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The Journal of John Waldie Theatre Commentaries, 1799-1830

Title

The Journal of John Waldie Theatre Commentaries, 1799-1830: no. 41 [Journal 57] July 29, 1829-June 9, 1830

Permalink

<https://escholarship.org/uc/item/9sp1t6wn>

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Publication Date

2008-06-18

[Box 4]

no.41 [Journal 57]

July 29, 1829-June 9, 1830.

Including five months residence in Paris.

[30. July. 1829]

London

...Gli Crazi e Curiagi -- many years since I saw it -- with Catalani & Treamezzani -- and with Braham & Grassini still longer. It was now done by Donzelli in Orazio, by Curioni in Curiagio, & by Pisaroni in Orazia -- the trio, the duo of the 2 men, & the duo at the end by Donzelli & Pisaroni are all it contains, except some fine recitations accompanied & some choruses. There is some delightful music in the cori, &c., but it seems to me meagre indeed after the rich orchestral music of Rossini -- & very inferior to the Matrimonio Segreto of the same author.

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[1. August. 1829]

... I [went] to the last night of the opera, where the house was full, & we had Gli Crazi the same as on Thursday, but it went off much better. Curioni & Pisaroni were in better voice, & Donzelli was not so noisy. The duo of Pisaroni & Curioni, and the trio, the duo of Donzelli & Curioni, and the finale duo were all delightful, & the choruses & marches very fine. After it was over we had God save the King by Blasis, Pisaroni, Donzelli, Curioni, Calli, & Zuchelli. It went off most finely & had a most beautiful effect, with the audience standing. Blasis sung the last verse very finely en avant of the rest. Her voice has a fine effect in the theatre. Laporte was called for & came on to make his bows of thanks for the season, after which we had Massaniello, which went off with unusual spirit & effect. Coulon & Pauline acted & danced delightfully, & Frederic & Vaquemoulin were most brilliant -- also Frederic & Rinaldi, Gosselin & Pean. It is a beautiful ballet, & both the dancing & music grow on the taste, especially the latter, which is really delicious. I took leave of Ella, Eliason, Spagnoletti, Mori, Mackenzie, &c., & was very sorry my delightful evgs. at the opera were finished.

[6. August. 1829]

... I dined at Mrs. Hassell's, & went with her ... to the Haymarket. We had good places in stage box, & were well amused. Nothing Superfluous is a most foolish thing -- the ennobling & enriching of a Cobbler, Mr. Reeve, not unlike the Devil to Pay, but very poor. We had then Charles 12th by Farren in the King, & Liston in the farmer Adam Brock -- it is not very well written, but has some good points. Webster in Muddlewick might be more comic. Miss F. Kelly in Ulrica is in her usual unmeaning style of affected drawl. Miss M. Glover was Endiga instead of Mrs. Humby, who is ill & is a sad loss.

We then had the Happiest Day of my Life, a droll farce from the French, in which Liston as Mr. Gillman the bridegroom was indeed inimitably comic, & his distresses on the happiest day were innumerable & very well

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managed. Mrs. Glover in the talking mother was admirable -- and the others were all good -- but she & Liston are the cream of it. It is full of nature, & Mrs. Glover making a lamentation before going to church, as a sort of necessary preparation in which Liston was obliged to join, was irresistibly ludicrous.

We had lastly Spring & Autumn, or the Bride at Fifty -- Mrs. Rattle, Mrs. Clifford -- Mrs. Dartmouth, Mrs. Glover -- Sir Simon Slack, Mr. Farren. All these 3 parts were admirably acted -- but Cooper is dull in Rattle -- Vining would be much better. Altogether the piece is rather too broad, but very comic, & Mrs. Glover as usual admirable.

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[7. August. 1829]

... I went to the English opera, & saw, in a capital pit place, the melodrame of the Serjeant's Wife. Miss Kelly's

acting when she supposes her husband's father to be murdering is indeed astonishing -- & the piece is interesting.

In the next piece of Gretna Green, she is inimitable as Betty Finikin disguised as a Lady Wilhelmina -- & Wrench is very good in the footman Jenkins turned into Lord Lovewell -- the mistakes of them by Larder the Landlord who recognises them -- the old gentleman Tomkins & the real Lord & Lady are truly comic. Keeley & Mrs. Keeley were excellent in the first piece -- he as a frightened servant & she his wife a more courageous one of the 2 robbers.

We had lastly Der Freischütz, with all the original music. Phillips is capital in Caspar, Sapio tolerable in Rodolph, Miss Betts poor indeed after Miss Paton in Agnes, & Mrs. Keeley excellent in Ann. Her singing & acting are so naive, natural, comic, & affecting, & so distinct & tasteful her singing, that she is really delightful.

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[11. August. 1829]

I went with Major Fancourt to see the Fire King, M. Chabert, perform. About 100 people at Argyle Rooms. A stout active strong man -- & good countenance. He drew hot irons over his hair, face, & tongue -- then swallowed oil at the heat of 400 -- then placed melted lead on his tongue with his fingers -- then set fire to phosphorous to shew it was so, had 16 grains weighed & swallowed it all! -- then retired to change his dress for an old thick woolen suit, returned, heated the brick oven built on 4 pillars in the midst of the room to heat of above 500, hanging a thermometer in it & shewing it -- then went in himself with 2 dishes of raw meat in tin covers, which in 6 minutes were too much done -- & he came out, his pulse about 200, & he himself no way ill

or disturbed, but the woolen coat, green baize cap, & his hair all so hot it was scarcely possible to touch them. He has certainly discovered an antidote to poison & to the effects of heat on the interior of the body. It is truly wonderful -- & no way disgusting.

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[15. August. 1829]

... Haymarket Theatre ... The Recontre & The Happiest Day of my Life, both of which I had seen before & was again much pleased with. Mrs. Humby is capital in both, & also in Paul Pry, which I never saw before. Liston, Farren, & Mrs. Humby are inimitable in it, & Mrs. Glover acts her disagreeable part admirably. It is a clever play, & Liston's Paul Pry is quite unique, & the situations very comic.

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[17. August. 1829]

... Here may be said to end my residence of 3 months, all but 5 days, in London, as tomorrow evg. Mr. Pringle of Yare & I are to embark on board the Calais steam boat, & bid adieu to the shores of England. Mr. P. will only stay in Paris 10 or 14 days. I am quite uncertain if I stay there or go on to Italy: but at all events I have had three very

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pleasant month in London with much society, many of my nearest & dearest relations, and I trust have secured for myself a kind & constant friend in Mrs. Hassells, whose amiable, steady, & pleasing character gains greatly on a further knowledge.

Five Months Residence in Paris in 1829 and 1830.

[25. August. 1829] Paris

... I went alone to the new theatre of the Opera Comique, and was much pleased with its beauty, splendour,

and convenience, and had a capital place in the orchestra. The music was delightful, and the acting good. Ninon chez Madame de Serigne is a very pleasing short piece -- then Le Concert à la Cour, well done by Thiani, Madame Rigaut, and M^{lle} Colon. The next piece was the grand attraction. It was La Dame Blanche. Ponchard sung divinely in George. The piece is partly from Guy Mannering, and partly from the Monastery. I have heard it before, but here by the original performers the music of Boieldieu was really delightful. Madame Boulanger sung and acted well. I saw it here last year, but not so well done. Some of the choruses and concerted pieces were really delightful.

[26. August. 1829]

... The opera was Guillaume Tell, lately done for this theatre by Rossini. It is a great pity that it is in French, for it contains some of his finest ideas, and the choruses, the scenery, &c., are superb; and the duets & trios delightful, and the two first acts most truly exquisite, especially a trio in the 2^d act, and the finale of both. In the two last acts of the four, there is more incident, dancing, and spectacle. The effects of the scenery of the Lake of Lucerne

and Altdorf, &c., are really magical, and the dresses, &c., charming, and the scenes actual portraits. Tell, his wife & son by Dabadie, M^{lle} Mori, & M^{lle} Dabadie, are not very

prominent parts: But Nourrit in Arnold, the lover, and Madame Cinti in Mathilde were very capital and sung divinely, especially Nourrit, but it is a kind of opera which depends so much on its ensemble that it is difficult to particularize, but I never heard any thing sweeter than Nourrit's voice and manner. His two opening songs of love for Mathilde, his anguished "Ses jours qu'il s'ont osé proscrire" on his father's death, his sorrowful air "Asile héréditaire," and then his rousing "Amis, amis, secondez ma vengeance," brilliant and soaring, gave grand display to the power and passion of this tenor. His voice and appearance reminded me much of Rubini. I was much delighted, but as much as any thing with the most exquisite pas de trois by Paul, his sister Montessu, a charming little dancer, and the inimitable M^{lle} Taglioni, whom I remember at Naples. She is perfect in ease, grace, elegance, and finish, and is truly exquisite and delightful: indeed, the whole opera is most splendid in scenery, dresses, and effects of light, &c. It takes above four hours.

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[27. August. 1829]

... I then took a walk to call on Madame Catalani, and found her at home in a beautiful house in the Rue de Clichy. She was delighted to see me, and we had an hour's most agreeable talk. I met there a very elegant young man, brother of the Marquis de Montebello, whom I knew last year in Italy. Madame Catalani shewed me all over her house, and I admired its elegance, and she wished me much to come back to dinner.

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... I dressed and walked up to Madame Catalani's, and found her and Valabreque, and Auguste and M^{lle} Angélique ... and most delightful music. The guitar played charmingly by Baron de Cristophe, who sung delightfully some fine Spanish and French

romances. Catalani sung to the guitar also "Portrait charmant" and "Dolce concerto," &c., and we all joined in several petit choruses. Valbregue was very glad to see me again, and we talked over old times.

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[29. August. 1829]

... I went to the Opera Comique. ... It was Les Deux Nuits, a new opera by Boieldieu, with most beautiful music. Challet sung very finely in the part of the servant, and Lemonnier and Moreau sung agreeably in the two officers. Madame Pradel in the maidservant and M^{lle} Casimer in the Lady were good, especially the former. It is most lively piece, and with charming music indeed. We had next the melodrame of L'Illusion, in which Madame Prevost sung finely a grand air; and Madame Pradel was really affecting in giving up the gentleman to the lady of higher rank; but her distress and her madness, and suicide by leaping from the rocks, are most

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distressing and revolting. Her acting was delightful, and so was that of Moreau and Bertin in the lover and brother. The scenery is very pretty, and the music by Herald most sweet and pleasing.

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[1. September. 1829]

... The opera was L'Italiana in Algeri. I did not think Pisaroni in good voice; but the music is beautiful, especially the music of the first act, and the quintett in the 2^d. Graziani as in London was Taddeo, but Mustafa and Lindoro were done by Santini and Bordogni instead of Zuchelli and Donzelli: inferior in powers, but Bordogni's taste and manner are far superior to Donzelli; and Santini is very handsome and sings agreeably.

Elvira also was a great improvement on London, as M^{lle} Amigo

here is very pretty and sings much better than Castelli. The orchestra, led by Weigl, is very much superior in equality and ensemble to ours in London.

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[4. September. 1829]

... I went to the French opera to La Muette de Portici, which I saw .

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last year, but its music by Auber (the same, but with all the airs and duets, in addition to the choruses and dancing music, as the ballet of Massaniello at the London opera) is so delightful that I was glad to hear it again: tho' Mourrit and M^{lle} Cinti do not sing in it now, being on congé; but Lafont and Jawreck in the same parts sung finely. M^{lle} Noblet in Fenella is more intelligible, but not so lovely as Pauline in London. The scenery, ballet, market, eruption are very far superior to every thing in London: indeed, the stage here is so much larger, much can be done.

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[8. September. 1829]

... I went to Franconi, which is really a beautiful theatre, much more elegant than Astley's; but the horsemanship by several, and especially M. Paul, is very inferior to that of Ducrow and the best artists of Astley's. There was a Harlequin, Columbine, two Pantaloons, and

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Clown, who performed very many comicalities in the circle, and were very laughable. The grand attraction is the piece called L'Éléphant du Roi de Siam, or rather the chief performer of the piece, the elephant himself, was the attraction, for the actors were very inferior to him in sense and intelligence, which is

paying "la Seigneurie" no compliment, as they are a very wretched set. The scenery is very beautiful, and the last scene superb. The ingenuity of the elephant in doing all that is necessary, as lifting a man out of a box, feeding him, getting his own dinner in state, ringing the bell, tearing out a prison window and letting the King escape with his friends on the ridge of his back, carrying letters, drinking out of a small bottle, which he carries up to his mouth, &c. These things are all brought in dramatically, and tolerably well; and the Intendent and Valet of his "Seigneurie" were both comical. The end was a splendid scene with the King and his Fiancée on a castle on the elephant's back.

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The effect, with the splendid scene, grand groups of ladies and military, and the blue and red lights, was most enchanting. When it was all over "La Seigneurie" was called for most vehemently, and the curtain drew up, and he trotted on alone, and made his bows, then without trappings. Most of his feats were done by himself alone without any prompting. His size is immense, and he is gentle as a lamb.

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[10. September. 1829]

....I went to meet Prendergast at the Italian theatre, where we had stalls to see Mathews and Yates. ... Mr. Yates began by a French introduction speech. Mathews then performed the whole of his "Youthful Days" with Yates

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in the interim of the two acts performing his Tableau pariant of the faces of Kean in Richard, Young in Hamlet, Macready in Virginius, Braham in Orlando, Terry in Polonius, and Mathews as himself; each of which he filled up with his own face, and

gave imitations of them most admirably. Everybody laughed most heartily at Mathews, and some of the stories went off admirably. Yates finished by the monopolylogue of "Stop thief," in which he is seen as seven characters, ten or twelve times over; and his versatility of face, voice, and dress, and extreme celerity of change, are certainly unrivalled. His dancing as the young lady, and her silly girlish laugh, are very inimitable and comic; but yet Mathews' real genius is greater far, and is indeed most delightful; tho' I do not think the Scots woman story has so good an effect in a theatre as in a room. I wonder how the numbers of French contrived to be amused, as much of it is very technical and difficult to make out; but it went off with great eclat and applause.

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[12. September. 1829]

... I went to the Italian Theatre, and had a good stall for Mathews and Yates: their last night. Mathews gave his "Home Circuit," in which the description of the Fulham Stage and the Country Cousin, &c., is inimitable; and he and Yates then gave the Actor of all Work, in which Mathews as Multiple performs so admirably Suffy the Prompter, Dangle the Amateur, Scrawky the Northumberland boy stagestruck, McSillergrip the Scotch Pawnbroker, and Puff the inflated gentleman. Yates gave his admirable and astonishing imitations of Kean and Macready in Shylock and Virginius; and gave his "All the World's

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a Stage" in the way of Young, Blanchard, Macready, Munden, Braham, and Mathews. It was most delightful; and the piece of Harlequin and Mr. Jenkins is much more comic than Stop thief:

and Yates, who performs all the parts, is the most rapid changer I ever saw. His two old women, and one young one, his Harlequin, and several others, are altogether capital and really amusing. On the whole the pieces went off much better than on Thursday, and Mathews was in great force.

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[13. September. 1829] St. Cloud

... The Fair was most brilliant, and there were I dare say 50,000 collected. The crowds of smart well dressed people, the shops, the runabouts, the games, the archery, the theatres, and the Quack Doctors, &c., all in full play. The whole waterworks played. The cascades are very beautiful, and the grand jet d'eau is finer than any at Versailles. It is really superb, at least 100 feet high. We had the greatest difficulty to get any dinner, so immense was the crowd; and the uproar of screaming filles and waiters, and snatching guests, was really comic. Yet amidst all the confusion, there is no quarreling. After dinner, we surveyed the Fair when brilliantly lighted. All the shops, and both the balls, and all the turnrounds were most splendidly occupied. But we were most pleased with the grand theatre of Marionettes, nearly the size of life and very prettily fitted up. We went in just as the piece began and staid to the end. It was in three acts, and with a capital dialogue taken from the Scriptures. The first act was Christ in the Garden, and St. Peter and Judas. The next was Christ

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and the Doctors, and his hands tied before Pilate, and then Pilate's wife, &c.; and Peter denying Christ, and the cock crowing, and the bearing the cross up Mount Calvary. The next act was the Crucifixion between the two robbers, and the sponge,

the words of Christ at his death, with the tempest and darkness, and the Virgin and Mary Magdalen, the Centurian, &c., at the foot of the cross. The last was the tomb, the soldiers, the descent of Angels, and the ascension of Christ. We had missed the nativity with all its etceteras in the first act, so there were five; a complete drama of dialogue, scenes, and persons, all well dressed. Christ in red, as in my picture of Christ before Pilate. It was admirably done, but to us most comic, occasionally, but to the good people, who were in wrapt attention both to the pantomime and dialogue, it was a serious and reverential representation, and viewed with deep awe and attention, and in fact was a facsimile of the Mysteries of former times, the parents of the theatre.

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[15. September. 1829] Paris

... I went to the Italian Theatre. It was very full for the Rentrée of M^{lle} Sontag. It was Semiramide, but not so well acted as in London, as Santini is weak for Assur after Zuchelli. Pisaroni was in good voice in Arsace, and Arzema by Madame Amigo looked well. Sontag was delightful, but I think she has been ill, as she is weaker in voice than she was in London, but acted some parts delightfully.

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[19. September. 1829]

... The opera was Zelmira: very fine in some parts, especially the finale of the 1st act, the duo of the usurper and the father in the 2^d, and the grand air of Zelmira at the end. Santini was excellent in the old man. Bordogni in the husband sang with great taste, and Donzelli was less violent than usual and sung some of his part very finely. The second female was awkward, and quite German; but M^{lle} Heinefetter, who debuted

in Zelmira, has a fine voice, above clear and well in tune, below weak; good figure, and arm; good intonation, and is not deficient in expression; but her face is thick and clumsy, and she looks older than 20, which she is said only to be. She has great power and execution, but wants the interest of Sontag; but she will improve, and has great moyens. She sung her grand air very finely. Also the finale of the 1st act, and the fine quintett in the 2^d act. Santini and Donzelli sung very finely the duet in the 2^d act. I had never before seen the opera, and all the music, which is delightful, tho' the 2^d act is too short, was all new to me.

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[24. September. 1829]

... Lady George, Sir Rupert, and I went to the Italian opera. ... Il Barbiere, of which one is never tired, and it was delightfully acted. Sontag was in glorious voice, and sung Rode's variations most delightfully, twice. I never heard any thing so exquisite, except her singing it once before. Garcia (returned from Mexico) came out in Almaviva, his old great part, and was as lively, and comic, and admirable as ever in acting, but his voice is not what it was. Santini very lively & clever in Figaro. Graziani comic in Bartolo. Propeti in Basilio was poor, not comic, and had not enough voice.

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[28. September. 1829]

... I went to the Theatre de Madame; and got a good place in the parterre. The first piece was over, but I was in time for the three last. One was Le Landau. Perlet in a comical coryphée of the opera, mistaken by a country Maire for a grand homme du cour, was very comical. The next piece was La Lune de Miel, vaudeville in two acts, taken from our Honeymoon, but with

and the flight of Zephyr and Flore and Cupid, and Venus and

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Mars: altogether a most lovely ballet, and the story delightfully told. Paul and Montessa were Zephyr and Flore; Albert and Noblet, Mars and Venus. Their dancing was divine, especially the pas de deux of the two last; and the last scene was most lovely with all the gods; and Venus purified by the Temple of Pallas, and Altar of Hymen, with torches and vases of fire. The red and green lights in the forge of Vulcan, and the Cyclops, were truly grand.

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[1. October. 1829]

... I went before eight to the Italian theatre as usual. It was very full, and Sontag was most delightful in Semiramide, and sung finer than I ever heard her, both in the grand finale of the 1st act and in the duos with Assur and Arsace in the 2^d, especially the last, which was truly exquisite. A M. Inchiudi (I believe French) appeared in Assur. His voice is hard and harsh, but loud, which the French like. I very much prefer Santini. Pisaroni sung well in Arsace; and the opera went off admirably.

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[11. October. 1829]

... went to dine with Madame Catalani and Valabreque, where were also M^{lle} Angeliq^{ue} and Auguste, and Baron de Christophe.

... Le Baron, Valabreque, Catalani, and I sung; and Auguste sung a comic song; and M^{lle} Angeliq^{ue} sung delightfully and played very finely indeed. We had a delightful evening, and plenty of music. Catalani in grand voice. She sung "Sul margine" and "Ah se dei Malo miei" with me, and "Una voce" very finely alone. I walked home with the Baron, and was much

pleased with his manner and conversation. I have little doubt M^r and M^{lle} Angélique will make out a marriage, as they seem much attached, and I can see Madame Catalani wishes it. They are very old friends, the Baron's father having been General of Valabreque's regiment.

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[13. October. 1829]

... I went to the Vaudeville Theatre, and had a

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good place in the orchestra. Les Poletais, very droll and natural: the quarrels of two brothers much attached to their wives; Lepeintre aîné, Lyonnais, Madame Dusart very pretty, and M^{lle} Bruion, all excellent. Le Tir du Pistolet. A man's wife reclaims him from gadding after others, and gay parties, by joining the party as a smart youth. The husband's confusion was very comic. Arnal in the husband, Lepeintre jeune a comic precise Inspecteur, and Lyonnais capital as the would be gay and elegant man but only a commis; but M^{lle} Wiedman as the wife disguised as a man was delightful and very pretty. Le Hydrophobe, a very comic farce. Arnal as Caesar, who is persuaded he is mad from eating the flesh of a cow supposed to have been bit by a mad dog. It is very silly, but Arnal and M^{lle} Wiedman did all they could. The last was Le Brigand Napolitain: most beautiful music. A young painter is carried off by Diavolo, the great robber, from a promise made to a Count to get rid of said painter, who had got into the good graces of M^{lle}

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Florival, but a faithful Lazzarone contrives a scheme of bringing up a cart with barrels filled with men to retake the painter, and the lady comes up as the wife of the Lazzarone driving the cart. The robbers are taken, and the painter and lady go off for France.

The scenery, situations, and music are beautiful, and it was admirably acted by Lopeintre in Diavolo, Hypolite in the Lazzarone, Thenard in the painter, and Lopeintre jeune in an old robber. It was much the prettiest of the 4 pieces, and quite an opera comique.

[14. October. 1829]

... I dined with Riario, and the Marchesa, and Miss Curzon, and M. de la Briche. We all went to the Duke of Orleans' box at the French opera, and saw the three last acts of Guillaume Tell. The house was

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very full. ... Tho' supposedly taken from Schiller, it is poor in action and situation, with Arnold rather than Tell as chief character, and freedom for the Swiss not made much of a dramatic issue. The scenery and music of the opera are beautiful, but it is heavy, and not dramatic like La Muette. Courrit and Madame Cinti sung finely, especially the former.

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[15. October. 1829]

... Went to the Italian opera. ... It was the new opera for the first time, Matilde di Shabran, which I have seen at London, Berlin, and Rome. It went off delightfully, and has some charming music. The sestett in 2^d act is truly lovely. Donzelli was very good in Corradino feroce, and Santini was capital in his servant. Inchindi the Seneschal, and Graziani the Poet. M^{lle} Speck was the young prisoner, M^{lle} Anigo the Countess, and M^{lle} Sontag looked and acted beautifully in Matilde, and sung most enchantingly.

[18. October. 1829]

... I went to Madame Catalani's. All of them, Mrs. and Miss Clark, a delightful Signor Banderali, whose singing, fine conception of passages of change and embellishment, I have never heard equalled. He and Catalani sung the grand duo of Semiramide. I sung "Sul margine" and God save the King with Catalani.

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[22. October. 1829]

... Italian opera. ... The house was not full, and we had the 1st representation of Elisabetta,

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which I remember seeing in Naples in 1817 by Colbran, David, and Nazzari as Elisabetta, Leicester, and Norfolk. Here, these three parts were done by M^{lle} Heinefetter, Bordogni, and Garcia: the last was flat, and in bad voice, but acted well. M^{lle} Heinefetter looked and sung better than in Zelmira, and Bordogni made a good deal of Leicester; but the music is inferior to the great works of Rossini, and is very tame, and devoid of originality; yet I recollect liking it better in 1817 than the astonishing, and exquisite music of Otello, then also heard for the first time, and which is so infinitely superior. M^{lle} Amigo was Matilda, and sung tolerably: her duo with Elisabetta is fine, the duo of Elisabetta and Norfolk, the duo of Norfolk and Leicester, and the finale of the 1st act, and the grand air at the end by Elisabetta. But it is odd that there is not bass part in the opera: it is entirely tenor and soprano, not even a contralto; it is on the whole very dull.

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[23. October. 1829]

... I went at 8 to call on Mr. Ella by appointment and accompany him to a musical Soirée at M. Schlesinger's, a famous music seller in the Rue Richelieu, where we found a most elegant room, brilliantly lighted up, and about 30 artists, gentlemen,

finely, and this opera is stronger in talent than any other, and went off admirably tonight, as Sontag was in excellent voice.

... It seems to me that some of Rossini's detractors are right in complaining that his richly ornamented orchestration often exists as an end in itself, with little dramatic purpose. But it is foolish to blame him for a lack of fidelity in an Italian treatment of Scott's *Lady of the Lake*. If it does not ill suit us that Timon speaks no Greek, Caesar no Latin, Romeo no Italian, Hamlet no Danish, then a tale from Scott or Schiller, Voltaire or Beaumarchais, should not be deemed inappropriate to an Italian opera. The story is stuff of easy trade across such borders. When the music, however, is Italian and the word is French, as in Rossini's Parisian operas, then I feel a disparity in style and temper between the music and the word, just as in the English adaptations. Even without these difficulties, the felicitous union between music and drama, the promise and potential of the opera, is seldom realised, for its fulfillment is frustrated by still other sad disparities: the composer most often has no talent

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as playwright, nor does he frequently find collaboration of happy accord; and rarely is the performer gifted in singing equally capable in acting. Thus we content ourselves by taking our pleasures singly, waiting for those moments when the union is complete and perfect.

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[27. October. 1829]

... I went to the Italian opera to Mrs. Robertson's box. It was *Zelmira*, and the music of it is truly delightful; the oftener it is heard I like it the better: the two tenor airs

by Donzelli and Bordogni, the grand air of Zelmira at the end, the trio of her and Speck and Santini, Santini's solo, the quintett of 1st act and finale, and the quintett of 2^d act, and the duo of Santini and Bordogni. There are some rich and delicious novelty and fine conception in Zelmira, which can only yield to Otello and Semiramide, and I am not sure if it should give the pas to either. It is well done here by all except M^{lle} Speck, whose voice is weak and flat; but she speaks the Italian better than Heinefetter, who has much to learn, tho' great powers.

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[1. November. 1829]

... At 6 o'clock, I went to Riario Sforza's.... He and the Marchesa, and Miss Curzon, and the Duke, Mr. and Mrs. and Miss Trotter, very pleasant people, especially the ladies.... Miss Trotter is pretty, and has a most charming soprano voice, and is a pupil of Velluti. She sung very finely, and Riario and I also. They went off soon after 10, and I went to the Baroness de Wetzlar's, where were about 40. She and Mr. Bligh sung a duo of the Crociato: he has a good manner and taste, and pretty flexible voice, and she sings really like an artist. M^{lle} Sontag and Madame Pisaroni came from the concert

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aux Italiens, and I was introduced to both, and had a delightful evening in talking to them, and being enchanted with the exquisite manner and beautiful countenance of Sontag. She and Pisaroni and Bligh sung "Crudo sorte" exquisitely: indeed, Pisaroni's verve and pathos and power in it were quite wonderful. But the greatest treat was the duo of Il Pirata by Sontag and Signor Bonati, an Italian physician, very handsome, and a delightful singer. He

is just going to Scotland with the Duke of Hamilton. ... I came away with Sontag and Pisaroni at near one o'clock, after a delightful evening.

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[4. November. 1829]

... La Gazza Ladra: house very full. Malibran in Ninetta received with acclamations. She acted well, but too much pantomime, and her voice is much weakened. I do not think her physique will long hold out. She is not so strong as Sontag, and knocks herself up much more. Santini in Podesta sung most delightfully, and I had no idea he could be so comical. He is really capital. Inchendi is harsh, but played well in Fernando; and Speck in Pippo was decent. There are some beautiful parts in this opera, but it is not one of my first favorites of Rossini's many grand works.

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[7. November. 1829]

... I went to the Theatre Français, and got a capital place in the orchestra. The house was not very full. Le More de Venise, which is a pretty literal and finely given translation of Othello. Ferrier, very good and natural in Iago; and Cassio and Rodrigo not amiss. M^{lle} Mars was most soft and pathetic and interesting in Desdemona, and looked beautiful. She is wonderful, being 52. Her last scene, and the scene where she pleads for Cassio, were really fine: but Joanny was the great attraction. His Othello, tho' in some parts more quiet than what I have seen, is more full of intense agony, suffering, and pathos; and his face is so very expressive, tho' plain, that it was real nature. I shall never forget his "adieu, l'esprit tranquille." Tho' the "adieu" echoes not like the "farewell" with horrible and overwhelming despair, it was profoundly moving. His throaty and

sobbing "C'est la cause" was the very sound of despair become an anguished tenderness, striving to quench the jealous flame. This long

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and fine speech is beautifully rendered; but his distress and horror at the last at what he has done were most appalling. I well remember his acting at Lyons or Marseilles 13 years since, and thinking so highly of him. He does not seem much above 40, and his acting is real nature, with great powers, great feeling, and great expression of countenance. He is quite the erect and fearless yet quiet African, till roused to misery and inconsequence, and then to crime and horror. I never so an Othello so true. It is the happy medium between Kemble and Kean.

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[9. November. 1829]

... I went after dinner to the Vaudeville Theatre to see Maria Mignot, but found

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there was not any room but to stand, so I went all through the Palais Royal and the Passages, Viviennes and Panoramas ... and went along the Boulevard to the Theatre de la Porte St. Martin, where there was an immense crowd to the 1st night of Macbeth melodrama. ... a very amusing tour in a lovely moonlight evening.

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[12. November. 1829]

...Otello ... Malibran acted very finely in Desdemona; but I prefer Sontag in the scene with Elmira, as her voice is so fine in the grand Scena, but in the last act Malibran has more pathos, force, and effect. Her voice I thought better on the whole than the last night I heard her. Donzelli was good in Otello. In some places he roars too much. Bordegni is weak in Rodrigo,

and Giovanna in Iago spoils the two duets he sings with Otello and Rodrigo. Madame Rossi sings through her nose, and I think this opera is worse got up in point of ensemble than any we have had.

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[13. November. 1829]

... I went to the Theatre Variétés, and got a good place in the orchestra, and saw 4 pieces. It was very full. The first piece was Le Voyage de la Mariée. Odry is very comic, and his pursuit of his wife, who is carried about with various lovers, is amusing. The second piece, very short, was Les Enragés, in which Odry, as a simple Jocrisse country boy, and Vernet, as a young soldier, and an old female Barber and a lovely young servant of hers, the last by Madame Lafont, late Jenny Colon, all were capital. There is no plot,

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but it ends in the marriage of the soldier and the servante. Madame Lafont is blonde and very pretty, and interesting, and sings well with a charming voice and much execution and manner. She is really delightful. We had next Le Procès du Baiser in two acts, which is a most lively and amusing little piece, turning on the law, that if any one kisses a young girl he must marry her, but may then be divorced. The Count married against his will. When he finds out his wife likes him, wishes to keep her, and her futur (an imbecile) is cut out. It is most comical, and was admirably acted by Daudel in the Count, Clement in Michel le Fat, but above all Madame Lafont in the young lady. When she was left alone at the ball, and then persuaded by the Count to dance, her naiveté and elegance were really enchanting; and there are some beautiful airs in it.

The last piece was Le Garde de Nuit: most comical, as a Prince and a Garde de Nuit change clothes, that the former may pursue a young girl, to whom the Garde de Nuit is making love. The latter is taken to a

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Masquerade and mistaken for the Prince, and disconcerts the Counsellor and General, &c., and is taken to prison by command of the great Duke, his father, but contrives to escape on the road, and finds the real Prince making love to his fair one. Dandel in the Prince was good, but Vernet in the Garde de Nuit was irresistibly comic with his perplexities when obliged to act the Prince against his will.

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[16. November. 1829]

... I went to the Vaudeville Theatre, having secured a stall, and was amused with Le Vieux Pensionnaire (Lepeintre aîné), who finds out that he, as an old bachelor, is best alone and not en pension. It is very comic, and the acting was capital. But Marie Mignot in three époques was the attraction. It is a beautiful piece of 3 acts, or époques, and the various characters

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at different periods are very comic, and very interesting. It is truly nature, and really delightful. Eric Brion in the old cook made into a gentleman was truly droll; but Lepeintre aîné in Casimir and Volvys in Lagardie the lover were delightful.

M^{lle} Dusert in Marie was most charming, both as the blanchisseuse and the femme d'un riche procureur and the Maréchal de France, and then as the intended of Casimir, King of Poland; but as she always prefers ambition to love, she disgusts the King by

refusing to live with him in retirement as he declines the throne, and she loses her old lover, who is called to Sweden to marry the Princess. It is quite impossible to describe the nuances of such a piece, but it is most dramatic and delightful. There is an old Marianne Delorme, who is at first a gay, middle-aged, smart woman, entretenue by some grand signor, and once a Blanchisseuse, most capitally played by M^{lle} Brohan; but M^{lle} Dusort is really a charming actress -- her voice, teeth, eyes, and expression are much like M^{lle} Mars, and her acting is truly exquisite. There is a capital scene between Marianne

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Delorme and the old cook, Marie's uncle, where each is told to tell the other (by command of the Maréchal, the second husband of Marianne) that they are no longer to be tolerated there. It was irresistibly comic. I was very much pleased and amused, and should like much to see it again.

[17. November. 1829]

... Italian Theatre: very full. It was Mathilde, and a most exquisite treat. It is so finely done by all the actors, nothing can go better. Sontag and Donzelli were both in most capital voice; and Inchindi just suits the part of the Sénéchal or Physician; and Santini's bass has a grand

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effect in the concerted pieces; and Crasiani in the Poet is really most diverting. Altogether I think it is the finest of Rossini's buffo operas, at least equal to the Barbier and Cenerentola, and to my taste far superior to Cazza Ladra.

[8. December. 1829]

... Italian Theatre. ... very much enjoyed the opera of Don Giovanni, which I have not heard for a long time. Sontag's scene of distress after father's murder, the fine recit. and air, her air in 2^d act, and the trio with Donna Elvira and Ottavio, which was indeed, ere delightful, and a perfection of acting and singing. Malibran made nothing of Zerlina. Garcia I thought vulgar in Don Giovanni, and he sang it ill. Bordogni weak in Ottavio. M^{lle} Heinefetter sung very finely in Elvira, especially her "Mi tradi quell' alma ingrata," but Sontag's Donna Anna was indeed a perfection of beauty, singing, and acting. Santini was very good in Leporello. His "Madamina" solo was delightful, and altogether the opera went well.

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[12. December. 1829]

... Italian opera. ... The first night of Carafa's Le Nozze di Lammermore. Sontag in the lovely bride sung and acted delightfully. The last scene, where Ravenswood rushes in too late, was admirably done by her; and her grand air with Donzelli (Ravenswood) and her due with Pisaroni (her mother, Lady Ashton) were also good. Zucchelli in Ashton, Santini in Basiliaw, and Graziani in Caleb, all good. But the music, especially of the first act, is heavy; the second act is much more lively and dramatic. Profeti as a Priest and Amigo as the friend of Sontag made a strong band for the 1st act finale and the last grand scene.

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[11. January. 1830]

... I went to the Queen theatre: it is very splendid, and larger than any other in Paris. It was well filled. I had a place in the orchestra, and saw part of Le Colibitaire et L'Homme marié, which I thought very stupid.

We had then the new tragedy of the Côte de Néron, by M. Sommelin and another, which consists of two attempts of Néron to murder Agrippina: first by sinking her vessel -- she escapes -- and is then murdered by her son's agents at the foot of his statue. Poppo, the mistress of Nero, is his instigator. These are the only three characters. M^{lle} George was grand, and looked and acted finely in Agrippina. She is not so hurried and abrupt, as three years since. Poppo by Madame Level I thought very vulgar; and Nero by M^{lle} Roger was tame and flat. Seneca his tutor has some fine lines to speak, but the piece is poorly written, and the horrid murder of Agrippina by assassins at the end is most revolting.

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[18. January. 1830]

... the 1st act of Semiramide. It went off delightfully; but Sontag far outdid herself. It was her last night. She was really glorious, and her singing in Semiramide quite enchanting. Pisaroni I thought weak in Arsace, and not in spirits. We had next the 2^d act of Tancredi. Malibran was good, but made less of "Deo la tomba" than I have seen her; but the duo with Sontag was delightful. But Sontag in the scene where she hears of Tancredi's victory was beyond herself, and drew down thunders, then in the duo she was truly delicious. At both scenes, wreaths and bouquets of flowers were thrown to her; and the operã ended with the duo in compliment to Sontag, and she was crowned by Malibran with a beautiful wreath, and after it was over she came on with such grace led by Malibran: most lovely; and her singing is such as we shall never hear again. She goes to Venice for a long engagement; and the opera to me will lose all its charm.

[9. February. 1830] London

... I went before 8 to the opera. It was thin. I met Ella, Spagnoletti, Eliason, Mori, &c. ... Semiramide was performed -- the orchestra went very well, but is not so sweet as Paris. Santini produced a good deal of effect in Assur, but he is much better in buffo. As for M^{lle} Blasis & Madame Petralia in Semiramide & Alsace, they only made me lament the loss of Sontag & Pisaroni. M^{lle} Blasis understands music & acting, but her voice is harsh & dull & often inaudible, & her appearance much against her -- nothing to interest. Madame Petralia is dull & vulgar & old, & has a bad manner, but pronounces well & plain. Curioni quite roared in Idreno. Altogether I never saw any thing worse in the theatre. Le Carnaval de Venise was stupid, but there was some pretty dancing by a very clever young man of the Academie here & M^{lle} Hullin.

[10. February. 1830]

LVII, 7[a]

... Hervey went with me to the theatre at Covent Garden. We got good places in the pit -- & saw Miss Fanny Kemble, Charles Kemble's daughter, who draws great houses & has made a strong sensation. Venice Preserved. Warde in Jaffier is dull & formal but respectable -- but is bad after C. Kemble's Jaffier. Pierre by C. Kemble is good, as is all he does, but his Jaffier was more delightful -- the rest, of course, are nothing -- but Belvidera by Miss F. Kemble is the great attraction. She wants power, & is often too rapid, & her figure, hands & feet, are not good -- she is little & has not the Siddonian air. She is more like her Mother & Mr. Decamp -- & has very fine expressive eyes -- she has much to learn -- & never can be a Mrs. Siddons. There are occasional glimpses of resemblance to her Father's family, but small. She

reminds me of her namesake, Mrs. Arkwright, when young -- but her great force in pathos & the real tone of feeling, which pervade her acting, will ensure her success in pathetic characters -- Jane Shore

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will suit her, also Euphrasia & Juliet, both of which she is now acting -- but I do not think the loftier parts, or such as Isabella, will suit her. I own a disappointment -- hoping for more of Mrs. Siddons, I am scarcely content with a part of her perfections -- but must see her again -- the mad scene of Belvidera was very effective. Her countenance is deeply expressive, tho' not beautiful, yet highly pleasing.

We had a long farce in 2 acts with no music called a Husband's Mistake, or the Corporal's Wedding, in which the only amusing incident is Keeley's being stuck up on a pedestal as a statue to hear a man apparently make love to his bride. Keeley made a great deal out of nothing -- he was a militia corporal & an upholsterer, & Mrs. Gibbs in Madame Gigot, a milliner, was very good. Bartley, Abbot, Miss M. Tree, &c. did the other tiresome characters. Pretty view of Vienna & the neighbourhood by moonlight.

LVII, 9[a]

[12. February. 1830]

... went to C. G. Theatre to the pit to see Miss F. Kemble in Juliet, which

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was the first part she appeared in & she has acted it 34 times. C. Kemble was Mercutio, having left off Romeo on this occasion, which was good taste. His Mercutio was so spirited, lively, comic, and finely studied that it was really a treat. Abbott

was his substitute in Romeo, but he is harsh & wants appearance, yet has some power & some feeling -- but after C. Kemble's Romeo nothing else can please. Mrs. Davenport's Nurse is most excellent, & Warde in Friar Laurence was very well -- indeed it is finely got up -- but I had no idea of the power & effect of Miss F. K.'s acting in Belvidera, which I thought rather underplayed -- but in this she was nature & grace itself -- her attitudes so easy & fine -- her voice, eyes, & mouth so expressive -- & her variety, & her extreme simplicity & total absence of effort -- yet her agonies before taking the draught were most heartrending. Her first point also in asking who Romeo was made me burst into tears. Her likeness to Mrs. Siddons was strong in the tomb scene. Her disgust & amen to the counsel of the Nurse were most emphatic, She is indeed a plant of the real Kemble stock with a little of the Decamp talent. I have no doubt from one

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or two points in the scene where the Nurse comes back from her first message that Miss F. K. will play comedy finely. She has a truly intellectual face -- & it is so far like Mrs. Siddons that it is a picture of the sentiment to be expressed. She is, like Mrs. S., an actress of true feeling, but I fear a little unequal. Certainly her acting tonight was far far superior to that of Wednesday. I came away after the play, not wishing for a second dose of the Corporal's Wedding.

[13. February. 1830]

... went to C. G. Theatre to see Ninetta, the Maid of Paliseau, in which Miss Paton sung very finely in Ninetta. Nearly all the music of La Gazza Ladra was given & no other introduced. Miss Paton sung it much better than Malibran, notwithstanding

the fetters of English words. Her "Di piacer" was exquisite. Wood in the lover, Penson in Podesta, Miss H. Cawse in the wife & Bartley in the husband, Morley in the father, & Keeley in Blaisot, an additional character to make people laugh, were all good -- & the music went very well, tho' the wind instruments were often too loud, & the violins too sleepy -- however it was very delightful, & the house was very full. -- and it was, at least, better written than the Maid & Magpie I saw some 8 years since, and the music kept up its charm.

If all music does indeed have its origin in the rhythmic nature of language, how fitting it is to elaborate & orchestrate that natural melody in opera, so that music and drama may become complete and perfect. Yet here the Italians have the advantage, for the English word, tho' it may have great power in drama, has musical ease only in simple song, ballad or air -- and the French rhythms become too screamy or declamatory when serious, or too légèreté when light-hearted -- while the German word often grates or heaves too harch & heavy to be pleasing, but suits well the somber themes, or those of magic & mystery, as in Der Freischütz or Die Zauberflöte. Whatever advantage for dramatic performance there may be in the manner of language & the style of music, French or Italian, German or English, too often it is abrogated by giving only parts & pieces, so that one has something like the pleasure of a vocal concert, but the point & effect of the whole is lost.

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We had next Teddy the Tiler -- one act -- taken from the French. Power, an Irish Tiler, in a shower of rain tumbles into a garret for shelter, inhabited by the heir (unknown to himself) of an earldom & fortune. Teddy amuses himself & a comrade by putting on the coats & waistcoats of the young nobleman -- & is

presently visited by an Attorney who takes him home to the family as the lost heir -- & he is received by all the family as such -- & a fire happening in the adjoining house, he rushes up a ladder in the Tyler style & saves the real heir, who was there locked up to look after a young lady. It is most laughable. Power is so truly humorous & comic, The other characters are nothing.

The whole finished with a new version of Don Giovanni as Robert, the Devil, Duke of Normandy, with a female statue. Mrs. Vining, a singing young lady, Miss Cawse, & another, a Miss Hughes, & Robert by Mr. G. Bennett, who is an actor of power & feeling. Keeley is his Leporello & as usual is comical without any words or situation to help him. Mrs. Vining's fine statue in a long scene was really well done -- but the piece is worthless, tho' the music by Mr. Barnet is rather pretty.

LVII, 14[a]

[15. February. 1830]

... went to C. G. Theatre -- good place -- but very full. The Grecian Daughter. I just recollect seeing Mrs. Siddons in it -- it is a dull play -- & revolting subject.

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Miss F. K. was too tame in some parts -- but yet in others most affecting -- her voice is pathos itself -- but it wants power & volume for exultation, scorn, or rage. She was very interesting. C. Kemble is too vigorous for Evander -- & his voice too strong. I do not think it one of his happiest efforts, tho' he gave some points finely. Dionysius by Bennett, Philotus by Warde, & Phocion by Abbott -- all tolerable -- but I was less pleased with Miss F. K. than in either of the other parts -- her countenance &

action are exquisite -- but the part was underplayed, & she wants a little of the Siddonian fire.

One of the most pleasing paradoxes of the theatre is the union of nature and art upon the stage: The Grecian Daughter has little of either, tho' Miss F. K.'s Euphrasia had more dignity than Miss O'Neill gave the part, and it is in the end unnatural. There is, after all, no reality on the stage but the reality of the stage -- its only nature is what we recognise as a projection of our own experience -- & its only truth lies in persuading us to indulge its pretences.

We had Teddy the Tyler again, in which Power made the audience laugh. The whole finished with Harlequin & Cockrobin, a pantomime of Gods, Devils, Birds, Beasts, Harlequin & Columbine, Clown & Pantaloon, & a great variety of clever changes -- but it is silly -- & not laughable. There is a continual succession of beautiful scenes, of which the most beautiful are the Diorama or moving views of the Voyage to the North Pole -- the views on the Thames & in the northern latitudes were really most beautiful -- & the finale of the Pantomime is a splendid archway & temple, with dancing, &c.

LVII, 17[a]

[19. February. 1830]

... went to D. L. Theatre -- got a good place in pit -- house very full. Merchant of Venice. Shylock, Kean -- very dull & weak -- all his points fail -- & he is evidently only acting from memory -- of better things. He looks the part & still has some good points in it -- but it is very heavy and feeble indeed. Portia by

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Miss Phillips -- genteel looking -- speaks well -- too tall -- not interesting -- but sensible -- no vivacity or life. Cooper,

very dull in Bassanio. Harley good in Gobbo. Sinclair & Miss Betts sung tolerably in Lorenzo & Jessica -- but except "Haste Lorenzo" they sung nothing belonging to the piece. Miss B.'s voice is very good & well in tune, & she might be made a good singer. But Kean's Shylock was as poor a performance as I have seen. I recollect S. Kemble, C. Kemble, and the great J. Kemble in the part, & even a German player in Brunswick.

Where the author has truly contrived a turning situation, justly yet beautifully tuned his words, brought together art & life, then how delicious to read and read again -- & even more to witness repeatedly the scenes of love, laughter, passion, pain, tears, triumph, tragedy, ever the same yet ever new, rising from dead word to breathing experience, happening always. But with Kean nothing happens, for he has not the genius to play & play again the same part without making it mechanical & monotonous. The action, of course, can live only in the acting -- & the actor must animate the word & reveal its telling point. His is a peculiar profession: an instrument to be played upon, an ingenious marionette, yet he is at once puppet & puppeteer -- a man of manifold consciousness: subjectively engaged, objectively detached -- all nature & feeling, yet all science & control -- attentive to his author & to his audience, intent upon the part he has to play -- & playing it as if all his being were given up to it.

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The beautiful pantomime of Jack in the Box followed -- the scenery very lovely, especially the moving diorama of Windsor Castle, Town, the Park, Eton, Virginia lakes & lodge & ruins & the waterfall in real water. The frigate & King's

boats, with his Majesty, &c., form a charming scene. I never saw any thing more beautiful. The tricks & changes are more comic than at C. G., & Howell & Barnes are a capital Harlequin & Pantaloon & S. Grimaldi a very good Clown, & Miss Ryals pretty well as Columbine. I was much pleased with the pantomime, but I never saw the Merchant of Venice go off so flat & dull.

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[19. April. 1830] Birmingham

... I went to the theatre & found it but poorly filled. It is a tolerably handsome theatre. Cato was finished. I saw the Innkeeper's Bride, a tolerable farce, in which Mrs. Humby was very comical,

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& a new piece with scenery called Shakespeare's Early Days, in which Mr. Bennett as corpulent Sir Thomas Lucy was very comic. A Mr. Baker as Gilbert Shakespeare, a silly brother of the Poet, was not amiss, and Vandenhoff as William Shakespeare was most elegant, pleasing, natural, & full of feeling. I did not think he had been so young. He is an actor of true feeling & genius without trick, & most unaffected & pleasing. I wish I had seen his Cato.

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[27. April. 1830] London

... went to C. G. Theatre to see Cinderella -- La Cenerentola, with many alterations -- in the English opera. The story of the fairy, the car, & the mice & rat is kept up & gives an opportunity for splendid changes. The house very full, but I got a capital place in front of pit, near a sensible musical man -- & quiet people. After the overture, the fairy & her nymphs sung, forward the Prince, who is hunting & falls asleep & has a dream, in which Cinderella appears most lovely as a

statue in the fountain -- it is really most beautiful, & Miss Paton looked & sung divinely. Wood in the Prince looked well & sung agreeably. G. Penson in the old Baron was really comic & sung and acted well -- but Morley in Dandini was insufferably ugly & stupid, & made nothing of the part. Miss Cawse & Miss Hughes were very good in Clorinda & Thisbe, & upon the whole the music went very finely. This is the 7th night of it. A good deal of the music is taken from Armida, Maometto, & Guillaume Tell,

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and is applied to the added parts, especially the hunting & dancing & Swiss chorus from Guillaume Tell, but except the sextetto in 2^d act nothing else is left out of great consequence, & a fine duo between Miss P. & Wood is added. Her singing in "Un ora sola" was delightful indeed, but her triumph was the conclusion, "Non piu mesta," which was encored, & both times with such power & effect as are really astonishing. Much as I admire & delight in Sontag, I must own the power, force, ease & elegance, grand intonation and sweetness of Miss P., or rather Lady W^m Lennox, in this air is truly enchanting -- and most delicious. I was altogether much pleased with the piece, which, tho' very different from La Cenerentola, is well got up & put together, & well acted & sung, except by Mr. Morley in Dandini. I should not forget that Keeley in Pedro, an attendant or servant of the old Baron, is most comic -- he is added & accompanies Cinderella to the ball. His ecstasies on his changes of dress & horror when twelve strikes & he is put into his old dress are most comic.

After Cinderella, we had a new American piece, taken from the novel of Red Rover, called the Wigwam.

The American scenery of snow, & waterfalls, houses, villages, mountains, & huts was most beautiful. The acting tolerable -- but there is little interest & much coarse vulgarity. Blanchard, an old hunter of the woods, who saves the life of the heroine -- Miss E. Tree looked pretty in an old English dress -- Wrench in a talking factotum American -- Mrs. Gibbs in an old American housekeeper -- G. Bennett in a young hero -- & Bartley in an old English sailor -- all very well done, but the piece is dull, tho' the scenery is lovely.

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[30. April. 1830]

... went to C. G. Theatre to see Isabella -- very full house. Biron is a poor part, but C. Kemble made much of it, especially his dying scene. Villeroy & Carlos by Abott & Bennett, the last was good. Miss F. Kemble in Isabella is more pathetic and interesting than ever. Her voice is perfect music, & her countenance full of pathos & nature -- her action & every trifle are study, & give the most wonderful reality to her acting -- but in figure, & powers of face & voice & strength, she can never come near Mrs. Siddons,

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but yet she gives a wonderful effect, even to the mad scenes, by her variety of tone & countenance. I think on the whole it is the best part I have seen her in, except Juliet. I prefer it, of course, to Euphrasia & also to Belvidera. I did not stay after the play, having seen enough of the Wigwam on Tuesday.

... Here finishes the 49th year of my life -- probably near its close, for I feel my frame is not calculated for

long duration. The loss will be small to the world or almost any of its inhabitants -- & I fear I have not done as I ought in many things, but trust in the divine mercy, & have never willfully injured any human being. My fault has been in not making use of my own talents.

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[3. May. 1830]

... went to the Adelphi Theatre to see or rather hear Mathews -- very full -- capital place in front of pit, next to a pleasant young man of good taste & information, & travelled. Mathews' Olio is this year called The Comic Annual, & has many amusing parts, but I do not think it equal to any of his others on the whole -- tho' his Vauxhall Gardens Song, with his fireworks, his Family of Sadjollys, his Corkcutters' Public Dinner with speeches, his Mr. Shakely "not fit to be left alone" & jumbled from end to end of an omnibus, his Mr. Dispepsy in bed & thinking of his dinner & his vain attempts to get to sleep are all, especially the last, inimitably true to nature and comically delightful. The last part is a Monopolylogue called "The Lone House" -- an old Housekeeper, a frightened Hostler, who enacts Capt. Grapnel & a French cook & a Welsh gardener, and forms a large concert out of the lamp, figures, chairs, & busts, in order to frighten 2 robbers, who are to break into the house. His acting in the frightened Hostler is most inimitable, & also in the two

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robbers, one a gruff old captain & the other a strange sort of blood such as was not uncommon 50 years since. The fears of the Hostler were nature itself, also the old deaf housekeeper was quite astonishing. He is not as quick as Yates, but is far more finished in acting like reality -- & his face capable

of many more real representations of character. He is indeed a most wonderful & inimitable actor, & I was glad to see him in good health & spirits evidently. Not home till near 12. For 3 1/2 hours he alone keeps a full theatre in a roar.

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[10. May. 1830]

... went to Mori's concert at the Opera Room. ... It was a capital selection -- overture to Freischütz was superb -- Papataci trio by Donzelli, Santini, & De Begnis -- M^{lle} Blasis sung "Una voce" delightfully, but she is not Sontag. Mrs. Anderson played a grand pianoforte concerto with great distinctness, power, & taste -- the music of it by Hummell is fine. Mr. Phillips sung a capital German Bacchanalian Song. His gaiety & sweet voice were charming, & the air beautiful. Begrez and Mr. E. Taylor sung the duo of "Claudio" in Elisa e Claudio -- the former sung it with great feeling. Mori played a grand piece of Mayseder's, & with astonishing tone & execution -- but I prefer the sweetness of de Beriot. Madame Stockhausen sung a pretty Swiss song. Donzelli sung the beautiful air of Bellini in Il Pirata, "Tu vedrai," very finely, but not equal to Rubini at Milan. Madame Malibran sung "Tu che accendi" very well, but her voice & power are much altered. The first act ended with the quintett of "Oh Guandate" from Il Turco -- M^{lle} Blasis, Mrs. Knyvett, Santini, Begrez, & De Begnis.

The 2^d act began with three movements of Beethoven's Sinfonia in C Minor, which I have heard before, but never with such transcendant & delightful

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effect -- the changes in the latter movement are quite electric

& exquisite. It was really a feast of sound, but thrown away on 9/10^{ths} of the people. Mrs. Knyvett & Miss Stevens each gave an English song -- the latter much fallen off. A young Signor Sagrini played a guitar concerto with great execution. M. Drouet played variations on the flute to the Hunting Chorus in Freischütz -- most brilliant, & for execution, double notes, & even bass accompaniment, quite a pianoforte. It was delightful. The duo of "Vanne vanne" from Mercadante's Elisa e Claudio by Madame Stockhausen & Malibran was exquisite harmony -- the latter is much better in contralto. She sung the old part in "Le faccio un inchino" with Madame Lalande & M^{lle} Blasis, & the trio was delightful -- but I was astonished and pleased with Madame Lalande in the variations of "Conpisa l'alma mia" by Donizetti -- her voice is reach, clear, shrill & sweet -- but not liked here -- but her intonation is delightful. She was looking fat & well & seems to me much improved. De Begnis gave with great effect his scene from Il Fanatico of orchestra directions -- & there was a trio for 2 violincellos & double bass by Lindley, Brooks, & Antossi,

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which was played very finely -- but I can't bear Corelli's old music.

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[15. May. 1830]

... The opera was Il Matrimonio Segreto. Lablache in Geronimo as I saw him do it at Milan. He is just the same -- droll & natural -- & superb voice. Madame Lalande was most brilliant & delightful in Carolina, not so sweet but more power than Sontag. Miss Belchambers did Lisetta very tolerably & Madame Malibran made much of Fidalma, the old aunt. Donzelli

sung well in Paolino, & Santini in the Count was

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truly comic, so very natural & droll -- he is a rich mine of goodnature & gaiety & fine action, & his duo with Lablache was delightful. The trio, "Le faccio un inchino," by the three ladies was encored, also a quartett with Lablache, &c., in the 1st act. Altogether it is a charming opera, tho' now so very old. We had the ballet of Guillaume Tell, partly taken from Rossini's opera, but it is short & dull, tho' with some beautiful scenery. The dancing in it is very so so. I suppose it was hurried over that the curtain might drop at 12.

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[5. June. 1830]

W.. Went to C. G. Theatre -- and got a good place in front row of pit -- very full. Poor Lady W. Lennox's rupture with her husband has made her even more popular than ever. She has been cruelly used. Her singing was exquisite in Cinderella, which I much enjoyed the 2^d time. It has been acted above 20 times.

... Miss Foote (who has lost much of her beauty) & Mr. Abbott played Personation -- her French very bad & no humor. Mrs. C. Kemble used to do it very finely.

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[9. June. 1830]

... went to the French play. ... Laporte capital in Le Bourgeois Gentilhomme -- truly droll in taking his lessons, &c. Singing by Santini, Ponchard, Lablache, & Madame Lalande, very delightful -- & dancing by Coulon, M^{lle} Athalie, Frederic, & M^{lles} Adele & Clara. Le Concert à la Cour I have seen before -- very dull. Graziani did all he could for Astuzio, & M^{lle} Gossens sung well in the French Singer.