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**Three Jelgerhuis manuscripts: elements of English,
French, and Dutch performance practice in the early
19th century**

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NEUMAN (Laila), « Three Jelgerhuis Manuscripts. Elements of English, French, and Dutch Performance Practice in the Early 19th Century »

RÉSUMÉ – En 1811, 1814 et 1817, le célèbre acteur et peintre néerlandais Johannes Jelgerhuis Rienkszoon écrit trois journaux illustrés pour documenter les productions des compagnies de théâtre anglaises, françaises et néerlandaises venues à Amsterdam. Cet article donne un aperçu des manuscrits de Jelgerhuis et les place dans le contexte de ses autres œuvres publiées et inédites afin d'éclairer les différences et similitudes entre les pratiques d'interprétation européennes anciennes et contemporaines.

MOTS-CLÉS – XIX^e siècle, création, théâtre, Amsterdam, Pays-Bas, Talma, acteur, troupe, mise en scène

ABSTRACT – In 1811, 1814, and 1817, the renowned Dutch actor and painter Johannes Jelgerhuis Rienkszoon authored three illustrated journals to document the productions of the English, French, and Dutch theatre companies that came to perform in Amsterdam. This article provides an overview of Jelgerhuis's manuscripts, placing them in context with his other published and unpublished works as a means to illuminate differences and similarities between early modern and contemporary European performance practices.

KEYWORDS – 19th century, creation, theatre, Amsterdam, Netherlands, Talma, actor, company, staging

THREE JELGERHUIS MANUSCRIPTS

Elements of English, French, and Dutch Performance Practice in the Early 19th Century

To search for perfection and to perform it, that is and must remain our goal.
Johannes JELGERHUIS, *Theoretische Lessen over Gesticulatie en Mimiek* (1827).

In 1811, Napoleon Bonaparte paid his first imperial visit to the Netherlands, bringing with him prominent French actors from the Comédie-Française. As part of the ensuing celebrations, the Hollandsche Schouwburg (henceforth, the ‘Amsterdam Theatre’) staged an entire month of theatrical performances, with the French actors and the leading Dutch actors performing on alternate nights. The renowned Dutch actor and painter Johannes Jelgerhuis Rienkszoon (1770-1836) documented most of the French performances in an illustrated journal, titled *Schetzende Herinneringen*.¹ Three years later, a group of English actors and circus artists from various companies came to perform in Amsterdam. Jelgerhuis created a new illustrated journal to record his experiences with them, titled *Iets over het Engelsche Toneel*.² In 1817, Jelgerhuis completed a third journal, this time documenting his observations of Ward Bingley’s Dutch theatre company, based in The Hague, when they came to

1 Full title: *Schetzende Herinneringen van de Representatien: gegeven in October 1811 door de Fransche Acteurs en Actrices Talma, Damas, Duchinois, en Bourgoin op het Hollandsche Toneel te Amsterdam. Waargenomen door J: Jelgerhuis Rzn Hollandsch Acteur, ter Gelegenbeijd dat de fransche Keijzer Napoleon Zig in de stad Amsterdam bevond.* MS, 1811, Theatercollectie Bijzondere Collecties UvA (Stichting TiN) BK-B-10-A.

2 Full title: *Iets over het Engelsche Toneel waargenoomen in de maanden Meij en Junij 1814 Door J: Jelgerhuis Rz. Hollandsch Acteur te Amsterdam.* Ms, 1814, Theatercollectie Bijzondere Collecties UvA (Stichting TiN), IV D 23.

perform in Amsterdam; this journal is titled *Beschouwingen*³. In the introduction to *Beschouwingen*, Jelgerhuis stresses a wish to be neutral in his comments, and in *Schettzende Herinneringen*, he notes that the journal was not intended for publication, but as aide-mémoire for himself. Such comments suggest that these three manuscripts represent his sincere critical views, uncoloured by political or financial considerations, and therefore can be understood as documentary responses by a professional actor to the work of his colleagues.

Johannes Jelgerhuis was a member of the Amsterdam Theatre's acting company between 1805 and 1836.⁴ In addition to being an actor, he was a painter, a costume designer, and an educator. Jelgerhuis's expertise in all of these areas is visible in his remarks on acting and staging practices and in his rich illustrations of and commentary on the use of period costume, which appear in his illustrated journals and in his published works. His best-known work, the treatise *Theoretische Lessen over Gesticulatie en Mimiek* [Theoretical Lessons in Gesture and Mimic Expression] (1827), documents the lessons he gave at the first school for young actors and actresses in The Netherlands.⁵ Some of the ideas that he expresses in the *Theoretische Lessen* are already articulated by Jelgerhuis in his earlier private writings, such as in the three journals discussed in this article. Jelgerhuis does address some basic elements of acting in his *Theoretische Lessen*, but he does not cover concerns such as staging, set design, declamation, and casting. It is thus through Jelgerhuis's private writings that we can begin to understand these aspects of early nineteenth-century Dutch theatre and gain a fuller sense of his overall views on acting and staging practices.

This article provides an overview of Jelgerhuis's manuscripts, *Schettzende Herinneringen* (1811), *Iets over het Engelsche Toneel* (1814), and *Beschouwingen* (1817), and places them in context with his other works (published and unpublished) and with news reports, in an effort to suggest their relevance for theatre historians and practitioners. Examination of Jelgerhuis's three manuscripts not only sheds light on early-nineteenth-century Dutch

3 Full title: *Beschouwingen door J. Jelgerhuis RZ Hollandsch Acteur*. Amsterdam City Archives, MS, 1817, 15030, 2893.

4 A. E. d'Ailly, 'Johannes Jelgerhuis Rienksz', in *Vijfen dertigste Jaarboek van het Genootschap Amstelodamum* (Amsterdam: de Bussy, 1938), pp. 227–48.

5 Johannes Jelgerhuis, *Theoretische Lessen over de Gesticulatie en Mimiek* (Amsterdam: Warnars, 1827–1830).

performance standards, as articulated by Jelgerhuis, but also offers a unique opportunity to compare differences and similarities between contemporary English, French, and Dutch performance practices.

THE EVENTS AND MANUSCRIPTS: A BRIEF SYNOPSIS

THE FRENCH VISIT TO AMSTERDAM *SCHETTZENDE HERINNERINGEN* (1811)

The 1811 manuscript, *Schettzende Herinneringen*, recounts in detail the acting skills and costumes of the four acclaimed Parisian actors who came to perform in Amsterdam: Joseph Talma, Catherine Duchesnois, Marie-Thérèse Bourgois, and Alexandre Damas. Their performances were featured mainly at the Amsterdam Theatre (the largest theatre in Amsterdam), where they were joined by other French actors from the smaller Théâtre Français sur L'Erwtenmarkt (the French theatre in Amsterdam), who played the minor roles.⁶ Between October 2 and November 3, the French actors and the Amsterdam Theatre company, alternately and separately, and each in their respective language, filled evening programmes with performances in various genres such as tragedies, comedies, and ballet-pantomimes. Each party performed their own repertoire, except in the cases of *Phèdre* and *Hamlet*, which were presented by both companies, with *Fedra* in the Dutch translation of P.J. Uylenbroek and *Hamlet* in the Dutch version by M.G. de Cambon, after the French by Ducis. The occasion allowed the audience to compare the French star performers to the Dutch, among whom the famous actors were Johanna Cornelia Ziesenis Wattier (1762–1827), Andries Snoek (1766–1829), and Jelgerhuis himself. Jelgerhuis was excited about the unique opportunity to see the French perform in Amsterdam: 'Even if one were to travel to Paris to see these artists', he writes, 'surely one would not see as many different plays performed in one month' by the best actors.⁷ His profound

6 See T. K. Looyen *Een Geschiedenis van Amsterdamse Theaters; Wie kwam er niet in de Nes?* (Amsterdam: Heuff/Uniepers, 1981), and Sylvie Chevalley, 'Politique et Théâtre. Une visite impériale en Hollande en 1811', *Revue d'Histoire du Théâtre*, 152, 1986.

7 *Schettzende Herinneringen*, p. 2.

interest in high tragedy is evident: in the manuscript's eighty-two pages of written observations and twenty-three illustrations of the Parisian actors and their costumes, he documents only the performances of the thirteen tragedies that he attended [see Appendix 1].⁸ He mentions neither the comedies performed by the French, nor the performances by his own company in that month.⁹

THE ENGLISH VISIT TO AMSTERDAM
IETS OVER HET ENGELSCH TONEEL (1814)

In the 1814 manuscript, *Iets over het Engelsche Toneel*, Jelgerhuis writes that Napoleon's withdrawal from the Netherlands in November 1813 re-established communication between the Netherlands and England, which had been suspended for twenty years, thus enabling English artists to perform in Amsterdam. Announcements in the *Amsterdamsche Courant* (the Amsterdam newspaper) indicate that 'Their Majesty's Servants from the Theater-Royal of London and Windsor' performed mostly comedies at the Hoogduitsche Schouwburg—the High-German Theatre—in Amsterdam under the direction of John Jonas and Sampson Penley, while the main Amsterdam Theatre was being transformed for two 'equestrian melodramas' by artists from the Astley's Royal Amphitheatre and the Theatre Royal Covent Garden.¹⁰ The actors from the Theatres Royal opened their series of performances on 18 May, and filled twenty evenings with thirty-four different plays, spread out over almost two months. (The series included a performance of *Hamlet* on 23 May, which, as Willem Schrickx has argued, may have been the earliest production of a Shakespearian play in English on the Continent, preceding the 1822 performance of *Othello* in Paris.¹¹) Jelgerhuis, however, was only able to attend their performances on 31 May and 2 June, due to his

8 The 13 tragedies performed by the French were as follows: *Adélaïde du Guesclin*, Voltaire; *Phèdre*, Racine (2x); *Andromaque*, Racine (2x); *Iphigénie en Aulide*, Racine (2x); *Rhadamiste et Zénobie*, Crébillon; *Zaïre*, Voltaire; *Gaston et Bayard*, Belloy; *Hamlet*, Ducis (2x); *Iphigénie en Tauride*, De la Touche; *Mabomet*, Voltaire; *Philoctète dans l'île de Lemnos*, Laharpe; *Manlius Capitolinus*, De la Fosse; *Œdipe*, Voltaire.

9 This entire manuscript has been published in Dutch by Ben Albach: '*De Volmaakste Acteur, die ik tot nog toe zag...*', in *Scenarium* 10, ed. by E. Alexander, R. L. Erenstein and W. Hoogendoorn (Meppel: Ten Brink, 1985).

10 *Amsterdamsche Courant*, Special Collections of the University of Amsterdam Kr II, 18 May–6 August 1814.

11 W. Schrickx, *Neophilologus*, 6 (1977), p. 619. <https://doi.org/10.1007/BF01514529>.

having to perform at other venues. In this manuscript, the illustrations of the actors' costumes and the observations on performance practices suggest a deep understanding of the events and substantial knowledge of painting, costume design, and acting. Though the comedies in the High German Theatre were presented in English, a language foreign to Jelgerhuis, the equestrian melodramas in the Amsterdam Theatre under the direction of John Astley, William Davis, and Mr. Parker were translated into Dutch by C.F. Schmidt, and several Dutch actors (at least thirteen in total according to the playbills and the *Amsterdamsche Courant*) took part in the performances.¹² Between 22 June and 6 August, the *Amsterdamsche Courant* announces twenty-six performances in total of the two equestrian melodramas: Thomas Dibdin's and John Fawcett's *The Secret Mine* (*De Verborgene Groef* in Schmidt's translation) and *Timour the Tartar* (*Timour de Tartaar*) by Matthew Gregory Lewis.¹³ Jelgerhuis was one of the Dutch actors to perform alongside the English artists in the *Verborgene Groef*. Of the preparations for this melodrama, he writes that the English companies brought 'sixteen trunks of costumes which contained everything, head to toe, for the sixty soldiers and the actors involved', along with eighteen well-trained horses. He adds an illustration of a wooden bridge erected on stage for the horses to walk on, the construction of which had cost 3500 Dutch guilders.¹⁴ Three days of rehearsals lasted until late at night, and although the tickets had been doubled in price to cover the costs of this extraordinary series of performances, a full audience attended the premiere.¹⁵ But however great the popularity of the melodramas with the audience, and however positive his initial reaction to Penley's comedies, Jelgerhuis does not hide his disappointment in the equestrian melodrama: 'woe the English art

12 The playbills and the *Amsterdamsche Courant* both present the Dutch actors Kamphuizen, Jelgerhuis Rz, Vreedenberg, Majofski, van Well, Oberg, P. J. Snoek, Struik, Neyts, and Zeegers. Dutch actresses: Kamphuizen on horseback, Adams, Huart, and Brulé. Playbills of the Hollandsche Schouwburg (Amsterdam: Abraham Mars, 1814), Special Collections of the University of Amsterdam, OTM: OG 06-1024; and *Amsterdamsche Courant*, 22 June 1814.—Playbills of the Hollandsche Schouwburg, 22 June–6 August, 1814.

13 *Amsterdamsche Courant*, 21 June–6 August, 1814.

14 '16 groote mande koffers. met toneel kleederen. waar bij voor soldaaten en Acteurs vant hoofd tot de voeten alles was wat men behoefde', *Iets over het Engelsche Toneel* (1814).

15 The cheapest tickets cost twelve Dutch stuivers, instead of the usual six, and the most expensive ones cost four Dutch guilders, instead of the usual two guilders and twelve stuivers. Playbills of the Hollandsche Schouwburg, 28 May, 22 June and 18 July, 1814.

murderers, who used their acquired riches to destroy all good taste.¹⁶ Jelgerhuis writes a letter to ask to be relieved from his obligation to perform in *De Verborgene Groef*, and adds in his journal, that had it not been for his wife and children, he would have left the production. To his relief, he was exempt from performing in *Timour de Tartaar*. His five illustrations and detailed descriptions nonetheless give an idea of the various magnificent stage settings, the horse bridge construction, materials and costumes.¹⁷

THE HAGUE COMPANY'S VISIT TO AMSTERDAM
BESCHOUWINGEN (1817)

In his third journal, *Beschouwingen*, Jelgerhuis describes eighteen performances in the High German Theatre by The Hague's Royal National Players under the direction of the actor manager Ward Bingley (1757-1818).¹⁸ These performances were mounted between 5 June and 30 June, 1817, and consisted of a selection of tragedies, comedies, dramas, and farces in Dutch (two plays by Dutch authors; the remaining sixteen, translations and adaptations from German and French originals).¹⁹ The evenings were largely divided into two parts; a tragedy or a drama as the main play, and a comedy or a farce as the afterpiece. Jelgerhuis knew most of these plays extremely well; not only had he performed some of the roles himself, but he had also seen Bingley (Jelgerhuis's predecessor in the Amsterdam Theatre Company)²⁰ do so. The repertoire chosen by Bingley's company indicates the growing popularity of new types of plays in prose, especially those by August von Kotzebue.²¹ The company from The Hague performed only three tragedies, against eleven Dutch

16 'Wee de Engelsche kunstmoordenaars, die van hun verkreegen Rykdom [...] misbruik maakten om alle goede Smaak te verwoesten.' *Iets over het Engelsche Toneel* (1814). I have retained the original spelling in quotations; all translations are my own.

17 For more information about this event and details of *The Secret Mine* see Ben Albach, 'A Dutch Actor's Experiences with English Theatre in Amsterdam, May-July 1814', in *Western Popular Theatre*, ed. by David Mayer and Kenneth Richards (London/New York: Methuen, 1977), pp. 75–90.

18 For a full list of the plays, see Appendix 2.

19 *Amsterdamsche Courant*, 1817, Amsterdam City Archives, 15030, 16549, 5 June–30 June 1817.

20 A[rent] van Halmael Jr., *Bijdragen tot de geschiedenis van het Tooneel, de Tooneelspeelkunst, en de Tooneelspelers, in Nederland*. (Leeuwarden: Suringar, 1840) p. 68.

21 Ben Albach, *Helden, Draken en Comedianten, Het Nederlandse toneelleven voor, in en na de Franse tijd* (Amsterdam: Holland, 1956) ps. 20–3.

versions of High German dramas and comedies, most of which were by Kotzebue and August Wilhelm Iffland. Though Jelgerhuis opens *Beschouwingen* by stating his intention to be unbiased in his assessments of Bingley's group, his writing reveals that the experience of seeing another Dutch acting company present plays in Amsterdam, the home of his company, generated a sense of competition. Jelgerhuis was not the only critical observer of this event; anonymous theatre critics from the periodical *De Tooneelkijker* (The Opera Glasses) also attended most of the performances of Bingley's company, and published their opinions in a volume dedicated to their visit.²² Below, I compare the viewpoints published in *De Tooneelkijker* with those of Jelgerhuis in *Beschouwingen*, and place them in context with Jelgerhuis's own comparative discussion (in the 1811 *Schettzende Herinneringen* manuscript) of the acting techniques of Bingley and Talma.

ACTORS AND ACTING SKILLS

THE FRENCH ACTORS

The 1811 visit invited comparison between the leading French actors Joseph Talma, Catherine Duchesnois, and their famous Dutch colleagues Johanna Ziesenis Wattier and Andries Snoek. But in *Schettzende Herinneringen*, Jelgerhuis places emphasis on Talma. François-Joseph Talma had been a *sociétaire* (a member and shareholder of the Société des Comédiens-Français) since 1789, and was a friend of Napoleon's. He was the most acclaimed actor in Paris at the time, and was a pioneer of costume reform in France, which was of particular interest to Jelgerhuis. Jelgerhuis had already seen him perform in The Hague in 1797, but Talma's performances in 1811 made a special impression on Jelgerhuis and would remain important to him for years to come. At the outset of the manuscript, Jelgerhuis makes clear his high expectations of the foreign actors and expresses his initial disappointment in their acting

22 *Verslag der Tooneelvertooningen van Bingley, te Amsterdam; door de schrijvers van den Tooneelkijker* (Amsterdam: Delachaux, 1817).

skills and physical appearances. He justifies his not letting any defect of the actors pass, saying, 'they who so boldly claim to be perfect, have to be looked at with a microscope'.²³ His first impressions of the actors can be summarised as follows:

Joseph Talma (1763-1826) was a great actor, 'although his face was not the most advantageous for the stage. His nose was too small, and his eyes not big enough'. His figure was neither too big nor too small, too fat or too skinny, but the positioning of his legs and feet was 'peasant-like', and he repeatedly shook himself 'like a wet dog'.²⁴

Mlle Duchesnois (Catherine-Joséphine Rafuin [1777-1835]) 'lacked grace and nobility'; her gestures were 'low and ordinary', and 'Her sound was too coarse for tenderness and too uncivilised for passion'.²⁵

Marie-Thérèse Bourgoin (1781-1833) had a pleasant voice and face and acted with good taste. There was a 'painterly' contrast in her gestures and beautiful posture. However, there was no variety in her performances.

Alexandre Damas (1772-1834) was heavily built and big-boned. He had a lisp, had 'the worst stage-face [Jelgerhuis] had ever seen', and his movements lacked nobility. He did, however, understand some of his roles.²⁶

After opening with these descriptions, Jelgerhuis makes a conscious decision to focus on Talma and to omit commenting on the other actors unless they perform unpredictably. His initial criticism of Talma is replaced by admiration and recognition of his craftsmanship. Indeed, Talma's acting style never stops surprising Jelgerhuis over the course of the one-month visit. Talma spoke his monologues as if he truly were alone on stage, in a soft, yet audible and intense tone of voice that Jelgerhuis found remarkable. Talma knew how to build up his role, and

23 'Die zig vermeeten de volmaaktheid te besitten, moeten met een microscoop beschouwd worden of dit zoo is.' *Schetzende Herinneringen*, p. 10.

24 *Schetzende Herinneringen*, pp. 4–8.

25 'Voor de teederheid was haar geluij te groff; voor de passie te onbeschaaffd.' (ibid. p. 12).

26 Ibid., pp. 9–10.

never articulated passages beyond the limit of his voice range. He did not wear much makeup, and Jelgerhuis reports that Talma's face could turn pale when he exhibited suffering, something that Jelgerhuis had never seen in another actor.²⁷ According to Jelgerhuis, Talma was the superior actor of the four. He concludes his journal saying:

Thus ended a number of unforgettable beauties that I have written down to support my memory. It is not likely that I will see something similar again in my life. This awareness is enough to excuse me for taking up the pen to write something about it. Talma was the most complete actor I ever saw. See here my confession, and see the satisfaction of the criticisms I dared to make.²⁸

Again, it is clear that Jelgerhuis was conscious of the strength of his criticisms, and was not afraid to change his opinions as his thoughts evolved. In the case of Talma, whom Jelgerhuis repeatedly praises, he does point out dramatic passages in which he disagrees with Talma's interpretation, even as he records his approval of the performances of Damas, Duchesnois and Bourgoin.

THE ENGLISH ACTORS

A similar complexity of reaction marks Jelgerhuis's 1814 manuscript, *Iets over het Engelsche Toneel*. The first part, concerning the comedies by Jonas and Penley's troupe, is written in a generally positive tone, but in the second part which focuses on the productions of equestrian melodrama, his tone veers toward disgust. So extreme is his dislike of the genre that he passes over the acting completely. The second part of the manuscript is thus devoted to the above-mentioned illustrations of the splendid scenery and to general information about the stage directions involving the horses.

The performances of Jonas and Penley's company that Jelgerhuis attended were the comedies *The Soldier's Daughter* (Andrew Cherry, 1804), and *The Wonder, a Woman Keeps a Secret* (Susannah Centlivre, 1714), as well as the farces *Fortune's Frolic* (John Till Allingham, 1799),

²⁷ Ibid., pp. 6, 23, 44.

²⁸ 'Zoo eijndigde dan een aantal onvergeetbaare schoonheeden, die ik om mijn geheugen te ondersteunen, zoo wat neederstelde. Denkelijk zie ik in mijn leeven iets dergelijks niet weder.—Dit bezef is genoeg om mij te vergeeven, dat ik de pen nam om er iets over needer te schrijven.—Talma was de volmaakste Acteur, die ik tot nog toe zag.—Zie daar mijn belijdenis, en zie daar de satisfactie over de criticquen die ik hier heb durven maaken.' (ibid. p. 81).

and *Ways and Means; or, a Trip to Dover* (George Colman, the Younger, 1788). The *Amsterdamsche Courant* lists nineteen artists appearing over the previous evenings.²⁹ According to Alan Stockwell, many of them were very young, some no older than eighteen, such as Junius Brutus Booth, whose memoirs I discuss below.³⁰ Generally, Jelgerhuis is appreciative of their performances. He praises the rapid delivery without a prompter, notes a 'national style' in their lively and unfamiliar staging and in their 'speaking already before they could be seen' on stage. A watercolour illustration depicts two actors from *The Soldier's Daughter*, one of whom represents an actor who played the old father 'beautifully' and 'with passion', according to Jelgerhuis, and whose characterisation, attitudes, and delivery particularly moved him. He admires the pleasing performance of the graceful chambermaids and the cheerful and funny song of R. L. Jones who alternated speech with singing, but is less delighted with the shrill, high-pitched voices of the women and, in some cases, what he describes as badly coiffed hair and 'filthy costumes'.

THE DUTCH ACTORS

In *Beschouwingen*, in which Jelgerhuis documents his observations of the Dutch company from The Hague, he observes in the actors a certain smoothness of delivery and word-perfect technique; the periodical *De Tooneelkijker*, which also reported on the June 1817 performances, likewise applauds the actors' command of their roles and rapid delivery of the text, which was not audibly assisted by the prompter. Jelgerhuis's observations on the speedy delivery in Jonas and Penley's company and the company from The Hague, when compared against the observations in *De Tooneelkijker*, suggest that in Jelgerhuis's Amsterdam company the declamation was slower and that the assistance of a prompter may have been a noticeable feature of the performances.

The actors who inspire most of Jelgerhuis's observations in *Beschouwingen* are Bingley, Mrs. Hoedt (Johanna Cornelia Bingley [1785-1869], Ward Bingley's daughter, who was married to the actor Jan Hendrik Hoedt), and the company's first actress Mrs. Wicart (Wybrechta

²⁹ *Amsterdamsche Courant*, 21 May 1814.

³⁰ Alan Stockwell, *Finding Sampson Penley*, (Vesper Hawk Publishing, Copyright Alan Stockwell 2012), pp. 77–8.

Pile [1788-1842], wife of the actor Joh. G. Wicart).³¹ From the very first performance, Jelgerhuis describes Wicart as an actress with a big and heavy figure, a bad voice, and an 'inexpressive physiognomy'. In his eyes, she 'theatered too much,' and although she seemed to please the audience, he thought her gesticulation 'inappropriate and excessive'. He deemed Hoedt more graceful, and a better actress than Wicart. *De Tooneelkijker's* report corroborates these distinctions between the two actresses. About Hoedt's performance in *Epicharis and Nero*, however, Jelgerhuis and *De Tooneelkijker* differ in opinion. Jelgerhuis appreciates her interpretation of Epicharis as an obvious copy of the famous Wattier, who was both her aunt and her teacher. *De Tooneelkijker*, to the contrary, decries the artificial strain in her voice and attitudes caused by this 'slavish imitation', and encourages her to search for her own interpretation, as she has done in previous roles. Copying another actor's interpretation of a role was no uncommon practice at the time. In *Beschouwingen*, Jelgerhuis confesses to having copied Bingley's role as Splin in *De Verbeeterde Dwaas*, in the manner that Bingley performed it in his earlier years.³² Jelgerhuis's doing so enabled him to identify subtle weaknesses that had developed in Bingley's performances of Splin since then.³³ Jelgerhuis also observes this tendency in Bingley's King Lear.³⁴ For Jelgerhuis, the changes in Bingley's performance of Lear had become so great that he did not recognize Bingley's interpretation from previous years.³⁵ Jelgerhuis goes on to state that audience members complimented him on performing the role of Lear better than Bingley. *De Tooneelkijker* confirms this account, and reveals the criterion of the comparison; Jelgerhuis was considered superior in this role because he knew how to modulate his voice, using softer tones between impassioned passages, thus adding 'lighter colours' that stood out against

31 For Mrs. Hoedt see: *Digitaal Vrouwenlexicon van Nederland*.—For Mrs. Wicart see: Joh. M. Coffeng, *Lexicon van Nederlandse tonelisten* (Amsterdam: Polak & van Gennep, 1965), p. 151.

32 Ogelwight, H. Jr., *De verbeterde Dwaas, Blijspel*. After the French by Patrat.

33 An 1816 review in *De Tooneelkijker* also compares the performances of Bingley and Jelgerhuis in this particular role. See: *De Tooneelkijker*, (Amsterdam: Delachaux, 1816), p. 134.

34 *Koning Lear, Treurspel in vijf Bedrijven*. By Cambon, after the French ('s Gravenhage: Leeuwenstyn, 1791).

35 It must be said that Bingley was already sixty-two, and that these performances took place one year before his death in 1818.

the dark character of Lear.³⁶ Jelgerhuis also states in *Beschouwingen* that when an actor was known to be famous for a specific role, it was customary for other performers to refrain from performing it during the actor's career as a sign of respect—that is, unless they themselves had created an equally good interpretation. Jelgerhuis confirms this saying, 'Bingley played wonderfully in *Het Geweten*; whoever has not seen him in it, should never be permitted to play the role, unless he had demonstrated that he was his equal in such a play.'³⁷

Although the opinions expressed by *De Tooneelkijker* and by Jelgerhuis in *Beschouwingen* in regard to The Hague Company visit occasionally differ, the factual content of both texts is identical. When *Beschouwingen* is placed in the context of other contemporary sources, such as playbills, newspapers, and published texts of the plays, it is astonishing to see just how trustworthy Jelgerhuis's data is.

ACTING SKILLS

Jelgerhuis's criticism in the three manuscripts indicates that he had a clear idea of physical features, such as a good figure and expressive eyes, that were advantageous for stage actors. The absence of such features, combined with exaggerated or uninspired acting, disturbed Jelgerhuis. Yet any ungraceful or 'inadequate' shape (such as small eyes and a small nose in Talma's case) could be soon redeemed by superior acting. This works in both directions, as a mere becoming physique and pleasant voice do not make a good actor: Jelgerhuis's initial appreciation of 'graceful' Bourgoïn quickly dissolves into disinterest when he discovers that her acting style is always the same. In the end, superior acting skills are what make Talma and Bingley superior on stage, and leave first actresses such as Duchesnois and Wicart in the shadows.

In Jelgerhuis's manuscripts, the words 'naturalness', 'taste', 'ease', and 'gracefulness' seem to be self-explanatory parameters to measure an actor's skills and are often contrasted with 'exaggeration'. For example, in *Schetzende Herinneringen* (1811) and *Beschouwingen* (1817), Duchesnois

36 *Verslag der Tooneelvertooningen van W. Bingley, Te Amsterdam*, p. 19.

37 *Het Geweten, Tooneelspel*. After the High German by Aug. Wilh. Iffland.—'In het geweten, heeft Benglij verwonderlijk schoon gespeeld; hij die het niet van hem zag, moest nimmer toegestaan worden, om die Rol te spelen, tenzij hij proeven had gegeven, hem in dergelijke spel te kunnen opzijde staan.' (*Beschouwingen*).

and Wicart are repeatedly censured for their exaggeration, while Bingley and Talma are praised for their natural delivery. Jelgerhuis's language and preference for the 'natural' are in keeping with contemporary discourse. The periodical *De Tooneelkijker*, for instance, writes of Bingley's performance of Talland in *Het Geweten* as follows:

How can we praise him enough [...] We would have to point out from scene to scene, from phrase to phrase, what was said in a strong, humane or sensitive way. We should tell you that his unhappiness was not expressed by screaming, his fear not by crying or yelling, his madness not in the rudeness of a drunken sailor; that his dying was not horrible, but natural and gentle; that all the passions in his role were not only to be discovered in his voice, but also in his face, his gestures and his poses.³⁸

This description shares similarities with Jelgerhuis's observations in *Schetzende Herinneringen* of Talma in *Rhadamiste et Zénobie*: 'Talma played [Rhadamiste] remarkably well, his dying [was] more than beautifully natural and he played with ease [...] He spoke softly and with interruptions, then finally loud and clear, and suddenly collapsed, seemingly dead.'³⁹ Jelgerhuis's admiration for Talma's soft, yet intense and audible declamation can be further illustrated by comparing it to his assessments of Dutch performance in an earlier document (presumably written in 1808, but only posthumously published in the annual *Noord- en Zuid-Nederlandsche Tooneel-Almanak voor 1877*).⁴⁰ In this document, in which he reflects on the question: 'What was the former state of the Dutch theatre, what is it at present, and what should it be', Jelgerhuis deploras the audience's applause of loudly declaimed passages, a response that,

38 'Hoe kunnen wij hem in die rol genoeg prijzen [...] Wij zouden U van tooneel tot tooneel, van regel tot regel moeten aanwijzen, wat krachtig, wat menschkundig; wat gevoelig door hem werd gezegd; wij zouden U moeten zeggen, dat zijne droefheid niet in schreeuwen, zijn angst niet in geschrei of gegil, of zijne krankzinnigheid niet naar de onbeschoftheid van eenen beschonken zeeman geleek; dat zijn sterven niet afschuwelijk, maar natuurlijk en zacht was; dat al de gemoedsbewegingen, in zijne rol voorkomende, niet alleen in zijne stem, maar ook op zijn gelaat, in zijne gebaren en zijnen stand te ontdekken zijn.' (*Verslag der Tooneelvertooningen van W. Bingley te Amsterdam*, p. 14).

39 'Talma speelde voortrefflijk, zijn sterven was over schoon natuurlijk en het spel was gemakkelijk [...] Hij sprak sagt en afgebrooken, eijndelijk duidlyk en klaar, en zonk eensklaps in elkander en scheen dood te zyn.' (*Schetzende Herinneringen*, pp. 26–7).

40 'Antwoord op de vraag: Welke was de verleden staat van het Nederlandsch Tooneel, welke is de tegenwoordige, en welke zoude die behooren te zijn? 1 Januari 1808', *Noord- en Zuid- Nederlandsche Tooneel-Almanak voor 1877*, pp. 104–27.

in turn, compels actors to resort to ‘exclamando’ (shouting)—a kind of vocal exaggeration that results in a loud and undynamic performance.⁴¹

Jelgerhuis’s censure of exaggeration indicates a contemporary ideal of ‘naturalness’ in acting, but ‘naturalness’ is not so easily defined. Indeed, Jelgerhuis uses the term ‘naturalness’ in two antithetical ways. Though he adopts it to describe a performative ideal, Jelgerhuis also uses it in *Beschouwingen* pejoratively to describe Bingley’s wild behaviour in the comedy *De Snijder en zijn Zoon* when he beat another character on stage with a stick and used the familiar personal pronouns ‘jij’ and ‘jouw,’ instead of the more respectful ‘gij’ and ‘u,’ which were in the original text.⁴² According to Jelgerhuis, such a lack of decorum (made possible by the dramas in prose) ‘degrades the theatre’, and leads to ‘unbecoming naturalness’. He is similarly displeased with a scene in *Fortune’s Frolic* in which one of the English actors smashes a bowl full of cabbage and knocks over a table. Jelgerhuis opposed physical aggression and coarse language on stage as forms of realistic ‘naturalness’, because, in his mind, they thwarted the moral function of the theatre. Setting a good example for audience members was important to Jelgerhuis, who believed in the improving nature of the drama, both for the working classes, who might not otherwise have the time or opportunity to educate themselves, and for the upper classes, for whom the drama functioned as a diversion for the head and heart.⁴³ His belief that the theatre was a school for society reveals itself in his manuscripts and publications in the form of precise ideas of what should and should not be presented on stage.

Such a concern explains his contrasting concepts of ‘naturalness’. On the one hand, the term refers to an ideal of grace and ease (acquired through practice) in gesture and declamation; on the other, to an undesirable realism, an improper way of crudely representing life. These ideas are later elucidated in his *Theoretische Lessen*, where Jelgerhuis associates the natural with the ideal in the following two passages:

41 *Noord- en Zuid- Nederlandsche Tooneel-Almanak voor 1877*, pp. 111, 121–2.—Another example of Talma’s impact on Jelgerhuis is shown in *Concepten*, another unpublished document (c. 1821), in which Jelgerhuis lists his propositions for the trajectory of oncoming acting students. Strikingly, the very first item is the students’ acquisition of English and French, not only to read the required sources in their original language, but to see Talma perform, if he would still be alive.

42 *De Snijder en zijn Zoon*. After the High German bij Fusz (Dordrecht: Wanner, 1797).

43 *Noord- en Zuid- Nederlandsche Tooneel-Almanak voor 1877*, p. 114.

To search for perfection and to perform it, that is and must remain our goal; it has to be perfected in attitude and posture, in walking and sitting, in gesticulation and facial expression, in the position of hands and fingers, the positioning of the feet, the tone and inflection of the voice; [...] in short, in everything art requires in order to be natural and beautiful.⁴⁴

Just as one forces the voice to sonority without being unnatural, one has to guide the facial expression to grace and at the same time remain natural, corresponding with the character that one has to represent, so that fainting and death are not portrayed as so terrible that it would be hideous.⁴⁵

These two excerpts show how even the smallest details mattered to Jelgerhuis. Only practice could enable the actor (even the most gifted by nature, such as Wattier) to attain the level of craftsmanship necessary for expressing a character's passions and emotions seemingly naturally and with ease, but in a higher and nobler form than in real life.⁴⁶ In the same treatise, Jelgerhuis also associates naturalness (not refined by practice) with overt realism: 'For it is not enough to cry naturally, laugh, and be angry, driven by feeling; no—one might become revolting and hideous, and yet it would be natural.'⁴⁷ To be 'natural' is not enough; one must embody an ideal form of nature, which is a product not of spontaneity but of practice.

Jelgerhuis and the periodical *De Tooneelkijker* are hardly alone in opposing exaggeration and cultivating ideals of 'naturalness' and of the theatre as a school for society. Nor are these concepts solely connected with Dutch theatre. The English painter Joshua Reynolds, in the process of promoting the ideal representation of nature in his *Discourses* (1778), writes of acting, 'I must observe that even the expression of violent passion is not always the most excellent [...] Violent distortion of

44 'De volkomenheid optespooren en die voortedragen, dat is het doel en moet het blijven; het moet af zijn, in stand en houding, in gaan, staan en zitten, in Gesticulatie en in gelaatstrekken, in houding der handen en vingers, plaatsing der voeten, toon en modulatie der stem; [...] kortom, in alles wat de kunst vordert om natuurlijk en fraai te zijn' (*Theoretische Lessen*, p. 105).

45 'Even als men de toonen der stem tot welluidendheid dwingt, zonder onnatuurlijk te zijn, zoo moet men de uiterlijke gebaren des gelaats tot welstand brengen en te gelijk natuurlijk blijven, overeenkomstig het karakter, hetwelk men voorstellen moet, opdat bezwijmen en dood zoo verschrikkelijk niet voorgesteld worden, dat het afzigtelijk zoude zijn' (ibid. p. 119).

46 Ibid. p. VII.

47 'Want het is niet genoeg om, gedreven door gevoel, nu maar natuurlijk te schreijen, te lagchen, vergramd te zijn; neen, men kan daardoor walgelijk en afzigtelijk worden, en het zoude echter natuurlijk zijn' (ibid. p. 119).

action, harsh screamings of the voice [...] are, therefore, not admissible in the theatric art.’⁴⁸ The English essayist and theatre critic, William Hazlitt, argues in his essay ‘On Actors and Acting’ (1817) that because the theatre models aesthetic and social ideals, it serves an educative function: ‘The stage is an epitome, a bettered likeness of the world [...] The stage not only refines the manners, but it is the best teacher of morals, for it is the truest and most intelligible picture of life.’⁴⁹ What such connections do reveal is the pervasiveness of these concepts, which were in many ways cross-cultural. Jelgerhuis’s manuscripts are important because they demonstrate how a theatre practitioner like Jelgerhuis was conversant with these ideas, not only in their more abstract sense, as he articulates them in his *Theoretische Lessen*, but also in their applied sense, as he links them in the three manuscripts to the actual acting practices of the French, English, and Dutch performers.

STAGING PRACTICES

Because the repertoire in the Amsterdam Theatre included many French tragedies (albeit in Dutch translations), Jelgerhuis himself had performed in nine of the tragedies presented by the French in 1811. Yet, notwithstanding his personal experience with the staging of these plays, in *Schetzende Herinneringen* he barely comments on the staging practices of the Parisian actors. He mentions only small divergences from the Dutch staging, such as in the urn scene in Ducis’s *Hamlet*, in which Talma performed sitting instead of standing. Jelgerhuis does critique what he perceives as a general inattentiveness to the painted perspective of the stage sets, writing that the actors’ entrances through the flats, which represented walls, instead of through the doors were inappropriate and against the rules of painting, because such entrances interrupted the scenic illusion.⁵⁰ Jelgerhuis would later consolidate thoughts such as these in his *Theoretische Lessen* in the

48 Joshua Reynolds, *Discourses*, ed. by Edward Gilpin Johnson (Chicago: McClurg, 1891), Discourse 13, pp. 319–20.

49 William Hazlitt, ‘On Actors and Acting’, *The Examiner* (January 5, 1817), in *Hazlitt on Theatre*, ed. by William Archer and Robert Lowe (New York: Hill and Wang, 1957), p. 133.

50 *Schetzende Herinneringen*, p. 15.

chapter on entrances and exits, where he advises actors to ‘avoid entering from the wings, when no doors are painted on them. It would otherwise give the impression of breaking through the walls. If there are doors, one should use them, and enter from there.’⁵¹ His concern for maintaining the illusion by respecting the stage sets illustrates the close connection between painting and the theatre in Jelgerhuis’s oeuvre; he commonly refers to famous painters and uses the rules of painting to explain elements of acting and performance. In the 1814 manuscript, *Iets over het Engelsche Toneel*, Jelgerhuis again wonders at the entrances of the foreign actors, this time of Samson and Penley’s company: ‘they mostly entered from the first wings, although there were doors.’ Remarkably, the young Junius Brutus Booth, in his own memoirs of this tour on the Continent also remarks on the entrances: ‘The theatre is a commodious building. The entrances to the stage are all from the top, which was at first very awkward.’⁵² His comment suggests that English actors were accustomed to entering through the proscenium arch doors still in use in most of the English theatres at that time, and that they adapted their usual staging to this theatre by entering from the first wings. For Jelgerhuis, the fact that the French and the English companies had little rehearsal time to adapt so many plays to theatres in which they had never performed is no excuse for violating illusory effect. In *Iets over het Engelsche Toneel*, he also provides an account and an illustration [see Figure 1] of English staging practices:

Their positioning on stage was remarkable: they often spread out over the entire stage, walking in front of each other and between one another, thus showing a natural confusion, which, however, had a visible order, for they were never standing in front of each other; yet freed from that visible order that reigns on the French and Dutch stage and gathers most persons around the prompter, and always, with a certain elegance, pass by each other, mostly from behind. This spreading out made asides [...] possible and probable, for see here a ground plan of a performance, each dot representing a person.⁵³

51 ‘Dat men zich zorgvuldig wachten moet, aan de zijde schermen binnen te treden, indien er geen poorten opgeschilderd zijn: het verkrijgt anders de gedaante van door den muur henen te breken: –zijn er deuren, men bediene zich daar vooral van, en trede daar in.’ (*Theoretische Lessen*, p. 38).

52 *Booth Memorials. Passages, incidents, and anecdotes in the life of Junius Brutus Booth* (New York: Carleton, 1866), pp. 22–3.

53 ‘Hún toneelschikkingen waren zeer op merkzaam. dikwerf over her geheele toneel verspreyd. voorbij Elkander loopende en door Elkander. duydende daar door Eene natuurlyke verwarring aan, die Echter zichtbaare order had want nimmer waaren zij voor Elkander

As Jelgerhuis mentions, this kind of positioning and the seeming ‘confusion’ of the English players differed from the traditional stage rules still maintained by the Dutch and the French. Jelgerhuis does not specify what those rules were, except for ‘always elegantly passing behind’ another actor. However, his trained eye did acknowledge a ‘visible order’ and functionality of the English actors behind the seeming confusion, and was appreciative of their solution of having the actors speaking asides stand closer to the audience.

In the 1817 manuscript, *Beschouwingen*, Jelgerhuis makes further observations on stage practices, reflecting positively on seeing the Dutch actors from The Hague play in both the main play and the afterpiece:⁵⁴

The afterpiece, *De Verstrooiden*, [...] was performed very well, partly by actors who had played before [in the main play], and whose reappearance gave the audience pleasure of which the actors received signs of appreciation. It was only natural that I instantly said to myself: if our first actors too were assigned to play in the afterpieces, then surely we would be capable of doing much better. But the misconception that it is beneath one’s dignity to perform again, is an inappropriate obstacle that is much too present in our company.⁵⁵

These lines indicate not only that Jelgerhuis approved of the custom of appearing twice in one evening, but also, to his regret, that it was no common practice in the Amsterdam company. The casting in Amsterdam still seems to have been relying on the ‘emplooi systeem’, in which actors specialised in one type of role—such as ‘sovereign in tragedy and comedy’, ‘first roles in tragedy and comedy’, ‘second roles in tragedy and comedy’, ‘noble fathers’, ‘noble mothers’, and ‘tender roles’—to which they then

geplaatst. maar bevryd van die zichtbaare order die op het Fransche en hollandsche toneel heerscht en die de meeste personen om de soufleúr verzaameld, en die altoos met zekere welvoeglykheid elkander meest achterom passeeren.—. deeze verspyding maakte Een ter zyde Spraak [. . .] zeer mooglyk en waarschylyk. want zie hier Een Platte gronds voorstelling van Eene toneelschikking Yder Stip een persoon voorstellende’.

54 Appendix 2 shows that on several evenings the actors indeed performed in two pieces. For clarity, the names of these actors have been bolded.

55 ‘Het nastukje, de *verstrooiden*, dat zeer wel wierd uitgevoerd, deels al door personen, die vooraf gespeeld hadden, en wier wederkomst het publiek genoegen gaf waarvan de acteurs blijken ontvongen. ’T was natuurlijk dat ik tot mij zelve terstond moest zeggen: wanneer men bij ons ook alzoo de eerste Susjetten disponeerde om na te spelen, in Klijne Stukjes, dan gewis hebben wij het vermogen om zúlks veel beeter te doen, maar de waan, dat het beneden den Rang is, nogmaals op te treden, is in deezen Eene ongepaste hinderpaal, die te veel bij ons plaats heeft.’

were systematically assigned.⁵⁶ However, because the roles in many newly written prose plays increased in number and varied in characterisation, this traditional system of typecasting became insufficient. In his earlier 1808 document, in answer to the title's question: 'What was the former state of the Dutch theatre, what is it at present, and what should it be,'⁵⁷ Jelgerhuis writes about occasional casting errors in his own company. Judging by his later remarks on casting in *Beschouwingen*, he was still not fully satisfied with the way the Amsterdam Theatre functioned: 'If *Ubaldo* were played again, it would require completely different casting amongst us, I still cannot grasp how it got cast so wrongly'.⁵⁸ He noted that Bingley assigned the roles in accordance with the skills of each individual actor, which was beneficial to the entire ensemble: 'All first actors played with zeal, with pleasure, and is all this so astonishing? We can do this too, if we wish, and if we are given the proper casting. Then truly we can do better.'⁵⁹ He also recognised Bingley's hand in the blocking and physical movements of minor actors, which, however imperfect in execution, were also to be preferred to that of the Amsterdam company, 'where the actors are left too much to their own devices'. These comments suggest that for Jelgerhuis, even actors who had acquired all of the essential acting skills needed a good company structure and proper casting to create a stage environment wherein they could perform at the highest of their ability.

Jelgerhuis's private writings foreground the staging difficulties posed by a period of transition between the style of the old tragedies in rhyme (solemnly declaimed, stylized) and the new dramas in prose, which called for a more 'natural' style of acting. In many ways, Jelgerhuis approves of the more 'natural', more modern staging of both the English and Bingley's company, and his notes often register disappointment on his part that the Amsterdam company seems to lag behind in certain developments. Jelgerhuis's manuscripts also make it clear, however,

56 Albach, *Helden, Draken en Comedianten*, p. 97.

57 *Noord- en Zuid- Nederlandsche Tooneel-Almanak voor 1877*, p. 123.

58 'Indien ooit Ubaldo weder gespeeld wierd, zoude het eene geheele andere verdeeling onder ons vorderen, ik kan nog niet begrijpen, hoe het zulk een geheel verkeerde verdeeling, onder ons bekvam'.

59 'Alle de eerste personen speelde het met ijver, eigen plaisier en is dit alles nu zo wonderbaar?—wij kunnen dit ook als wij willen, en 't het ons wel verdeeld gegeven word.—dan waarachtig doen wij 't beeter'.

that he preferred a moderate approach to theatre change; Jelgerhuis was not one for revolutionizing stage practices but for refining and improving them. The casting and staging solutions he witnessed in other companies inspired him in his lifelong search for improving the performance practices of his own company—an interest also apparent in his intensive research into and documentation of period costume, and in his attention to acting skills.

Jelgerhuis's three manuscripts *Schetzende Herinneringen* (1811), *Iets over het Engelsche Toneel* (1814), and *Beschouwingen* (1817) provide a unique window into contemporary French, English, and Dutch theatre. At a time in which the repertoire underwent rapid changes, Jelgerhuis fought for the art form he believed in, by weighing potential improvements in areas such as costume design, rhetorical delivery, and casting procedure against entrenched practices and the audience's taste, in order to reach an ideal of representative 'truth'. Jelgerhuis's rejection of the new art forms such as the equestrian melodrama may make him seem somewhat old-fashioned for his time, but when it comes to tragic performance, he is constantly searching for improvements, adjustments, and changes which mark him out as an innovator. His inexhaustible perfectionism and passionate curiosity are reflected not only in his published work, but also in the writing and illustrations featured in his manuscripts—a vast storehouse of information for those interested in theatre history. In introducing these three manuscripts, I hope to have suggested how they are an essential addition to his widely known *Theoretische Lessen*, but also crucial to a more complete understanding of his legacy and of European performance practices in the first decades of the nineteenth century.

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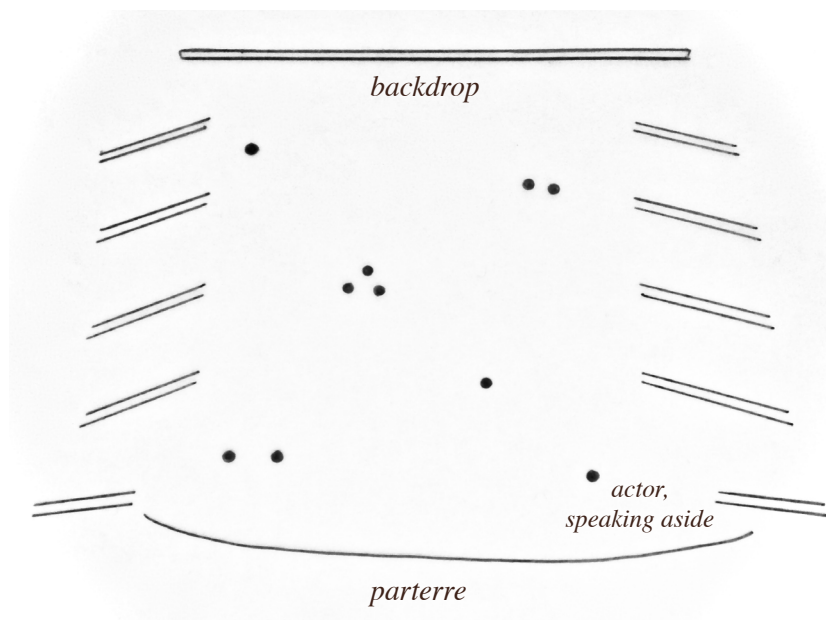


FIG. 1 – Reproduction of Jelgerhuis's illustration in *Iets over het Engelsche Toneel* (1814), showing the arrangement of actors on stage during Andrew Cherry's *The Soldier's Daughter*.

APPENDIX 1

Dates, 1811	Tragedies recorded in Jelgerhuis's <i>Schetzzende Herinneringen</i> (1811)	Author
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Thursday 3 October	<i>Adelaïde du Guesclin</i>	Voltaire
Friday 4 October	<i>Phèdre</i>	Racine
Sunday 6 October	<i>Andromaque</i>	Racine
Tuesday 8 October	<i>Iphigénie en Aulide</i>	Racine
Thursday 10 October	<i>Rhadamiste et Zénobie</i>	Crébillon
Friday 11 October	<i>Andromaque</i>	Racine
Saturday 12 October	<i>Iphigénie en Aulide</i>	Racine
Tuesday 15 October	<i>Zaïre</i>	Voltaire
Thursday 17 October	<i>Gaston et Bayard</i>	Belloy
Friday 18 October	<i>Hamlet</i>	Ducis
Tuesday 22 October	<i>Oreste ou Iphigénie en Tauride</i>	De la Touche
Thursday 24 October	<i>Mabomet</i>	Voltaire
Friday 25 October	<i>Phèdre</i>	Racine
Sunday 27 October	<i>Hamlet</i>	Ducis
Tuesday 29 October	<i>Philoctète dans l'île de Lemnos</i>	LaHarpe
Thursday 31 October	<i>Manlius Capitolinus</i>	De la Fosse
Sunday 3 November	<i>Oedipe</i>	Voltaire

Dates, 1814	Plays and equestrian melodramas recorded in Jelgerhuis's <i>Iets over het Engelsche Toneel</i>	Author
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31 May	<i>The Soldier's Daughter</i>	Andrew Cherry
31 May	<i>Fortune's Frolic</i>	John Till Allingham
2 June	<i>The Wonder, a Woman Keeps a Secret</i>	Susannah Centlivre
2 June	<i>Ways and Means; or, a Trip to Dover</i>	George Colman, the Younger

22, 23, 25, 27, and 29 June; 4, 7, 8, 9, 11, 13 and 16 July	<i>De Verborgene Groef</i>	C. F. Schmidt, after the English by Thomas Dibdin and John Fawcett
18, 23, 25, 27–30 July; 1–6 August	<i>Timour de Tartaar</i>	C. F. Schmidt, after the English by Matthew Gregory Lewis

APPENDIX 2

The table below assembles (incomplete) performance data about The Hague company's visit to Amsterdam from Jelgerhuis's *Beschouwingen* (1817), from the periodicals *De Tooneelkijker* and the *Amsterdamsche Courant*, and from published texts of the plays. The spelling used in the published sources is adopted throughout when differing from the spelling in the manuscript.

Dates June, 1817	Plays recorded in Jelgerhuis's <i>Beschouwingen</i>	Author	Role–Actor/actress The names of the actors who performed in both the main piece and afterpiece are bolded
Opening: Thursday 5	<i>De Groot Waereld en Goedhartigheid</i>	After the High German by F. W. Ziegler	Frits Berg–Mr. Hoedt Broeder–Bingley Amalia–Mrs. Wicart Major Blanker– <u>Bingley Jnr.</u> Kamenier Antonia–Mrs. Hoedt Fuller–Van Hanswyck Albosi–Mrs. Stoopendaal Fedel– <u>Stoopendaal</u>
Thursday 5	<i>De Verstrooiden</i>	By Van Esveldt Holtrop after the High German by A. von Kotzebue	Van Stofwolk– <u>Stoopendaal</u> Van Mengkoorn–Schouten Karel, zoon– <u>Bingley Jnr.</u> Charlotte, dochter–Miss. Kok
Monday 9	<i>Valvaise en Adelaide of de Zegepraal der Vriendschap over de Liefde</i>	Samuel Iperuszoom Wiselius	Information not provided
Monday 9	<i>De Verbeterde Dwaas</i>	By Hendrik Ogelwight Junior, after the French by Patrat	Jacob Splin–Bingley

Information not provided	<i>Het Geweten</i>	By W. A. Iffland, after the High German	Talland, vader–Bingley Wehrman–Grave Talland zoon– <u>Mr. Hoedt</u> Rathing–Valkenier Bollfeld–Van Toornenburg Helloff–Stoopendaal Mevr. Rathing–Mrs. Stoopendaal Frederika–Mrs. Hoedt
Information not provided	<i>Marton en Frontijn of de listige bediende</i>	By Dubois, after the French	Frontijn– <u>Mr. Hoedt</u> Marton–Mrs. Wicart
Wednesday 11	<i>De Misdaad uit eergierigheid</i>	By Wilh. Aug. Iffland, after the High German	Ahlden, den vader–Bingley Ahlden zoon–Bingley Jnr. Ruhrberg– <u>Stoopendaal</u> Bitau–Van Hanswyck Christiaan–Grave Salomon–Toornenburg Mevr. Ruhrberg– <u>Mrs. Wicart</u> Louisa–Mrs. Hoedt
Wednesday 11	<i>De twee Sprekende Schilderijen of De Gestoorde Maaltijd</i>	By M. G. Engelman, after the French by Valville	Mr. Hoedt <u>Stoopendaal</u> <u>Mrs. Wicart</u> Miss. Kok
Saturday 14	<i>Koning Lear</i>	Based on the French by Mrs. M. G. de Cambon	Lear–Bingley Helmonde–Mrs. Hoedt Graaf van Kent–Stoopendaal Hertog v Albaniën–Mr. Hoedt Edgar–Bingley Jnr. Lenox–Valkenier Regane–Mrs. Wicart Hertog v Cornwall–Schouten
Saturday 14	<i>De Twee kleine Auvergniaten</i>	By J. S. van Esveldt Holtrop, after the High German by A. von Kotzebue	Weduwe Latour–Mrs. Stoopendaal W. of J. Florwal–Van Hanswyck Cecilia–Miss. Kok Willem, Jakob–twee kindertjes

Monday 16	<i>De Trouwring</i>	By P. L., after the High German by Hembert	Information not provided
Monday 16	<i>De Pols</i>	By J. S. van Esveldt Holtrop, after the High German by Babo	De Doctor—Hoedt
Saturday 21	<i>Epicharis en Nero</i>	By Pieter Johannes Uylenbroek, based on the French by Legouvé	Nero—Bingley Epicharis— <u>Mrs. Hoedt</u> Faon—Grave Proculus—Schouten Piso—Valkenier Lucanus— <u>Hoedt</u>
Saturday 21	<i>De Echtgenoot Kluzenaar</i>	By C. van den Vijver, after the High German by A. von Kotzebue	De Baron Ammer— <u>Hoedt</u> Hendrika— <u>Mrs. Hoedt</u>
Wednesday 25	<i>De Lasteraar</i> (Jelgerhuis had seen Bingley perform this play often, and decided not attend this performance)	After the High German by A. von Kotzebue	Albrand (de Lasteraar)—Bingley Eduard Smith—Hoedt Kamerjonker—Bingley Jnr. Kapitein Elfeld—Stoopendaal Emilie Moorland— Mrs. Stoopendaal Jenny—Mrs. Hoedt Mrs. Elfeld— <u>Mrs. Wicart</u>
Saturday 28	<i>Michiel Adriaansz. De Ruiter</i>	J. Nomsz	M. A. de Ruiter— <u>Bingley</u> Jonge Valkenburg
Saturday 28	<i>De Snijder en zijn Zoon</i>	After the High German	Ritmeester— <u>Bingley</u> Mrs. Pompf— <u>Mrs. Wicart</u> Spornveld—Valkenier
Monday 30	<i>Ubaldo</i>	By Mr. van Esveldt Holtrop, after the High German by A. von Kotzebue	Hertog Ubaldo—Bingley Camilla, gemalin— <u>Mrs. Stoopendaal</u> Blanca, dochter— <u>Miss. Kok</u> Koningin Alwina— Mrs. Hoedt Koning—Bingley Jnr. Graaf Serravalle—Hoedt

Monday 30	<i>De twee kleine Auvergniaten</i>	By Mr. van Esveldt Holtrop, after the High German by A. von Kotzebue	Weduwe Latour— <u>Mrs. Stoopendaal</u> W. of J. Florwal— Mr. Van Hanswyck Cecilia— <u>Miss. Kok</u> Willem, Jakob—two children
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