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**The Journal of John Waldie Theatre Commentaries, 1799-1830**

**Title**

The Journal of John Waldie Theatre Commentaries, 1799-1830: no. 43 [Journal 59]  
September 6, 1831-August 31, 1832

**Permalink**

<https://escholarship.org/uc/item/9qk8v7zh>

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**Publication Date**

2008-06-18

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[ Box 4 ]

no.43 [ Journal 59 ]

**September 6, 1831-August 31, 1832.**

[ 20. October. 1831 ]      Edinburgh

... the grand concerto by Paganini, his Sonata Militaire with "Non piu andrai" on one string, and an adagio with it, were enchanting -- & still more so his "Nel cor piu non mi sento" without orchestral accompaniments. The three pieces were the same as his first concert in London. ... The impression he made was most astonishing -- shouts, hats, & handkerchiefs were all going up at once -- & the enthusiasm was far beyond what I could have expected from an Edinburgh audience. I was really delighted -- & entranced.

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[ 21. October. 1831 ]

... Called on ... Paganini & Cianchettini, & found them at home. Paganini very simple & pleasing in manner, and we had a great deal of talk. I shall give him a letter to Newcastle -- but they will not be there for a month to come. Madame Petralia is very pleasing & goodhumoured -- & quite Italian.

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[ 22. October. 1831 ]

... the songs of Madame Petralia and the pianoforte of Cianchettini were all very well -- but Paganini really did quite outdo himself. The first grand concerto in 3 movements was in E flat -- & I never heard it before. The stream of harmony & feeling, of delicious effect, and overpowering execution was by far the most delicious I ever heard. The first movement was really exquisite, & the adagio of the 2<sup>d</sup> movement quite affecting, & the last most truly brilliant -- accompanied by the bell. Then his piece on one string, of which the subject was the Preghiera of Moses, was given first quite plain piano & forte, & with a most pathetic & sublime effect -- never to be forgotten -- but the variations were

a storm of astonishing effect & execution quite incomprehensible -- & Mr. Ballantyne declared he could not conceive how it could be done -- as in the midst of the most rapid flights of bowing & fingering he was executing a superb guitar & bell accompaniment all at once on the silver string alone. The last exhibition of wonder

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was La Carnaval de Venise, in which his variations with only the pianoforte obligato were quite delicious & most wonderful, & which closed his performance amidst shouts of bravos and waving of handkerchiefs. It was indeed a triumph.

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[ 30. December. 1831 ] Hendersyde Park

... Sad indeed are the days of Xmas & no season of rejoicing -- & the Cholera is so bad at Newcastle & Gateshead people die 40 & 50 in a day. It is dreadful indeed.

[ 31. December. 1831 ]

... I felt very low & distressed. Dinner & evg. at home & alone. Gladstone gave me some music in the evg. which was pleasant & tranquillizing.

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This year ends most sadly. A pestilential disease spreading round us in all directions -- & most fatal at Newcastle -- & since February to have lost my dearest Mother, my last Aunt of my Father's family, & my dear niece Anna Maria, & 5 cousins -- besides numerous old friends & acquaintances. In this year also has arisen another sad contention with my grasping & dictatorial Sister Charlotte, which has opened such a scene of mean device & hypocritical appearance of Kindness to a brother who was too unsuspecting, as would be incredible if not too palpable to sense. His life will not be long, & he is willing in a spirit of Christianity to

forgive the injuries inflicted on his character & fortune by his Sister, who has acknowledged that one of her motives was revenge -- but he must turn with disgust from

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the contemplation of such baseness & trusts never more to see those who have so degraded themselves. Rather would I have given twice the sum that Charlotte should have so let herself down! May she repent -- & be forgiven by a higher power than me for thus making my Mother falsify her word, & act in direct opposition to the most anxious wishes & repeatedly expressed intentions of my Father, which never varied. She has indeed much to answer for, & as much as any thing is the continual attempts of her & her husband to misrepresent & injure my character -- but there is a God who sees all hearts & knows that I would have scorned such conduct as she has descended to.

I ought to be grateful for a quiet peaceful home & some degree of health -- tho' I cannot but feel the blows that have been levelled at my peace.

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[ 22. June. 1832 ]                      London

... Rainy morning. We left Uxbridge soon after 9. The Inn there is comfortable & not dear -- & full of old fashioned things, & a very old house celebrated as having been the house where Charles 1<sup>st</sup> signed the treaty with the Parliament. The rain ceased when we got about 1/2 way to London but the day continued heavy & damp. ... With Giacomo's help, I got all my things comfortably arranged & unpacked the trunks from H. P.

... soon after 6 went with Giacomo to Covent Garden Theatre being the last night of the season. We got the best places in the pit with a slight squeeze in entering. The house was very full -- quite crammed.

The play was the Hunchback, written by Mr. Knowles, who plays the part himself -- the play is fine for character & situation -- but is written rather in a prosaic way, & the lively scenes are rather trifling, but so well acted they are pleasing. The great interest in the character of Julia, a simple girl, then a fine town lady, & then shewing the natural passions & feelings & a disposition most amiable & obedient, but with the strongest feelings. In the whole of this long & arduous part, the countenance, voice, & manner of Fanny Kemble are so full of feeling & nature, & so truly Siddonian & delightful, that I have never seen any thing like it since the time of Mrs. Siddons. Her struggles at last to obey her guardian in trying to fulfill her contract with the supposed Lord Rochdale were inimitably pathetic -- but her hurried & passionate reproaches to her guardian, ending with insisting on breaking off the marriage -- & her "Do it, nor leave the task to me!" -- were most heartrending & full of passion & dignity. C. Kemble in Clifford, the lover, has little to do. Mr. Knowles in Master Walter, the

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Hunchback, is dull & heavy -- & not being an actor has little idea of giving the points -- but Fanny Kemble carries all thro'. A pedantic silly Mr. Modus (Abbott), whose cousin Helen (Miss Taylor) is in love with him (she is the friend of Julia), makes a sort of comic relief -- as nothing can be more comic than Miss T., who is a charming actress & makes a wonderful effect out of nothing -- but Fanny Kemble's acting is of that sort which can never be forgotten, & her action & attitudes are now become so graceful & easy it is really quite delightful. I am astonished at her dignity importance -- small and not finely formed -- but all yields to genius, & hers is strong indeed.

[ 29. June. 1832 ]

... went to the German opera at the Opera House. ...  
 Fidelio, by Beethoven. I saw it last year at Paris. Madame  
 Schroeder-Devrient sung & acted divinely. She has the true  
 genius of feeling & elegance, & is a lovely woman. The second  
 act is exquisite. Haitzinger sung very finely -- his duet with  
 her, & the chorus of prisoners, & the last chorus, which was  
 encored, all went off most delightfully -- indeed the music of  
 the last chorus is perfectly divine -- also her solo -- & her  
 agonies about his fate -- and her joy at the reprieve by the  
 arrival of the Prince.

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[ 12. July. 1832 ]

... I took Giacomo to Mathews' Entertainment of the Comic  
 Annual -- & the Eddystone Lighthouse. In the first he has some  
 capital characters -- an old Dutchwoman, boys going to school  
 crying and repeating their tasks, the getting a hackney coach  
 and the shewing of all the people belonging to that craft, the  
 sending off the boys to school by a wrong coach by a deaf cad  
 -- & the Humours of the auction mart, especially a critic on  
 pictures, who only

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makes faces & gestures. In the monopolylogue of Eddystone  
 Lighthouse: his Scotsman of 60 -- very old man of 90, so happy  
 & gay -- his Sally, a bumboat woman, who sings & talks of love  
 -- his Bill Owlet, a grumbling miserable man, who gives doleful  
 ideas to all -- & last & best his Tom Merryweather, rather groggy  
 & gay; & then the horror of Tom at the idea that Owlet is dead in  
 his bed, that he may be tried for his murder, and that he shall  
 be left a month with the dead body, & last of all his joy at  
 finding the man was only dead drunk -- all was most capital, &  
 the whole piece is very lively & clever -- all the drama passes

within the walls of the lighthouse. In the 1<sup>st</sup> part the scene with the American & Mr. Winks in 2 beds of the packet, & the former setting the bed on fire by his smoking is very capital.

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[ 14. July. 1832 ]

... went to Haymarket Theatre & got a good place in the pit -- it was not very crowded. She would & she would not -- very lively & clever. Farren in Don Manuel was very well, but not to compare with Munden. Harley was very natural & comic in Tappanti -- it is quite his line. Vining & Cooper in Octavio & Philip very well, especially the first -- the latter is a real see-saw actor without any feeling or genius. Mrs. Humby truly comical in Viletta. Mrs. T. Hill vulgar in Flora & Miss Taylor charming in Hippolyta. She is a delightful actress of real spirit & genius, & her person & manner most fascinating. We had next the Duel in the time of Richlieu -- from the French. The piece is disgusting -- but it is quite impossible not to feel delighted by the impressive feeling & passion of Miss Taylor in Marie de Rohan. Her acting was truly fine -- but neither Vining nor Cooper acted up to her -- indeed it is quite impossible to sympathize with the latter, who is as cold & powerless to feeling as Young.

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A comical piece of one act, called the Wolf & the Lamb, followed. The extreme modesty of Bob Honeycomb, who by his cousin's false account of him is supposed a gay deceiver by the ladies, somehow brings him continually to confirm the character by some attack on the ladies or their maids. Farren made this part very comic. Cooper was humdrum in the gay



Colonel. Mis Taylor lively & easy in the gay Mrs. Bellenden, & Mrs. Humby arch as usual in the soubrette. Her screaming & ringing the bell when Mr. Honeycomb is attacking her (he only meaning to enquire about Miss Harriet) was very comic. We had then the Agreeable Surprise, Lingo & Cowslip by Harley & Mrs. Humby -- far too much in one night -- it was more than 1/2 past 12 when it ended -- Harley in Lingo was poor indeed after Munden -- it did not suit him.

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[ 16. July. 1832 ]

... I signed the deed of arbitration. ... I hope it may be for the best -- but I believe it will be more against me than a chancery suit -- however any thing is better than having the whole business, so disgraceful to my Sister's character, laid open to the world -- & this plan will, equally with the lawsuit, exonerate me for complying with two wills so completely at variance as my Father's & this called my Mother's, but made by Mrs. Eaton.

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[ 20. July. 1832 ]

... Went to the English opera, which is now at the Olympic Theatre, with Giacomo. We had good places in the pit. I never was in the theatre before -- it is most beautifully painted in the Italian style, with arabesques & imitations of the Loggie de Raffaelle -- and beautiful little putti and devices. It is Madame Vestris's theatre for the Winter & the English opera for the Summer. The Climbing Boy was the first piece. Mr. Bartley in Mr. Strawberry, MP against his will & a comical benevolent John Bull, was reall good -- & Mr. Reeve in Jack Ragg, a sweeper of crossings, was most ridiculously comic -- Buzzard, a villainous

servant, by Mr. W. Bennett -- Miss Prudence Strawberry, an old maid, by Mrs. C. Jones -- and Rebecca, a pretty young wife of Buzzard, by Miss H. Cawse -- also Sir Gilbert Thorncliff & his

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discarded daughter Rosalie by Mr. Perkins & Miss Somerville, the latter sung tolerably -- & Miss Henderson, a clever child of 11 or 12, in the Climbing Boy, who is the son of Rosalie & discovered by his coming down the wrong chimney into a room he recollects, & recognizing his Mother's picture -- & being protected by Mr. Strawberry, who takes him from his sweep master, as well as his friend Jack Ragg sweeper of crossings, protects him & gives the latter the place of footman, when he finds out a trick of Buzzard to make it appear that the Boy had stole Miss Prudence's watch. It is a very interesting piece -- and Bartley, Reeve, & little Miss Henderson are excellent, & the rest very well. The music is nothing as usual.

We had then an Entertainment, in which Reeve as Harry Alias appears in 4 characters, viz: Farren as Sir P. Teazle, which is most capital -- Harley as Dr. Endall, very like in manner, but not so like in voice & face as the imitation of Farren -- then Munden in Sam Dabbs, which was

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not so perfect as the others -- then the best of all was Mathews as himself, & he gave the double imitation of Mathews imitating Kean, & Kean forgetting his part, which he generally does now. It was delightfully amusing.

The drama of the Evil Eye, scene in Greece, pretty scenery & dresses, followed. Demetrius, Mr. J. Bland -- his wife Helena, Miss Kelly, victim to the Evil Eye or to the dread

of it -- Mavroeyni, Mr. Perkins, a Greek chief bribing Barozzi, Mr. O. Smith, to personate the Evil Eye to injure & frighten Helena, who has refused his addresses -- her little boy, escaped from the massacre of his parents, Marco, by Miss Henderson -- Zany Kiebab, a lively drunkard by Reeve, was most inimitable. He & Miss Kelly & Miss Henderson had the most to do. The incident of the prize in the lottery, the ticket lost by Demetrius at play, when his wife tells him it is a prize of 20,000 francs, is admirably managed by Miss Kelly -- & her horror at the sight of Barozzi afterwards is truly fine -- but on the whole the piece is foolish -- tho' Reeve makes it admirably comic.

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[ 21. July. 1832 ]

... Went to Covent Garden Theatre with Giacomo to the French comedy & ballet. Very full. We had good places in the first row of the pit. Valerie. M<sup>lle</sup> Mars in Valerie, where her sight is restored, is most enchanting. She looks as well as ever. M<sup>lle</sup> St. Ange in Madame de Blomfeld, Armand in Ernest, Alfred in Henri, & Laporte in the old steward were all excellent. We had then the divertisement, in which M<sup>lle</sup> Taglioni danced the Tyrolienne & better than ever. She is truly charming -- & tho' Heberle can do some things superior, the extreme grace & delightful picturesque modesty of Taglioni gives more pleasure than any other dancer I have ever seen. We had next the comedy by Mari-vaux of Les Jeux de l'amour

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et du hazard, in 3 acts, finely acted by M<sup>lle</sup> Mars & Armand in the lady & gentleman, & by Laporte & M<sup>lle</sup> St. Ange in the valet & soubrette. The interchange of characters in the 2 servants

personating their Master & Mistress, & vice versa, is charming, & the acting of M<sup>lle</sup> Mars was delightful, & Laporte most comic, but it is too long kept up and the denouement has no effect. One only wonders neither the lady nor gentleman do not find out the trick of the other, since they themselves are playing it off. It is clever & amusing -- but the pathos of Valerie is delicious, and quite irresistible.

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[ 23. July. 1832 ]

... C. G. Theatre. ... Le Mariage d'argent, comedie in 5 acts, by Scribe -- interesting, but emotionally disappointing, as two people really attached are made to marry two others -- & the young widow, tho' she gets the best of the 2 men, does not get the one she preferred. The play leaves an unpleasant impression.

The other comedy was Le Manteau in one act -- it is heavy, but in some parts amusing, M<sup>lle</sup> St. Ange in La Baronne in men's clothes looked well, & M<sup>lle</sup> Mars was charming in both pieces, especially in the frankness & delicacy of the young widow of Le Mariage.

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[ 26. July. 1832 ]

Giacomo & I went to the pit at C. G. Theatre. It was Taglioni's benefit -- very full, & most brilliant house. Chacun de son côté, a lively comedy of 3 acts, from which Mrs. Inchbald's Wives as They Were is taken. It was charmingly acted by M<sup>lle</sup> Mars in the wife & Armand in the husband, and by Laporte in Notaire, and by Paulin in the Count.

It was followed by the lovely new ballet of the Sylphide composed by Signor Taglioni Sen<sup>r</sup>. Taglioni in La Sylphide danced & looked quite divine. P. Taglioni & Theodore Guerinot were the 2 young Scotsmen, & Madame Taglioni & M<sup>lle</sup> Adele the

2 ladies -- and Laporte the Witch. There was a capital Incantation scene, with all sorts of bears, toads, monkeys, monsters, camelolepards, crocadiles, &c., and blue flames, a good conjuring extravaganza, & no dishonor

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on the Freischütz and Macbeth. The lovely scene succeeding it was beautiful with the dawn & the flying zephyrs and dancing sylphides. ... Taglioni was more lovely & charming & graceful & modest & interesting than ever. After she was killed by losing her wings from the enchanted shawl, her dying was lovely, & a figure was conveyed up to the wings representing her dead.

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[ 31. July. 1832 ]

... went at 8 to the Italian opera, where I got ticket & stall of the best situation for 9/ 6. It became full -- but chiefly with orders. The opera was L'Agnese. Nothing could exceed the beautiful & affecting acting of Tamburini in Uberto. His madness, his gradual revival, & his delight at finding his daughter were exquisitely done. He had too little to sing, as his singing is as fine as his acting. Donzelli sung well -- a fine duo by Costa in the 2<sup>d</sup> act with Madame Grisi, who sung tolerably well, but has nothing of the pathos of acting about her. Madame Tamburini in Vespina, the chambermaid was truly comic and

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natural. ... The music is very pretty -- by Paer -- but it is not like Weber, Mozart, or Rossini.

We had the beautiful ballet of L'Anneau Magique, which was much better done than when I before saw it, as Madame Brugnoli, now recovered from her accident, danced most

wonderfully with Samengo, her husband. I never saw such astonishing power on the toes. She is airy lightness itself, & most elegant, but has not the degagé air of Huberle nor her grace. Brugnoli also danced a fine pas de deux with Albert -- who danced a pas de deux with Huberle, who was more light, airy, gay, and beautiful than ever -- her leaps & bounding across the stage are quite perfect -- yet no dancer can compare with Taglioni. Albert is certainly by far the most elegant male dancer I ever saw. His pad de deux with Huberle was delightful.

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[ 1. August. 1832 ]

... went to the German opera to see the Schweitzer Familie, music by Weigl, which I saw at Berlin with M<sup>lle</sup> Schechner 5 years since and here with M<sup>lle</sup> Sontag 4 years since. The house was full. I had a good stall -- and I was pleased with some of the music -- which is light. Madame Fischer was Emmeline -- fine voice, and handsome, but has not the powers or feeling of Madame Devrient. The rest all poor. This was succeeded by the Freischütz -- the overture, twice played, exquisite & the music divine, & choruses good -- but here Madame Fischer was, however inferior to Madame Devrient, superior in animation & voice, tho' not in knowledge & practice, to Madame de Meric -- but the seconda donna & the tenor were vile. A most sad falling off from the delightful Haitzinger & M<sup>lle</sup> Schneider. They & Madame Devrient are at Manchester & Liverpool.