbery & imprisonment, the firing of the robber's haunt & escape of Gil Blas & Donna M., who are lovers. It would have been better to have made Rolando, the Robbers' Captain, her lover, as it is the best part -- & was admirably done by Wallack, who is an actor of great feeling & power of action & expression. Miss Kelly was elegant and feeling & lively in Gil Blas, but there is not enough for her to do. A Mr. Webster very comic in

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old gouty Domingo, & Cooper in Despardo, the 2^d Captain, was very well. Mrs. Harlowe in Leonarda & Mrs. Pincot in Donna Mensia had little to do. Harley in Corcuero, the landlord of the Inn, very good. The scenery is beautiful -- but more might have been made of the piece, in which there are few good situations & none of the parts are good -- Rolando's by much the best.

[15. June. 1827]

... Moschele's concert. ... the cream of this concert was the pianoforte, violin, & violincello solos. Moschele played the 1st movement of a new concerto. He played also Recollections of Ireland, & a beautiful extempore piece of airs the Tyrolese had just sung -- but his chef d'oeuvre was the duet between him & J. Cramer on 2 grand pianofortes. The 2 finest

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players in the world together. Their touch is different, but Cramer's, tho' most brilliant, has not the lightness, variety, or execution of Moschele's. Lindley played an exquisite violincello solo -- but by far the best was M. Bériot on the violin. ... His tone, feeling, ease of execution, & astonishing rapidity far outdid any thing I ever heard. The sound was really ravishing. He is quite a young man, not above 22 or 3, and very pleasing in appearance.

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[19. June. 1827]

... went to D. L. Theatre to Miss Paton's benefit -- very full -- good place in the pit with a squeeze. The Slave. Great nonsense. Braham, Miss Stephens, Miss Paton, Mrs. Harlowe, Harley, Archer, Horn, & a Mr. Edwin -- plenty of songs -- too much of the ballad style. Bériot played his concerto on the violin, which is an exquisite treat. Miss Paton sung "Hurrah for the bonnets of blue" delightfully, & Mr. Horn & Braham sung to the pianoforte, & Miss Paton to that & the harp. She played Roxalana in the Sultan most admirably, & it went off well -- but on the whole I was not so much amused as I expected. Cooper in Gambia has the best part in the play -- but he is too ranting, & it is all bombast & nonsense.

[21. June. 1827]

... Curioni's benefit. Medea. Pasta's acting is very fine -- full of feeling & expression -- but the music is tame, tho' very sweet in some parts. Coradori sings well & looks well in Creusa, & Curioni both looks & sings finely in Giasone. Guibeli in Creonte & Torri in Egeo were very good. The finale of the 1st act is really fine. Medea's scene of Incantation is left out, which brings on her fury & the death of her children too soon. It ends with a crashing tempest & fire, & Pasta in her dragon chariot with her infernal dress looks imposing & horrid.

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[26. June. 1827]

... I went to the opera -- Pietro l'Eremita -- the music is so exquisite it is impossible not to be delighted -- but it was indeed most inferior to what it was some years since. Madame Puzzi and Madame Biagioli are a sad exchange for Camporese & Ronzi de Begnis. Curioni is the only one of the other set left, & he is not so well this year, being weak after an illness. Galli, Guibelli, & Torri in Noreddin, Pietro, & Lusignan were most inferior to Remorini, Zuchelli, & De Begnis -- but the music is delightful.

The ballet was Le Siègè de Cythère, which is most beautiful. I had not seen it before. It is really elegant -- Venus & Adonis by Gosselin & M^{lle} Fleurot. Blazis was the warrior with the Savages or rather Devils -- but the beauty of it is the lighting & fine dress, & beauty & dancing of M^{lle} Brocard, who is indeed a most lovely creature. The dream of Adonis is very prettily managed, and M^{lle} Brocard is perfectly delightful.

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[4. July. 1827]

... Dined at Mrs. Hassells with the Countess Mengden, Mrs. MacDonald, MacDonald, Lady Montfort, Miss Curzon, Mrs. Jordan, Dr. & Mrs. Beattie. We all went to Haymarket Theatre

and saw part of Mrs. Wiggins, in which Mr. Reeve was poor after Mathews. We had then the Busy Body -- Sir Francis Gripe, Farren -- Sir George, Cooper -- Charles, Raymond -- Marplot, Laporte, whose life & vivacity & good English with Parisian burr are very capital & diverting -- Miranda, Miss E. Tree -- Isabinda, Mrs. T. Hill -- & Patch, Mrs. Humby -- all tolerably done. Midas followed. Sad was the falling off with Reeve after Liston, but Madame Vestris is as charming as ever in Apollo -- Nysa, Mrs. Humby -- Doreas, Mrs. Tayleure -- & Daphne, Miss George.

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[7. July. 1827]

... We all went to the play to Mr. Bartley's box at the English Opera, having the order. Arthur & Emmeline. Music by Purcel, words by Dryden. Some part of the music is spirited & effective. Pearman is improved. A Mr. Perkins in Arthur is vulgar -- but has energy & feeling. Phillips sung very finely but acted vilely in Osmond the Magician. Thorne was good in the growling Grimbald -- but the best was Miss Goward in Philadel the spirit -- a wonderful representation of powers of nature, mundane & etherial. Her acting in the chorus of "Hither, hither" was charming. Miss Kelly as Emmeline, tho' not beautiful except her figure, is exquisite in acting. Her feelings & sensations on the recovery of her

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sight are truly beautiful & affecting. She is indeed a charming actress -- & full of genius. Miss Goward, tho' not with all the pathos, has much of the grace & energy of Miss K.

A most silly thing called Lying Made Easy followed. Bartley in the credulous Swallow, Wrench in the Lying Servant, & Thorne & Miss Boden in the Lovers were good.

We then had the Cornish Miners -- the distress arising from an accident in a mine. Miss Goward in Anne is charming, & her acting in the mine with the maniac Gilthian is very fine. The maniac was also finely done by G. Smith. Stephens by Bennett too somber, but he has feeling & energy & power. Trevallion by J. Bland was very lively & good, & Hubert by Bartley natural & clever as usual -- but of all the wretched parts, that of Bobby, given to Keely, is the vilest -- he has not twenty words -- yet his walk & look are so irresistible he is the soul of the piece while on the stage. The scenery & machinery of the mine are well done, especially the rushing in of the water. On the whole it is only a commonplace story of 2 rival lovers & a mistress, yet the situations are natural & affecting, & Bartley, Bennet, & Miss Goward the most, & G. Smith gave them with much effect.

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

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[17. July. 1827] Hamburg

... Christie, Walker, and I went to the play -- a noble theatre, occasionally operas, but usually a tragedy or comedy. Tonight the tragedy of Don Carlos by Schiller was acted. The theatre much resembles Covent Garden before it was rebuilt. It is only just finished and is certainly handsome, but heavy; the pit goes below the boxes. The play has some feeling in it, but is very unconnected & tedious. Philipp, Elizabeth of France, Don Carlos, the Princess of Eboli, and Marquis Posa, especially the last, and Carlos by Lortzing, a fine young actor, were good. Tho' the scenes in some parts between these were interesting, it was poor and tedious and lasted 4 hours.

tLIII, 8

[19. July. 1827]

... We all went to the Lithographic School and saw the manner it is done. Some fine drawings in the style of the ancient German school of painting by a son of M. _____, the manager. ... I got some beautiful lithographic prints of Schiller, Klopstock, and Goethe. We then went for a drive into the country to Herbenstube, a tea garden on the Alster beyond M. Schwartz's, and returned by the riverside, and drove past the ramparts and round to the Altona Gate and all thro' Altona, a neat town, with some very good houses looking on the Elbe and a noble mall of very old trees called Polmaille. ... We stopped at an old brick church beyond Altona and under a very large old lime tree saw the tomb of Klopstock, who died in 1803, aged 79.

... We had a most lively party and had coffee out of doors, and then drove off at half past 7, being anxious to see as much as we could of Der Freischütz, which was done at the theatre tonight. We got good places in the parquet.

tLIII, 10

It was very full. Luckily, we got in before the Incantation scene, in which the shadows and horrors and colored lights are very superior to England, and the band and singers capital. Caspar was good, but Max, the tenor from Hanover (by name Rauscher), was delightful, and both the women, especially the attendant, were good actresses and sung well, in time and tune. The choruses were exquisitely done, both the female one and the hunting one, and above all the finale was given with a splendid effect. I was only vexed I had not seen it all.

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[25. July. 1827] Brunswick

... we went ... to the vaults of the Brunswick family in the Cathedral. ... what interested me most was the coffin, banners above it with a long inscription, of the late Frederic Wilhelm, Duke of Brunswick, who was killed at Quatre Bras and whose mangled body I saw laid out in the inn at Antwerp on the 18th of June, 1815, the memorable day of Waterloo. He was most beloved and was so fond of his Officers and Soldiers that he always shared their lot, both in bivouac and diet, & always shook hands with his officers. He was much beloved and respected, and his memory is here quite revered. The present Duke and his brother, about 22 and 19, are not of so amiable a character, more bent on amusement, and tho' the Duke is very rich, he does nothing for the Arts here and is not on good terms with the King of England, who was his guardian as well as his cousin, as he wished to keep him in tutelage to 25, and the Duke wished to be off at 18. The Duke

and his brother are now at Vienna. What was more interesting to me, after the tomb of the most amiable and

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excellent Duke cut off in the prime of life at Quatre Bras, was the coffin of the unfortunate and misguided Caroline of Brunswick. When her funeral came here in state from England, the whole population went out to meet it, and when the coffin was placed for public view near the entrance of the city, a white pigeon descended from the dovecote near & hovered over the bier and would not quit it. All the people cried out "She is innocent." It was a singular coincidence, and I have no doubt she was so far innocent, that had she been from the beginning treated as a Queen & kindly used, she would not have been led into irregularities caused by desertion and by the bad society she was was constrained to be left to in her forlorn & exiled life. The bodies of the Duke & Queen are near together, almost close. It was a melancholy, yet not unpleasing scene.

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[29. July. 1827]

... went to the Theatre, much disappointed to find that the opera of Freischütz, which was to have been done, was changed to the Merchant of Venice on account of the illness of the première chanteuse, who fell down on the stage on Friday in Donna Anna in Don Juan; having been unwell and being weak, she broke a blood vessel while singing, the part being unluckily a severe one. It is doubtful if she will recover. We had a literal translation of Shakespeare's Merchant of Venice, but the whole of the 5th act was omitted and Portia and Nerissa discover themselves to the Merchant and Bassanio and Gratiano immediately after the trial scene. The audience was very

attentive and evidently much pleased. Shylock was well done by M. Marr, very natural & affecting, and all the others respectable, but Portia was indeed inferior to all I have seen in it. She made very little of the trial scene, in which she was monotonous and not animated. Mrs. Siddons, Mrs. S. Kemble, and Mrs. H. Siddons very different. The dull scene of the Princes

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of Arragon and Morocco was retained instead of the 5th act, and there was not the least attempt to represent Padua or Venice. It is a very elegant theatre, much more gay and cheerful than the heavy one at Hamburg, and well fitted with many very fine women very gay.

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[2. August. 1827] Potsdam

... The façade of Sans Souci is but one story, a circular projection in the middle. The west end is left just as it was used by Frederic -- the library, the bedroom and sittingroom, & diningroom. The chair and bed are taken away, as the moths and fleas had got possession, but all the furniture remains and his books, all French, as at the old chateau. He died in an arm chair in the sittingroom, and in the library his desk and writing materials remain. What was even more interesting to me to find there, and quite unexpected, was the Baron von Humboldt, the great traveller, whom I knew so well at Paris 8 years ago. He recollected me and enquired after all our mutual acquaintances, and said he would call on me at Berlin. He speaks English & French both well, and has been in England since we met at Paris. It was curious in visiting the remains of one dead great man to meet

tLIII, 59

another living one unexpectedly. We had a great deal of conversation.

[3. August. 1827]

...Baron von Humboldt, who is lodged in the same house with us, came to me this morning whilst I was dressing. He had just had an hour's intercourse with the President of the King's Council. ... The King, rather unwell, is returning from Teplitz & will be at Potsdam today or tomorrow, but the Baron very kindly said he would, if possible, be in Berlin next week and call for us.

tLII, 65

... We had no sooner arrived at the carriage than the thunder and lightning and rain in torrents began, and we were glad to be housed in the carriage. It was severe but not long, as it was bright and fair before we got to Berlin, which we entered by the Brandenburg gate, tho' the road (which is a noble chaussée with tall oaks and poplars all the way) leads to the Leipsic gate, and we went a short way outside the walls with no chaussée to the Brandenburg gate, with its 6 enormous fluted doric columns and frieze, surmounted by the splendid 4 brazen horses, really sublime. It leads to the Linden, 4 rows of trees for pedestrians, carriage road each side, and the whole bordered by superb houses. We arrived at the Ville de Rome, got good rooms, and I went to deliver my letters to Count & Countess Brühl and M.

tLII, 66

Mendelssohn. There was to be an opera at the King's Theatre tonight and Nanette Schechner, the first singer in Germany, is engaged for a fortnight, as she is attached to Munich. No tickets were to be got, but the Countess Brühl, for whom I left a note and Mrs. Scott's letters, as they were not at home, very kindly sent us at dinner time 3 admissions for their box, which is the box of the Directeur des Spectacles and opposite the

King's box. ... the theatre ... in its exterior is a most superb building indeed, and, tho' its interior is heavy, it is large and grand, and the King's box in the centre lighted up very handsome. Some of his officers were there but none of his family. The house was crammed in every part. We had capital places in the Count's box, and a lady and gentleman were there, the former most kindly communicative of all I did not understand in the opera and quite an Enthusiast in music, especially German. The spectacle began with a grand march, then a recitation by Madame Schroff, and then a grand chorus by all the principal singers & the rest. It is impossible to give any idea of the splendor of the coup d'oeil or of the grand crash. The music was by Spontini, composer to the opera here. In the orchestra are at least 80, and on each side of the stage were 30 wind instruments, and at the back of the stage,

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facing the orchestra, were about 60 wind instruments. In front of these last stood a chorus of 300 male and female, the latter in front, and in another line in front of these came on, after the recitation and before the God save the King and chorus by Spontini and cantata by M^{lle} Schechner, all the principal singers, about 20. The spirited music of Spontini was most delicious. They gave three verses of God save the King, & the words were the same as ours, but the effect was infinitely grander than any thing I ever heard. It was quite deafening, 200 instruments and about 320 voices, yet, tho' so loud at times, often piano and always quite together in such perfect tune. We all stood up at the last part of God save the King and it was encored and given with astonishing effect. La Schechner so gracefully came forward to sing it was really

exquisite. The opera began as soon after the cantata as possible. Iphigenia in Tauris, music by Gluck. The execution of it by the orchestra was very fine, and it is most expressive and in many part most full of melody. Orestes by Rebenstein was finely acted, very elegant and full of feeling, but not much voice. Pylades, a very fine figure and exquisitely sweet tenor voice and good actor. The others were all very well. The decorations, furies and fighting, and machinery, very inferior to Paris or London, but far superior to either were the excellent choruses, and last & best was the affecting and interesting acting, elegant style, and enchanting countenance of M^{lle} Schechner. Her voice is most clear, sweet, rich, and powerful. It is indeed a treat to hear such

tLIII, 68

a voice and see such acting, full of soul, yet always graceful and elegant, and her tones piercingly sweet and so deliciously in tune it was quite a feast. She is by far the finest singer I ever heard for long, except Ronzi de Begnis, and she has more dignity and tragic action, and a good figure. I was truly sorry when all was over and was never so much delighted before in Germany. I was most lucky to have such an agreeable neighbour in the Lady next me, and I must here observe that, tho' much may be said of the phlegm and want of animation of the Germans, it is not the case in Prussia, where both male and female seem to me most particularly vif and gay and alive to every thing.

tLIII, 69

[4. August. 1827]

... Count Brühl came to me and sat near an hour. The Countess is unwell and feels deeply the loss of her brother-in-law, to whom she is much attached, & sees no one. He is a most agreeable man and gave me a ticket for both the King's theatres -- to go

to his box when I chose without paying. He promised to introduce me to some musical people who sing together in the old style.

tLIII, 70

... I went to the King's Schauspielhaus, a comedy theatre most magnificent & superb outside -- inside it is only suitable for comedies and not very large, but handsome. ... There was nothing but a comedy at the theatre, which did not seem to be interesting.

tLIII, 74

[5. August. 1827]

... We went to the King's Theatre of the City -- there was tonight the opera of Les Deux Stanislas -- new -- music by Stuntz of Munich & Milan. Elegant theatre, very full, beautiful architecture, capital orchestra of 50. Jaeger, the tenor, in the King a very rich exquisite singer. The bass & buffo, Spitzeder, but so so in voice, yet good in comic action. For me to attempt to do justice to M^{lle} Sontag is impossible. She is not above 20, tall and very beautiful, an elegant actress, most like Ronzi de Begnis, yet wants her fire and soul, but is far from cold, and most fascinating and bewitching, and with a lovely treble voice of immense compass if not great power, and a capability of doing every thing. I never heard a singer of such flexibility. She is truly enchanting, and the grand air of Mercadante in the 2^d act, introduced, is indeed divine and exquisite music. There is a fine quartett in the 2^d act, a fine air by her, and one by Jaeger, and a duo by them, but it is not fine music. To hear such a tragic singer as Schechner, far beyond Pasta, and such a comic one as Sontag, equal to Ronzi, in the course of two days is more than I could expect. Most fortunate. I shall never forget Sontag or Schechner, the first for brilliancy, the latter for passion and feeling.

[7. August. 1827]

... Count Brühl called for us at half past five and we all went to the Académie de Chant. It is a society of amateurs instituted for the purpose of keeping up the practice of singing, especially of the vocal music of the old masters and chiefly sacred. ... There are 350 members, male and female, all elected by ballot. All persons professionally musical are excluded. The society consists of noblemen and ladies, merchants, clerks, lawyers, clergymen, shopkeepers and their wives. Being summer, the attendance is not now so great as usual. There were not above 100 voices, a pianoforte and a conductor are the only other helps. Some sacred pieces of Spohr, a Benedictus and a Te Deum by Handel, all very finely executed. It was over before 7, and we all went with the Count to the opera, which is just opposite. The opera was Die Schweizer Familie, music by Weigl, very pretty but light and not enough in it for M^{lle} Schechner, who played Emmeline ... her part is a sort of Nina, and the return of her lover and her recovery of her health and mind were most beautifully done by M^{lle} Schechner, who is indeed a noble actress, yet I had rather see her in characters of more

tLIII, 84

passion and force. She is a most superior creature, & I regret there is not much chance of her acting again while I am here.

[8. August. 1827]

... We next went to the New Theatre and were shewn the splendid concert room & refreshment rooms. Most superb architecture by Schinkel, and finely painted in small compartments by Vach, &c. The arabesques, caryatides,

&c., and the elegant style of the galleries really far outdoes any thing I have ever seen. The room is 36 feet wide, 48 high, and 90 long, and is by far the finest concert room I ever saw anywhere. The antirooms and refreshment rooms are equally superb.

... I went to the Königstädter Theatre to hear M^{lle} Sontag a second time -- very full, but we had better billets and were very near. It was L'Italiana in Algieri and certainly was beautifully done, but it loses by being in German. Mustapha by Schietze was good. Jaeger sung delightfully in Lindoro. His voice is a very fine tenor, and his manner is good, except in walking. His first air, which I know so well, was delightfully done. The buffo, Spitzeder, in Tadde was really comic and very clever and sings well, but his face is bad -- no expression of humor. He is a great favorite, and his having only just returned to Berlin after a two months' voyage made the opera go off well. He was called for at the end

tLIII, 86

of the 1st act. Madame Spitzeder in Elvira sung well, fine voice, but the grand glory of this opera is the astonishing brilliance and flexibility of M^{lle} Sontag. Her first grand air and the exquisite one of "Caro, Caro" in the 2^d act, which being encored she sung it in Italian, but does not give the vowels with sufficient force. If she has a fault (but it is difficult to find one with such an intonation and execution, and such a voice and manner and fine figure), it is a degree of coldness -- she seems almost like a fine instrument performing -- one never forgets that it is M^{lle} Sontag and a charming woman, but she has not the abandon, the giving herself up to the character, that the Italians have, but she is a most exquisite singer indeed.

[9. August. 1827]

... we went to the atelier of M. Rauch, the famous sculptor here, who made the superb bronze statue of Blücher in front of the Palace of the King. By using Count Brühl's name, we were admitted to him, a most noble manner, full of genius, fine face & head, and tall, very pleasing and conversible. The monument of the Queen at Charlottenberg, made by him at Rome where he lived 14 years, was taken by the Americans during our short war with them and retaken by the English & restored to Prussia. He shewed us a small bronze model of the monument to Maximilian Joseph, Emperor of Germany, which he is

tLIH, 87

going next year to begin at Munich. He will have to reside there two years. He shewed us busts of the Emperor Nicolas of Russia and the King of Prussia for the Dukes of Wellington and Devonshire, and a beautiful bust recumbent of the late Queen. A fine statue of Narcissus, one of the most superb pieces of marble I ever saw, has just been finished by one of his scholars now gone to Rome. He begged me to give his kind regards to Thorwaldsen, and spoke of Canova with so much feeling & admiration it was delightful. I never saw a man more noble, unaffected, and pleasing, & his works have a grand simplicity & good taste very striking, especially the model (full size) of a monument to be erected at Halle to the memory of Franck, an ecclesiastic, who with only seven crowns to begin with was the first to print copies of the Bible at a cheap rate, and still more meritorious founded an orphan house at Halle and bred up the children in a useful community, now become an immense town. The descendents of these now support the institution and have subscribed for a monument to Franck, who stands in his robes and cap, a delightful countenance, with a lovely child on each side of him. M. Rauch

displayed for us also a large model of a statue of Frederic the 1st of Prussia, who received the persecuted Protestants from France and Salzburg, and their descendants at Gobbin in Silesia and other villages (now a large industrious population) have subscribed for a statue of Frederic. The

tLIII, 88

present King was so pleased with their spirit that he has signified he shall make them a present of the statue. We took leave of M. Rauch with real regret. I never saw a more elegant or amiable person. We went next to the Museum, which, tho' unfinished, we examined and went thro' the whole. It is planned by Schinkel, a celebrated architect here, whose design, in its exterior proportions, of the Schauspielhaus I much admired and who often has lent his skills to the stage setting and scenery of both Count Brühl's theatres. The four fronts are a grand range of Ionic pillars supporting a frieze, and it is of most superb finish and effect, very large, a dome in centre with staircase, an interior court each side the dome, round which on the ground floor are superb galleries with fine scagliola pillars for the statues. Above are the same spaces for pictures, but here divided by strong thick wooded partitions (doors in each) for the pictures. The ceilings and plafonds in the finest arabesque style are now painting. When finished, it will be one of the most superb buildings in the world. It is just en face of the old Palace, and the ground between them is to be laid out in a garden and walks.

tLIII, 91

... I met Count Brühl, who asked me to go with him to the opera of La Molinara, but when we got there it was over. Madame Siedler, said to be the best singer here at the Royal Theatres (as La Schechner is only a visitor) had sung. The Count and I

had a long conversation. He lamented he could not receive me on account of the Countess's illness, and he leaves Berlin tomorrow to Teplitz to see the King, but will be back here before we get there. He is a most elegant and most superior man, and I was sorry to take leave of him. I walked some time on the Linden with Mendelssohn, Christie, and Walker.

tLII, 97

[10. August. 1827]

... I went to the new Theatre to see the Phèdre of Racine, literally translated,

tLII, 98

and acted by one of the principal actresses of the German tragic theatre -- Madame Crelinger. I had Count Brühl's ticket, but went to the balcon as no one was in his box -- sat next a very pleasant German young man, who explained to be the best points -- and also those of a comic afterpiece from the French called Les deux Anglais, which however loses all its points by not being in French -- their pieces depend so much on the point of the dialogue that it must be dull in German and they have in general little effect in English. Madame Crelinger has a good person and much passion and feeling. Rebenstein in Theseus was very fine, and Crüseman in Hippolytus elegant & feeling. It was well played -- but of course did not tell like Duchesnois' performance at Paris.

[11. August. 1827]

... I went at 10 to M. Mendelssohn's -- and took leave of him. He offered me some letters to Prague and Vienna. Nothing can have been more kind and pleasant, and I hope I may see him one day in England. Count Brühl went yesterday to Dresden and returns before we get there, so he sent me a kind note and a letter for Dresden.

... I dressed and went to Mr. Temple's to dine. He and Mr. Somerville, and Baron de Sternberg, and the Spanish secretary, and Sir John Campbell just arrived -- he has been long in the Spanish service and is a pleasant man -- but the peasantest of the party was the young Prince de Lobkowitz, Secretary to the Austrian Ambassador, a most agreeable young man indeed, the best manners, and a thorough knowledge of music. I took him and Sternberg to the theatre, and we all sat with Mr. Temple, in whose box we found H. Ruffo. The Prince de Lobkowitz was kind enough to explain to me all the story of Matilda di Shabran, which is very silly -- and absurd -- but in some parts the music is most exquisite, tho' it is but a melange as given here, as there is a duo from Semiramide and a song from another of Rossini's -- but the quartett in both acts, and the finale and grand air in the 2^d act by M.^{lle} Sontag in Matilda are truly exquisite. Corradino by Jaeger was good -- the duet by him and M.^{lle} Sontag very fine -- but on the whole I prefer very much L'Italiana in Algieri, of which the grand air and finale to the 1st act are superior to any thing in Corradino. Relfenstein sung well in the Doctor, the bass -- and Spitzeder in the Poet, buffo, was very good. The Countess by M.^{lle} Schicke was very well, and it was admirably supported by chorus.

tLIII, 126

[16. August. 1827] Dresden

... the sad news of Mr. Canning's death just arrived. It is indeed a calamity -- and will make, I fear, most sad confusion -- he is indeed, as so superior a man, to be

tLIII, 127

deeply lamented. Those who are eminent seem lately even more than usually to cut off -- and at an early age.

... We all went to a wooden theatre, very pretty inside, where an Italian family, father, 5 sons, and 3 daughters, performed rope dancing first, and then the grand ballet of Atalanta, in which was really some very pretty dancing -- a very handsome family. Their name is Casarti -- a little boy who danced on the rope was beautiful, quite like the head of the infant Jesus in the Madonna di San Sisto -- & one of the girls who danced on the rope was very elegant -- and all the party danced well, and ended the ballet with a splendid picture group beautifully managed and illuminated with the red light, which has such a brilliant effect,

tLIII, 136

[18. August. 1827]

... the opera, which is now only once a week, tho' a poor little ill contrived theatre, has a capital orchestra of at least 50 and a very good vocal chorus. Scenery & decorations poor -- and I was much disappointed in the performers, tho' the music is so fine and the ensemble went so well that it was delightful, but Rubini, who is the brother of the tenor so much admired at Naples, was Adriano -- and he is cold in manner and his voice weak, not to be named with Curioni. Lezi, the bass, in Aladino was ungraceful and often out of tune. Signora Palazzeesi in Palmide sung in tune, but her voice is harsh and she has none of the elegance or execution of Caradori even. A Signora Sametini was Felicia -- a poor debutante,

tLIII, 137

very awkward. The best was Signora Sciazette in Armando, tho' after Velluti it was not much. Her voice is not powerful, but pleasing -- and she sings with taste and feeling, and something in the style of Velluti & Pasta. Altogether I was pleased, but it is not the same opera we had in London 2 years since.

Raphael

Il 1000
10-10-18

The hunting
episode with
Prince Fredwise
could be inserted here

f LHM, 155-158

[25. August. 1827]

Teplitz-Schönau

Waldie: tLIII, 166

... went to the theatre, which is a very poor one & wretched actors. A very civil agreeable German explained the piece to me. It was called the Brothers in Arms, Die Waffenbrüder, comradery disrupted but not destroyed by jealousy -- drinking, loving, quarreling done in artificial pose & gesture, declamation & rant, and the most exaggerated & unnatural manner -- and any thing

tLIII, 167

more silly and absurd in the melodramatic style I never did see.

[29. August. 1827]

Prague

tLIII, 179

... went to the theatre, which, tho' old, is very neat and in the Italian style with only private boxes. We had good places in the pit -- and saw the Jeunesse de Henri 5, from the French & the same as our Charles the 2^d. It was ill acted, and vulgar, & very inferior to London or Paris. There was another short piece, which seemed laughable, called the Stolen Kiss -- quite German. We got home before 10. The theatre was not very full, but there were some genteel looking people -- a great variety of military, but not near so smart in uniform or personal appearance as the Prussians. I am, however, agreeably surprised in Prague, which is a livelier, handsomer place than I expected.

tLIII, 189

[31. August. 1827]

... went to the opera before 7. It was Der Freischütz -- finely done upon the whole. Binden, the tenor, good in Max -- but Kainz, the Director of the opera, is much too old for Caspar -- a very pleasing girl, a debutante from the Conservatoire de Musique here, was the soubrette -- but the most pleasing of the whole was Madame Einst in Agathe. She has not much voice, but sings clear and in tune -- her acting is really charming, and full of feeling and elegance and expression. She is very like

Mrs. Robertson of Ednam House in face, but larger in person -- a very interesting elegant actress. The choruses were very inferior to Hamburg, but the singers better -- incantation scene was not so well done, but on the whole the music was delightful

tLIII, 200

[3. September. 1827] Lintz

... The view up the Danube between high rocks and with bold promontories & buildings is most romantic, and the town and bridge and plain of Lintz and its spires, and the Ober Lintz, thro' which we passed in coming, on the north bank make altogether a most enchanting scene. The setting sun was most brilliant, and the high cliffs of the river in shade below were really magnificent.

Mr. Planck was very communicative -- and anxious to tell us how many horses and gardens he had. He went with us to the theatre of Lintz -- a very good orchestra of near 50, and some tolerable actors and singers. Madame Müller is a charming pantomimist, and Madame Horneck a good singer with much power. The piece was *Silvana, ou la Fille Sauvage*. It is an early opera of Weber -- and with Miss Kelly as *Silvana* would make a capital piece for the Lyceum. The music is really exquisite, and Madame Müller in *Silvana* was full of life and animation and agility. Madame Horneck had a grand bravura, and a trio by her, the tenor, and bass in the last act was delightful. I was never more pleased, tho' the tenor and bass were very

tLIII, 201

so-so -- but the choruses were good, and the opera if really well done would be impressive. I was very glad to have heard it, as it is one of Weber's not much known.

[13. September. 1827]

... Die Weisse Frau, or La Dame blanche, of Boieldieu. It is his chef d'oeuvre -- & the whole of it is full of spirit, vigor, fine combination, & expression, but the 2^d act is peculiarly fine -- & rich -- the finale delicious -- the grand air of Anna is beautiful & was extremely well given by Madame Horneck. The tenor also sung well -- his voice is sweet and his manner good -- he had not power enough for the part in Silvana, but in this he was very good. Also Madame Müller was charming in Jenny, & the choruses were much better done than in Silvana. It is a most exquisite piece and the orchestra was quite admirable,

I got acquainted with M. Massa, primo oboisto of the Archduke Rodolf's

tLIII, 252

regiment now here, and he begged me to go to call on M. Clements, primo violino of the Vienna Theatre, and told me that M. Barbaia is there, but Josephine Fodor, Lablache, and all the great singers are off -- so I shall not stay long, I dare say.

tLIII, 262

[15. September. 1827] Vienna

... Vienna is more busy and bustling than any thing I have seen. The houses very lofty and streets narrow, and such a thoro'fare of carriages, pedestrians, and wheelbarrows that it is hardly possible to get thro'. In its interior it reminds me of Paris. ... we walked thro' a great part of the town -- superb buildings -- all on a grand scale. The whole place seems a collection of magnificent mansions.

tLIII, 263

... We then went to the Italian Opera, which was well filled -- a noble theatre & an orchestra superior to any thing I ever heard, such piano & forte, such ensemble, & such tone -- 50 musicians -- Prater leads -- they are all Germans. The opera

was La Cenerentola, very lively & comic. We had no very great singers, but all went well together. In the Prince, Monelli, the tenor is old & sa voix usée, but he sings with taste -- but now and then a little flat, I think. Berettoni in Dandini was capital -- he has not a great voice, but has much spirit & fine action, and a truly pleasing Italian manner -- but the best was Pacini, the buffo -- no singer, but quite a Munden -- real comic humor -- the 2 sisters passable -- but I was quite surprised to recognise in Madame Cori Paltoni my old friend Miss Corri, and so improved I should

tLIII, 264

scarcely know her again -- she even looks better -- and sings delightfully. Her duo and grand air and her "Re vi" were very fine. She has a great volume of voice & much fine execution, & her variations in the grand air of the finale were really very ingenious and brilliant. I was quite delighted and shall certainly go and find her out. The opera was delightful -- and I was sorry to go home. The ladies very pretty -- & gay in appearance.

tLIII, 269

[16. September. 1827]

... We drove off to the opera, which tonight was German, and we arrived in time to hear the finale of the 1st act of Don Juan -- the orchestra was more brilliant than ever -- it is really the most complete perfection of sound I have ever heard. Madame Seher sung very finely in Donna Anna, & her "Non mi du bel idol mio" was exquisitely given, but she is cold compared to Madame De Begnis, whom I recollect played it so intensely. Don Juan by Forti was very poor -- and worse was Leporello by Kreisinger. Donna Elvira & Zerlina tolerable,

but Masetto and Octavio poor -- indeed the singing was a mere foil to the music, which was exquisitely given. The upper scene and ghost scene not well done -- but Hell was good.

After it was over we all went to a public ball -- capital music. ... amusement seems to be here the only pursuit. After being at a promenade, fireworks, an opera, and a ball, I got home before 11 to my hotel.

tLIII, 272

[18. September. 1827]

... In the Volksgarten are two cafés, music at each, and lots of people. The semicircular one is very elegant -- but the grand ornament of the Volksgarten is the Temple of Theseus, a superb Doric building with a grand pediment at each end, cornice all round, and 6 columns at each end and 10 at each side, reckoning the corner ones twice. It is most beautiful -- and in its cella or centre is contained the grand group of Theseus and the Centaur by Canova. It is superb & nobly placed -- the face of Theseus is too placid, too like his Perseus at the Vatican, & the whole, tho' so large & beautiful, does not give the idea of real action

tLIII, 273

but merely of attitude -- some parts of it are most beautiful -- but this forte style was not his forte. The effect as a scene in such a locale is most exquisite.

We went to the Kärntner Theatre as usual. ... The Theatre was very full. We had first the overture to Oberon by Weber, most superbly played indeed -- then a violin concerto, and then a pianoforte Fantasia, both by a M. Potzman -- & 2 songs by a young man I did not hear the name of -- all very mediocre and dull. I was the whole time delighted with the intelligent countenance, fine eyes, very expressive & beautifully formed forehead of

Napoleon, the Duc de Reichstadt, the interesting son of the most wonderful man of modern times. He is rather slender and not tall, but very elegant -- about 16. His eye is full of talent, yet very mild -- and his profile reminded me much of the lovely Pauline, tho' the mouth is not equal to hers. He has been every night at the opera that we have been there: and sits in the Archduke Charles' or rather the imperial box. His preceptor, the Duke of Dietrichstein was with him, & nobody else is ever with him, or ever comes into the box. He looks so animated I am sure he would

tLIII, 274

wish for more society. We saw most of the people we knew at the opera. After the academia of music was over, we had the ballet of Blaubart. Bluebeard by Dimattia, Selim by Chiavengo & Fatima by M^{lle} Brugnoli -- a most lovely graceful Italian, and her acting when torn from her lover and sister, & when supplicating in the Blue Chamber, was beyond any thing I ever saw, & her dancing with Selim in disguise at the marriage scene was really so light, airy, & graceful, I never saw any thing like it. She is something between Ronzi Vestris & Madame Dupont, but, tho' little, much handsomer than either -- very expressive face, & such elegance & clear expressive action. She is indeed a most fascinating creature. Bluebeard was done with great spirit & effect, and Selim acted and danced finely, yet he was far inferior to his Fatima. Irene has little to do. It is all finished by the Soldiers breaking into the Blue Chamber while she is struggling for life -- her acting I can never forget. Bigottini was nothing compared to it. The whole piece went off

with intense interest. M^{lle} _____, who played Beda, danced beautifully in the lively style, and there was a beautiful pas de

tLIII, 275

deux, quite French, by Garvey & M^{lle} Loschelle from Berlin -- but the pas de deux of Selim and Fatima was worth a thousand of it. The figure dancing by tall men, women, and children, the men chiefly as caryatids and interchanging places with square footstools, and with shawls, &c., had a beautiful effect. I never saw a finer ballet, & their chorus of dancers is equal to their vocal chorus -- but M^{lle} Brugnoli is really never to be forgotten.

tLIII, 280

[19. September. 1827]

... Christie & I went to the theatre of Leopoldstadt, where we arrived by making the tour of the ramparts -- very fine views of the Danube, Fauxbourgs, &c. The theatre is small, dark, & shabby -- it was full of people -- very vulgar. The piece seemed to be the punishment of a peasant made rich, & who conducted himself ill, by making himself poor and also old -- & the elevation of a good young fisherman to be rich, who marries

tLIII, 281

the daughter of the other -- but it is full of allegorical figures and changes of scene and all the Gods interfere in the affair. It is a medley of morality, burlesque, and pantomime -- truly silly & absurd -- and the peasant is never off the stage, & is truly tiresome. It is quite clear the German's have no humour, and are most tedious. There is here a coarseness in these minor spectacles very different from those of the same sort at Paris -- indeed Vienna is evidently a place of mere amusement & bustle, but with no pretensions to elegance or taste.

[20. September. 1827]

... went to the Opera -- 1st act of Jean de Paris -- fine music by Boieldieu,

tLIII, 284

but I do not think it at all equal to La Dame blanche. Madame Fink was the Princess and sung well, M. Paer the Prince, & M. Pozinski the servant, the tiresome Preisinger the landlord, and a smart M^{lle} Leissring the Page. All were very well, except Preisinger. The finale is beautiful. We had then the ballet of Bluebeard again -- and it is certainly most delightful. The acting of Dimattia in Bluebeard is very fine and Madame Brugnoli is most exquisite. Beda's dancing, the dancing of Madame Brugnoli and Chiavengo in Selim, & the whole of the last scene excellently renders the action of drama in the rhythmic grace of dance. -- I made acquaintance with 2 very agreeable Sicilians, the Marquis Spaccaforno & the Count Lucchesi Palli, attached to the Embassy here.

tLIII, 288

[21. September. 1827]

... My two Sicilian friends came for me in a carriage & we went to Madame

tLIII, 289

Cori Paltoni's, where we met only themselves -- Christie and Walker soon came after. She & her husband both sung delightfully, and I sung as well as I could -- but the best part was a most agreeable conversation in Italian. Both Spaccaforno & Lucchesi Palli are very elegant superior men, and the former is son of Prince Casaro, the Neapolitan Ambassador. Their good humour, affability, & knowledge of music, and their most agreeable manners are truly attractive. What a pleasure to associate with such men, whose ideas are so elegant & pleasing and whose manners are so mild & conciliating.

[22. September. 1827]

... The opera was to have been L'Italian in Algieri & my friend La Cori Paltoni to have been the prima donna, but Pacini, the buffo, was ill and so it could not be done -- and we had a most dull German piece -- The Secret -- a sort of farce with an old fashioned overture & 2 or 3 bad songs, & no good performers. We then had the Carnival of Venice, in which there is a great deal of dancing and no acting -- and Madame Brugnoli does not play in it. There was, however, some good dancing: a polonaise by 2 ladies, one of whom is the Beda of Bluebeard and a charming little creature, was very pretty, also the pas de deux of Garre & M^{lle} Lochelle; & a pas de deux by M. Lavingo and M^{lle} Esseler -- but it was dull without Madame Brugnoli. I met the 2 young Spaniards who were calling on Baron

tLIII, 295

Meyendorf when I was there today, and we had much Spanish conversation -- they are relations to the Duchess de Rivas and La Candelaria, who were so kind to me at Madrid. One of them, M. Lonza Portugal, is to write soon to Angelo Saavedra, the brother of La Candelaria, who was with us at Cardova, & promised to beg him to recall me to his recollection.

tLIII, 297

[23. September. 1827]

... I went to the Volksgarten as I wished to see Schiller's Maid of Orleans, which begins at the Burg Theatre at 1/2 past 6. ... Christie & I went to the Garden before 6 -- crowds of people at both cafés & walking -- the view of the gardens & glacis from ramparts, filled with people moving about in gay colors, amid the fine effect of the buildings and splendid sunset & trees, as really beautiful. We went to the theatre of the Palace, which is exclusively for the regular drama. It is very long & narrow & ugly, with pigeon hole boxes. It was crammed,

but we had capital places near the stage. The Maid of Orleans by Schiller in 5 acts -- grand overtures to each act, & occasional music with the words. I made out the story well. There are some fine situations, & the character of Joanna seems drawn with much feeling. It was played with great force & feeling & grace and not overacted by M^{lle} Müller, who has a very fine voice and manner and much real feeling. There is an immense Dram. Pers. and the dresses and acting were very good, especially Dunois the Bastard, Charles of France, Joanna's lover Bertrand, and the Queen of France. There was too much of shew & procession, but it went off well -- tho' I think it lags at the last -- & Joanna's being allowed to escape from the prison while Agnes Sorel is there & an officer, & to shake off her chains is incredible, yet the action is not made to turn on miracles, but on Joanna's own sense of her destiny -- her character simple yet courageous, her rhetoric sublime yet humble, and her passion, & at once her tragic failing, divinely ordained yet humanly swayed. It ends with her death after repulsing the English again.

tLII, 304

[24. September. 1827]

... I went to the opera and saw again the 1st act of Jean de Paris. Madame Fink sung her grand air very finely, but it is a sad affair that we can have no Italian Opera on account of the illness of Pacini, the buffo. I sat some time with Count Lucchesi Palli. ... the ballet of Bluebeard ... with the exquisite acting of La Brugnoli. She is indeed a most charming actress and dancer.

tLII, 311

[25. September. 1827]

... I walked some time with Lucchesi Palli & went with him in his carriage to the opera. It was Le Maçon et le Serrurier. Prisons, chains, & distressed damsels, peasants' chorus, and

the 2 workmen employed to keep the prison locked, comic enough. Very pretty music, & good acting, but no great singer -- but my amusement arose not from the opera, but from the charming explanation of it, which was given to myself & Lucchesi Palli by a most amiable, elegant, & lovely Hungarian Baroness, who sat next Lucchesi. They only formed their acquaintance the same night he & I got acquainted, & it has since proceeded with rapid strides. I was quite delighted with her manners & conversation, at once elegant, sensible, & full of animation.

tLIII, 314

[26. September. 1827] Presburg

... went to the theatre & saw the last act of Die Bürger in Wien, in which there was a comical actor, Fischer, of very dry humor, & natural, like Liston & Blanchard. He also played the taylor in Le Tailleur et le Bouffon, but all the music was left out and an air of Joconde and an Italian canzonet in duo sung instead. Madame Duntze has a sweet voice. The theatre is large and has a wide stage -- it is well painted, fine scenery, & has a good facade. A German company for comedy & opera play here and at Gratz and at Trieste alternately. Presburg is now the seat of the Hungarian diet. It is a small place apparently, however we shall see more of it tomorrow.