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Travels in Flanders, Germany, Switzerland, Italy, France.

Part 1 of Continental travels (July 15, 1816-August 31, 1817) in 6 vol.

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

Vol. 1st

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[16. July. 1816] Dover

... We left Canterbury at 1/2 past 9 and had a very pleasant ride over Barham Downs to Dover -- tho' the approach thro' the hills, with the Castle, western heights, and peep of the sea, is romantic, Dover is a poor mean place. We went to the York Hotel, from whence we drove with the carriage to the Custom House,

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where they looked at it, and desired us to say on our honor we had nothing contraband. We then were allowed to go, without their giving us any trouble. The wind was gentle & fair, & the tide flowing; as soon as it floated the Packet (Princess Augusta, Capt. Blake) was to sail. ... Before all our things were put on board, we exchanged our English notes, for each of which

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we got from Mr. Levi 24 francs and a half: -- so amazingly in favor of England is now the exchange. Last year I gave 22/ for Napoleons & now I bought them for 16/5 each. This business being arranged & having paid, for shipping the carriage, a guinea, &c. -- also having at the Post Office received a pleasant letter frpm my Father & Charlotte (all well at home) & having answered it by a short post script to the letter I wrote Sunday at Leicester Square, we had just time to get all this over & embark, when the vessel was floating.

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[17. July. 1815] Calais

Soon after 8, Sir P. Belson & I went to the Custom House, where all our things were opened but not strictly examined.

... We found our Servant Thomas & the carriage also at the Custom House. The carriage had arrived safely from the ship -- they wished us to leave $2/3^{\text{ds}}$ of the value of it to be returned when taken out of France again. Every carriage imported is obliged to pay this,

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excepting those belonging to officers on service in France. Sir P. Belson thought of saying he was bringing it over for his friend Col. Dorville of the Guards, who is quartered near Calais. Accordingly, we went to Colonel Shawe, who commands here, and stated the above fact, & he gave us a permission to have it passed -- so we got it from the Custom House by merely paying some small fees, instead of £30.

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[18. July. 1815] Lisle

... We went to the Hotel de Grand, where last year I had such a pleasant time, for 2 days, on occasion of the fête given to the Duke de Berri. ...

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I then went with Sir P. Belson to the Theatre, where we got good places in the Premières. It is certainly a very elegantly formed Theatre & capital orchestra of about 30 or more. It was very full, the evening being rainy. I sat next a very pleasant young man of the National Guard, who gave me much information. There are 4000 of them here -- & in France altogether above a million of them -- all maintained at their own expence. This looks as if the Bourbons were getting popular. There are many Danish, Saxon, & Russian troops in this neighbourhood -- the English are near Cassel, Cambray, & Valenciennes: in all about 140,000 foreign troops on the northern frontier, living upon & paid by France. There were many elegant women & much genteel

company -- the Mayor & his family, the Prefect & his family, & the General commanding here. There are several French troops of the line here -- but all of them are now again in white; only

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the cavalry & national guard are blue.

The first piece (Les Chevilles du Père Adam) consisted of the quarrels about dignity between a Serrurier & a Menuisier, & of the rewards bestowed on the latter on account of his poetical progeny, which his poor wife believed to be his corporeal instead of intellectual offspring, & was very jealous of him. It was well done -- the music pretty.

Next we had an opera in the grand style chiefly: Zorayde et Zulnar -- music of St. Just & Boyeldieu -- tedious & not worth detailing, but beautiful dresses & the choruses admirable. Zulnar, M. Floricourt, sung tolerably. Zorayde, M^{de} St. Julien, was pleasing but trop de cri. The valet by Fagel was very good: he sung just like Martin at Feydeau, a charming voice & much taste in embellishment.

The next piece was Le Tailleur et Le Bouffon, in which a man, in order to assist his servant to marry the daughter of a Taylor, who is quite Il Fanatico per la musica, disguises himself as an Italian & sings & plays the violincello, teaches the daughter -- & the servant himself gets the daughter

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& his master to sing together behind the Taylor's back, who persuaded it is all done by the servant, & thus he gets to marry the daughter -- there is much fun & point in the piece & very pretty music: the airs, duets, & trios are quite à l'italien.

... between the entrance to Belgium & Enghien most of the road is very bad, & in some places very miserable. In going along to-day & reflecting on what I have seen, I could not help observing how superior in life, taste, & intelligence are the French to the Belgians.

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How much information, candor, & good sense I found in my chance companion at the play at Lille. His taste & perception of music were admirable, & tho' a Bourbonist, he allowed the merit of Bonaparte & spoke of him with liberality. -- It is striking enough that on entering Belgium, we began to pay 2 or 3 barrières every time we changed horses -- & the roads are vile. In France there are none, & the roads are excellent -- all owing to the admirable regulations & plans introduced by Napoleon. Sir P. Belson, tho' not brilliant, is sensible & well-informed & candid & unprejudiced -- much more so than I had expected. We get on very well altogether.

We drove to the Hotel de Hollande at Brussels & got good rooms there. We put ourselves in order & dined, & after dinner went upt to call on Mr. & Mrs. Fitzgerald, Irish friends of Lluellyn's & Belson's. I gave them Lluellyn's letter. They have some fine young lads at school & a very pleasing agreeable young girl

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of 15. She played to us -- very tolerably. We had tea, &c. Mr. F. is much younger than his wife & seems friendly and hospitable -- but quite at a loss to get rid of his time, so gets drunk regularly -- he was in this happy state tonight, and told us 3 pieces of news each 5 or 6 times over, forgetting that we must at length have been sensible of their importance. The first was that he had rode to a chateau 6 miles off this morning & found it very hot. The next, that at a new English

hotel in Brussels we could dine for 2 francs. The last, that Mr. Hawke had gone with a picnic party to Terveuren to see some horses.

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[21. July, 1815]

... In the Salon at dinner was a German officer

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I remeber seeing at Tournay in the church. He accosted us & we had much talk as to our route in going to Spa. He advised us to go by Waterloo, Quatre Bras, Sombreuf, and Fleurus to Namur: & thence down the Meuse to Liege -- & this we shall do tho' it is a little farther. He amused us with his excessive animation & volubility in speaking of horses. With him they seemed a grand passion -- quite a rage. A very gentlemanly man, full of life & spirit, & in the suite of the Prince of Orange. We left him in the midst of his dinner, as he had talked so much he had not had time to eat.

At the Theatre we again met him & another officer. We had excellent places in the Parquet, which as well as the boxes was crammed with all the best foreign company. The performance was Le Calife de Bagdad. The orchestra is very full, 34 or 35, & very good. Gentz is a good leader. I had much talk with the double

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bass, a very clever sensible man, who told me Baillot, the greatest violin player ever heard, has just left this place, where he had one concer, for London, where he is to stay for a year or two. He described Baillot's playing as superior to Rhodes, Viotti, Lafont, &c. The Calife is delightful music by Boyedieu. Paul from Feydeau, an excellent actor I saw at Paris, was the Calife -- M^{de} Massin the singer, & got thro'

it well -- and the old woman was a capital actress. It went off really well, & I was delighted with the music. Paul et Virginie came next -- the music by Kreutzer -- very well adapted to the situation indeed, but not so beautiful, rich, or or varied as that of Boyeldieu. The same old lady played Paul's Mother admirably. Nothing can exceed the pathos, fire, distress, & agony of the whole music of the 2^d act. The separation & the storm & restoration were most affecting. Virginie was so well acted it reminded me of Grassini in her best days. I was much affected. Paul is a charming actor tho' not a great singer.

Madame Massin

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was very interesting in Virginie. How different is it from the dull coldness of our Paul and Virginia, in which all the good music is left out -- & nothing made of the admirable situations of the separation, departure, storm, & restoration -- here the music and acting were both so delightful that it was nature itself.

Highly pleased, we left the Theatre ... and walked up to the Theatre in the Park, which with the noble Café attached to it was fitted up as a Vauxhall, the pit boarded over -- & a part of the Park taken in to exhibit fireworks -- this is the Kermis of Brussels, & each Sunday 3 times in succession is kept very gay. We met Hawke ... also Baron Smeydon, whom Belson knows and who promised to give us letters to Mannheim. A band of music à la militaire played. There was an immense crowd -- but excellent order & well dressed & well behaved.

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At 1/2 past 11 the fireworks began -- they were a little dampened by the shower in the middle of the day -- but were very tasteful & beautiful indeed, only too near the Café.

After the pyrotechnics were over, we looked at the waltzing in the Theatre, which seemed to commence with some spirit & all the boxes were full of spectators. On the whole, if the spectacle wanted the grandeur, accomodation, & space of our Vauxhall, it far exceeded in gaiety & movement, and in the apparent pleasure it bestowed.

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[22. July. 1816]

... I went to the Museum, & again admired its numerous chef d'oeuvres, which I have so often before enumerated I shall not say any thing of them here. In the inner rooms are 4 admirable & immense Van Dycks & Rubens recently come from the Louvre -- they are so disfigured by damp & dirt & white stains & paper pasted on where holes have been made, that It is impossible to make out the subjects. Here & there I found out a face I remembered. It is said they can be restored, & I hope it may be so -- but it will be a work of time, pains, & risk, nor can they ever be so good as they were before they were moved. It seems (as I heard from the Concierge of the Musée) that several of the pictures in returning were sold, being much damaged, & therefore it is a great chance if they are ever seen again. At all events nobody knows

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where to find them. Such are the consequences of passion & hurry & party violence! Had they been left where they were, or the same expence, time, & labor been bestowed to remove them as there was 14 years ago, these dreadful losses to the arts & disappearance of treasures which can never be restored would not have happened -- but nothing was thought of but revenge on

France: & whatever may be said or thought, the consequences are very cruel to those who really feel the effects of works of such genius when they see them. Most melancholy is the display of what has been returned from France last Autumn, & at Antwerp it is still worse. The pictures sent back to Brussels & Antwerp by Napoleon, which are the best here, were sent back in the same careful way they were taken away, & have never suffered at all or had any thing done to them, excepting

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replacing them in frames & hanging them up & perhaps a fresh varnishing. Van Dyck's grand scene of Crucifixion sent back here from Paris by Napoleon is as good as if it had never been moved -- but where barbarians interfered in what they are ignorant of, & care nothing for, dire indeed is the consequence.

... I went to Bellevue to dinner at the Table d'hôte, where Belson joined me, & some German officers. ... After dinner a young Escamoteur came in & exhibited his tricks on cards & also some good scenes of ventriloquism, which he did very distinctly & clearly. I recollect seeing him last year in the barge between Ghent & Bruges. His speeches, so quick, sharp, & lively, were really amusing, & he took infinite pains to tell us he was not a Sorcerer, & that it

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was by dexterity & not by magic that he played his tricks -- his changing the places of pieces of money, his conveying cards into people's breasts, & his changing cards were very good -- but nothing amused me so much as the astonishing fluency & command of language, the spontaneous speeches he made, & the pathetic appeals against any one making it known when they discovered how he did any part of his trick. We were much amused for nearly an hour.

... At 8 o'clock I went to the spectacle & saw nearly 3 acts of Tom Jones, an excellent sentimental comedy. Very good indeed. The scene where he is recognised as the Nephew of Allworthy was capital. Lemer cier played Jones well -- as did the others, especially Allworthy, the Squire, & Sophia.

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... A grand concert succeeded the play, with the orchestra on the stage. Full Symphony -- Haydn -- very well done. Grand Harp Concerto by Signora Gallo -- she is a very charming player -- but I was more pleased by a fine violin concerto by Seghers, a boy of 14, a pupil of Gentz, who is an excellent leader -- he played most delightfully & with wonderful execution. We had next a duet with harp & F. horn -- very pretty. Lastly, a brilliant Fantasia on the harp.

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[25. July. 1816]

Namur to Liege

... We crossed the Jambre by a little boat to the Citadel or Castle of Namur, the extensive works of which once occupied the whole of the large hill ... they were destroyed at the beginning of the French revolution, however the King of Holland is now employing his soldiers in restoring them. ... We ascended nearly to the top -- the hill itself covered over with the workmen, the new fortifications & old ruins projecting and forming an angle where the rivers Jambre & Meuse join.

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... We left Namur before 11, and began our journey to Liege by crossing the bridge over the Meuse, & soon after turning north down its noble stream, here as wide as the Tyne at Newcastle. The view of the dome & spires of Namur in the low ground with the river, high banks of rocks & woods above us to the right,

& of the grand hill of the Citadel backed by others rising above the town, is one of the finest I ever saw -- but the whole 8 posts from Namur to Liege is a continual succession of the most romantic scenery -- the road, made by Napoleon, is cut out of the rocks, which have been blasted away very often to form it. Tremendous rocks, high trees, thick copse woods, deep retiring rocky dells, with the richest

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colouring of red ironstone, blue limestone, green meadows. The road is a sort of terrace, carved level -- & at intervals are conduits below it to carry off the water. Often verdent fields intervened between us & the river -- often a low wall seemed to prevent us from falling into it -- & as it wound round rocky projections, the scenery changed again & again -- a sublime escamoteur, the Meuse. Limekilns & immense quarries, ironstone deposits, highly-placed villages & vineyards on ledges of rock, the loveliest cottages, gardens, & orchards, & immense old chateaux of stone, with pointed towers. Near Eclowen especially, the river winds much & tremendous masses of limestone rock fringed with wood rise all round. The beautiful village of Namege on the other side struck me much. All at once, turning a bold headland of rock, an immense circular tract of country appears with the river in the middle & several islands, very woody, & with meadowland & villages on the flat; the rocks & hills still bounding it all round, tho' not so near.

[28. July. 1816]

Spa

... Sir W. Dunbar, Sir P. Belson, & I went to the Spectacle. The Theatre is behind the Redoute, with which it communicates. We had

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places in the Parquet; it is a very elegant house, tho' small, & has only 2 circles of boxes, pigeonholes, & a parterre & parquetry. The cornice of the ceiling is oval & supported by fine caryatids as large as life. It reminds one of the theatre of a nobleman in his chateau. The orchestra is not above 15, but very good. Le Billet de Loterie, a most charming opera, in which M. Hurteau, as Plinville, acted well & sung tolerably, tho' with not much voice. LeCerf, as Jackson, was an excellent God-dam french Englishman. Madame Dumarthe sung a grand air, &c., very finely -- she has a very sweet pretty voice & great powers -- but the inimitable acting of Betty the Maid by Madame Bertollett was irresistably natural. The piece is a mere bagatelle, but the music, quite Italian by Nicolo Isouard, is delightful.

Next we had Le Marin, a charming vaudville -- the airs are nothing, but for expression -- but the point, fun, & wit of it are really exquisite.

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A young naval Captain is obliged by will to marry one of 2 sisters, whom he does not know. He visits them in the disguise of his cousin to see which he likes -- he likes both, tho' they are of very different characters -- & he ends by choosing her who is most quiet & steady & who refuses from principle to run away with him, tho' she owns she likes him & would do any thing to avoid staying to marry the naval Captain, of whom the Sisters have a terrible idea from the account of his soi-disant cousin. The lively sister, very thoughtless, at once agrees to go off.

with the soi-disant, & packs up her valuables & dresses herself & is all ready, when the Lover, having made up his mind, comes in his own character & after bravadoing a little, discloses his disguise & takes his Emilie. M. Hurteau as the Captain -- a very pleasing girl, M^{lle} Esther, very like Mrs. C. Kemble, in Emilie -- & Mad. Bertoulet in the other sister, l'étourdie, were all admirable -- especially the last, whose excessive naiveté, charming

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voice, & perfect nature are really irresistible. She is not handsome, but her eyes, teeth, & tout ensemble are exquisite, & the lovely eyes & soft expression of M^{lle} Esther are very fascinating.

The next piece was Le Tailleur et Le Bouffon, which we saw at Lisle. Here the servant, Benini, & the master, the Bouffon, were both much superior to the Lisle actors. LeCerf inimitable in the Servant & Valbonte in the Bouffon very Italian & sung with much taste -- but the Taylor was poor, & at Lisle he was excellent. M^{lle} Esther is charming, but not so pretty a singer as acted it at Lisle. The Music is perfectly delightful, especially the Romance sung behind the Taylor's back.

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[30. July. 1816]

... I went to the rehearsal of the Visitandines, which is to be acted tomorrow evening for M. LeCerf's benefit. M. LeCerf & M. Valbonte were very polite, also M. Fievez, the leader & manager. The rehearsal was in a room in the Redoute. I was much pleased at hearing the well-known strains of the Visitandines again -- it reminded me of Joubert & all the Kelso French theatre. I had a great deal of talk with M. Valbonte who is very intelligent & clever.

[31. July. 1816]

Aix la Chapelle

...The grand Salon de Jeu is larger than any at Spa & very elegant indeed. Here we met the Baron & the Baroness de Damorin Rosveldt, who were very glad to see us, & we to see them. We walked about some time together. They had been to the Spectacle Allemagne & seen the opera of Molinara, which they said was good tho' the theatre shabby. There is very little Réunion here -- it is not like Spa -- & seems indeed very dull -- but it is a fine picturesque old place -- I could not help feeling a degree of reverence for it & a sensation of being in a different age of the world on finding myself all at once in the ancient capital of Charlemagne's shortlived but powerful empire.

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[1. August. 1816]

... We went to the Cathedral. This as well as the city itself was founded by Charlemagne, but very little remains of the original church. It is just behind the Maison de Ville & is more like a moorish temple than a christian church: having a dome & cupola & various odd sort of angular projections. The choir is of most elegant Gothic. The nave is of an octagonal & very heavy Grecian form. The west portal, vestibule, octagon, & cupola remain from the original church, built 10 centuries ago, imitating the architecture of the East-Roman Empire, but now contained by the Gothic, added some 5 centuries later, with various chapels & one very handsome one to the memory of the Kings of Hungary. Between the 2 Divisions of the church, & above a sort of passage, is the organ, which is very large. In the centre of the octagonal part is a large flat stone with Carolo Magno in large letters on it -- below this place were buried the remains of this great man, but Frederic Barbarossa, the 1st Emperor of the Austrian race, dug up the remains, & very carefully had

them preserved in vessels of gold. The Sacristan came to shew us them, & also, what he

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thought much more of, a variety of sacred reliques. All these things are locked in a sort of mess, ornamented outside & inside on the doors with very finely painted pictures of the events to which the relicks relate. The great shrine of gold, very rich & elaborate, contains the chemise of the Virgin. Above that is the shrine of Charlemagne, & in a very beautiful glass box ornamented with gold & immense precious stones are the bones of the arms, thighs, & legs of Charlemagne. There is a beautiful crown given to the church by Isabella of Bavaria, composed of every sort of precious stone. A most elegant precious cross, covered with rubies, topas, pearls, & diamonds, contains, in the midst of it in glass, the belt of Jesus Christ -- another vessel contains that of St. Peter. There is also a piece of his iron chain -- a bit of the real cross -- a thorn from the crown of Jesus -- and lots of other relics equally valuable & authentic. In the coffin of Charlemagne was found a golden cross containing inside a small bit of the real cross. All these relics were either brought by Charlemagne from Jerusalem or preserved by the piety of Constantine. The Sacristan told us their sacred nature made them imperishable & none of

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them could be touched by any but him, he being a priest. I must not forget the pocket handkerchief of Mary Magdalen, the cloth of the tomb, & a bit of the sponge applied to the side of Jesus. I had in my hand the hunting horn used by Charlemagne, which is very richly ornamented -- & I touched his skull, which is preserved under a silver gilt cover. I never saw such a vast

display of gold, silver, & jewels. Our Crown Jewels at the Tower are nothing to these, & they have other relics so much more precious that they are only shewn once in 2 years -- & this is not the season; however I was quite satisfied, highly edified, & really interested by the remains of Charlemagne.

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[3. August. 1816] Cologne

... We next went to the Cathedral or Dom -- begun by Conrad the Elector & Bishop in 1248 -- only the east end is finished -- & the nave to the top of the first pillars, & a part of one of the west towers -- it is in the most florid & rich style of gothic -- & is too long drawn or wiredrawn for so very large a building. Its interior is, however, very imposing from its immense size, and tho' it is only covered with wood over the nave, & only the choir is completed to the top, it is

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truly magnificent -- the pillars are in clusters of the richest gothic -- very high indeed -- & of equal splendor of architecture with the choir at Westminster only larger. There was a very full high Mass to-day, it being the birthday of the King of Prussia.

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... We next visited the Church of St. Ursula, built on the spot where she & her 11,000 virgins were slain -- all their bones are here collected in a tomb & in cases placed against the wall & open in front. Their heads are nicely stitched up in silk & also placed in cases. The chief saints, male & female, who accompanied the Princess Ursula to the Holy Land & were slain with her, as well as her own skull & her arm & leg, are carefully preserved in metal heads with painted faces & boxes & grates, ranged in order of sanctity, & shewn with great reverence by the Sacristan.

The Crown & Plate at the Cathedral, especially that used to carry the host, are indeed most magnificent in precious stones of every sort & kind, & the Crown, or rather crowns (for it consists of a smaller above a larger), was given by one of the family of Bavaria, who were many of them Elecotrs & Bishops of

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this most holy city. It is called the holy city of the west -- & is a truly dirty wretched place.

At our Inn, the Hotel du Prague, is an ancient tower. Formerly 2 horses heads, carved in stone, stuck out of the window -- the reason was to commemorate a miracle that happened there. A lady who died there was buried with all her jewels. The gravedigger intended to rob the corpse & came back & opened the grave at night -- the lady immediately got out of it & walked home. The gravedigger ran away, leaving his lantern & spade. The lady knocked at her door -- & the servants asked who she was -- & on being told, they informed her husband, who declared it was impossible, & he would as soon believe his horses would run upstairs from the stable & look out of the window of the grenier in the tower -- no sooner was it said than done: the horses mounted the stairs & looked out of the window of the tower. The lady was received again by her husband, who no longer doubted her identity. She lived 7 years longer, during which time she wove a piece of tapestry still to be seen in the Church of the 12 Apostles, where she was a second time buried & did not again rise in this world. Such are the legends of this holy city.

... I went to call on M. Simrock, an old musical man, to whom I had a letter from Mr. Bishop, got for me by C. Kemble. We had a great deal of musical conversation. There used to be capital music here when the Elector lived here -- but now there is none -- & the theatre in the palace is not used. I found M. Simrock sensible but rather dull. He promised me a letter to a musical friend at Frankfurt, who will give me all possible information on that score, tho' he does not think there is any music there that is not open

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to the public -- at least, however, it may happen to procure me a pleasant acquaintance.

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[5. August. 1816] Bingen

... Bingen stands prettily & is the entrance to the grand scenery of the Rhine from the south.

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At Bingen ends the extraordinary & picturesque scenery of mountains, vineyards, forests, orchards, rocks, castles, convents, towns, villages, & trees, which are crowded together on the banks of this most magnificent body of rapid, never ceasing, ever rolling water, the Rhine. The whole length of this most exquisite part is about 80 miles, & it is certainly unequalled in variety of objects of aesthetic delight by any other river's scenery. Every thing appears so very old -- the houses, castles, roads, & towns seem exactly what they must have been formerly, & give a complete idea of the feudal system when the nobles were always fighting with each other. Never surely was there a tract of country so admirably adapted for the romantic adventures of Mrs. Radcliffe, &c. I wonder she did not make use of it in her writings, as she visited it in person.

The Scenery is indeed a combination of the most picturesque & striking theatrical scenes of melodrama, and it only wants the robbers, villains, millers, heroes, & distressed damsels, &c., to fill it up -- of these sort of accessories, however, we saw none & therefore had to animate the scene quite from imagination. Certainly the real inhabitants are neither romantic nor interesting.

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[7. August. 1816] Frankfort

... From Höchst we soon came to Frankfort -- which lies flat & makes no appearance at all. Its exterior on this side is surrounded by most elegantly planted & laid out public walks, with the finest shrubberies &

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groves of acacia, oriental plane, beds of flowers & shrubs, & walks in all directions. It seems to extend quite round this side of the town & was full of people. We met lots of ladies & gentlemen driving out. The entrance to the town is by very elegant iron gates. The houses & streets are truly magnificent. ... We drove to several Inns, but could either get no rooms or very bad ones -- so we were obliged at last to be content with very indifferent ones at the Hotel d'Angleterre. Here I was met on the stairs by Valabreque, who with Catalani arrived here to-day. I went & sat with them some time -- & met the Baron de ----, a most elegant

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pleasing man, about 50, who was anxious to persuade Mad. Catalani to give a concert; she had not intended doing so till the fair, which will be in 3 weeks, & in the mean time meant to go to Wiesbaden & be quiet. They have been very happy & successful in Berlin. They were delighted to meet me & are going to Florence

for the Winter, chiefly to see her father & mother, whom she has not seen for 14 years.

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[8. August. 1816]

... Major Bell called for us at 6 and we all 3 went to the play -- to the pit -- it has stuffed seats & is a very excellent place. In this theatre, as mostly in Germany, there is only box, pit, & gallery. Most of the boxes are let by the season, so it is difficult to get a good place in them. The first piece, in 1 act, was not musical -- "See, Hear, Believe" -- I thought it rather humdrum, tho' the acting was good. Major Bell explained it all to us. The second piece was in 3 acts: "The Marriage Doctor" -- & very laughable -- & well acted -- quite a farce.

The Orchestra

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is really admirable indeed, & has a certainty, a spirit, a crash, & an ensemble I never heard before. It is like one instrument: but is certainly too powerful for the singing. The accompaniment is the singing & not the orchestra, which is principal. The overture was a beautiful variety of instrumental power, tho' rather familiar -- & nothing could be more trifling than the subjects of the airs -- yet the orchestra was very delightful. What must it be in real fine music? This of tonight was by Denfried -- very poor -- but on the whole we were well amused.

Bell left us at our Inn. I went upstairs with Madame Catalani, Valabreque, & Miss Corri, & had a long chat. They are in the next room to me, & Lord & Lady Jersey below us.

... Very hot night. Everybody at open windows. Wrote & listened to Catalani singing Roulades.

[9. August. 1816]

... Had a long talk with Catalani & Valabreque. Mr. Hoffman, director of the band was there -- her first concert is on Monday. Two or 3 people came in -- Lord Weymouth for one -- a very pleasant clever young man, secretary to Lord Clancarty. We had much conversation as M^{de} Catalani was engaged with business, so I talked with him till she was at leisure. He told me to go & see the Prince of Nassau's Pleasure Barge, which is sent up here to convey the Prince of Orange to Cologne down the Rhine if he chooses that method of travelling. He & his bride are to be here on Tuesday.

I went to dinner -- Belson, Bell, &c. -- also the Bavarian, Prussian, & Wittemberg Ministers of the Congress, or rather Chargés d'affaires -- they seemed clever & sensible. When it was over, Belson, Bell, & I walked to the Mayne & got ourselves admitted, by the superior German language of Major Bell, to see the yacht. It formerly belonged to the Elector of Trêves -- when he

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lost his territory he gave it as a present to the Prince of Nassau Husingen, who has the territory north of this place to Nassau & by the Lahn River & the greater part of the Rheingau & Wiesbaden. It is a small but very rich & romantic tract. His palace is at Biberich, by the back of which village we passed soon after leaving Fort Cassel in our way from Mayence to Wiesbaden, & we saw its chief & elegant front from the Promenade at Mayence.

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... It was so hot we went home ... hearing singing in Catalani's room, I went in. She and Valabreque were gone to the Baron de ---- to dinner. Miss Corri was singing alone. I brought my book. She sings delightfully & we sung duets & solos

for above an hour.

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... In the evening I went again to M^{de} Catalani's room, where she & Valabreque & I sung & talked.

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[10. August. 1816]

... The opera of tonight was Joseph by Méhul -- the words translated from the French. I was disappointed in the overture & first act, which appeared flat,

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but the second & third amply made up -- nothing can be more rich & affecting than the transitions & changes of the music -- and the situations are fine, especially where Joseph finds his father & Benjamin, where Simeon confesses selling his brother, & where Joseph is accused of introducing enemies into the country -- but the finest part was where Joseph declares himself to his family. It was really affecting: & the music was delicious. Joseph by Hill was good, but not youthful enough. Simeon by Edelberger was fine acting but not great singing. Benjamin by M^{lle} Urspruch was prettily done -- & the voice & manner of Kronner in Jacob were very striking.

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[12. August. 1816]

... I got a ticket for tonight from Valabreque. ... We all went to the theatre at 1/2 past 6 -- and we got very excellent places in the pit -- it was very full of great people -- the rich Bethmans, the first family here, the Austrian & Prussian Ambassadors, Prince of Hesse Cassel & all the party we met yesterday at the Schützenfest and Ball at Wilhelmsbaden. Overture to Clemenza di Tito. Catalani then sung in her finest style, after being received with peals of applause, her great air of

Son Regina, & I never heard that noble air go so well -- it perfectly astonished the people, who seemed to have had no idea of what they were to hear. It was indeed delightful. We had some variations on the pianoforte by

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a Mr. Schmidt -- & variations on the violin by another, both sons of the conductor of the band, who is ill. The overture to the 2^d act was by Méhul to Les Deux Aveugles & was very beautiful -- the airs of "Ombra Adorata" & "Io non bado" by Catalani: I do not like them -- they are both dull, tho' charmingly sung. Her "Nel cor non piu mi sento" -- with a new minor variation -- was exquisite. Every body was in raptures. We then called for God save the King, all of us & some other people, & she very kindly sung it. It went off with thunders of applause -- much to the delight of the English. I went to them after the first act & we had much chat. She was lovely & most pleasing as usual. Miss Corri is to sing on Wednesday.

We all went home & Sir G. & Lady Colville, Belson & I supped. I went & sat with Catalani & Valabreque after supper, & then with Sir George & Lady Colville. Lady C. & I sung duets very prettily -- she has a most sweet voice & some taste, & is a most goodnatured woman. I went to my room & wrote. In the middle of it, I heard a beautiful voice & guitar in the street -- it roused but

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Evans who was writing in the room below me, and we both looked out of the windows. A man sung some airs, especially the Romance in Joseph & some others, very finely -- a most powerful bass voice with much flexibility & execution. I think it must have been one of the performers who chose to give Catalani a Serenade -- the

night was still -- no one in the street but the singer & his guitar -- the music of his voice and instrument had a most beautiful effect in the stillness of the night. I fear if the Serenade was meant for Catalani that she did not hear it, as she went to bed soon after 10 when I left her, & the Serenader did not begin his delightful strains till long past 11.

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[13. August. 1816]

... The opera was changed, as the Prince of Orange does not come for some days if at all. It was, instead of Don Juan as we expected, La Jeunesse de Pierre le Grand -- music by Weigl -- most beautiful music -- quite Italian -- & very rich, various, & sweet -- finale to first & 2^d acts -- grand air by Katinka -- & quartett -- indeed the whole music was delightful & except Katinka by Madame Hoffman, who sung most vilely out of tune, was very well acted & the singing good.

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Kreuner has a delightful bass voice -- he was the Capt. of the shipcarpenters. Ellenberger acted very finely in Pierre, as did Hill in Alexis. The choruses were charming -- but the piece was much spoiled by the singing of Mad. Hoffman -- their best singer is ill, & the Lady from Hamburgh, Madame Schweden, does not mean to appear till after Catalani's 3 concerts.

After the opera, we all walked on the Place under the trees by moonlight -- lovely weather. ... I then went up to Catalani's -- & sat with them some time. They were very sorry I was going away & I still more so. Evans has proposed to go with us to Darmstadt. After I left Catalani's, he & Sir George Colvile persuaded me to go to their room -- where we heard his 2 very pretty snuff boxes play -- then Evans, Lady Colvile, & I sung

duets, trios, & solos. Evans sung a very tolerable second & is a very pleasant, unaffected, well informed young man. We sat singing & talking till 1/2 past 11 -- & laughing at the very ludicrous distress of poor Mr. Hibbert in the next room, who is immensely rich, but full of whims, & so helpless & silly & plaintive as to be the exact counterpart of Peregrine Single in the Three and the Deuce.

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... Packed up & to bed at 1, after a most various and amusing day -- which I forgot to say began by my singing trios for a long time with Valabreque & Miss Corri. His voice is of great compass, but not a good tone -- but he is very fond of singing & sings with good knowledge & taste.

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[15. August. 1816] Heidelberg

... All at once, turning a little to the left, the road seems to enter a defile between two magnificent high woody hills -- & we come to the river Neckar, about as large as the Tweed, which issues from this narrow vale. Heidelberg stands below the southern range. About a league before it, the back axle of our carriage was found to be broken -- so the servants (except one whom we took with us) walked & the carriage was dragged slowly to Heidelberg -- it was very vexing, but could not be helped, so we sent for the coachmaker or smith & he saw at once what was to be done & promised us to have it ready at 10 o'clock tomorrow. The bridge over the Neckar is of 5 larger & 4 smaller arches. The town, with its immense ruined castle above on a promontory on the side of the tremendous woody hill, is very beautiful indeed.

We had passed several students of the University of Heidelberg. They wore crosses, caps, black coats, & velvet trowsers, & some of them let their beards grow. There are in the university about 300, & they are almost all studying law, medicine, or divinity. We got good rooms at the Brochet d'Or -- we dined -- ordered the carriage to be mended -- then went up to the Castle. It is indeed a most magnificent site -- towering above the town, with vineyards & steep hill opposite, the river below, and above an immense high amphitheatre of wood. The sun was declining grandly & threw a lovely light over the scene -- the picturesque ruins of a shattered tower, shewing its arched interior supported by pillar above pillar, the rich tho' irregular architecture of its newer parts -- the lovely gardens & terraces both east & west, in front of it to the north & to the south behind it, & between it & the hill. I never saw such ditches, ivy, trees, ruins, vouête & fossé, such a grand situation & such noble natural walks & ever-varying views. The Castle, the town,

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the bridge, & river are all confined close between immense woody high hills, but looking west the whole plain to the Rhine, Mannheim, its towers & woods, and the grand view of the Vosges Mountains, behind which the sun was setting & gilding all the scene, I never shall forget. We went into a room in the Castle to see the Great Tun of Heidelberg. It was built in 1753, a most capital vintage year, but has not been used for 20 years. It is 33 feet long, 24 high, & holds 230, 000 bottles. A Gallery & platform on it serve for dancing on holidays, & a staircase leads down the corners of the room that contains it. It is best seen from below & is really very curious. We walked & sat &

admired by twilight this magnificent scene of ruins of princely grandeur.

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... We descended most unwillingly to our Inn, where we met Mr. Hibbert and Mr. Thomson, whom we knew a little at Frankfort. Poor Mr. Hibbert, after seeking all over the town, came back to this Inn & took the second floor here -- he seemed much annoyed at being out so late as it was near dark & he is very delicate. There is something so indescribably helpless about him, it is impossible not to laugh at him.

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[16. August. 1816]

... We breakfasted -- & were entertained as usual with music. I never heard so much in so short a time, as while I have been here. Last night they played in all directions & sung to the organ &c. The Music was often pretty & pleasing. After breakfast we went to the University, where we met with one of the Professors of Theology ... who shewed us a very extensive library well arranged. I remarked some English books -- especially Johnson's Shakespeare reprinted at Basle in English. They are in Germany very fond of Shakespeare in general & feel his beauties -- as is evident by Schlegel's description of his works compared with those of the best dramatists of other nations. There are above 350 students at the University, chiefly law, physic, & divinity -- but also commerce & general literature. There are about 30 professors who lecture on the above subjects, the modern & ancient

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languages, philosophy, mathematics, &c. The dress of the students is generally fanciful, but there is no uniform ordained as at the

English Universities. This is the most ancient University of Germany, except that of Prague, & is very celebrated. Some of the students were leaving & others entering the different lecture rooms. They all live in the town in lodgings &c., & are quite independent of the professors, as at Edinburgh.

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Schwetzingen

... A grand avenue of very tall poplars led us to Schwetzingen, 3/4 post from Mannheim.

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... The Gardens ... are very extensive, occupying 186 french acres, besides woods, potagers, pépinières, &c. The place is dead flat, of which a great deal is made. There is a Temple of Minerva, a Temple of Mercury, Jet d'eaux, avenues, &c. The Mosque is very large & grand & exactly like a real one. I see no object its erection can have had -- except to ascend one of its minarets by 120 steps, which we did & had a good view of the Gardens, of Speyer, Heidelberg, Mannheim, & the Bergstrasse & hills opposite. The interior of the Mosque is very splendid & its court curious & fanciful. The Temple of Apollo is very elegant, circular -- it is placed on a height, shaded with trees, & a fountain flowing down steps below it -- at the corners, grand treillages, which are adapted for lighting -- in front a parterre of green grass, & round it an elevated walk on which are placed seats for loges. It is used as a theatre when there is any fête here, or any great Prince staying here. This is the first Theatre I ever saw in the open air -- but when it is lighted in must be very pretty. The Grand Duke

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stays here usually 2 or 3 months early in Summer every year, but was not here this year. The King of Prussia visited him

here two years ago. We were very much pleased with the avenues, vistas, temples, & walks of these gardens -- the chief delight, however, was the Rococo Theatre, with parterre and 1st & 2nd balconies forming a lyre embracing the parquette, and fronting a stage of great depth, which opens, at the opposite end, to allow the vast gardens beyond to complement its already fascinating dimensions. Above and below the stage is built the complex and ingenious machinery for managing the scenes & illusions, even the elaborate devices of French comedy, Italian opera, or grand spectacle. There was a time when Voltaire was a frequent guest of the Elector Palatine and many of his plays were performed here, but now this sumptuous Theatre is for long seasons left still & dark.

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[18. August. 1816] Rastatt

We were up at 1/2 past 6, and went to see the Chateau of Rastatt -- very elegant -- grand suite of rooms -- the park & gardens quite deserted & now a farm. The Hall of Marble, 2 stories, & the Grand Stair are magnificent. There are a number of very bad old pictures. It was built about 140 years ago. We were in the Cabinet where the Peace of Rastatt was signed in 1714. The Deputies were murdered after the Congress of 1799 near the Rhine, which is about a league off, on their way to France. The Austrian Hussars, enraged at the terms they

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then submitted to, committed this horrible violation of the laws of nations. Two were murdered & 1 escaped much wounded. -- Napoleon twice slept in this chateau & once Maria Louisa. It was formerly, as was La Favorite, another smaller palace

near here, the residence of the Markgraves of Baden Baden, but on the death of the last, Louis William, who distinguished himself much against the Turks, the family being extinct this territory reverted to the family of the Duke of Baden Durlach, & both titles and territory now entirely belong to the present Duke & Duchess of Baden.

We breakfasted & were much amused with a long conversation with poor Mr. Hibbert, who went yesterday to Baden Baden & not liking the rooms came back late to Rastatt, where he had dined -- but found we were in full possession of them, so was obliged to take up with very secondary ones. We apologised for again being beforehand with him -- he lamented much the badness of everything here and in France, & declared if he was King of France he would hang the whole nation -- their chief crime in his eyes seemed to be that they had never furnished

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him with what he considered a good bed or dinner. His weakness & girliness are so truly comical that he is really amusing.

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Baden Baden

...The Theatre & Promenade Haus are both on the Jardin Anglais, which has fine shrubberies & beautiful walks, on the other side of the River Oos, which runs outside the town round its walls, -- & commands rich views of the town backed by the Alte Schloss & lush hills which divide this valley from the Murgthal. We walked in the Castle gardens, & also descended the Caverns in the limestone rock below it. They are accessible from the Chateau only & were constructed to confine prisoners formerly. There are 2 or 3 divisions, each adapted for different degrees of guilt -- the doors are of massy stone near 2 feet

thick yet move easily on iron hinges. The Passages are very narrow & complicated, & the well, down which some prisoners were cast & cut in two by a kind of instrument fixed in it & left there to die, is very dreadful -- also the irons used for torture -- a large vaulted room was used formerly for the meetings of the Secret Tribunal, once so celebrated. This was one of its principal places of meeting, & from hence issued those mysterious & secret decrees which were so long & so implicitly obeyed & feared in Germany.

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... Belson & I had an interview with the Postmaster to try to get him to take us by the Murgenthal to Friedenstadt to-morrow, but it seems impossible to bring the Germans to any definite terms -- their heads are so metaphysical, & they have so many evasions, that to make a distinct bargain is a work of very great time & pains. In this case we found it quite impracticable & desisted from the attempt. I went home and from thence to the play after dressing. It was half over when I arrived -- but I had no

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loss -- it was Moses, a stupid Melodrama, exactly taken from the story of him & Pharaoh & the Israelites. Never did I see any thing worse acted -- or more dull. The theatre is small -- new & heavy.

[23. August. 1816]

Stuttgart

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...We went to the Theatre, which is close by the Palace. It is indeed a most magnificent Theatre -- with arched roof -- larger than Frankfort -- quite the theatre of the court. The King pays all the expences, at least all that is wanting. It has 2 tiers of boxes & a very grand box for the King in the centre -- the pit & orchestra are seated & very neat,

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and the whole style of the building is magnificent. The house was full -- all the officers in the garrison here have free admission. One of them told me the King keeps up 24,000 troops now in peace -- in war, 36,000. He said, notwithstanding the immense Establishments of the Palace, Louisburg Palace, and the Solitude, and Mon Repos, two other smaller country palaces, the stables, army, museum, gardens, park, walks, new palace for the Prince, Menagerie, & Theatre, that the people were not very severely taxed -- thr country is fertile & rich -- the government is quite arbitrary -- the King, tho' a man of taste, is very absolute & tyrannical. The Queen goes no where & receives no gentlemen & keeps quite private -- so that the court is not gay. -- The play to-night was "Das Leben ein Traum" -- "Life is a dream." It is the first night it has been done & it is translated from the Spanish of Calderon de la Barca. It is full of magnificent scenery & spectacle & very interesting.

A M. Hartman played the Prince Sigismund with feeling, tho' he

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is rather effeminate, & Mad. Miedke played Rosaura very finely, tho' not handsome -- altogether it is on a very grand scale. The Orchestra is immense & even more full & fine than Frankfort.

[25. August. 1816]

... The Theatre was quite full, & it was not till the end of the first comedy in one act only (The Brothers), that I got a seat at the end of a bench in a capital place, & Evans also got one just before me. Sir Philip went upstairs to a Gallery. Soon after the first piece began, the King entered. His state box was lighted up, but he came to the stage box, which is his private box. Every body rose on his entrance & the actors bowed, as did most of the audience, but no other notice was taken -- he bowed & took his seat -- very gruff, but quick & clever -- fat, active, a gourmand, healthy, easy & methodical -- all this was very observable. No great turn for music, or else he would have better singers. Often during the piece a letter was brought him & he read it with a candle between him & it. He also took his coffee as if he had been at home. Nobody was in front with him. The first circle

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filled with ladies, officers, & stars -- some very elegant people. Soon after the King, the Crown Prince & Princess (Duchess of Oldenburgh) came into their box, opposite to the King, bowing to him most respectfully. The Duchess looked very well -- as pleasing & animated as ever. The opera of Titus (Clemenza di Tito) by Mozart followed. M. Gesticker, chief tenor from Petersburgh, played Sextus. He is engaged here only a short time -- & has 6000 florins. A fine face & pleasing figure -- most elegant actor -- scarcely inferior to Tramezzani -- & far beyond him as a singer -- his voice very clear, sweet, & sonorous & flexible. His performance was most perfect & delightful -- his song (in Italian) Parto was admirably sung & acted -- as was his last scene. Annius, the friend,

was well done by a M. Noble. Titus, Klebs, has a good loud voice & bad flexible falsetto, which he was tiresome in making bad flourishes with -- very awkward. Savilia & Annus sung Ah perdona but very indifferently -- but Vitellia by Mad. Lambert

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was I think the worst thing I ever saw -- she was like a fat landlady -- & sung out of tune from beginning to end. She quite spoiled the opera -- & yet she is the best female singer they have. I have heard no decent singer of a lady since we left Spa -- to be sure, I have been to no operas except at Frankfort. The instruments here are very fine, but have not the finish & ensemble of Frankfort. I am astonished that the King, who goes every week to the opera, does not get better singers. The Crown Prince looks heavy & has not near the animation, nor, it is said, the abilities of his father. Altogether it was a most brilliant display, and the music & M. Gesticker were charming -- but I have seldom heard worse singing than by the others.

In coming out the crowd is great, but they are pushed about without mercy by the military to make room for the court carriages. A band of music was playing in front of the Palace, but ceased soon after the royal party decamped. Every thing here is well regulated -- but it is the order &

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method of a despotism.

[26. August. 1816]

Just as I was getting into bed last night, I was alarmed by the most horrid groans, attended by an immense bustle of people in the next room, so I got up & soon issued out very much al fresco. I found the cause of the uproar to be truly tragical. An unfortunate Merchant from Frankfort, who has been here some days in a very melancholy state of mind, owing perhaps it is

said, to some derangement of his affairs, last evening, being left alone about 11, jumped out the window head foremost, & fractured his skull in a most terrible manner -- he was brought upstairs in a shocking state. ... He had his friend with him, & the surgeon said this morning that he was in a most dangerous state. The gorans he uttered last night were very dreadful,

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and it caused a terrible uproar in the house. Evans & I were both roused, & both tried to make the garçons be quick in getting the surgeon. I was sorry for the poor man's friend with him, to whom I had talked a good deal just before we went to the opera yesterday, when both he & I were looking out the window.

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[27. August. 1816] Tuttlingen

... Green pastures, cattle, & woody white limestone hills gradually getting higher. At length turning sharp round one very steep hill fringed as usual with scattered spruce firs, we found ourselves in the vale of the Danube & just before us the town of Tetlingen, with a conical hill above it crowned by the ruins of the Castle. We soon came to a bridge over the river, here not larger than the Tiviot at Kelso, & crossed this far-famed stream. The town of Tuttlingen is old, but neat & regular. Here we found we could, by taking a char à banc for a few miles, see the fine view of the Alps on the road to Schaffhausen by Engen, & also go by a good road to sleep at Donaueschingen. We accordingly mounted the char à banc, & ascended a very long hill, passing by the ruins of the Castle, & having a fine view to the right of the Black Forest, which however does not seem so grand in this part as farther north.

We at last came to a sort of elevated grassy plain, and ascending it gradually I saw some high & distant but clear (as I thought) conical clouds -- soon getting to the top, our eyes were astonished with the sight of a black & white chain of immense masses reaching from one end of a most extensive horizon

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to the other. At first I could not believe they were earthly, so completely were they elevated above the high hills in front of them. They seemed a bar to going farther -- to terminate the world. By looking from peak to peak I plainly saw their different parts -- except a few slight white clouds at the east end, the whole line was quite clear -- as plain as Cheviot from Hendersyde Park & apparently not much farther off, tho' the nearest of them must be more than 60 miles from where we were. We saw at once the whole chain of Alps from one end to the other. The Tyrol, the whole of the Swiss, & almost all the Piedmontese. The Tyrolese were on the east, Mont Blanc on the west. It did not appear so high as those nearer the middle, being so very distant -- at least 150 miles off -- but the day was so very clear that the nearest ones seemed not 20 miles off. It was wonderfully lucky to see at once the whole range of the Alps & without a cloud, except here & there 2 or 3 very small white clouds floating on the lower parts of the mountains -- their glorious summits clear & well defined. No idea can be given of them by description. They seemed like a tremendous wall in heaven. The great length of the chain surprised me most. I had no idea the whole expanse of the Alps could be

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seen in one line, still less at such a distance. One saw plainly where they were nearer & where more distant, but

yet they formed but one feature in the landscape & occupied at least a third of the visible horizon rising to an enormous height -- so that the Black Forest, the lakes of Constance & Zell & their shores which lay before us, the fortresses on the high peaked hills of Hohentwiel & Hohensteflin, the mountains of Schaffhausen along the vale of the Rhine, & the distant Vosges, all seemed like an undulating plain in front of this immense & broken & curiously formed & brilliant length of magnificence. From the Mountains of Tyrol, which our driver shewed us, far east of Constance, to Mont Blanc is more than 200 straight geographical miles by the maps. The Titlis, the Blomless Alp, the Jungfrau, the Schreckhorn, &c., were some of the most noble & prominent Alps. I was most perfectly lost in astonishment, & could scarcely help weeping with the extreme awfulness of the scene & the surprise of it together.

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[28. August. 1816] Schaffhausen

... [we] got into a kind of Irish jaunting car drawn by 2 horses & drove ... on the road to Zürich to see the Grand Fall of the Rhine. It is not above 2 miles from the town to the Falls. The Rhine divides the Canton of Schaffhausen from that of Zürich, and the Castle of Laffen, which overlooks the fall, is on that side... situated on a pinnacle just above the astounding cataract. ... The approach to the fall is too gradual, but when in face of it, its magnitude & grandeur are almost overwhelming. A high tower, called

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the Chateau of Imwerth is built on a rock in the river below it -- the river makes a great angle just at the Fall, so that the great body of water rushes down the south side just below

the Chateau. The water falling is divided into 4 divisions by 3 immense limestone rocks, covered at top with trees & vegetation -- 2 of the close together near the centre (one of which is perforated by the river & appears as if it would topple any minute) -- the other rock is nearer the mill -- the greatest quantity of water comes down at the angle near the Chateau. The whole fall, not very steep, is about 80 feet high -- 120,000 cubic inches of water are continually descending. The breadth of it is 1/8 of a mile. I can give no idea of its magnificent effect. Seen from the Tower of Imwerth, and from the shore on that side, it is stupendous-- the whole effect of the front view is grandest from the upper room of the tower -- nothing can exceed its wonderful tumult -- the foam, the noise, the prodigious velocity -- the rocks sometimes a little appearing; from the immense quantity of water now in the river, it is seen to great advantage. We crossed the river in a boat with some other English -- it is a very small boat & is well pushed about by the current from the fall. On landing, we walked up to the Chateau de Laffen & stood immediately above the fall in a little ugly summer house.

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Here the effect was by no means so grand, tho' it was wonderful to see such a confusion below -- & to hear & see the gradual preparation of the river by its increasing rapidity above the fall. We descended as if to return to the boat -- but turned below the Castle rock to a wooden gallery close under the rock -- the further part of which a little elevated was inaccessible owing to the spray from the fall -- here the effect was most wonderful of all. Close under the rock with nothing but foam & clouds of spray in front, wetting us very often -- the noise tremendous -- the white so strong it was very dazzling. Never did I see any thing so awful -- spouting in every direction --

none of the rocks in it to be seen -- the mist of foam so thick. The more I looked at it, the more sublime I thought it -- I could have gazed forever. Such a volume of water is no where to be seen in Europe but here. It is odd enough that within 24 hours I should have seen the whole line of the Alps, the highest mountains in Europe, have visited the source of the Danube, the largest river in Europe, and have beheld the largest waterfall in Europe. I never so any thing so grand before as the Alps & the Fall of the Rhine.

[3. September. 1816] Lucerne

... Lucerne does not contain above 5500 people, but it is the metropolis of the Catholic Cantons in this quarter. It is more old & narrow & not so neat as Zürich, nor half as large, but it has so many towers & stands so prettily, that nothing can be more picturesque. The wooden bridges, roofed as usual, are ornamented with pictures relating to the saints of this district, to W.^m Tell, &c. We returned from the Hill of Winds by the Reuss river. I went into the Market ... the variety of gaudy colors & odd costumes of the people, especially the women, ... stalls of fruit, cheese, butter, hardware, trinkets, & all the bibbons, embroidery, trimmings, & artificial flowers with which the women adorn themselves -- very much amused with the Market, & got home just in good time for the table d'hote

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... the best part was 3 very jolly Capucins who enjoyed the dinner very much -- they had come in from their convent near the Hill of Winds, which is there a pretty object in the view, & were going to the opera & school-prize exhibition. They did not look like half starved monks. The Prince of Hohenzollern, thro' whose territory we passed, also dined ... a very fine looking man of about 50.

Very soon after dinner, I decamped to the opera, which began at 2. It was in a small theatre, but very neat -- & not unlike that of Kelso when à la français -- for it had no boxes, but the front seats next the orchestra were railed off for those who were going to give the prizes. Both the opera & prize exhibition were gratis, the former being performed by some of the students of the Lycée & Gymnase who to-day receive the prizes for their studies of last year.

... The 1st act of the opera was begun when I arrived. It was Joseph, which I had seen at Frankfort. It was here done by the elder boys, or rather young men, for they appeared mostly 18 to 21. It was very well done indeed. Joseph was very elegant & interesting, almost equal to Hill in voice & action, & with the advantage of youth, more suited to the part. Benjamin a very fine boy with a sweet voice of treble. Simeon was acted with much power -- & Jacob, tho' rather awkward, sing well. The orchestra consisted of above 20, all amateurs, & it went off admirably -- the Scenery was good & the dresses very splendid. They performed the music uncommonly well & it is

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very difficult indeed. I was highly pleased with the opera, which really went off with an effect & ensemble -- very wonderful, considering they act only once a year.

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... In the scene where Simeon confesses his guilt, & that where Joseph discovers himself, the spectators were very much affected, & the acting was really good -- & the music, which is delightful & very difficult, was indeed extremely well done. The action of Joseph & Simeon also very good -- & Benjamin was a very fine boy with a charming voice. The opera & prize exhibition together lasted till after 7.