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[12. June. 1830] London

... La Cenerentola went off well -- but Malibran, tho' now recovered & in good voice for her, has not the powers

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of Miss Paton, still less of Sontag. Donzelli in the Prince sung well but shouts too much & is too nasal. The beauty of the piece was Lablache & Santini in Magnifico & Dandini -- both irresistibly comic & the duo was encored, but only the latter part given. The opera went off with great spirit.

Next came Flore e Zephyre, which was very pretty, & Coulon & the ladies danced very agreeably, but the attraction was M^{lle} Taglioni in Flore. I only saw her once at Paris last Winter, as she was absent most of the Winter, & I never saw so much of her as tonight. She danced the shawl dance with Coulon, & then with the female figurante, & lastly a superb pas de deux with Coulon, who very wisely in both duets does not try to do more than give her rest & opportunity. It is impossible to conceive such modesty, ease & elegance, such pose, such agility, such execution, & above all such simplicity -- and such grace I never saw before. It is Italian freedom & French science, & is really quite irresistible. She is a lovely figure & sweet countenance -- no grinning, & yet a lovely half smile, quite delicious, and I was most sorry when the ballet finished.

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[26. June. 1830]

... On this morning at 3, King George the 4th breathed his last -- suffocated by an effusion of blood in the chest -- but sensible to the last. His sufferings have been great, & his release is therefore a mercy for himself. It has closed the opera & theatres for some days, & the shops were with partial shutters. Business went on as usual. King William

the 4th (the Duke of Clarence) is to be proclaimed King at St. James, Charing Cross & Temple Bar, on Monday. Both Houses of Parliament sat and Members were sworn in.

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[13. October. 1830] Newcastle

... went to the Theatre to see Mr. Ducrow's attitudes & imitations of ancient statues & pictures. His Mercury & Gladiators, especially the dying one, fine -- also his Samson & the temple. The finest was Mercury on the globe after Giovanni di Bologna.

A M. Marschenberg as a monster exhibited curious

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antics of flexibility of joints in carrying his legs behind him, &c. -- by no means pleasing -- but the attitudes of Ducrow were really beautiful, tho' he is not large enough for the Hercules -- but his graceful figures are really most beautiful, especially Mercury, Dying Gladiator, & Apollo -- the 2 first the best. A very comical pantomime by Madame Ducrow & 3 brothers Ridgway as Columbine, Harlequin, Pantaloon, & Clown was most excellently acted.

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[7. January. 1831]

... Penley's Windsor Company. Man & Wife was the play -- dull & humdrum -- the farce was Free & Easy. Penley is a good actor in light comedy, tho' not elegant, & his sister in tragedy may be tolerable. A Miss Cleaver is very well in chambermaids & light comedy. A Mr. Hay rather comic in the low, & a Miss Field, tho' plain, is neat & has a lovely voice & sings tolerably. On the whole it is theatrical & more regular, not near so vulgar as Mr. Nicholson & his myrmidons who were here before.

The orchestra is much improved & is headed by Mr. C. Miller. They played the overture to the Barbriere & Viva Enrico, &c., very well.

[12. January. 1831]

... saw the last act of the Young Quaker, which is tiresome. Next was some singing. Mr. Williams was not amiss, but Miss Field was ill & did not sing, which spoiled all, as the others were poor. We had a new farce, A Husband at Sight, very comic & taken from the French. Miss Penley in the young Lady disguised as a man & married against her will to a soubrette, or young peasant, who had been attractive in the eyes of a young Baron, was good. Miss Cleaver in the peasant girl & Mr. Wood in the Baron both good. A stupid old servant & a stupid old father tolerably done -- but the situations were very comic, just as in Le Mariage Impossible, & Miss Cleaver was really excellent.

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[21. January. 1831]

... The Way to get Married. Miss Penley made nothing of Miss Clemintina, which should have been done by Miss Cleaver. Penley is boisterous, but so so in Tangent. Wood & Johnson in Dashal & Allspice good. Rosina followed. Miss Field sung delightfully, especially "The Morn returns" & "Village maids" & was encored in the 2^d song. The orchestra is reduced & is now nearly as bad as ever, but the music is so pretty & was tolerably sung, so the farce went off well.

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[24. January. 1831]

... King Richard the 3^d -- it is a glorious play. Mr. Wood played Tressel with much feeling, & all the other parts were tolerable, tho' scarcely worth particular description. Penley blustered in Richmond & tried to look like C. Kemble. Ternan was the Richard, and has great powers, & much feeling, & takes pains -- but I think he wants experience & might learn to make more of some parts. He is like Kean, & has great energy & grandeur in the latter parts -- his eye is poor, but his voice

& manner are good -- tho' at times a little vulgar. There is however much talent in his playing.

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[11. February. 1831]

... Very well amused with the last 2 acts of Wives as They Were, which is a very elegant play. Miss Dorrillon was done with much effect by Miss Cleaver, & the other characters not amiss.

We had then Black-eyed Susan, a vulgar melodrama with a scene of interest at the end arising from the condemnation of William for attacking his officer, who had attacked the virtue of Susan. It is all in bad taste -- but the pantomime of Mr. Penley was good in the serious part. In the early part he was boisterous & vulgar. The piece is supreme in vulgarity & noise. Mr. Hay is little & rather reminded me of Keeley in Gnatbrain, a silly lover of Dolly Mayflower, by Miss Cleaver, who was arch & clever. Miss Penley in Susan -- very dull & uninteresting.

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[18. February. 1831]

... the Heir at Law. Wood in Dick, Miss Cleaver in Cicely, & Johnson in Old Duberly, & Hay in Zekiel were all good. The play went off well. We had then Ways & Means. Sir David by Johnson very good, & Kitty, Miss Cleaver, & Miss Field in Harriet sung "Should he upbraid" very well -- tho' songs on a higher key suit her more -- but she has a charming facility & clearness of intonation.

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[23. March. 1831] London

... went to C. G. Theatre to the Oratorio, which lasted from 7 till 12. It was a selection -- too much. ... Mrs. Waylett sung 2 ballads very well -- she is very affected -- sweet voice -- but has no idea of Handel -- & her "Angels ever bright" was very absurd. Sinclair sung "Languir per una bella"

-- harsh & bad. Horn & Bedford sung tolerably. The only real attractions were Braham & Miss Paton, now Mrs. Wood. He sung "Deeper & deeper" so as to make me weep, & Echo duet with Mrs. Wood, & the Bay of Biscay twice, which he makes quite an imitable scene by acting it, & by the effect of the alteration & repetition of part of the last verse. His crying out for "A sail, a sail" is superb -- & "A sail appears." He is as grand, pathetic, & magnificent as ever. Mrs. Wood (Miss Paton & Lady W. Lennox,

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as she is lately married to Mr. Wood & divorced from Lord W. Lennox) is in very fine voice. Her "Hush ye pretty" from Acis & Galatea was exquisite -- so was "Come rapida" from Il Crociato. "Should he upbraid" was finely sung, and the Echo duet with Braham was given most brilliantly & sung twice -- but her grand effort was "Nacqui al affanno," the finale to La Cenerentola. She sung it indeed most divinely -- but the chorus & accompaniments were very bad, as they were whenever required to do any thing difficult. In the air of "Come rapida" she had to begin it again after having nearly finished the recit. A Mr. Barton led the band, who seemed to have no ideas, no concert or ensemble, & did not seem scarcely to play at all.

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[24. March. 1831]

... went to the French Theatre (Little Theatre Haymarket). It was very full -- & genteel company. Andre le Chansonnier, banished for seditious songs, leaves his love, who marries before his return 2 years after -- & he then accommodates himself to another who had been attached to him before he went.

Bouffé in Andre was very natural & charming. His distress at his return from banishment -- and his comicality about his new wife -- were admirable. The grand piece was La Femme, Le Mari et L'Amant -- taken from Paul de Kock's novel I was so much pleased with last winter at Paris. Dubois (the friend) by Gamard, capital. Jolivet (the agent & hanger-on) by Bouffé, very good. Jenneville (the husband) by Derval, capital -- so genteel, & such an admirable ease & honton. He & Bouffé were

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the originals at the Theatre Nouveautés. Paul de Ligny (the lover) by Alfred -- very cold & uninteresting, but no affectation or effort -- tolerable. Ninie, the lingère, & her comic husband, the pâtissier, by M^{lle} St. Ange & Gulnée were admirable. Ninie's consulting Paul about her marriage was charmingly naive & natural & pathetic. Augustine (the wife of Jenneville) was rather dull, but pleasing & unaffected. On the whole, tho' long, it is a delightful piece and never flags. It was succeeded by Mon Cousin Ratine, ou Le Repas de Noce, in one act -- only for Bouffé to appear in 6 or 7 different characters, comic & pathetic. He is a charming little actor, full of life, feeling, & comicality -- & quite boyish in figure, but I dare say near 40.

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[26. March. 1831]

... The opera was L'Ultimo giorno di Pompei -- being the last opera till April 7 on account of Passion week, and being the last appearance of David & Mrs. Wood (Miss Paton). The scenery very splendid -- some of the music pretty, especially Ottavia's first cavatina, her duo with Publio (David) & her

duo with Sallustio (Iablache), also Iablache's cavatina is beautiful. These 2 last were encored. I was delighted with Mrs. Wood, whose singing is so perfect in intonation & so delicious in feeling that nothing can be finer, & her Italian is very good. She only wants a little more freedom of action & abandon, as the Italians call it, but her feeling of the spirit of the music is perfect. David is more flat in tune, but his soul & animation & fine decorations are still delightful. He looks well. Iablache's wonderful organ is superb, but there is no execution -- it is his voice only, & his voice is not of very great compass. I well recollect this opera at Milan 3 1/2 years since.

We had the very splendid ballet

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of Kenilworth, with capital dancing by Paul, Lefebre, Mesdames Montessu & Clara -- but the story, tho' intelligible, is not very pleasing -- & the sad finale is miserable -- however it is shewy & has good dancing -- tho' I own I prefer Taglioni, Albert, & Ronzi Vestris to the style of Montessu. Lefebre is a charming dancer, & Paul is still wonderful.

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[6. April. 1831]

Letter from Mr. Veatch. Strike of work among the Pitmen -- all at a stand -- bad account.

Went to M. & Madame Borghi's -- & went with them to call on the Brahams. We found them at their new house, the Grange, St. Michael's Grove, Brompton. It is a very elegant place -- & has fine lawn & fields & gardens, & the rooms are beautiful. ... Very pleasing hour -- & elegant breakfast. Braham shewed us all over the house.

[9. April. 1831]

... Went to C. G. Theatre -- full -- good place in pit. The 3^d night of new opera, the music by Spohr -- Azor & Zemira -- very magnificent scenery & effect. Some of the music grand & sublime -- want of air, as is always the case with German music, except Haydn & Mozart -- lovely trio in first act by the 3 sisters -- the piece is not lively & Mr. Penson in Ali is all that attempts to be so -- & his attempt is poor. Morley sung tolerably as Icander, the father, & Wilson as Azor has a very pleasing voice, but had not much to do, except his first scene with Zemira. The 2 Miss Cawses are as uninteresting as ever & their singing very humdrum -- but the trio between them & Zemira was charming, owing to the latter. Miss Inverarity in Zemira is the sole support of the piece, & has a great deal to do. She is rather too tall, but a fine figure, & lovely fair face & very expressive, & her mouth & teeth are quite Italian & remind me of Camporese,

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and she has (like Miss Paton) a true Italian feeling for acting & singing -- & her tones are full of soul & her countenance very expressive. Her action is already nearly graceful, & her voice, tho' not of such a fine tone as Miss Paton's, is fully as powerful -- and as she is but 18 or 19, if she keeps health & application, very great effects will be made out. She has good looks, genius, feeling, & power -- & is by far the best English singer I have heard for years except Miss Paton.

We had a most interesting melodrama called Nenha's Cave, or the South Sea Mutineers. The scenery inimitably beautiful -- and the acting charming, as Miss Taylor is handsome & an actress of much feeling, & Mrs. Vining is as lively as ever as a young officer,

& it is impossible ever to do justice to Keeley in Mr. Pimpernel Chickweed, Scientific Gardener to the Expedition -- his various adventures are quite irresistible, especially his diving & being fished up again. He is really quite inimitable: and is to me ten thousand times more accomplished in producing laughter than any person I ever saw on or off the stage -- unless it be Munden, who was also an actor of a higher order.

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[12. April. 1831]

... Went to the opera -- good stall -- very full -- Ella, Spagnoletti, Mori. ... Semiramide. I never saw it so ill done. Santini as Assur was delightful. His voice is much improved & his manner also -- and he was really a Star among the rest. Curioni has little to do in Idreno & he is still very flat & noisy. M^{lle} Beck in Arsace, after Malibran and Pisaroni, was quite intolerable. A thread of a voice & the air of a housemaid -- wretched indeed. & I am sorry to say that, whether it was owing to her being 5 or 6 months advanced in pregnancy, Madame Lalande is really

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most sadly fallen off. When she is disposed to be energetic, the sound is a real scream -- & her voice is sadly cracked -- & she has not the soul & feeling of Sontag & Pasta, or the spirit & execution of Malibran. She was indeed most weak & inefficient. I have not for years seen an opera so poor -- but it was all made up by the ballet of Flore & Zephyre, in which Paul & M^{lle} Brocard danced beautifully, also M^{lle} Clara, &c., but the grand attraction was Taglioni. Her dance with Paul at first, then her dance with the wreath of roses, & lastly her lovely dancing in the pas with Paul. She is like air -- or a continual succession of exquisite attitudes -- and such a

variety of modest & pleasing expressions of countenance & manner as I never saw in any other dancer.

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[15. April. 1831]

... Went to C. G. Theatre. ... The Gamester. Stukely, Lewson, & Charlotte by Mr. Warde, Mr. Abbott, & Miss Lawrence, all very poorly done I thought -- but Beverley by C. Kemble was indeed a masterpiece of acting & most affecting. I never saw him

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before in this part so truly pathetic & so horrid -- his last scene was inimitable. Miss F. Kemble's fine bye-play in Mrs. Beverley was charming, & every tone of her voice was pathos itself -- but in some parts I remembered the force of Mrs. Siddons -- yet Miss F. K. in the scene with Stukely was truly powerful & true to nature, & her outraged feelings seemed pent up, & kept back by what was due to herself & by contempt. The play was indeed delightful.

It was followed by Two Strings to your Bow, in which Miss Taylor looked, acted, & sung divinely as Donna Clara. She is really lovely, & very nearly as fine a breeches figure as Madame Vestris, & her teeth & eyes charming, with a profusion of black hair. She is really a capital actress in the lively & in the melodrame -- & was as charming as before in Nenha's Cave, which succeeded the farce. Keeley in Lazarillo in the farce & in Chickweed in the melodrame was inimitably comic -- & kept the house in a roar.

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[19. April. 1831]

... Went to the opera. ... The Royal Box was very splendid and handsome. The King looked well, goodnatured. The Queen is thin & plain & looks very commonplace, but is said to be very

good. Prince George of Cumberland & Prince George of Cambridge were with them -- the former seems as lively & clever as when I knew him at Berlin 4 years since -- the other seems more grave. Opposite to the Royal party were the Duchess of Kent and Princess Victoria. She is little & not pretty -- but has a sweet countenance, & is very lively, & was quite taken up with the opera & ballet, full of observation & remark. I was quite pleased at seeing her so evidently happy, lively, healthy, and intelligent.

... La Gazza Ladra was ill acted & sing. It does not suit Madame Lalande or any of the others, who are all bad, except Santini in the Podesta, who was very comic. The ballet of Kenilworth came next, & in it was a splendid pas de deux in the first act by Paul & Taglioni, & in the 2^d act the Tyrolienne by her & Paul & Kaniel as usual. She repeated the great movement of the last, & is indeed more & more delightful every evening.

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[3. May. 1831]

... Il Pirata. I have not seen it since I was at Milan in Nov. 1828 -- when Rubini, Lalande, and Tamburini performed it so finely. Lalande, tho' still here, is too much enceinte to act -- so Madame Rubini was the Imogine. I think she sings rather better than formerly, but is still very cold & dull & uninteresting. She made little of the 2 grand airs, & the fine impassioned one at the end had no outlet for all the stirring power of word & music.

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Her duo with Rubini, & the one with Santini were tolerable -- the music is delightful. Santini in Ernesto was fine in vocal power, but wants the dignity & importance for the heroic style.

The charm of the opera is Rubini. His first air, the duo, & above all the last air, "Tu vedrai la sventurata," were such exquisite delight, such a feast of sweetness that enjoyment cannot go beyond it. In the last air it is impossible not to weep, the words are so beautiful & given with such effect.

[4. May. 1831]

... Went to the Theatre Français. ... Jocrisse Maître et Jocrisse Valet -- by Brunet & Gamard. Brunet is now old & flat & stupid, & does not make us laugh as when I saw him in 1802.

The next piece was in 3 acts, & quite a comedy, most interesting & delightful. Madame Dubarry. This part was most naive, comic, elegant, violent,

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passionate, & feeling -- by Madame Albert, a most exquisite actress indeed, & lovely woman. Her appeal to Cecile, protesting she would change places with her to recover her lost innocence, was charming indeed, and the denouement, where Cecile is given to Adrien & declared the daughter of Louis, is charmingly managed. Louis by M. Albert was finely acted. Laporte in Jean du Barry, the brother in law of Madame, was most comically cool & droll. Madame Baudin as an old Maréchale of the Court. M^{lle} Florvalin Cecile, who was to be the rival of Du Barry & turns out to be the King's daughter, was good, tho' un peu froid -- but Madame Albert is truly charming & I regret I did not see her in some character of more pathos -- however this has an infinite variety & is truly charming. She looked lovely with her high powdered head, feathers, hoop, & lace.

We had the duo of L'Italiana in Algieri by Santini & Rubini -- twice. I had rather have heard something Rubini

could have sung a cantabile -- buffo is not his forte.

We had then a delightful piece of one act, Le Procès du Fandango. Laporte as the Avocat was inimitable & Gulnée as Clopineau, the lame outrageous old suitor, was very comic -- and Pelissie as Gavotino, the dancing master, was good -- but Madame Albert as the lively widow, dancing and laughing at old Clopineau, was charming, & she sings most sweetly.

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[7. May. 1831]

... Went to C. G. Theatre -- good place in pit -- full -- new comedy of the Exquisites. C. Kemble has a poor part of a superior exquisite -- his transition to strong feeling, when he finds his half sister in the young lady he wished to seduce, was indeed most exquisite. Keeley, a country squire & would-be exquisite, was as usual most comic. Wrench, a town exquisite to cheat him,

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was good. Abbott, a gay military exquisite, was capital. His coolness was charming. Bartley was good as the fat & good old citizen, Sir Benjamin. Egerton very well as Stockland, a rich merchant whose wife would be fashionable. Mrs. Gibbs tolerable in Mrs. Stockland. Power had not enough in Strut, the valet, but made the most of it, and Mrs. Keeley in Kitty was irresistibly comic in her woe for the cruelty of Strut. Blanchard in Timothy, Keeley's old Cumberland servant, was good -- & Miss E. Tree was pleasing in Lilian, the unprotected orphan, & sister of Lord Castleton & married to Count Valmore, which was finely acted by Bennett, an actor of very great feeling & power & pleasing manner.

A musical piece of Bishop's called The Romance of a Day, in 2 acts -- some pretty music. The best of it was Mrs. Gibbs in an old landlady & Keeley her son in love with Liese, Miss E. Tree, who is in love with a Colonel, Abbott, who believes her in love with Fritz, Keeley, & this gives rise to much fun & pathos. Keeley is inimitable -- & the Count (Wilson) sung well, & there was a good scene of candidates for his hand. Baitley & Miss Cawse, the old General & his Niece, succeed in getting the prize. A very pretty piece -- but certainly French.

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[10. May. 1831]

... Astley's. Mazeppa is a grand piece -- tied to a flying horse running thro' successive scaffolds. Some fine tableaux in it -- & well acted -- the horses capital.

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... Mr. Adams performed a little French rustic ballet of reaping, dancing, loveletter, & galloping on horseback -- truly elegant & graceful. We had lastly a short dull piece about 2 bears -- which we left in the middle -- it was very tiresome. There was a real bear -- & a man dressed up as one. I was much amused with some of the French comedians in the next box -- M^{lle} St. Ange, Alfred, Pelissié.

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[12. May. 1831]

... went to the opera, being the 1st night of Pasta's appearance. ... It was Medea, which I never saw before, & it was well done by all the performers except Fanny Ayton in Creusa, who is certainly very flat & out of tune but got better as the piece advanced.

Flat
LIII, 30

Lablache has little to do as Creonte the King of Corinth -- but did it well. The finale to 1st act with him, Curioni, Rubini, Pasta, & Ayton was good. Curioni in Giasone was good & looked & acted well. Rubini in Egeo the King of Athens introduced a lovely air of Pacini which relieved the heavy inexpressive music of Mayr. He was encored -- but the acting of Pasta is the great attraction -- her countenance & manner are full of feeling & power -- & the scenes with Giasone of alternate tenderness, love, & rage were very fine -- also the incantation -- & for singing the lovely duo with Egeo in the prison -- but above all the scene where she drags the children to death was superb. Her tenderness -- & then rage & fury at the recollection of their faithless father. It is a noble effort of art -- but I think the music, tho' sweet & expressive & pleasing in parts, wants power & variety for the sublime situations of the drama. I wish Rossini would rewrite it, as he did Semiramide & the Barbiere.

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[27. May. 1831]

... Went to C. G. Theatre. ... Napoleon -- in 7 parts. Toulon, St. Bernard, Vienna. Montereau, Fontainbleau, (a dream of Victoria with all his great events in diorama), & last St. Helena. Splendid scenery & beautiful stage effects, especially of St. Bernard, but it is very painful in many parts, especially the past. I was much affected. Warde as Napoleon & Bennett as Hubert, a faithful serjeant, were very fine indeed. Miss Taylor as Victoria, a female hanger-on of the camp, attached to Napoleon & married to Vincent, an artilleryman (Wrench), was indeed most charming. She is an actress of great powers

and feeling, and I can't conceive why she does not try the highest walks of tragedy. She is worth fifty of any body else, except F. Kemble & Miss Kelly, & is handsomer & a better figure than either, & still very young. The last mortifications of Napoleon at St. Helena from the stupid & mean cruelty of Sir H. Lowe & his employers, are too distressing -- and the whole, tho' splendid,

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leaves me with an unpleasant and distressing feeling. It ends with his apotheosis, very splendid. Warde, Bennett, & Miss Taylor have the whole to do, & it is most admirably acted. Warde is a little too tall.

We had next the farce of The Omnibus, in which the horrors of Ledger, a citizen in the country, at the visits of all his London friends who come down in shoals in the omnibus, were very droll. Blanchard, Ledger. Bartley & Keeley; Old & Young Dobbs. Power, Ledger's Irish servant, O'Rooney, whose blunders and quiet ease amidst all the confusion he makes were quite irresistible. The piece, if vulgar, is most truly comical -- tho' Keeley had little to do. Dobbs & Ledger swallowing the horse physic instead of the curaçoa was very comic. Power is inimitable as an Irishman, & a most clever actor.

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[3. June. 1831]

... I went to Paganini's first concert at the King's Theatre -- boxes & stalls & pit at usual price -- very full. Beethoven's Symphony in D by opera band on stage -- orchestra all let. It was delightfully played. Then we had Largo al Factotum by Lablache, very well. He appeared (after the parts for his concerto were distributed) the wonderful Paganini --

tall, lean, long hair on shoulders, no teeth, large nose, mouth sunk, pale, & small eyes -- about 50 -- yet there is something pleasing & mild & soft in his look -- his eye glances wildly at his violin -- he rests it on his neckcloth -- his bowing very curious: & very pleasing -- thunders of applause. The tone -- the wild strains -- the exquisite harmonies, flute, flageolet, guitar all at once sometimes -- quite indescribable & seraphic -- yet often grotesque and often deliciously pathetic. Stalls & orchestra full of professionals

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and the orchestra on the stage were astonished. His music is all his own & very effective. His first piece was a concerto in 3 movements & took about 3/4 of an hour. After the first, he retired a little. The sweetness of the adagio & the vagaries of the rondo are most incredible. In the 2^d act he played above 20 minutes a grand Military Sonata with "Non piu andrai" in it on the 4th string -- it seemed like 20 strings & the effect was delicious -- and the accompaniments very fine -- but the last performance was variations to "Nel cor piu non mi sento" without any orchestra -- never was heard any thing like it. No musical glasses could ever come near it -- in short, with Paganini the violin is quite different to all other violins -- all the orchestra were in ecstasies. Ella, Mori, Spagnoletti, Oury, Lindley, Diagonetti were really convulsed with pleasure and astonishment -- & as they sat & stood near him at his last triumph would have formed a beautiful picture. Thunders of applause -- but while he played a pin might be heard. Waving of handkerchiefs & bravos as he was brought on between Costa & Laporte.

Excursion to Paris in June 1831.

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[11. June. 1831]

Once more I am in Paris, and once more at my old Hotel, and in the same rooms, and to make the past more present, my old servant Giacomo, who has been two months out of place, came back to me, at least for the time I stay here. He is just the same pleasant, unassuming, and gentlemanlike servant, as ever; and I was very glad to talk over all that has befallen us both, since we were separated.

tLVIII, 7

... I went before 8 to the German opera, which is in the same theatre as the Italian opera in Winter. They perform

tLVIII, 8

all the months of May, June, and July. The opera was Don Juan, which I never saw before in German. It was very well performed, at least as an ensemble; both performers, chorus and orchestra, were delightfully together; and the tenor (Ottavio) Heitzinger has a most charming voice: and (Donna Anna) Madame Devrient, the prima donna soprano, is an actress of great spirit and feeling, and fine figure, and a very powerful voice, sometimes not quite in tune, but only so in very high notes. She is a charming singer, and is much admired. Madame Rosner (Elvira) is also a tolerable singer; and Madame Pistrich in Zerlina was agreeable & sung prettily, tho' not like Camporese or Malibran in the same part. Don Juan by Fischer was well acted, but he wants voice. Leporello very vulgar and harsh, by Krebs; but Heitzinger and Madame Devrient are two most exquisite performers, & they are all such good musicians the opera goes off with a delightful ensemble and effect. The orchestra is the same as that of the Italian opera.

Madame Robertson is just as kind and

tLVIII, 9

friendly as ever. She had a Col. and Mrs. Everard with her, and asked them and me to dine on Monday.

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[14. June. 1831]

... I was much delighted with Euryanthe, a noble opera by Weber, by whom I have only seen Freischütz and Oberon and Silvana. I think except some parts of Freischütz, this

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is by far his finest work. The whole of the first act is exquisite, the chorus and the finale especially. The fault of the whole is a want of air in the solos. There are four great parts, the King Louis 11th (Krebs) having but little to do. Euryanthe by Madame Schröder-Devrient was most affecting and interesting. She is condemned, and discarded, and left to perish by her lover and the King, from false evidence against her, which she has sworn not to explain; her ring is falsely got from her, which the ghost of her sister gave her. Her lover, Heitzinger, the Conte de Neuers, is persuaded she is false by Lysiart, who proves to him it is so by her having a ring, which is obtained by Eglantine, who wishes to marry the Count herself and prove Euryanthe false. Madame Rosner in this was full of energy, but in the high notes she is false; but the duo between them went very fine. Madame Devrient was really exquisite, and the situations are charming, and her dying, or rather fainting, in the forest when Heitzinger kills the Serpent

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was very finely acted. Next to the lady I saw at Berlin 4 years since, Madame Devrient is by far the most impassioned actress I have seen, much more so than Pasta, or even Sontag in her best

and latest season here. Lysiart by Fischer was well acted, but he has very little voice, and no tone: it is like speaking and not singing. Heitzinger looked, acted, and sung delightfully. He and Madame Devrient are indeed a feast. I wish they sung in Italian.

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[15. June. 1831]

... I went to the Opera Comique to the Visitandines and Marie. The first I wished much to see again to remind me of the French theatre at Kelso, Joubert, Lebas, Mittau, Dupuy, &c., who performed it nearly as well as this great theatre, where it was very poorly done, except by Boulard in Frontin. Pouchard was very stupid, and has no voice, in Belford. I was glad to hear again the well known airs of the piece, which are very lively and pretty.

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Marie was a stupid sentimental piece, only relieved by Madame Boulanger's life and spirit and fine voice in a Swiss peasant. Madame Prevost in Marie was very fade and dull.

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[16. June. 1831]

... I had some theatrical talk with Col. Everard, who agreed with me that the splendour of scenery in the opera was an appropriate, if not essential, complement to the heightened effect of speech become song, but he could not, or so he pretended, understand my praise for truth, nature, reality in the drama, even operatic drama. There is a reality of things; a reality of ideas; & somewhere between them, dancing in and out, a reality of words. Thus in the theatre, when it is at its best, I have felt the presence of manifold realities: the reality of human nature that the author contrives to create in his

characters; the reality of soul and feeling in voice and action that the actor expresses; the reality of the stage itself, the illusion of truth given to its fiction, its scenery and ensemble, stark simplicity or grand spectacle; and to these, the reality that has its only confirmation in the mind of the spectator, the reality that echoes my experiences, my sensations, or even my wild fancies.

... I went with Madame Robertson to the German opera; Col. and Mrs. Everard also with her. The house full. We had again the opera of Euryanthe, which went off most delightfully. One or two scenes in the 2^d act might be shortened in the recitative, but the rest is all most exquisite, especially the choruses, and finale of the 1st and 2^d acts. ... Madame Devrient is most like Sontag in voice and manner, and has more power, but not the execution and variety, tho' much of the same exquisitely natural expression of real feeling, and a great resemblance in the tone of voice, tho' Madame D's excels Sontag's in the sostenuto.

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[18. June. 1831]

... I went in the evening to Franconi; had a good stall; and some pleasant French gentlemen and ladies near me. I was amused, but not so much as with the elephant's sagacity. The whole menagerie of M. Martin are engaged, and are all most wonderful for the command he has over them. The grand spectacle with fine scenery and dresses, and stupid actors, except the birds and beasts, is called Les Lions de Mysore, and consists of a war between the Nabob of Bengal and Sultan of Mysore, in which the latter is aided by the tiger, lion, lioness, jackal, kangaroo, and bison, and above all the beautiful

and elegant lama of Thibet, all of which pursue the cavalry of the Nabob about the stage, and the circle also, which is joined to the stage by platforms at each end of the orchestra. M. Martin, who plays the captive Sultan, is also with his two children beautifully interlaced with boa constrictor serpents and presented to us exactly the figure Laocoon and his children, only living instead of in marble. A tiger also siezes a boy in the pursuit round the circle during the battle. The boy escapes but hurt; and at last the life of the Sultan is spared unexpectedly as the lion with whom he is inclosed in a cage fawns upon him and lies upon his back, looking up at him. In this way he is carried round the stage and circle, and it ends in a blaze of red lights, with the Nabob and court looking on, and all happy of course.

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[20. June. 1831]

... I went to the French Grand Opera. The theatre is now most splendidly decorated and painted, only lately finished, and

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is really beautiful. ... The opera was new: first night, and is called Le Philtre: musique d' Auber, paroles de Scribe. It is quite a pastoral, with only peasants in Bearn and a quack doctor, well sung and acted by Levasseur. Debadie in the soldier sung very ill. Nourrit in the lover very prettily, but with little power. M^{lle} Jawurek sung tolerably, and M^{lle} Dorns most delightfully: sweet, young, fresh voice, and quite natural and unaffected, with much execution, and in good tune. I was much pleased with the piece, and the music is light and pretty. It was followed by the ballet of La Somnambule, which I have seen in London, but never here; and here the scenery, dancing, and effect is very superior, although Madame Montessu in La

Somnambule is the same. I have seen both her and Madame Brocard do it. Montessu is very agile and strong, but Brocard more graceful and expressive.

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[21. June. 1831]

... Opera Allemagne. ... The first act of Don Giovanni was acted beautifully by Madame Devrient and Heitzinger, and very so so by the rest. We had then the overture to Fidelio by Beethoven, a most exquisite morsel, but too short. It

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was followed by the 2^d act of Fidelio, which is the best: I should have liked the whole. The duet of Fidelio (a female in male attire, who has got into a prison to liberate her husband) and Florestan (Madame Devrient and Heitzinger) was delicious, but still more was the finale, which is very long and most exquisite in harmony.

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[23. June. 1831]

... I then walked up to Madame Catalani's house, and heard from the porter that M^{lle} Angelique was married 13 months since to M. Viviers de Lande of Chateau Zoux, a man of good fortune, and they have already a son; but the marriage was made in a fortnight's acquaintance. Poor Jules de Critophe! I am really sorry he did not get M^{lle} Angelique. It is droll that so soon after, she was to marry another: but in France young ladies don't expect a will of their own in these matters.

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[29. June. 1831]

London

... went in a coach to No. 2 Spur Street, where I was glad to find myself in my old rooms, which were luckily vacated Saturday last. I found Domenico, who gave up his room to Giacomo. I am sorry to part with him, but really require some one who is more a companion, as I am likely to be much alone. I shall be very glad if possible to find him a place.

[30. June. 1831] London

... Went to Paganini's concert. It is his 7th concert. I had a good place in the 2^d row of the pit, not being able to get a stall -- very full. The Symphony of Beethoven in E was exquisite. Trio of the Barbieri by Curioni, Miss Bellchambers, & Santini, bad except the last. Miss B's high notes are sweet & good, & she sung an air of Vaccaj very well. Curioni & Santini sung the fine duo of "Claudio" by Mercadante beautifully. We had the overtures to Egmont & Preciosa by Beethoven & Weber, the first is exquisite.

Paganini performed 3 times. The first was a grand concerto in 3 parts composed by himself -- in which his playing exceeded any thing

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conceivable -- & the exquisite harmony of the 2^d part very slow, like wind instruments, was truly delicious -- & the last rondo with a bell accompaniment was perfectly divine -- indeed the flights & fancies he takes & the wild running about of his left hand on the strings is altogether overpowering and incomprehensible, yet so delightful that a total silence reigns -- & every body is wrapt in astonishment & delight.

His next piece was a Grand Sonata Militaire on the 4th string only -- the subject was the prayer in Mosé of "del tuo stellato reglio." It was followed by a familiar old Italian air with exquisite variations of such a tone & rapidity that few people could play them on the 4 strings, & how they were got out of one by his hand moving up & down only seems an impossibility. The last & perhaps most delightful was his variations on the dance at the Noce di Benevente of the witches -- most lovely indeed -- of every variety of harmony and melody and execution.

The last one was quite incredible -- and most exquisitely combined and imagined.

I sent Giacomo to the gallery. He came home in perfect ecstasies, having felt the music most strongly.

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[14. July. 1831]

... La Prova d'un Opera seria

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is very lively & pretty. Lablache as the Composer, Santini as the Poet, Curioni as the Tenor, and Pasta as the Prima Donna were all good, tho' Pasta's voice is getting bad & husky & out of tune sometimes & is weak & thin above. It is very pretty music by Gnecco. We had then Les Anglaises pour rine, in which Potier & Laporte as the 2 lovers, 2 dutchmen, & aunt & neice anglaises were very good -- M^{lle} St. Ange very pretty -- but the fun of it is rather passé & we were not much amused with it after the drollery of Lablache & Santini in the opera.

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[15. July. 1831]

... Concert of Paganini at the Opera House.

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... Paganini played the same grand concerto in E Major with slow movement in the middle as last time. His tema on one string was most exquisite, & his evolutions truly astonishing -- but the finest of all was an introduction to his last piece, the variations performed for the first time to "Di tanti palpiti." ... He is really unique -- & is an effect of Nature of body, soul, hands, eyes, ears, arms, & wrists calculated exactly to play the violin -- nothing is wanting to him. He is like Mrs. Siddons & Taglioni, absolutely made perfect for his art -- as was the tragedian & is the dancer.

[16. July. 1831-]

... Anna Bolena -- music by Donizetti -- a beautiful overture, & fine cavatina for Pasta, & exquisite finale of 1st act -- for beauty equal to any thing of Rossini -- something in his style. In second act the air of Rubini in prison is lovely, & the trio of Rubini, Lablache, & Pasta -- & above all the finale by Pasta alone. Rubini sung delightfully. Lablache looked exactly Henry 8, & sung very well. I never saw Pasta to such advantage as in Anne Boleyn. Her prayer to the King, her appeal to Heaven against her judges, her scene with Percy (Rubini) when interrupted by the King, but above all her scene with Jane Seymour (Madame Gay, a poor singer) where Jane tells

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her that she is to be Queen -- the horror, the contempt, the dignity, & the passion were quite Siddonian -- & quite affecting. Her last scene where she dies mad instead of being beheaded was very fine & affecting, & had all the characteristics of madness, yet with grace & feeling -- & her voice & singing were tonight exactly in the best state. The part was written for her -- indeed the opera was written for the 3 who now perform it here. Madame Gay in Jane Seymour did not look likely to attract the King -- and her voice is thin & harsh, & was at first sadly out of tune, but got better.

... Between the acts we had Taglioni & her father with the Minuet de la Cour & Gavotte, & in Massaniello she danced the beautiful Bolero Napolitano. The Gavotte was repeated. Certainly there never was any body that danced as she does. Dancing & solo violins I shall never again be able to support -- Paganini & Taglioni have made it impossible.