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Journals of travels to France, Spain, Italy & Germany in 1818, 1819, 1820 (vol.1).

**The Journal of John Waldie
1818-1832**

Travels in France, Spain, Italy, and Germany

in the years 1818, 1819, and 1820.

Vol. 1st

[17. September. 1818] Canterbury

This morning I commenced my fifth Excursion to the Continent, having made my first in 1802 to Holland, Flanders, and France for 3 months, my second in 1815 to Flanders and Holland, and my third in 1815 also (but in the Autumn) to Flanders and France -- each of these last were about 2 months each only. My fourth absence from England was from July 1816 to August 1817 (near 14 months) and was spent in Flanders, Germany, Switzerland, the south of France, and Italy, returning thro' part of Switzerland and France. I now commence my fifth Tour by the old route from London to Dover. I am accompanied as far as Paris by John Chatto, who is a most pleasant and accommodating companion. Whither

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I go from thence, or by whom accompanied, or if by anyone, is very uncertain. I have got the carriage William and Charlotte bought in Italy May last, and in which I had so much travelling last year with my Sisters, and am attended by Longue, the Flemish Servant they had last winter in Italy, who seems steady and attentive -- so I set out under good auspices.

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[23. September. 1818] Paris

... J. Chatto and I took a cabriolet and went to the Cimetière du Père La Chaise or Cimetière de l'Est. It is on high varied hilly ground, well planted, and laid out in walks and avenues -- and round almost every tomb are rows of cypresses and flowers, shrubs and trees of various sorts. Much taste is displayed in various inscriptions, and many are

written with real pathos and feeling. There are a great variety of fine temples, obelisks, monuments, bas reliefs, &c., and every possible sort of sarcophagus. Some have vaults in the steep side of the hill, divided into catacombs after the ancient style, and many tombs are exactly like the ancient sarcophagi. The combination of tombs, marble pillars, trees, flowers, and shrubs is very striking. Numbers are ornamented with wreaths of leaves and flowers, which are often renewed by friends. On the 2^d of Nov. the Jour des Morts, it is usual for all the surviving relatives to come to the tombs, weep and pray, and freshly decorate them with flowers and wreaths. Most of them are surrounded with rails, inside of which grow cypress, shrubs, and flowers, generally neatly kept -- we examined many. Here are the remains of Abelard and Heloise, under a fine gothic ancient canopy, brought from the church of St. Marcel at Chalons. The remains of Moliere and La Fontaine have also been brought here, and we saw the finely shaded tomb of Delille, the tomb of Fontanelle, and the smaller records of the celebrated Grétry, and of Méhul, a later celebrated musician. It is altogether a most interesting place and commands a splendid view of all Paris and the Neighborhood, and the Chateau of Vincennes looks massy and grand on the left. We returned to the Boulevards, and dined at Heineven's -- near the Boulevard theatres, but as

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they did not present any thing attractive for this evening, we went to the Opera Comique and saw Michel Ange, a piece of most lovely music by Nicolo. Micheh Ange, a lover as well as painter and sculptor, sung very finely -- he was acted by Ponchard, who is much improved. Mad. Duret sung divinely in Fiorina, and Mad. Palarin in the soubrette. The plot is nothing. Next was Frere Philippe, in which M.^{lle} More was most charming in the Youth

who has never seen a woman -- his scene of fright at the old lady, and delight at the young one, both of whom he has been told are birds, was exquisite. She is a sweet actress -- and Madame Gavaudan, the young girl, was very graceful, arch, natural, and elegant. We then had Adolphe et Claire. Madame Duret and Ponchard acted it delightfully -- and the music is most beautiful by Delayrne.

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[24. September. 1818]

... went to the Vaudeville Theatre -- it was very full, but we had good places in the parterre. The first piece was L'Homme Vert, which I thought very poor. The next was Les Deux Valentins, like the Comedy of Errors and Amphytrion, and comic enough. The last and best was Le Nouveau Pourceaugnac -- where a Gentleman, whom all attempt to quiz and mystify, succeeds in mystifying all the others and makes himself so agreeable to the lady as to succeed -- it is extremely comic. M. de Russignac was well done by Goutier, an elegant fine actor. M^{lle} Minette is a capital soubrette.

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[26. September. 1818]

J. Chatto & I dined at Dupont's. We meant to have gone to see Talma in Hamlet but were too late -- so went to the Theatre Favart to see La Famille Glinet, a piece to shew the folly of domestic differences on politics, which now takes most admirably -- the scene is during the war of the Ligne -- and is full of nature and character. It was well acted. We had capital places and I was highly amused -- tho' I knew none of the actors. They are the Troop from the Odeon, which was lately burnt -- they have taken the Italian Opera, which is at present discontinued.

[27. September. 1818]

... I dined at Dupont's and went to the Theatre Favart -- and got a good place in the orchestre. It soon became very full. I saw L'Homme Gris, which is the original of the Green Man at the Haymarket -- only the gay buck is a Frenchman anglified,

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instead of the contrary as with us. It was delightfully acted, even better than in London, especially by the English-Frenchman. The Grey Man was more quiet and a far superior countenance to Terry -- the ladies were very inferior to Mrs. Glover and Mrs. Gibbs, but the Baron by Pelissie was excellent, a better part than Foote had in Lord Rowcroft. We had next Les Deux Philiberts, which is the most laughable amusing piece, arising from the mistakes of one brother for another, one being a mauvais sujet and the other an elegant, superior, and deserving man. They were capitally done by Clozel and Pelissie -- altogether I was never more amused -- it was real nature -- and the acting of the old Usurer was truly rich in L'Homme Gris. I sat next a very amusing Frenchman who had read and was enthusiastic about all the novels of Miss Burney, Miss Edgeworth, &c., and the works of Fielding, Smollett, Richardson, and Sterne -- he was particularly enraptured with the 2 last and spoke both sensibly and feelingly of their merits -- he was a native of Montpellier -- and very conversant with the history of the English theatre, Garrick, Kemble, Siddons, &c., yet a man of a secondary rank of life.

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[28. September. 1818]

... J. Chatto and I went to the Theatre Français -- we got good places in the orchestra -- and saw Talma and Duchesnois in Rhadamiste et Zénobie, the tragedy of Crébillon. The character of Rhadamiste has little to call forth Talma's fine sudden

bursts -- it is too declamatory -- and is so unamiable and selfish, no sympathy can be felt. Duchesnois's part is noble, and she played it inimitable -- such force, strength, feeling, and power I have seldom seen -- her scene where she gives up Arsame, her lover, to return to her husband was indeed a masterpiece of elegance, feeling, and dignity. In my mind she is greatly superior to Talma -- however I have scarcely seen him in any very great part. Pharasmane by Desmousseaux and Arsame by David were good

We had a comic piece called Les Origineaux -- in which Monroe, a very comic man, personates a dancing master in distress, an ignorant pompous Lord, a fighting fat, and above all an Italian Master of Languages with his Italian, French, and Macaroni and Grimace -- highly ridiculous.

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[29. September. 1818]

... went to the Theatre Variétés to see the Ci-devant Jeune Homme and Les Anglaises. Brunet has little to do in the latter, but is comical as the young lady. Potier's parts of the Ci-devant Jeune Homme and the old English lady are now played by St. Felix, who is but a dull actor. The best thing was Le Duel et le Déjeuner, a new piece turning on the tricks of Dugazon, the actor, on his comrade, Dessessarts, who is very corpulent, and on their both being mystified by a Lady whom they visit and who passes on one of them for a clever soubrette and on the other for a woman of fashion, while she is really the provinciale femme of their friend, whom they had quizzed for marrying such a woman -- she was admirably done by M^{lle} Victorine, a sweet girl -- and the 2 actors were very comical by Bosquier as fat Dessessarts and Oldry as Dugazon -- it is full of pretty ariettes and goes off

charmingly. The house was full and hot -- but this Theatre without Potier is worth little. When he returns from les Provinces, he goes to St. Martin -- which will be a terrible loss to the Variétés.

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[2. October. 1818]

... The Opera was *Œdipe à Colone*. I recollect seeing it at Lisle when the Grand Fête there was given to the Duc de Berry, but Lavigne, whom I afterwards knew so well and who played Polinice so finely, has now left Paris and is in the south of France. Lecompte,

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formerly Graam in London, played it, and sung agreeably, but not to compare to Lavigne. *Œdipe* by Deriois was very fine, and *Thésée* by Old Lays was wonderful, but *Antigone* by a débutante, M.^{lle} Kaiffer, was very bad. The music by Sacchini is truly beautiful, and the choruses were admirably performed. The house was full and brilliant -- the Duc de Berry was there. The Ballet of *La Servante Justifice* is taken from *La Fontaine* and is most charming -- quite gay and pastoral -- a village fête, jealousy, tattlings, scandal, love, reconciliation, &c., all are most inimitably expressed by Albert and Bigottini, the Farmer and Servante, and Madame Courtin as the gossip. Albert is very elegant and gay and Bigottini is grace, action, expression, and fine acting all combined. She is most captivating. There were several fine dances in the 2^d Act, but the pas de deux of Paul (le dieu de la danse, or *L'Aerien*, or *Le Zephyr*, as he is styled) with Fanny Bias was unequalled. His ease, certainty, and elegance are such that he seems to fly and lies quite flat in the air. Fanny Bias is admirable in point of steps, but not so graceful as Paul -- she is tall and not handsome -- he is rather little, well made, with a good countenance, and for

dancing he is the first I ever saw -- much like Duport, but younger, better looking, and more powerful; but for beauty and charm of manner and action, Bigottini is really first of all. She is in the same style but handsomer and not so thin as Milame in London.

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[3. October. 1818]

... Bulloet and I went to the Theatre Français. It was very full -- we got good places in the Orchestra. The Marriage of Figaro was the only piece, with some dancing in the fourth Act by the Jeunes Élèves of the Académie de la Musique. I never saw a more amusing, lively, intriguing piece. I have read it, and once saw it before, but never so admirably acted. The Count by Damau was the worst -- heavy -- and too violent when he is enraged at the Countess -- but clever in some parts. The rest were all perfection. M^{lle} Volnais Jun. in the Countess was truly natural, charming, and impressive; in her scene of terror at the Count's jealousy she was admirable, Monroe was capital as Figaro, exactly the voluble and bustling and intriguing little figure requisite -- in this he was perfect. Michot good as the old Gardener. Basil and Bartols were excellent and Marcellina in the quarrel with Susan was capital. Nothing could exceed the odd face and blank folly and stuttering wisdom of Batiste cadet in the Judge. M^{lle} Bourgois was lovely and interesting and very naive in the Page. But what can give an idea of the exquisite acting of M^{lle} Mars in Susan? -- the part is not long -- nor has it any scene where she has much to say -- but there is a charm, a grace, a sort of identification most fascinating

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about her voice, eyes, face, and manners altogether irresistible.

I shall never forget her "Et pour moi? mon Seigneur" when she addresses the Count, who is making a speech to his wife just after making love to her. Such refined archness and exquisite humor and such a variety of talent are really incomprehensible. She is still as lovely as ever, and as fine a figure, tho' I believe nearer 50 than 40.

[4. October. 1818]

... J. Chatto and I ... went to the Vaudeville ... Pauvre Diable was really most comical, and with much pretty music. Fontenay and M^{lle} Lucie were charming in it. Next was the 2^d representation of La Maison de Jeanne d'Arc -- a little amusing anecdote -- an Englishman is introduced and is very comic by Joly -- but a good man, and highly amusing with his bad French. Next came Le Magasin des Chaperones, a piece made to bring back the public to Feydeau,

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in which Blondel and Matilda come to crave the help of the Sorceress who makes the magic hats, and after that are many other droll scenes parodied from the opera comique. It ends with an interior view of Feydeau crammed full and very pretty.

[5. October. 1818]

... J. Chatto went to the Feydeau Theatre, and I took a stroll in the Palais Royal and went to see the Marionnettes and Ombres Chinoises, &c. The small theatre was very full. Punch and his Myrmidons began it. We then had a regular serious opera taken from Voltaire's La Belle arsène, in which the Palace of Indifference,

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the storm, the Dragon, and the finale in the grand temple were very pretty -- and the acting and singing all by Marionnettes

very good. Next Les Feux Pyrrhiques, beautifuly colored arabesque representations of palaces, gardens, fountains, &c., done in cut paper and shewn by transparent light in the darkened theatre. We then had Les ombres Chinoises -- droll scenes of a farmyard, poultry, cattle, cocks, hens, men and women in shade upon a transparent view of the farmyard -- the shadows are accompanied by action and speaking and all their appropriate sounds. It is really most comical -- we had ships &c. in a view of Holland, and a quarrel in the Palais Royal of Paris between a knifegrinder and 2 fruit women. After these we had a very beautiful view in relief from the statue of Henry 4th on the Pont Neuf, of the other bridges and the Louvre Gallery, Palais des Arts, &c. The distant figures moving on the Pont des Arts and Pont Royale were very clever, and on the pavement of the Pont Neuf (the foreground) we had all sorts of figures: men, women, soldiers, trades people, blacking boys, asses, horses, carriages, and carts, all in good proportion and moving on very well in both directions -- we last had a grand procession of the King in an open carriage with the royal family -- drawn by 8 horses -- it was really most ingenious and well done, and I was much amused.

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[6. October. 1818]

... we went to the Theatre Français, and had capital places in the orchestra. I never was more delighted with a play than with Andromaque. I remember seeing it 16 years ago. Talma was then as now Oreste -- the others all different -- and certainly now very superior -- both from my recollection and from what I learnt from an old gentleman next me. It is astonishing how conversant every one is with the history of the theatre and the varied talents of its successive ornaments -- they all also are familiar with the names and peculiar talents of Mrs. Siddons,

the 2 Kembles, Kean, &c. -- Talma was great in energy and feeling, but does not quite look the lover -- his horror when he sees his crime has been in vain was dreadful, and his madness very fine indeed in bringing to a powerful climax that jealous hatred for Pyrrhus and that desperate love for Hermione -- but I never can do justice to Duchesnois -- her acting in Hermione was that real torrent of feeling and passion, accompanied with such action and expression of face, and such powers of voice, as nothing but the best days of Mrs. Siddons could outdo -- in looks she is far below our English queen of tragedy -- but in passion, feeling, and varied transition nothing can exceed her. I can never forget her alternate calmness, love, rage,

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and despair in her last scene with Pyrrhus -- her hurried revengeful interview with Orestes, and her vacillation when she is left alone, and Orestes is gone to the temple -- then her grief and despair and horror when she finds the deed is done -- her contempt and rage, mixed, against Oreste -- so excessive was the agitation that it threw every one into, that the scene was real -- and I could only think of it and all the rest of her acting during the farce -- her earlier scenes were an exquisite representation of love, offended pride, and then hope and certainty of her wishes -- but these, great as they were, sink in comparison to her grief, rage, love, despair, and horror in the last 2 acts. M.^{lle} Bourgois was pleasing and interesting as Andromaque -- but a little too measured. Michelot (Pyrrhus) was elegant, and spoke with fire and force and much feeling, in his scenes with both ladies -- especially in his variations of passion with Andromaque, hoping and then enraged and disappointed, then again in hopes. All the 4 characters were admirably done -- but Duchesnois was far the

first, and Talma only inferior to her.

The comic piece of Criopen rival de son maître succeeded, in which Fauvre and Monrose as the 2 Valets were very capital, but tho' it was admirably done I could think of nothing but Hermione and Oreste.

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[7. October. 1818]

... I went to meet Bullot by appointment at the Theatre Française. ... Moliere's play of Le Misanthrope. I thought it capital in some scenes -- but the story is disappointing, and there is something very unsatisfactory in the end of it. Colimene by M^{lle} Mars was a charming portrait of a coquette -- she was truly elegant and captivating -- and lovely. Damas in Le Misanthrope was not elegant and too violent -- yet energetic and clever -- his scene where he cannot approve the verses was good -- and his last scene where he leaves Célimène, who refuses to abandon the World -- her acting was indeed a perfection, and her face is such a mixture of beauty, expression, and variety as I never saw equalled -- her eyes are loveliness itself, her manners more ladylike and elegant than any I ever saw -- I would give a great deal to know her -- but nothing can do justice to her in the 2^d piece of Les Fausses Confidences, which is by Marivaux -- and full of wit and intrigue. The lover comes disguised as an Intendant but shews by his manner he is in love with his Mistress, who at first astonished is soon in love too -- and grows anxious the Intendant should declare his love, which his modesty forbids -- she is puzzled and distressed -- and lays all her love to the account of pity, not thinking of marrying a man below her. The mother, very proud, was admirably done by Madame Thnard -- the lover most excitative by

Michelot, who makes love better than any man I ever saw, even C. Kemble -- and the Valet was good by Monroe. He contrives this plan to find out if really the Lady can be attached to his Master -- and be made to give up a rich match, which will also end in a law suit -- at the end, the rich Count seeing her affections engaged gives up her and his claims to his rival -- and the old mother is very enraged. The exquisite delicacy, perplexity, love, hesitation, shame, anxiety to hear her lover declare himself, and wonderful variety of look were portrayed by M^{lle} Mars in such a way as no description can give any idea of -- and it shews a high degree of refinement in so mixed an audience to be capable of feeling and appreciating as they do the nuances of such an exquisite performance. No acting of what is called the higher comedy I have yet seen at all approached to that of M^{lle} Mars in Aramante in Les Fausses Confidences. Duchesnois, great as she is, must yield the palm to Siddons both as to nature and art.

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[10. October. 1818]

... I went to the Theatre Français and met Mr. Gilbert Young by appointment in the Orchestra. The house was full. The play, Le Philosophe marié by Destouches -- charming, gay, and comic. Damas the Philosopher and M^{lle} Volnais the Wife capital -- Armand the Marquis and Michelot the Comte both good -- M^{lle} Dumerson a very good Soubrette -- but the charm was the gay coquetry of M^{lle} Mars in the Sister, whose uncertain temper and sharp wit were inimitably given. Next came Les Suites d'un Bal masqué -- in which her acting outdid everything for sprightliness and naiveté -- the mistakes about her

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identity and that of Versac were exquisite. Her voice and looks and manners are really such a perfection of taste and elegance that they are the highest treat I know.

[11. October. 1818]

... Mr. Young called for me and we went in a fiacre to the Boulevard du Temple to Franconi's Cirque Olympique, which is a very handsome large theatre

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for equestrian drama here, and forms a noble Circle of 5 or 6 tiers height. It was crammed, but we had good seats, and saw some beautiful horsemanship by a young man, and the comic scene of the Taylor and the three horses was very well done; a little girl of 9 years old, not so tall as the knee of M. Franconi, and called Babet the Lilliputian, rode -- she is weak and it is rather disagreeable to see the poor little abortion exhibited, though she seems lively and gay. We only staid one act of the Pantomime of Roland Furieux, in which the two Mess^{rs} Franconi played Roland and his Squire, and there was a scene of the infernal forge of the Magician Alcimar, a chase of the stag on horseback, &c.

We moved off at 9 to the Jardin des Princes, where there are Conjurers, views of Cosmoramas, and Montagnes Lilliputiens which are safe and easy but noisy. It was full and very brilliant with much dancing, gaiety, and good order.

[12. October. 1818]

... This evening M. De Montenach called for me to go to the Opera. ... The magnificence of the spectacle of Les Danaïdes was beyond any thing --

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nothing can exceed the Tableau of the infernal regions in the last Act, where Danaus and his Daughters are tormented by dæmons and serpents and his entrails torn by a vulture. It was inimitably done -- the music is pretty, but not great, by Salieri. Madame Branchu was great in Hypermnestre. It is a part of fine action, and her feelings and voice are both powerful. Lecomte is

insignificant and very inferior indeed to Lavigne. Derivis was great in Danaus. His fine bass had a noble effect. Nothing could exceed the exquisite dancing of Paul and Albert, unless perhaps that of Bigottini and Fanny Biors, who are both delicious indeed. A M^{lle} Noblet is a charming debutante of the highest promise -- the combinations in the dancing by the Chœur de danse were really models of beauty in attitude and effect -- and the vocal choruses are given with the perfection and precision I never heard equalled. Altogether it is a most perfect and complete spectacle and one of the best tragic operatic subjects I have ever seen, as there are fine situations and scope for great acting and music, as well as room for the ballet, and for the most splendid variety of scenery and decoration -- all of which are here most amply taken advantage of.

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[13. October. 1818]

... I went to Feydeau Theatre and got a good place in the parterre though it was very full. La Jeune Femme Colère, in one act of exquisite music by Boyeldieu, is the same as our Day after the Wedding. M^{lle} Regnault, my old favorite here, is now Madame Lemonier -- she sung most exquisitely in the Countess; it was well acted by her and Paul, and Madame Destrosses was very good in the fat old housekeeper. Next came Le petit Chaperon rouge, a piece that has had a great run, again the music of Boyeldieu, and has been the cause of the piece of Le Magasin des Chaperons I saw at the Vaudeville. Its story is long and not worth much -- the dream of Rose is a beautiful scene, and

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her being united to her lover in it, while apparently she is asleep on a bank close to the lamps, is cleverly managed by the change of one lady for another. Madame Gavandan is naive

and gracieuse, but I wish Madame Lemonnier had acted it, as her singing is superior and her acting quite as good. Ponchard sung with great taste and little voice -- but the attraction to me was the exquisite singing and acting of Martin in Rodolf, named the Wolf -- from his appropriating the affections of all pretty women by his magic ring, but he ultimately is outcharmed by the Hermit and Rose, who is then married to the Count -- as in her dream. Martin's voice is of the most inimitable, rich, clear, sweet, and strong tone, and his taste and feeling exquisite. He is Braham again as to knowledge, taste, and feeling in music, with a far finer toned natural voice, though not perhaps so much force -- but then with a fine figure, and he is an excellent actor. It is a pity he should be getting nearer 50 than 40 -- and there is no one to supply his place. His voice is as fine as ever, a high baritone of the most exquisite tone I ever heard. Both his grand airs were admirably given. Madame Lemonnier was in charming voice in the first piece; her voice is pergante and clear -- and brilliant and with great taste and execution. It is impossible, I dare say, in any one theatre to find 3 such voices as Madame Lemonnier, Madame Duret, and Martin. They are most like Mrs. Dickins, Miss Stevens, and Bartleman -- but very superior.

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[15. October. 1818]

... I went to the Theatre St. Martin. ... The first piece was an ill acted drama à grand spectacle called Malek Adhel and taken from Madame Cottin's Novel. Mathilde was very bourgeoise. Malek a little better. We had next a new piece called La Cabane montagnarde, ou les Auvergnats -- in which there is much pretty scenery, but very little acting -- it is a tissue of improbability

yet interesting -- and the blowing up of the house, and the avalanches are finely managed -- on the whole, however, I was less amused -- the comic is much better at the minor theatres than the magnificent. There was a brazier with his southern patois, very comic -- but the platitude of the rest was most wearying.

The Boulevard du Temple was very gay with Bobèche and all sorts of Shews.

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[17. October. 1818]

... This evening I went to the Grand Opera and saw Le Rossignol and Les Danaïdes. The former piece has beautiful music -- and Lays in the Baillie, Derivis in the Father, and Madame Albert in the Jeune Fille were capital -- the imitation of the Nightingale was really beautiful. Madame Albert sings well, but in very high notes her voice is not always quite true.

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Les Danaïdes were again most splendid, and as I had a capital seat in the pit I saw it to much more advantage than from the side boxes. The last scene is the grandest combination of fire and figures I ever saw.

[18. October. 1818]

... In the evening I went to Feydeau Theatre and saw Richard Cœur de Lion, of which the charming music by Grétry was ill performed -- none of the best actors were in it -- Madame Cavaudan was charming in Antonio. We had next Le Premier venu, ou Six Lieues de Chemin, a lively bustling piece which was capitally acted by the 2 lovers and the young lady by Huet, Lemonnier, and M.^{lle} Palar, also Madame Boulanger in Juliette was charming. The joke is that which ever lover

arrives first is to have the lady, and the misadventures, of plots and counterplots against each other's arrival are very amusing -- as also comically complicated thro' the assistance given to each by the English valet, who was well done by Visintiori -- and the comical passion of an old sentimental Miss for one of the Officers, which was

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very inimitable and comic by M^{lle} Destrosses.

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[21. October. 1818]

... I went to the Theatre Français. ... I had, I think, a higher treat, if possible, than Andromaque: at least Talma is seen to more advantage. He entered quite into the spirit of Œdipe, and the horror and despair of the succession of miseries that await him were nobly depicted. I never saw him to such advantage, and the play, the Œdipe of Voltaire, is one of the noblest and most interesting, tho' most horrible, tragedies I ever saw -- the interest goes on gradually increasing to the end. Duchesnois was great in Jocasta, but it does not afford quite such scope to her overpowering passion and feeling as Hermione, yet in the scene of her confidence to Egina, and still more where she finds out Œdipe to be her husband's murderer, and when she at last by the horrid words of Œdipe knows he is her son, her agony and stupefaction were inimitable -- but Voltaire has left her part short -- a scene of grief, madness, and horror would have followed the same event in Shakespeare or Otway -- she kills herself here at once. Talma's soliloquy when he knows he is Laius's murderer is also tamely written at first, but the latter part is grand. Altogether it is a noble play, and the acting by Talma and Duchesnois was inimitable, an exposition of power and pathos. Voltaire has

added, in adapting Sophocles to the French theatre, the intrigue of Philoctete, a fine part which would have been well done by Michelot, but was given in a stupid cadence by Demousseaux. The High Priest by St. Eugene was very good.

Notwithstanding the horrors of Œdipe, I was much amused with Le Médecin malgré lui, which was admirably done by Faure in Sganarelle and Devigny in the old

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Gentleman; the others were all very good also. It is irresistably laughable tho' so well known and old. Faure was richly comic and is far superior in real humor to Monrose in the same style.

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[23. October. 1818]

... I went to the Grand Opera to see the Mystères d'Isis. ... It is taken from Mozart's Flauto Magico chiefly, tho' much of that is left out and some things are introduced from Don Juan, Clemenza di Tito, &c. -- tho' it was most exquisitely performed both by the singers and chorus, it is such a pot pourri and so many fine parts are cut out that it has not the effect of any of his operas -- besides the French sounds very inferior to the Italian -- but the scene where Bocharis (Lays) charms the slaves with his music is a situation most admirably effective and was charmingly done both by Lays and the blacks -- the air is "O cara armonia" -- and after that he and Pamina sing "Potepe" -- the whole is a rich treat and is very splendid Egyptian representation of the Processions of Isis, &c. Derivis, as the High Priest, was most capital, and Lays very good in voice though old and tame in Bochiris. Nourret sung tolerably in Ismeno and acted ill. Madame Almand was bad in the Queen, and M^{lle} Pauline not much better in Mona. Madame Albert was good

in Pamina, but the music in itself was the great treat. Yet I think it is most presumptuous

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of M. Lachlynth, an impudent German, to take and hash up Mozart and cut his works in pieces and alter some of them to make a French opera. It would be much better to translate and adopt the operas singly. The overture was given with very great effect -- "the duet of the manly heart" and the air of "O cara" were strongly felt, as was indeed all of it--the latter was encored. In this respect the French are reasonable -- and never encore except some short piece and where there is no dramatic crisis -- but merely a little air, or duet, or striking couplet for the sense.

We had the charming Swiss Ballet in one long act of Claire et Mectal, ou Le Seducteur du Village -- very like La Servante Justifrice -- and the Swiss scene of Alps, glaciers, village, 2 bridges, roads, mill, waterfall, cottage and gallery and trees on the foreground, was as fine a pastoral combination as I ever saw. Bigottini was exquisite as Claire -- her acting and dancing are superior to any other -- and she is very lovely. Fanny Bias danced beautifully -- and Albert in Mectal danced and made love ... nothing could exceed the charm of his pas de deux with Bigottini which ends in his obtaining a kiss. They did it with and elegance, chasteness, and grace most exquisite.

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[24. October. 1818]

... I went alone to the Theatre Français. ... Les Femmes savantes by Molière -- a comedy I do not like -- all that cant of pedantry is past and now obsolete. Cartiguy in M. Trissotin was very pompous and good, and Michot in the other pedant, Vadius. The father, mother, and aunt -- the former is so silly and

hating all learning, and the 2 latter so ridiculous -- were admirably done by Devigny, Madame _____, and Madame Thenard. The Country Cook Maid by M^{lle} Dumerson was capital. Volnais and Mars were the 2 Sisters, and Clitandre, the lover, as usual was Damas, whom I cannot like -- tho' M^{lle} Mars had so little to do, she was charming and gave several little points with great effect -- yet it is in many parts very gross, and altogether it is of all the comedies I have seen the one I like least. Le Philosophe marié and Figaro are the 2 best.

We had next a drame of the story of Charles Edward escaping from Skye by the help of Flory Macdonald -- in this drame, which is by Duval, Member of the Institut, the Duke and Duchess of Athol, great partisans of George, are made to assist in the escape of Charles. Nothing can be more interesting or better done, except that a ridiculous figure of a man was put into the Duke, who only comes on in the last scene, and greatly spoiled the interest of the last escape. The various conflicts in the mind of the Duchess (M^{lle} Mars) and the hazards to which she and Flora (M^{lle} Volnais) are exposed in delivering

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Charles (Damas), who takes refuge from hunger, fatigue, and pursuit in the Chateau, and throws himself on her mercy, after she has discovered him by his talking in his sleep, are all most delightful -- and there are many sentiments in it and situations most touching and pathetic. The eyes, voice, animation, and feeling of M^{lle} Mars are indeed exquisite and quite irresistible. Altogether I was never more interested. Damas and M^{lle} Volnais were good, and Armand, who played Argyle, who commands the Troops pursuing Charles and is made by the Duchess to believe that Charles

is her husband whom he has never seen, was also very good.

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[29. October. 1818]

... There is to be a spectacle at the Tuileries tomorrow, but as there are not above 500 tickets and only those can go who are presented, I shall not have any chance. If I had been well I might have hunted out the Duke of Rohan, but as it is, it is impossible -- it will be a brilliant reunion. Hamlet, by Talma and Duchesnois, Les Suites d'un Bal masqué, by M^{lle} Mars &c., and L'Épreuve Villageois, a ballet by the dancers of the Opera: -- but in writing of what is to come I forgot what I saw [at the Théâtre Feydèau] this evening: Le Nouveau Seigneur du Village, which I had seen before, with charming music by Boyeldieu. Martin was great as ever and sung divinely, but M^{lle} Boulanger, tho' she sings and acts agreeably, is not equal to M^{lle} Regnault, who is ill. We had next Joconde, which I never saw before, with most excellent music by Nicolo. The Orchestra of this Theatre is most perfect. I never heard any thing go so well -- it is like one instrument -- and the violins enrapturing beyond every thing. Joconde is a most amusing Opera. The Prince and Joconde wish to try the truth of their mistresses, and each makes love by agreement to the mistress of the other -- they both apparently succeed as the ladies find out the trick. The Prince and Joconde decamp to travel and mean to seduce and betray all the women they can, but are mystified at a country village by a girl, who gives them

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each and assignation when it is dark and her own country lover at the same time. The mistresses follow them disguised as Bohemians, and Joconde and the Prince are arrested for disturbing

the peace of the village. The Prince declares he is their Sovereign, but it is not believed (the Bohemians having told the Baillie he would do so). The Bohemians, finding that Joconde and the Prince still regret their mistresses, appear as themselves, and after astonishing their lovers, forgive them. Madame Paul and Madame Boulanger were the 2 ladies -- the latter has the best part and was very pleasing. The music is exquisite, but the singing, except Martin and Madame Boulanger, was very bad. Paul was good in the Prince, and Martin sung and acted most inimitably in Joconde. Madame Gavaudan was very clever and interesting as usual, but, tho' sh^e is full of naiveté, vivacity, and grace, she does not speak well or sing well. Altogether, however, Joconde goes off à merveille -- and it is an excellent opera, considered as a drama as well as for delicious music.

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[4. November. 1818]

... I went to the Theatre Français ... 3 years ago I saw the same 2 pieces in one evening, and that

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made me enjoy them the more -- tho' Damas is very inferior to what Fleury was -- he has now retired, and Damas has all his characters. Nothing could exceed the acting of both pieces, but especially La Jeunesse de Henri 5, which is really perfect -- in Le Jaloux sans amour Damas was as extravagant and whispering and ugly as usual, yet with much nature in the jealous and libertine Count; Armand was comic, natural, and pleasant in Delvoir; M^{lle} Bourgoïn really naive and comic in the Niece; Devigny natural and bustling and odd as usual in the Uncle; Thenard and M^{lle} Dumerson both good in the valet and soubrette; but the perfection was M^{lle} Mars in the Countess -- her pride, love, endeavors to conceal her grief, and her beauty and elegance

were indeed charming and quite affecting -- she is indeed perfection in elegance, vivacity, pathos, and sweetness -- if she wants any thing, it is comic humor -- but her ingenuities in the second piece in the part of Betty were artful and adroit -- and Michelot, the blunt old Sea Captain, her Uncle, was inimitable. Henry 5th was very spirited and clever by Armand, and the Page disguised as an Italian music master was good by Firmin. Damas was very good in Rochester, and M^{lle} Dupuis in the Countess -- she is natural, pleasing, and elegant. M^{lle} Mars was delightful in

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Betty. The piece is full of situation and bluster, and is truly diverting and most inimitably acted -- the 1st and 3^d acts are in St. James' Palace and the second in the Tavern in Southwark kept by Michot. I have not been so well entertained for a long time.

[5. November. 1818]

... I went to the Vaudeville....

Le Duel, ou le Français à Milan, in which Goutier as a young Frenchman and Hyppolite as his servant were capital. They assist a young lady to marry a man she wishes, tho' her father insists on giving her to the Frenchman. Some beautiful music. Goutier's acting is so easy, elegant, and natural that it was delightful. Minette in the Chambermaid was admirable, and Hyppolite in the Valet very good.

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M. Champagne was the next piece, in which much fun arises from a Valet being mistaken for a Marquis in disguise, and then the Marquis coming as a Valet is treated as such -- the real Gascon, M. Champagne the Valet, was most comical and inimitably done by Philippem an actor of great talent. Isambert sung

very well in the Marquis, and the old Baron, insisting always on the Valet's cleverness in appearing as a Valet, was very comic -- but the best was the last piece --

La Visite à Bedlam, in which a man and his wife, who have been estranged from each other, are brought together again by both pretending to be mad -- and the Uncle of the lady pretends to be the Governor of Bedlam. Here also the comicality of an Italian Signor Crescendo by Philippe was exquisite -- and Goutier was capital in the husband -- the scene between him and Crescendo, where the latter mistakes Goutier for a Russian Prince and the former thinks him a Madman, is truly laughable. Madame Perrin in the wife is exquisitely natural and charming. Altogether it is a delightful piece, and I was very much amused with all the 3 pieces.

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[8. November. 1818]

In the evening I went to the Theatre Français.... I was never less amused. The play was Alzire, ou les Américains, a tragedy by Voltaire -- fine language, but the end of it is revolting to delicacy, and the character of Zamor

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is detestable. It was most coarsely acted by Lafon, who is vulgar, noisy, devoid of grace and dignity, and with an iron stupid face -- he is a tall stout man, more fit for a Porter or Chairman than a Tragedian. M^{lle} Duchesnois was affecting and interesting in Alzire, tho' too uniformly wailing -- and her costume was not becoming. Passion more varied suits her better. She is, however, a noble performer and full of feeling -- but I was very much disappointed with Lafon.

Le Grondeur followed -- which is most laughable and ridiculous. Faure's portrait of the idiot lover was perfection -- and Devigny in the Grondeur was most laughable in his rage -- Monroe was very coarse in his disguises, and has not the variety of expression of Mathews -- however it was very refreshing after the dullness of the tragedy. I think Devigny one of the most original and natural actors of ridiculous and choleric old men I ever saw -- except Munden, the best.

[9. November. 1818]

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I had my 4th sitting at M. Desfontaines today, which was rather long. I was sorry to miss M. De Forestier, my Swiss friend of the Vaudeville, who called before I came in, as he promised last night. He is A. D. C. to the Baron de Salis. I went with Colonel Lawson after dinner to the Theatre Feydeau. We had good places in the pit, tho' it was full very soon. Un Nuit à Chateau -- pretty music and gay little piece, M^{lle} Mars was lovely in it. The Master of the Chateau, a gay young man, asks all

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the family of a pretty girl, his tenant's daughter, to sup and stay all night and intends to cheat the peasant lover of his mistress. The seduction becomes complicated, especially as the real lover, whom they had not brought with them, comes in a fit of jealousy, and she, to quiet him, makes a rendezvous with him after the rest are in bed -- the Valet hears this and tells his Master, the Baron, who intends to take the place of the lover and in the dark begins to make love to the jeune fille; but the lover comes in and alarms all the rest -- the Baron, finding it a real mari and not an intrigue, gives the dot he had promised and gives up his amorous hopes -- very lively and

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 gay, and well done by Huet and Juillet in the Baron and his man, and by Mad^e. Destrosses and M^{lle} Mars in the Mother and Daughter. Next we had La Serenade, most exquisite music. Martin and Madame Boulanger in the Valet and Scoubrette were excellent, and Ponchard and M^{lle} Leclere good in the Master and Mistress -- but the grand bravura of Martin when rehearsing his serenade was enchanting -- he was in exquisite voice. The last piece was Lulli et Quinault, very comic. Madame Boulanger charming as the amorous Page, Lemonnier elegant as Quinault, M^{lle} Leclere good as the young lady, and Madame Destrosses as the old one, but Martin in Lulli exceeded every thing -- his silver voice and exquisite sostenuto in the Cantabile and his spirit and execution in the bravura were charming indeed -- his rehearsing his opera,

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and then the scene of the Duet in Armide by Quinault and the young lady with the orchestra and vox obligato by Martin was inimitable -- and I can never forget in the Serenade the exquisite manner in which he and Ponchard and Madame Boulanger sung "O Pescater dell onda" which was encored. On the whole, I heard more fine music to-night than since I have been here. Certainly the Feydeau is the place for fine singing and an excellent orchestra. The women are exquisite and Martin a paragon, but there is a want of first rate men -- tho' there are Paul, Ponchard, Huet, and Lemonnier, all agreeable yet none of them with great vocal powers.

[10. November. 1818]

To-day I had a long sitting for M. Desfontaines, and then a walk with M. Muller -- he and I went to the Theatre Français ... I never saw M^{lle} Mars to such advantage as in La Coquette

Corigée -- her gaiety and trifling, her gradual seeing that her conduct was bad, her feeling and elegance in confessing it, all were exquisite and with such a

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tact of manner, truth, and expression as really were most charming. M^{lle} Dupuis was very pleasing in the Aunt and Dumerson in the Soubrette, Damas as disagreeable as usual in Clitandre, and Armand had little to do in the Marquis. The gay lively piece of *La Nièce supposée* was most comic and was inimitably done. Baptiste as the old Father, cadet Baptiste as the old Servant, and Madame Thenard in the old woman who is in the secret of the marriage, Armand and Michelot in the two lovers, all were capital, and the exquisite acting of M^{lle} Bourgoïn and M^{lle} Mars in the two ladies was perfect. M^{lle} Mars in the simplicity of the country girl's dress, and with the naiveté of her manners, was irresistible. The piece is full of point and situation arising from the concealment of the marriage of Armand and M^{lle} Mars.

[11. November. 1818]

...In the evening I went to the Theatre Français, which was very full as usual. *Agamemnon*, a tragedy by Lemercier, full of situation and effect, but the disgusting wickedness of Agystus and Clytemnestra are not interesting -- the acting of Talma and Duchesnois is indeed most wonderful -- the scene

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where he urges her and persuades her to the murder, and then the relenting of her mind in her interview with Agamemnon, and last her horrid madness and desperate rush to commit the crime, and her misery and despair after it, were truly astonishing.

Talma is perfection in this part -- his eager thirst of revenge, his fixed looks, his animated action and powerful voice in its torrent of rage, revenge, ambition, and then of persuasion was truly great. Desmonpeaux was tolerable in Agamemnon, and I never saw Duchenois to more advantage than in the agonies of Clytemnestra as well as in her wavering distress. M^{lle} Devin was the daughter of Agamemnon, who has little or nothing to do, and St. Eugene was Stropheus the friend. M^{lle} Volnais was as good as could be in Cassandra, which is a terrible part -- an eternal monotony of prophecy. The acting of Talma and Duchesnois was indeed a treat -- full of soul, spirit and effect, feeling, passion and power. I never, except perhaps in Oedipe and Andromaque, saw them to more advantage.

[12. November. 1818]

I had my last sitting today at M. Desoulchoy's, and never was any thing more like than he has made me -- and very flattering, with a roll of music in my hand. ... I went to the Theatre Français

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... The piece by Baissy, called Les Dehors trompeurs, is beautiful. A man, amiable in society and disagreeable at home, is joué by his friend thro' his own vanity and officiousness -- and his naive and ingénue maîtresse (M^{lle} Mars) and his friend (Armand) make love before his face -- a lively Countess seduces him from a duty he owes to the father of the ingénue and then laughs at him. Damas was maussade -- and disagreeable as usual -- but natural. Armand very good in the friend -- Devigny capital in the father -- but the beauty of the piece is the exquisite acting of M^{lle} Levert in the Countess and of M^{lle} Mars in

Lucite. The comedy, vivacity, spirit, and air of M^{lle} Levert are even more perfect in lively coquettes than M^{lle} Mars, as she has more humour, but she has not that variety of elegance, grace, ease, beauty, softness, and naiveté -- however it is clear that M^{lle} Mars in the ingénues is more perfect than in the coquettes -- as Mrs. Siddons was greater in Isabella, Belvidera, or Lady Macbeth than in Jane Shore, Mrs. Haller, or Mrs. Beverly, tho' the differences in both cases is so slight that many prefer M^{lle} Mars in the coquettes and Mrs. Siddons in the *quieter* parts -- however I like excessively the *jeu* of M^{lle} Levert, so full of life and *vis comique*. We had *La Jeunesse de Henri 5*, which went off as well as the first time. I saw it and it is truly diverting and laughable.

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[14. November. 1818]

... I went to the Theatre Français ... I was in time for my usual place, and was very much pleased with the fine language and strong feeling of *Iphigénie en Aulide* by Racine. Talma in Achille was full of life and soul -- his voice and action were grand indeed. Duchesnois was very great in the earlier scenes, in the latter she was too violent, tho' the horrid idea of her daughter's sacrifice was pleasant to her mind and was at the moment going on in fact, yet she was full of feeling as usual. The story is altered by *Ériphile* being substituted for *Iphigénie*, which makes it end happily. *Agamemnon* by Dumonsseux, *Ériphile* by M^{lle} Volnais, *Ulysses* by Colson, *Eurybate* by David, and *Iphigénie* by Bourgoïn were all mediocre indeed, but still every thing goes off with a most agreeable ensemble -- and it is a noble play.

We had next *Partie et Revanche*, a new piece brought out about 2 months since, in 1 act in verse -- in which M^{lle} Mars, a Widow thinking to entrap a Naval Officer into consenting to his Nephew's marriage

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with the Lady to whom he himself has long been betrothed tho' absent; she is betrothed herself by a counter manoeuvre of the Captain's to him, which he does wishing to have her instead of the other, to whom his Nephew is attached. M^{lle} Mars has a charming part, full of exquisite looks and petits mots, just in her way, and Baptiste aîné, the Naval Officer, plays with much nature and effect. Firmin and M^{lle} Volnais are the 2 lovers. It is very well written, with a lively facile versification and much point.

[16. November. 1818]

... I went to the *Église des Petits Pères* and got a good place to hear the Mass in honor of Méhul, the composer, who died lately. The Church was very full. All the Orchestra of the Conservatoire performed. Baillot, the most celebrated player in Paris, played the first 2^d violin. Kreutzer, the leader of the Opera, led. I saw Spontini, whose music

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in *La Vestale* and Fernando Cortez is so fine, and Cherubini, the author of the Mass, was also there. The music was most delicious -- capital choruses and full of fine effects -- piano and forte -- the end of the second cantus of the Mass, slowly sinking, as it were, into the tomb, is, I think, finer than any thing I ever heard. Altogether it is a noble work and was really magnificent and affecting. There were above 50 instruments and as many voices.

[17. November. 1818]

... Borzenski and I went to the Theatre Français and had good places in the Orchestra. The tragedy of Ulysses is very fine and has several good situations -- but not much incident. It is the story of his return, &c. I never saw Talma play with more feeling or spirit, and his emotion in discovering himself to Penelope and Telemaque was admirable. Duchesnois was full of soul and spirit in Telemaque, and Madame Casson tolerable in Penelope. Dumonsseaux was Antinous, the villain, and St. Eugene Eumée, the friend. I do not like women in men's characters, but Duchesnois played with a feeling and spirit that certainly no man in the Theatre could have. Ulysses is less a part of violence than of continued agitation, reflecting affection, and mournfulness. Yet I was never more pleased -- and Talma was full of feeling. L'Heureuse Erreur followed -- in one Act -- very comic -- an elegant Countess, hating men, is taken in and made to suppose her lover is a woman who is only playing on her -- she finds the love so agreeable as to wish it was real -- and so it becomes, M^{lle} Levert as the Countess was truth and nature itself. Armand as the Brother, M^{lle} Dupuis as the Country Girl, and Firmin as the

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Lover were all good -- it is very laughable and M^{lle} Levert is truly charming.

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[19. November. 1818]

... the Theatre Français ... was full as usual. Tartuffe I never saw before, except once at Kelso at the French Theatre -- a noble piece, admirably written and acted with a most astonishing ensemble and effect -- it seems like reality -- and I could almost fancy it was so, notwithstanding the manners of the World are now so different. Every actor played well,

except Firmin, who is always niais and grinning, but he had not much to do. Madame Thenard in the Old Lady and M^{lle} Dumerson in the Soubrette, Michelot in Valere and M^{lle} Bourgoïn in the Daughter, and St. Fal in the Brother were admirable -- but I can never do justice to the exquisite and comic jeu of Devigny in the Dupe -- and the part of Tartuffe exactly suits the physique and weak voice and heavy figure of Damas: he played it admirably and if he were always in this line he would be really great. M^{lle} Mars in the Wife -- in her 2 scenes with Tartuffe for nature, byplay, effect, and simplicity exceeded every thing I could have supposed possible. In short, I never saw any comedy so true to nature, both in language and characters -- it was a feast.

To this succeeded L'Amant Bourru, a comedy by Monvel, an Actor who was very celebrated and

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was the father of M^{lle} Mars. Damas played the hot-headed precipitate lover very ill. M^{lle} Volnais was agreeable in the sentimental Lady. Michelot good in the easy lover, and M^{lle} Mars enchanting in the elegant Countess -- but the piece is unnatural and exagéré, and goes off ill after such a one as Tartuffe.

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[20. November. 1818]

... I went to the Theatre Français, where there was a most tedious cul before we got in. We got the back seats of the Musical Orchestra, which are even better than my usual place in front of the regular Orchestra. I never saw the Theatre so full. Hamlet by Ducis is much changed from Shakespeare and mostly for the worse -- yet there are some noble situations in it -- the plot is quite altered -- the only improvement is in the character of the Queen, which is more

prominent and full of remorse from the beginning -- also leaving out the scenes where Hamlet ill-uses Ophelia and kills Polonius is good in its intent to heighten nobility of character, but rather subtracts from the effect of the whole, which happens as well as the omission of all the comic part -- but I think nothing can be more trifling than Ophelia or more silly than Hamlet's telling her of the revenge he means to take of her father, who is foolishly made to be Claudius -- the best scenes are where Gertrude

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tells her crime to her confidante, where Hamlet appears flying from the Ghost, where he tries the effect of a story on the Queen and Claudius, and where he fancies he sees his father when his mother remonstrates with him -- also the noble with the Urn of his father in the last act, where he urges his mother to swear she is innocent of his death and she cannot -- all these, and the soliloquy, are very fine and played by Talma with a truth, grief, horror, and fixed misery most affecting. I never saw such acting except from Mrs. Siddons -- the house was hushed except occasional sobs; and where at the end he is nearly tempted to kill his mother, who has just fallen at his feet, I never saw such agony and despair -- shrieks issued from the boxes, and every one was transfixed. Duchesnois portrayed the agonies of concealed remorse, penitence, and affection for Hamlet most feelingly and powerfully, with a force and horror I can never forget. On the whole this is the finest reach of French Tragedy in action, and it is delightful to think its finest parts are taken from Shakespeare. Ophelia is a commonplace young lady, but was beautifully drest by Bourgoin. Norceste (the Horatio) was Firmin, and Claudius Desmonsseaux.

We had after Hamlet the comic piece of Les Plaideurs by Racine, which I have seen before. Baptiste aîné, Thenard and Faure, and Madame Thenard in the Avocat, the 2 Valets, and the Old Countess were most truly comical and ridiculous -- it is

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laughable to a degree and written with considerable point, but I was too much moved on a higher key to enjoy it.

[21. November. 1818]

... I went alone to the Theatre Français.... We had first the comedy of the Gouvernante in 5 acts -- some charming acting by M^{lle} Levert in the Gouvernante, who has the care of her own Daughter, M^{lle} Mars, who in her simplicity and naiveté was very charming -- also Armand as the lover was very good. This part is drawn with more spirit than the rest. Baptiste in the Father was rather dull -- and the whole piece is heavy. Next we had a new piece in two acts of Le Manteau, in which a husband inclined to be jealous is cured by the

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contrivance of a man's cloak he sees, and then is persuaded by M^{lle} Mars that he has not seen it -- and afterwards it is seen on the back of La Baronne, the Sister of his Wife, disguised in men's clothes. Dumerson looked and acted well in this part.

M^{lle} Mars was charming, lively, and natural in the Cousin, and Dupuis in the Wife. Michelot was the husband -- but, tho' he is clever, he has not the air and ease of Armand. Altogether it went off well, but near the end was hissed -- however the clamourers for the name of the author prevailed, and Michelot came on and announced that it was M. Andrieux, author of Les Étourdis.

[24. November, 1818]

... I went to the Concert of M. Garcia at the Theatre Louvois, which was not very full. ... I sat next M. Huet of the Theatre Feydeau, a very good natured intelligent man -- and during the 2^d act I was next Valabreque, who came here yesterday from Brussels, where he has left Catalani. She is quite well. They are going most probably to England in January and first make a tour in Holland, &c. They have been amazingly successful at Aix la Chapelle, Dresden, Frankfort, Berlin, Vienna, and Munich. Valabreque was very glad to see me and asked me to go with him and another Gentleman to Tortoni after the Concert, but it was too late for me. The Theatre is newly fitted up for Concerts, and is most splendid and elegant -- a noble Orchestra of about 60 was led by Gressé. The best music was by Garcia and M^{lle} Cinti -- she has a pretty voice and fine execution. "Non pui andrai" by Levasseur -- he is

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very much improved and sings with much spirit. Garcia sung his grand air from Achille by Paer most nobly with great force, power, sweetness, and execution. A quartette by him, Consul, Lavasseur, and M^{lle} Cinti -- by Lampieri. A most lovely canon by Garcia, M^{lle} Cinti, and Consul, composed by Garcia, sung without music, and encored. M^{lle} Cinti sung a bravura very prettily -- and a lovely trio of Guglielmi, by Garcia, Lavasseur, and Consul, closed the performance. We had a symphony by Garcia -- and some capital variations of Rodes executed beautifully by Boucher -- also a good flute solo by the Élève of the Conservatoire who gained the prize this year.

[25. November. 1818]

... I went to Feydeau Theatre to see Jean de Paris and the new piece of La Fenêtre secrète. The music of the first is

beautiful by Boieldieu, but I have seen it before. Madame Boulanger sung very well in the Princess, with charming clear execution. In the 2^d piece the music is pretty, and an air by Madame Lemonnier was beautiful -- she and Huet and Moreau and Madame Gavaudan do their best -- but the piece is dull.

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[27. November. 1818]

... I went to the Theatre Français with Borzenski, who was joined by some other Poles. I was next the Abonné who is very clever in Theatricals. The House was very full. Iphigénie en Tauride by De Latouche -- a fine play. The scenes where

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Orestes and Pylades contend for death -- their meeting, the scene where Iphigénie and Orestes find out their relationship, and the last scene where they are freed by Pylades, are very fine. I have seen Duchesnois much more effective: she was too chantante. Michelot played with great feeling and is the only good actor in tragedy after Talma, who was very great in the despair and remorse of Oreste for having killed his Mother and in the scenes with Pylades and Iphigénie.

The tragedy was followed by a broad farce, very silly and not worth detailing, called Les Vendanges de Surene. Baptiste cadet as a foolish lover and Thenard disguised as 2 women, one a dwarf and the other very tall, were both very good -- but it is a piece coarse, grossière, and passée.

[28. November. 1818]

... I went to the Theatre Favart to see 2 new pieces, Un Pari perdu -- a wager that a very passionate and irritable lover would not keep his temper for 24 hours -- they try him by disguising a soidisant newly arrived femme de chambre en homme to

make love to the Lady -- but the lover, apprised by the Gardener of the plot, looks on with calmness and patience till he sees that the soidisant femme en homme is a Gentleman whom he knows and who had adopted the stratagem to get into the house, being in love with the other Sister -- it is very comic and well written, and Clozel in the choleric lover was

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most richly comic. Pelissier in the other lover was very good -- and Armand excellent as the Gardener -- the women all bad.

The next piece was Un Tour de Faveur, a satire on the tardiness of the Theatre Français and on the Journalists. As a great favor, an old Gentleman, after having his piece received, has it acted 40 years after he wrote it -- it succeeds -- and the family at Auteral, who know the Author, have been there -- a Journalist comes to see them, in love with the daughter, and takes an account of the piece from the father's praise, and writes a critique on it very severe from what the old man says -- as he fancies the Author, of whom he hears, is going to be his rival -- the Author comes to supper -- and the Journalist, seeing him old and gouty, proposes to him to recommend him to the Lady and her Father and he will in return make the reputation of his tragedy -- meanwhile, the real lover appears, being the Author's Son -- the Author is divided, but at last leaves his tragedy to its fate and seconds the suit of his Son -- the Journalist vows he will write a third article. It is a most capital piece in rhyme and full of point. Clozel in the Journalist and Chazel in the Author were capital -- the scene between them was inimitably comic. Clozel has such a mine of dry humour -- quiet yet elegant -- he is really a rich treat.

Next we had Les deux Philiberts, in which Clozel and Pelissie in the 2 Brothers, Armand in the Valet, Chazel in the Father, and Thenard in Pastoreau were inimitable -- but I have seen it before. The best of the above actors,

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with M^{lle} George, Joanny, Victor, and other celebrated provincial actors are to open the Odéon when it is rebuilt at Easter and are to be a second Theatre Français, with the same privileges as the first, which will make a great competition.

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[30. November. 1818]

... I went to the Theatre Français to see Phèdre -- it was not so full as on Talma's nights. It is a finely written tragedy, but a most horrid subject. David was interesting and natural in Hippolyte. St. Eugene in Théràmène very good. Demonsseaux vile in Thésée and Madame Baptise worse in CEnone. M^{lle} Volnais pleasing in Aricie -- but the charm was Duchesnois in Phèdre. It is her great part, and it is impossible to conceive any thing so full of passion and wild variety of emotion as her confession of her love to CEnone and then her avowal to Hippolyte. I never saw passion so thoroughly expressed yet without offence to delicacy -- yet so natural, so terrible, and so violent it is impossible to forget it -- her distraction on the return of Theseus, her grief and repentance at the end and her death were nature itself.

We had La Belle Fermière, a most charming piece, in which a Widow, disgusted by the ill-usage and disappointment she had met in her first husband, retires to a farm and cultivates it and her taste for the arts. The Lord of the village sees her and is in love and disguises himself as a Garçon de ferme by the help of Fanchette, a Servant, and is received by

La Belle Fermière, who soon begins to like him of course. There is a plot of La Marquise and her Daughter, and a Coxcomb who makes love to the Daughter for her fortune and to the Fermière for her beauty. An old Uncle of the Daughter returns from abroad and finds out by chance that the Fermière is his Daughter in Law -- he divides his fortune between his Niece and his Daughter in Law, and the latter marries Charles, the Garçon, or more properly M. de Lusson. It is a charming piece. Michot in the old Uncle is most comic, and Michelot in the "fat" is very droll. Firmin is pleasing in Charles and Monrose in the Valet. M^{lle} Bourgoïn is admirably naive and comic in Fanchette. M^{lle} Devin in the young Lady is very well -- but the charm is the exquisite nature, pathos, expression, and feeling of M^{lle} Levert in La Belle Fermière, Catherine -- she is indeed charming -- and sung to her own harp accompaniment most delightfully -- she is really a most fascinating and wonderful performer -- such delicacy, elegance, feeling, and expression -- yet so much life, and ease, and nature; really if there were as many fine actors as there are actresses on the stages of the Theatre Français and Opera Comique, they would be quite perfect -- but the men are deficient, nor are there any (except Talma) equal in their different lines to Mars, Levert, Duchesnois, Bourgoïn, Duret, Lemonnier, Boulanger, and Gavaudan.

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[13. December. 1818]

... I called on Mr. Young and Lord Carrington, and went to Boucher's music, where I sung, and where I met Madame Melville, and Sir Charles and Lady Morgan, to whom Boucher introduced me, and I talked to them about R. Griffith and the Hamilton Rowans, &c. They asked me to come on Wednesday Evenings when they are at home. She is little, squinting, and commonplace in appearance

-- but yet rather good looking and very lively and animated. He is a gentlemanly and well behaved man. The music at Boucher's was good -- especially a Quartett of his and a grand air on the harp by Madame Boucher.

I then called on the Duchess of Devonshire and had a very pleasant chat with her -- she had wrote to Sir C. Stuart to beg he would notice me. I met there the Count Gonfalouier, whom I knew at Rome a little, as he was introduced to me by Count Cicogna. He was very glad to meet me and gave me a kind invitation to visit them at Milan.

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... Miss Rochfort and I were set down at Madame Carvallo's in the Rue Richlieu, where we met a great crowd at a music party. ... Madame Carvallo is a very elegant, pleasing, civil woman, and there were some very pretty French ladies there. I talked a great deal to the 2 Sappios, Father and Son, who with Madame C. sung a Trio of Guglielmi very finely. M. Haderman and M. _____ played a duo of piano and violincello. They had had a great deal

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of music before we came. The party ended with contredances, and I set Miss Rochfort home after a busy day.

[14. December. 1818]

I called on Sir Charles and Lady Morgan and found only her Ladyship, who is really very conversible and pleasant. We talked of Ireland, of Walter Scott, my Sisters, La Fayette, Manuel, Dupaly, and all the modern clever French. I was highly amused. She begged me to come every Wednesday evening, when they always have lots of people -- all in the liberal way.

[16. December. 1818]

Waldie: tXLII, 99

... I went to Sir Charles and Lady Morgan's party -- and met there lots of interesting people. ... the great delight of the party was M. Jouy (L'Hermite) and M. Talma, tho' I must not forget the celebrated M. Benjamin Constant, a cold man in manner and appearance, but of great talent and much consideration in the political world -- and in opposition to the Government: quite a liberal. ... Talma was delightful -- I had much talk with him -- he admires Kemble, thinks Kean

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clever in some things but very vulgar and maniéré, and thinks nothing was ever equal to Mrs. Siddons. He is delighted with Munden, Mathews, and Liston, whom he designates as I have named them in point of merit. He greatly prefers the English to the French tragedy, and thinks our language far superior for poetry to his own. He thinks nothing can equal Shakespeare and admits the occasional dullness of Racine, owing however to his over-regard for the conveniences of society. The verdict of such a Frenchman on Shakespeare and Siddons is truly gratifying to an Englishman. Jouy has had his tragedy of Belisaire (written lately and accepted) forbidden to be acted, as too like the situation of Napoleon. He and Talma went thro' some scenes of it -- the first was the entrance of Belisaire -- his reflections on his outcast lot was indeed a feast -- and it must be owned that the scene of the conspiracy of the Exiles sounded very like a plot at Brussels -- but the finest effort of Talma's genius were the 2 grand scenes in Macbeth, the vision where he sees the Witches, and the scene after Duncan's murder. I was never so much struck with Talma's soul -- and fine and deep concentration of feeling as in the dream of Macbeth -- his description of the

Witches, ending in "Tu sevas roi," was sublime. I can never forget it. He is a much younger and better looking man in a room than on the stage. He agreed with me about the absurdity of many parts of Ducis' Hamlet, especially his betraying his plans to Ophelia. I was quite delighted with him and amused with M. de Jouy, who is very clever and entertaining. Talma

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is in process with the Theatre and it is probable he may leave it -- a sad loss indeed: but they will not pay him more than the rest, tho' he is the only actor who draws, except M^{lle} Mars.

[17. December. 1818]

... I ... went to Countess Mengden's -- and accompanied her and Miss Milbanke and Miss Rochfort to the Concert for Sappio's benefit at the Salle des menus Plaisirs, a large Theatre, handsome and old fashioned. ... The Orchestra was most delightful. Haydn's fine Symphony of the Queen of France was most admirably performed. M^{lle} Cinti, Madame Biagioli, Consul, and Sappio sung duets, trios, &c. very well -- the best was Cinti's bravura. Biagioli sung a grand bravura by the Marchese Sampieri, which I have heard at

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Naples much better sung by Colbran. A grand Symphony by Sampieri was most delightful. Baillot, the finest violin after Lafont in France, played a solo which was only too short -- it was the music of the spheres -- and I never heard such a fine tone.

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[23. December. 1818]

... I went to Lady Morgan's. It was not full. Denon was very pleasant -- he told me of his plan of having all his collections lithographically engraved -- great progress has been made here in the art of stone-engraving. Capt. and Mrs. Macneil (she formerly a pretty Miss Brownlow I recollect at Bath) are

very pleasant, also 2 M^{lle} Desminards -- one of whom is a fine miniature painter -- the other gave us a scene from Phèdre with much passion, feeling, and effect. There was some singing -- tolerable. Mrs. Wylly (Wife to Col. W. I knew at Brussels) is pretty. The Comte de Velo was there and the Count and Countess

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di Cicognara. I had not much amusement -- but still it was classic. Lady M. does a great deal in introducing people to each other and in talking to and bringing out the conversation of others.

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[30. December. 1818]

... I left for Lady Morgan's -- where the party was not crowded, but very delightful. M. and Madame Boucher played a duo of harp and violin -- but the best thing by far was the conversation. Comte de Velo and Comte Capponi are very pleasing -- also the Marquis de la Rochefoucault -- and we had Jouy, B. Constant, and Fabvier -- and the 2 illustrious travellers Humboldt and Denon -- the former is strong and coarse in feature but with great intelligence. He went off early and I heard him say little --

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but General La Fayette was the person by far the most interesting -- a fine healthy looking man of 60, upright, and with a noble expression of virtue -- and manners and conversation the most plain, mild, and benevolent -- I had some conversation with him and Jouy. -- They think the Ministry here now settled -- they were laughing at Boucher's great and acknowledged resemblance to Napoleon.

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[31. December. 1818]

... Capt. Schomberg and I went together to the Ambassador's

party, to which the Duchess of Devonshire had sent me a note enclosing an invitation. ... there were I dare say 200 people at least ... altogether it was a most brilliant and splendid reunion. Thus gaily ends the year 1818 -- but though its latest hours are so brilliant, it has personally been to me more tedious and heavy than any I ever passed before, owing to the continued nervous pain of my heart, and the deranged state of my stomach. I have gone through a great deal without ever being quite laid up. I hope I am now considerably better -- and I ought to be thankful for it. I fear I make little progress in goodness, yet hope a further knowledge of my own defects, which I have lately gained, may be of some use to me. I am at present very tranquil and comfortably situated, and, until time shall shew whether what I

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suffer from is to become worse, or get well, or remain stationary, I do not think I can be better off than where I am.

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[12. January. 1819]

... I called on Madame Biagioli, who gave me a ticket for the Concert of Amateurs tonight....

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... I went to the Concert des Amateurs at the Vauxhall d'Eté, Boulevard Saint Martin. It is a noble oval room with a Corinthian colonnade supporting a gallery -- it is admirable for dancing, and still more so for music, and is one of the most beautiful rooms, as to architecture and decorations, I ever saw. It hold above 1200 people -- and was quite full. The Concert, tho' called des Amateurs, is chiefly professional -- but nothing is paid -- and there are several directors who have scarfs. A noble Orchestra -- I never heard Haydn's Turkish Symphony more admirably performed -- it was exquisite. I was lucky in getting close to M. Aller and a very

elegant pleasant man, M. Debelle, an Officer of Hussars and Nephew of General Hoche. ... Aller and Debelle told me the story of the death of Hoche, who was in robust health and died of a cholera at 26: after eating a most moderate breakfast -- he was supposed to be poisoned by some Officers he had offended in the expedition to Ireland -- some said it was done by Napoleon -- but that I cannot

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believe. I was much pleased with the manners and conversation of the Nephew -- and with the elegance of the Wife and Daughter of so celebrated a man. We had the overture to *Le Calife de Bagdad* by Boieldieu, most admirably done -- a charming violin-cello solo by Norblin, who has the sweetest tone I ever heard -- a lovely concertante by him and Mazars on the violin, most exquisite -- and a most excitative piece of wind instruments arranged from *La Vestale*, in which Norblin played the horn and oboe most inimitably -- the singing was very poor indeed. Madame Biabioli will be a great addition. But I never heard finer instrumental music -- it was delightful. I had a chat with Boucher and Sir Charles and Lady Morgan.

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[19. January. 1819]

... I went to see *La Fille d'Honneur*, which has had so great a success. It is a charming piece by Duval in 5 acts, and turns on the contrivance of an Uncle to disengage his Niece from the snares of his Brother (also her Uncle), who has got her made Fille d'honneur to the Princess at Court, being sure the Prince means to make her his Mistress and pay him and his Wife well for it. They are assisted by a courtly Chevalier, and the Uncle, who disguises himself as a Riga Merchant, is assisted by his Son, who has long been Secretary in the house on account

of his love for his Cousin. The 2 best parts are the Comte de Rosenthal (Damas) disguised as the Riga Merchant and La Fille d'Honneur (M^{lle} Mars) -- the scene in which he tells her of the disgrace she was to be in danger of was heart-rending. I never saw any thing so affecting as the countenance of M^{lle} Mars -- her changes from a vague apprehension of evil to the certainty of what was intended for her and agony at the thought of

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what her Uncle and Aunt were preparing for her -- also her narrative of how she lived with them before -- all was a perfection of nature -- as well as her gaiety at the beginning and her delight at going to court. It is full of satire against the nobles, the courts and courtiers -- perhaps too much so -- but it is admirably written, full of nature and character and point and feeling -- and was acted to perfection. M^{lle} Mars in Emma I can never forget. I had no idea her tragic powers were of such a sort. M^{lle} Levert in La Baronne, proud and haughty, was most inimitable -- she has also the high talent of accomodating her grace, elegance, and powers to every expression or variety of comedy, passion, gaiety, humor, or feeling. These 2 Ladies are far beyond any others I ever saw, unless it be Mrs. Jordan -- they are indeed perfection -- and Mars has beauty also -- Levert, tho' a charming face, wants figure. Damas played well in the Count -- and Armand in the Son. Michelot was inimitable in the stiff Baron, and Devigny good in the flattering Courtier -- but it is not so much in his way as the choleric old men. M^{lle} Regnier played Brigitte, a formal maiden sister of La Baronne -- and was dull -- but had not much to do. The Theatre was crammed. It is a charming piece, and draws great houses

nightly. Bulloet and I were together -- and enjoyed it much. We also laughed heartily at Les Plaideurs, in which Vanhove as the old man, Cartigny and Faure as the 2 Servants, and above all Baptiste cadet in the Judge were

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exquisitely comic -- but Madame Thenard did not play the Countess, which was a real loss -- as she is the finest Old Lady actress I ever saw. It was ill done by M^{lle} Regnier.

[20. January. 1819]

... Count de Velo called for me in his carriage and we went together to Lady Morgan's. ... there were not many great characters. De Velo and I went off at 11 to M. and Madame Gerard's, the celebrated Painter. It is a capital house in the Rue St. Germain des Pres. Madame Gerard is Italian and seems pleasant. Grassini was there, Count and Countess Cicognara also who came from Lady Morgan's. I had a great deal of talk with Gerard, who is a most delightful and intelligent man -- his ideas about the removal of the pictures, and making Paris merely a study for the World, coincided with mine. He took a great interest in my account of Jane and made many minute enquiries about her talent.

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[2. February. 1819]

... I was to have gone with Lampieri and the Marchesa and with Mengden to the opening of the Italian Theatre but it was countermanded by Order of Government at 3 o'clock -- and nobody can account for this Act of Authority in any reasonable way.

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[5. February. 1819]

... I went to the Opera

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... it was very full, being the 2^d night of the revived opera

of Tarare, which is a fine Asiatic spectacle -- but excessively silly and unmeaning. Madame Albert screamed deadfully -- Lecomte sung agreeably -- and Nourrit's voice had a fine effect in some scenes -- Derives in the King made noise enough, but his voice, tho' powerful, is far from agreeable -- the music by Salieri is very poor, except a fine chorus at the beginning and a still finer at the end, which last is the one adapted in Bluebeard to "See she resists." Here is was inimitable executed by all the characters and chorus. The ballet in the 2^d Act contained a lovely pas de trois by Albert, Bigottini, and Fanny Bias -- in the 3^d Act Paul and M^{lle} Noblet and Madame Courtin danced beautifully -- tho' Paul is too anxious to astonish. I like Albert better -- he is more graceful -- but I much prefer the easy grace and fine attitudes of Bigottini to all the dancing of Fanny Bias and M^{lle} Noblet.

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[9. February. 1819]

... I went to dine at M. Biagioli's. He and Madame Mengden and I -- and 17 or 18 more -- the chief were M. and Madame Martainville -- she is first singer at the Chapel Royal -- and the celebrated Paer, composer of Griselda, &c., and his Wife and Daughter. ... Paer is a very amusing man, full of anecdote and life ... we had a great deal of talk in French and Italian at dinner. ... After it we went into the other room and had coffee -- and then the music began. Paer played -- he is master of the instrument and accompanied delightfully and also sung with his Daughter and Madame Martainville. They sung trios and duets and quartetts. Madame Biagioli also sung. I never heard a singer of so much expression as Madame Martainville -- she sung a French romance of L'Hermite, which really was most affecting.

... M^{lle} Paer has a fine clear voice and manages it very well. I cannot resist naming Paer's 2 buffo songs -- and the fine trio in L'Agnese by him, M^{lle} Paer, and Madame Martainville -- also the duet by these 2 ladies -- and the romance of Madame Martainville, -- all of which were exquisite. Madame Biagioli sung well, a duet with Paer and a solo -- but her singing is always dry and uninteresting. She and Biagioli acquitted themselves inimitably and did the honors à merveille.

[10. February. 1819]

... The party at our Hotel is too large to admit of going after dinner in time to any theatre, and I was resolved to see the ballet of Nina at the Opera -- so cut the dinner of our Hotel, Lady Morgan's, and M. Girard's. I got a good place in the pit next to a very

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sensible Frenchman who has lived much in Italy and speaks the language like a native. The house was very full. Œdipe à Colone was the opera -- exquisite music as usual and they all sing it very well, tho' Madame Albert in Antigone occasionally screamed too much. Lecomte and Lays were very good -- and a M. Ponillys sung very finely in Œdipe -- he is more feeling and not so hard as Derives. We had a most lovely pas seul by Madame Anatole.

The Ballet of Nina was new to me -- she is folle par amour -- and the looks and action of Bigottini in the part were so natural, so quiet, so affecting, and so elegant that it was really touching. There was some exquisite dancing at the fête at the beginning. Paul outdid himself and really seemed to fly. Albert and Montjoie were the 2 lovers of Nina -- the former as usual very elegant. The menuet à quatre by Bigottini, Aimée,

Albert, and Montjoie was most charming -- but nothing was so wonderful as the action of Bigottini: it really seemed to speak.

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[3. March. 1819]

... In the evening, Borzenski and I went to the Countess de Salis' -- where were not above 50 while we staid -- stiff and stupid we filed off to Lady Morgan's, where was a very brilliant part -- and full -- Lafayette, B. Constant, Madame Constant, Madame Quay, author of several novels and a clever handsome woman with pretty Daughters, M^{lle} Desminards, Madame Villette, a fine looking old woman, who was the adopted Daughter of Voltaire and whom he called "Belle et Bonne" -- she must have been very handsome and is most pleasing in manners. I talked a little to her as she was next to M^{lle} Duchenois, with whom I had a long theatrical conversation -- her ideas are admirable and as usual with French genius -- she is without any pretension.

... I went with Velo at near 12 to M. Girard's,

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where the party was larger than usual -- a most strange Dane, who looked like a wild man of the woods -- la Grassini -- the Cicognara -- Velo and Capponi -- Count di Langlais, Pouqueville -- and Humboldt. I had a great deal of chat with the last -- but it was only about Lady Morgan. He has a very excellent tact -- and much quickness and penetration.

[4. March. 1819]

... I went after dinner to the Variétés -- at which I had only been once before all winter. Jocrisse Maître et Jocrisse Valet was very comic by Brunet and Vernet. Brunet's quiet humour and drollery and silliness are irresistible. The next was Werther, a foolish burlesque on the novel, yet comical

enough. Legrand, who played Werther, a famous part of Portier's, has much life and animation -- but a face and manner devoid of humour -- nor did I think much of Charlotte. Brunet was the most comic in Albert -- his distress and jealousy and friendship were altogether admirable. We next had a new piece called Douvres à Calais, in which a Frenchman mystifies a silly English baronet and shuts him up in a pendulum -- because

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the baronet has married the Lady the Frenchmen meant for himself. Bosquer in the Englishman was very ridiculous and not the least like one except in dress -- he made the part that of an idiot -- and so it amused no one. The Frenchman was admirably acted by Vernet, who excels much more in the life and animation of a lover and gay young man than in the niaiseries of Jocrisse. The last piece is nearly new -- Le Petit Pinson -- and consists in 2 men tormenting a family who are in bed by insisting on mistaking the house for an Inn, in order to get out the Young Lady -- the plot is far from new -- but it was very diverting -- Legrand in a sort of Jeremy Didler, who assists the lover, was very lively -- and nothing could surpass the excessive comicality of Brunet in the old Gentleman. Altogether I was highly amused with these 4 trifles, of which the 3 last were musical -- and familiar and pretty.

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[5. March. 1819]

... I went to the Opera, not being engaged any where. It was very full. I had a good place in the parterre. Le Devin du Village -- music by J. J. Rousseau -- was the first piece. I never saw it before -- it contains some sweet melodies, many of which have been transplanted into our English Operas -- but the

music wants harmony -- the old French music was nothing but harmony and Rousseau in avoiding that has got into the opposite extreme and made his music too meagre. Madame Percilie and Alexis in the 2 lovers -- and Devis in Le Devin were very good. The next piece was Les Prétendus, a beautiful comic opera: the music by Lemoyne is really charming, full of harmony and variety -- the trio at the end of the first act is one of the finest things I ever heard, sung by the 2 old lovers and the chambermaid. M^{lle} Grassari sung most sweetly in the Soubrette. Madame Albert sung 2 solos, one very difficult, with great effect -- her voice is very powerful -- she would have been a noble singer in the Italian School, but so many of the French operas are a continual scream that the delicacy of her tone is injured -- she however sung the exquisite music of Les Prétendus very finely -- it is quite Italian. Bonnel and Madame Armand in the father and mother were good. Lays in the Baron was most comic and sung delightfully. Lecomte in the Officer

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had not much to do but sung well. Madame Albert, Lays, and M^{lle} Grassari have the most of it -- it is a charming piece, something like our English farce of the Citizen -- here Julie disgusts the old lovers (one the Father's favorite, the other the Mother's) by her airs, extravagance, and music -- and thus persuaded her parents to let her have the Officer. We had next Flore et Zephyre, in which Paul and Fanny Bias danced most inimitably. I have seen it before, both here and in London, but never so finely done by the 2 principal characters -- the figure dancers, &c., are also most elegant.

[10. March. 1819]

... I then went with Borzenski to Lady Morgan's. It was not very full -- but very amusing. Denon was in high spirits. ... Madame Gai, who is really most diverting and full of talent and conversation. She is the author of several novels, &c -- she asked me to spend the evening with her on Saturday, and we had a great deal of musical chat, which we renewed at Girard's to which she went as well as I.... where were a large party, neither Humboldt, Pcuqueville, nor Grassini. Paer was there and sung a duet with Madame Girard, who is very clever and pleasant and has a good contralto voice. He played beautifully a pot pourri of his extempore composition. I had much talk with the Girards, who are very pleasant. He is most superior and clever and without the least pretension -- also with Madame Gai and Paer.

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[12. March. 1819]

... Called by appointment on Baron Denon, who gave me a most kind reception and shewed me his lithographic engravings, his pictures, &c. His Museum is contained in 4 rooms, and is a most valuable collection of pictures, bronzes, statues, vases, cabinets, drawings, and engravings -- of the 2 last his collection os so large and so valuable that it would take 2 or 3 days to look over it.

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... I should think Denon must be heartily tired of the endless curiosity of the English, but he is so very good humoured and cheerful he does not shew it. I spent above 2 hours most agreeably.

... I went to the Theatre Français, where I had a good place in the Orchestra. It

was not very full. La Femme Jalouse -- was most admirably acted by M^{lle} Levert. It is very much like our Jealous Wife -- but more dull. Her acting was inimitable -- bold and strong, yet chaste and natural. Damas in D'Orsan, the husband, was good in some parts, but I can't bear his effeminate manner. M^{lle} Bourgoin was good in Eugenie, and Baptiste too sec in the friend. Firmin insignificant in the lover, but M^{lle} Devin in Clemence very inspired. The next piece was La Revanche, in which the King of Poland and a Duke appear in each other's characters in the chateau of a silly old Pole, on account of the King's being in love with his Daughter. It is a charming piece -- full of nature and effect -- and was admirably acted. The King by Armand, Duke by Damas, the old Count by Baptiste, the Son by Michelot, the friend of the King by Firmin, Duke's Servant by Thenard, the Young Lady by M^{lle} Bourgoin, and the Soubrette by M^{lle} Dumerson. It was most admirably done and highly amusing, and the Polish dresses beautiful.

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[15. March. 1819]

... Christie called for me -- we went to the Opera. ... Athalie was performed by the Société du Theatre Français with the choruses by the Chœurs de l'Opera, and the chief parts by Mesdames Branchu, Albert, Grassari, Armand, Percilie, Mess^{rs} Lays, Derivis, Lecomte, Bonel, &c. Nothing can have a more imposing and grand effect than the whole costume and spectacle of the Priests and Priestesses in the Temple of Solomon, and the last scene where Joas is discovered on his throne and Athalie's troops are defeated is most splendid and striking -- also the scene where Joad in prophetic rapture breaks out -- and pauses --- and the music swells at once to accompany his

ecstasy. The last chorus is from Haydn's Creation, and was admirably executed. The acting was very fine. There is no role dominant in Athalie. In the three scenes of Athalie, M^{lle} Duchesnois was great, but there is little to do. The best part is Joad, the High Priest, in which Talma was inimitable -- he gave it with great force and feeling. M^{lle} Volnais was pleasing in Josabeth, and M^{lle} Bourgois in Zacharie. The young boy Joas was well done by M^{lle} _____. Lefou in Abner had one or two fine speeches of passion, when he enters from prison and hears of Joas' existence, but he is an actor of no keeping and always

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extravagant and inelegant and often ludicrous: yet with some mixture of genius -- very like in person, manner, and talents to Mr. Meggett in England. Highly delighted with the spectacle of Athalie, which is a most beautiful poem, we had next the pretty ballet of La Servante Justifice, in which Albert and M^{lle} Bigottini, Mad. Anatole and Mad. Courtin acted delightfully, and Paul and Fanny Bias danced a most perfect pas de deux -- also Ferdinand, Delille, Marinette, &c. danced most exquisitely.

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[18. March. 1819]

... I went to the Vaudeville Theatre and saw "Pierrot," in which a Weaver is made a Sorcerer, and by chance his predictions come true, as he finds the lost diamond ring in the hands of the Footmen -- his ecstasy while eating a dinner was most comic -- by Fontenay. The next piece was Caroline, nearly new -- very elegant and pretty -- and exquisitely acted with naiveté and feeling by Madame Perrin -- Goutier most elegant in the lover

-- and Philippe inimitable in the Uncle -- but Minette in the Maid was truly comic -- her expecting every one to be in love with her, according to the plan of romances, was more comic than any thing I ever saw -- and given with an air of truth most irresistible. The piece is really elegant and pretty. Next Le Mystificateur, in which an old Uncle mystifies and annoys his Nephew, Niece, and their party, they having intended to have a ball during the Carnival while he was in bed. Philippe in the Uncle, Minette in the Niece, Laporte in the lover were excellent -- also Fontenay in the chief convive. Highly amused. I sat with the Comte de Pahlen, who is as pleasant and easy as ever. We talked over the Swiss travels, and he promised to remember me particularly to Novozitkoff, whom he often writes to and who is now with Gen^l Witgenstein near Littau.

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[20. March. 1819]

... I went to the Marchese Sampieri, and accompanied him and 2 ladies and the Marchesa to the Italian Theatre Louvois. Our box was good and near the stage. The Theatre was very full. The opera of I Fuorusciti di Fireuze by Paer -- most beautiful music indeed -- and full of exquisite solos, duets, trios, and finales -- it never lags and was indeed most perfectly performed by the excellent Orchestra -- the singers are none of the great, but they went charmingly together -- and all were good. Madame Rouzi Deliegnis is pleasing and sings sweetly -- with much power -- the tenor Bordogni for taste, elegance, and flexibility (tho' nothing like the power of Garcia) is charming -- the buffo and the bass were good and it is a lively piece -- and I shall very soon see it again.

I went after the piece

to Madame Gai's -- where I had much talk with the Princesse de Chemie, who is really most exquisite, and also with Madame Gail, M. Bouchon, Sir C. and Lady Morgan.

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[24. March. 1819]

... Borzinski and I went to Lady Morgan's, where was a most pleasant party. ... Madame Gail sung a little -- and after that the Cicognara, Young, and I went together to Girard's -- Velo and Capponi did not go. I was glad I went -- as I had a long chat with Girard, who is really a most delightful man -- also a little with Humboldt -- and a great deal with Wahrendorf -- and Berzelius, the great Swedish Chemist -- Grassini, Madame Le Brun the painter, &c.

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[25. March. 1819]

... I went to the Italian Opera to see the opera of La Pastorella Nobile by Guglielmi. The music is beautiful -- especially a song by Torri, a song by M^{lle} Cinti, and one by Mad^e Liparini, and a duet by her and the buffo de Begnis -- de Begnis was capital in the buffo lover -- and Bassilli good in the old Father. Torri sings with taste and is elegant -- but has little voice -- his first air was charming. M^{lle} Cintri looked pretty and sung agreeably. I recollect perfectly Mad. Liparini at Padua -- her voice is shrill -- but she has considerable powers when she throws it out -- and gave the grand air with great effect -- and applause. On the whole, however, Bordogni and Mad. Royzi are very superior to Mad. Liparini and Torri. I sat next to Old Sappio, who was very chatty and communicative. He told me to introduce myself to General Pino at Milan with his name.

[26. March. 1819]

... Borzinski and I went to Franconi, where was much good horsemanship by the performers, which ended with the most wonderful and astonishing graceful

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display of agility, ease, and facility by Ducrois, an Englishman, I ever saw. He was really like a flying Mercury, especially as he is a very light and slender figure. I never saw any thing more beautiful. We had next Le Soldat Laboureur, a short and silly melodrame -- after which we had Le Mort de Kleber, of which the 1st Act is a battle and the taking of Cairo -- they use the circle and the stage at once -- and the white lights, the guns, cannons, Egyptian, Turkish, and French troops -- and various colored horses -- have a fine effect. The next act is a fête which ends in the assassination of Kleber -- and the death of his murderer. It is very well managed, and a fine picture is formed at the end with the troops, horses, &c. It is by far the best piece I have seen at Franconi -- and is very interesting and picturesque.

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[3. April. 1819] Angers

... the old Castle, with its clustering round towers built of slate and white stone mixed and very like Conway Castle, overhangs the river and guard the town. ... the

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Castle at whose ancient gates and on whose massy towers I could not help thinking I saw John and Philip of England and France, Constance and all the rest, and the obstinate citizens of Angers shutting the doors on both parties -- Shakespeare represents every thing so truly like nature, that when one arrives at one of his localities one can't help peopling them with his characters, which makes his picture perfect.

[4. April. 1819]

Nantes

... After dinner we went to the spectacle, which closed to-night for the Holy Week and Easter. It is a noble Theatre insidé, very nearly as large as Drury Lane and not unlike it -- yet not so semicircular -- with pillars and angles the same in the proscenium -- and 6 tiers in height and 26 small boxes in circuit. We saw the opera of Zemire et Azor, and then that of Joseph. The first I never saw before -- the music by Grétry is exquisite. M^{lle} Lalande

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sung finely and with good voice and power in Zemire, but in the grand air "La Fauvette" she was out of tune, tho' only in the high difficult parts -- on the whole a lively actress and good singer. M. Joscelin, the director, in Azor sung with taste and sweetness but is old and weak in voice. The music is delightful, and the Orchestra of about 25 was very good indeed, tho' rather too weak in violins. In Joseph the music is fine. I saw it at Frankfort and at Lucerne, but never before in France. Joscelin is too old for Joseph -- but sung the romance with great taste -- he is no actor. Simeon was ill done -- Jacob tolerably -- and M^{lle} Lotte in Benjamin was a very charming figure and sung and acted most agreeably. As at Feydeau, and every where, the women here are better than the men.

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[13. April. 1819]

Bordeaux

...We went to the Grand Theatre (there is also a smaller called the Theatre Français -- where only comedies are given). At the Grand Theatre comedy, tragedy, opera, and ballet are performed and they play every night. The facade of the Grand entrance, which has a portico and 12 Corinthian pillars, is the noblest thing of the kind I ever saw -- and the Theatre forms an immense isolated oblong square, of which the portico is the narrow end -- but the other sides are also very handsome. A complete covered corridor

with arches goes round them -- in which are shops, cafés, &c. We entered a magnificent hall supported by Ionic pillars of immense height. It leads to a noble staircase -- all in the highest finish of chaste Grecian -- but the interior, tho' not quite so large as the Opera of Paris -- and much less

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than any of the 3 Theatres of London or than St. Carlo of Naples, is perhaps handsomer than any. On each side of the stage are two pillars, and the boxes of the Governor and Préfet are between them -- between 8 other similar pillars are nine divisions of boxes -- below which as a basement is a grand gallery all round -- and below it the parterre, orchestra, and amphitheatre. The only thing I do not like is the exterior of the grand gallery, being in divisions of little rails instead of being solid, which it should be, as it forms a basement to the 8 magnificent Corinthian pillars supporting the roof, and between which the divisions of boxes 3 tiers above the gallery are suspended. These pillars support a cornice and entablature above which the roof forms a paradis, or second gallery, on three sides: and the proscenium rises on the fourth side. The amphitheatre is too much raised above the pit and orchestra, but on the whole it is a noble building -- and admirably calculated for seeing and hearing, and just large enough to admit a grand spectacle, without being, as ours are, too large for acting and music. We had good places in the orchestra at first and in the amphitheatre for the ballet of the Carnival of Venice, which was very prettily done -- two men and three ladies danced delightfully and there was one capital grotesque dancer. The first piece, a comedy, was L'Erreur Heureuse. I had seen it at the Française -- it was tolerably

done here -- but was half over when we entered. Jean de Paris was the second piece and was admirably done. Madame _____, the primadonna, is very like Madame Boulanger and sings almost as well. The first tenor, M. Damoreau, is handsome and has some voice, but wants practice and is awkward. Vigny in the Seneschal sung with taste and has a good voice, tho' one must not think of Martin, whom Vigny imitates much. The best part was the Page by Madame D_____, a charming woman of much animation, fine teeth and figure, and very sweet voice -- in vivacity she is very superior to M^{lle} More, who did it at Feydeau. The chorus, scenery, and orchestra are capital indeed -- and the opera went off with great ensemble and effect -- also the ballet. We were highly amused. M^{lle} George, the great rival of Duchesnois and certainly the second French female tragedian, plays to-morrow, and Talma is arrived at Bordeaux this evening -- and is soon to play. M^{lle} George is lodged in our Inn, and we saw her get out of her carriage at the door to-night -- she is large but very handsome.

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[14. April. 1819]

... Christie and I went to dine with Mr. Hedley and the 2 Ladies who accompanied us to the play. We got the best seats in the orchestra -- it soon became very full, being the last night of M^{lle} George's performance. The play was Mérope by Voltaire. I never saw it before -- it is very interesting and much like Douglas. Margeau acted the young Égisthe very agreeably. Polyphonte, the Tyrant, was well done by _____, and Narbas, the old Norval, by _____, but I can do no justice to the most exquisite acting of M^{lle} George in Mérope -- a delicious voice, figure too large but lovely, fine skin, arms, hands, feet, and very expressive

face, most beautiful eyes, and her acting full of nature, fire and feeling, grace and ease -- and with a variety of expression of feature and tone of voice and a bold energy most captivating and far removed from rant. She has more pleasing qualities than Duchesnois, yet I doubt if quite such power, tho' nothing could be more forcible than her recognition of her Son, her horror at the attempt of Polyphonte to kill him, and her despair and agony in acknowledging him, expecting him to be killed -- she is truly fascinating, full of soul and feeling. I never was more delighted at a play and am truly sorry we cannot see her

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again. We had next the laughable one act comedy of Les Héritiers, very tolerably done.

[15. April. 1819]

... At the gothic church of St. Michel is a detached belfry in which are kept the dried bodies of above a hundred skeletons which were dug up at the Revolution -- very perfect. The soil has the property like the Terre Sainte of Pisa of preserving and drying the skin -- many of them have still hair, skin, teeth, and tongue, and are perfect in every part and with fragments of clothes on. They are very curious and the only modern mummies I ever saw. Some have been recognised by the marks on their coffins still being entire and legible and corresponding with the Parish list of Burials. The Cicerone would have it some of them were 900 years old --

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and so it may be -- but so long as that ago is beyond the power of their generation to ascertain, tho' he had the history of each individual skeleton quite pat -- just as if he had known them all.

... Hedley and Christie went to see Le petit Chaperon rouge at the Grand Theatre. I went to the Theatre Française to see the famous

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tumbler and leaper, Felix Mahier. The Theatre is about the size of that at Edinburgh and very handsome -- it was full. I got a good place in the parquet next a very intelligent man. The tumbling was preceded by the melodrame of La Chapelle du Bois (a piece from the Gaité at Paris) which I never saw before -- it is a melodrame, silly but interesting, and is partly the story of Fualdes dramatised. Next we had Monsieur Champagne from the Vaudeville, but done very inferior to the Parisian Champagne. Lastly came the feats of M. Mahier, who performed an astonishing variety of leaps and tumbles -- very elegant, easy, and with no effort. He is a middle sized man, perfectly well formed, not thick, and very elegant. His greatest feats were jumping thro' 16 paper circles at once, thro' 4 placed in a rising arch, and thro' one out of which he issued dressed as a woman. He performed his feats in a wonderful variety of costumes suited to the occasions. The 2 last and most curious were jumping over (from a small elevation) an immense berlin with imperial pole and 2 horses, from behind to the horses' heads -- and lastly jumping thro' a double paper circle 5 or 6 times running while it formed a blazing wheel and shower of fire, which commenced on his first darting thro' it and continued increasing. All is wonderful and the excessive ease, lightness, and grace as well as activity of his movements and hilarity of his manner make it also very pleasing,

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but I must not forget his jump over 16 Grenadiers in a double

file, 8 men in length, with shouldered muskets and fixed bayonets -- the arms were a little crossed and left him a narrow passage -- while he flew over their heads, a servant gave them a signal and they all fired at once. Altogether it was a most astonishing exhibition.

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[16. April. 1819]

... Christie and I... went to the Theatre de La Gaîté, which acts alternately with the Theatre Français - the Grand Theatre is every night. The Gaîté is a shabby poor Theatre -- and bad actors. We saw the Visite à Bedlam, which was very ill done, except by Madame Desormeville, who was charming in

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Amelie -- even more so than Madame Perrin. We next saw Le Cors de Garde en Pension. entirely. except 2 old men, done

es were very pretty
to the Pension for the double
off a young lady one of the
sguised in the robes of an
ghtening him and his friends
ow their Corps de Garde. It is

got some information about
a great deal of pleasant
is with him is a charming
ars with the Comedie Français
I saw in Les Plaideurs, still
e a note to see the interior

of the Theatre here -- to which Christie and I went, and were much pleased with the splendid suite of rooms used for concerts and balls, adjoining the foyer. We saw the large reservoirs for water, and were on the leads of the portico, whence the view of the square, quai, and river is charming. We saw the painting room, which is very large, and the whole of the machinery above and below the stage, the Magasins des decorations, the wardrobe and dressing rooms. These last are more crowded and not so spacious

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and handsome as at the London Theatres. There is no Green Room at all. We went under the stage -- the machinery there occupies a space $\frac{2}{3}$ ^{ds} as high as above. In short, the Theatre, both in architecture and every convenience, is completely perfect and well proportioned. There is less occasion for magnificent wardrobes, as the actors, except the inferior ones, all find their own dresses. The Theatre also contains elegant salons for practising dancing and music, &c.

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[19. April. 1819]

... I called again on Talma and sat near an hour, he was so interesting and so conversible. He has the highest reverence for and opinion of Mrs. Siddons, whom he thinks a perfection of nature and art combined. He talked with great animation and attachment of Napoleon, and lamented his ambition, but thought after his return from Elba if we had made peace with him, that he would have kept it. Talma had several interviews with him during the 100 days. Napoleon might have carried on the War after Waterloo on the Loire, but he was too sudden in his resolutions. He agreed with me in thinking this the most

Bonapartian town in France, tho' it used to be the contrary --
but the Duc d'Angouleme did much harm

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when here by promising things he has not been able to perform.
Talma talked with great sense and moderation -- he is a delightful
man of real genius, and no pretensions. He begged me to lose no
time on my arrival at Toulouse to go to Kemble and say he hoped
he would stay till he came there, which would be by the 14th of
May at latest. I promised to deliver his message and took leave
of him with much regret.

Christie and I dined at the Hedleys, where we met a very
pleasant M. Hazlebroker and a Hanoverian. The ladies, Christie,
and I went to the play. ... Andromaque was the piece. I never
saw Talma in greater force.-- he was full of feeling and power
-- his agonies at the last were very affecting. The rest were
all very bad -- especially Hermione. I can never forget
Duchesnois's truthm passion, and expression in that part. The
tragedy was followed by the amusing little comedy of M. de Cric.
We set the ladies home -- and so ended a very pleasant day, and
here ends at Bordeaux this first volume of my "Voyages."