

64. To Stephen Coleridge, 4 October 1881

2 Hume Street =Dublin

Dear little S.S (that means Stupid Stephen)

You surely don't believe that stupid tale about Merivale!¹ Oh! Lord Lord! – I know him well (Hermann Merivale I mean) & his goodwork [*sic*] & know how finished most of it is = & “Rome was not” finished in a day, surely. Most like the truth would turn out to be that he plans the whole thing in a day – but really Stephen

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a straight – strait – ?? jacket won't hold you if you “go on” in this fashion — How lucky it is you write! You can get rid of so much force so – better put it into more plays tho' & do be patienter dearie boy, or you'll upset the nerves (in time) of the goodest little devotedest girl (gurl !!!!!!!) who breathes but to serve (& save) you[.] Don't look so sorrowfully! You'll fret your body

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to a bone & your poor brain to a husk, & ----- Impudence – but forgive me – I love you, & your letters make me very sad sometimes – Let “Love, & joy, & smiling Spring” (it's September but no matter) — “Inspire your little soul to sing.”²

Don't be sad dear =

I'm writing a line to Merivale to ask him something =

I had a frightening letter from home the other day
one of the maids (fat

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blooming Martha) had gone away ill, & I was told, “not to be frightened”! I did it on the spot of course, & blundered over my Portia³ at night worsen [*sic*] than ever – but I've since heard the children, Boo, & Co are quite well so I'm easier – I tell you this because I think sweet Gill & your boy should not go there for a week – tho' I feel sure alls [*sic*] well. When I shall trouble you to read a few letters for me (C's & mine in re: (!) the legal separation [*sic*].⁴ I'll send 'em you during the week = I'm well but very tired = letters from home my chiefest pleasure = You're a dear for your letters – I'll answer questions next time. Best love to you & Gill

ET⁵

GARRICK, Vol. I/25

Envelope extant; postmarked 'OC 4 81', Dublin; addressed to 'The Hon Stephen Coleridge, c/o The Rev Charles Noel-Hill, Church Stretton Rectory, Shropshire'. Coleridge's annota-

tion: ‘The allusion at the end of this letter is to my part in arranging her legal separation from her drunken husband Wardell. We had to buy him off with £100 a month, afterwards reduced to £60. This was before the Jackson case, when a husband could claim legal possession of his wife’s body. So it had to be done. With her money so paid him monthly by for years, he kept a mistress!’ Also annotated ‘4th Oct 1881’.

1. Herman Charles Merivale (1839–1906), educated at Balliol College, Oxford, had worked as a barrister and civil servant (as permanent under secretary of the India Office). He was also a novelist and dramatist; his plays included *All For Her*, a dramatization of Charles Dickens’s *A Tale of Two Cities*, co-authored with J. Palgrave Simpson (produced on 18 October 1875), and his own adaptation of Sir Walter Scott’s *Bride of Lammermoor* under the title *Ravenswood* (produced at the Lyceum Theatre on 20 September 1890). See *ODNB*.
2. ET appears to have used underlining here to mark the stresses in this quotation from Samuel Rogers, ‘Epitaph on a Robin Redbreast’ (1806), ll. 11–12.
3. ET first performed as Portia in *The Merchant of Venice* on 1 November 1879 at the Lyceum Theatre.
4. ET separated from her second husband, Charles Wardell (Kelly) in 1881. She took advice from Stephen Coleridge on this matter. See letter 65, below.
5. ET signs using her initials, one superimposed on the other.

65. To Stephen Coleridge, 26 October 1881

Bath Hotel, Glasgow

Oct 26 81

Stephen dear I’m “beside myself” for want, of time, & of people to help me do what I have to do =

Thank you for your pet letters – I hear too, just this minute from Boo that dear Gill is at home (I hope so!) & that she seems comfy =

Will you be kind & send these letters I enclose to Mr. Fisher¹ – I ought to have sent them to him so long ago =

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If you remember, Mr. F said, there was no need for Mr. K’s signature² – Smith³ says there is – ask F to settle it quickly – he has the papers = I fear I shall have to give up the hope of Mrs. W. the first⁴ being alive – for New Zealand wd be a wild goose chase =

It’s shameful troubling you so in this business =

=

Now ha’done with “Business!” Your lines are lovely – that I know at (all) a glance – tho’ my brain works so slowly & dully

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that I must study everything before taking it in altogether. Thank you for sending 'em to me – it was kind & like Stephen – It was so like *me* to intend answering yr questions about Rochester & then not not [*sic*] do so. I pray you to go on writing it – Of course you'll alter "Jane" – for me.⁵ I knew you would if it were possible when we first spoke of it –

Oh! Stephen – I've been

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writing all the morning to Boo (& some business letters) & I cannot go on with this = I'm afraid I shall break down on this tour = (Don't tell Boo.)

I'll write again

Your loving tired

Livie

~~Is so ad~~

I'm so glad about Tanner & his picture =

Tell him so –

GARRICK, Vol. I/26

Coleridge's annotation: 'Mr Fisher was the lawyer I employed for the business of the separation. "Mr K" is her husband Wardell who acted as "Charles Kelly". I was adapting *Jane Eyre* for the stage. It was no good. I know that now. (1913). "Tanner" was our nickname for Edward Matthew Hale the artist who I had commissioned to paint her portrait for me. I gave him forty guineas for it. It hangs in my dining room. S.C.'

1. Mr Fisher, apparently a solicitor advising ET on her legal separation from her second husband, Charles Wardell.
2. Charles Wardell's stage name was Kelly; see n. 2 to letter 25, above.
3. Probably a solicitor.
4. Charles Wardell's first wife may still have been alive in New Zealand. In that event, his marriage to ET would not have been legally recognized.
5. Coleridge sought advice from ET on his own literary writings. His adaptation of *Jane Eyre* seems never to have been produced.

66. To Stephen Coleridge, 21 December 1881

Tuesday

33 Longridge Road
South Kensington

Dear Art Critic Heart

I've just seen The Lady Gill¹ – & she did – Oh! Yes, she did look as if she'd like to get out o' that big yellow carriage & go plodding thro' the mud with me – You're a

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dear boy, & if you can spare me your time tomorrow & will fetch me at some time 'tween 12 & 1 – I will go with you to Mr Fisher² & be very glad =

Yours to a cinder

Eleanora =

Half a sheet !!

“Thrift. Thrift, Horatio”.³

GARRICK, Vol. I/27

Headed notepaper inscribed ‘Prisca Fides’ (‘old-fashioned fidelity’; Latin); envelope extant; postmarked ‘DE 21 83’; London SW; addressed to ‘The Hon Stephen Coleridge, 1 Sussex Square’. Coleridge’s annotation: ‘21 Dec 1881’ and ‘At this time my dear wife was sometimes lent my father’s carriage to drive about in. S.C.’

1. Geraldine Coleridge.
2. See letter 65, above. This probably relates to her arrangements to separate from her husband, Charles Wardell.
3. *Hamlet*, I.ii.180.

67. To Bram Stoker and family, [3 November 1881]

To/The Stoker family in general but
Bram¹ in particular!:

Dear Bram

Mrs Rumball tells me you’ll bring Ted² with you to Edinburgh when you come[.] It’s very kind, & I can’t tell you how glad I am & thankful to you, but I beg you to think – he is only a little child & may trouble you[.] Your good nature runs in front of you – of all the Stokers – & if on

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second thoughts you think it will bother you to bring the boy just don’t do it, & I shall be as glad as ever to see you your dear old kind sunny face – Tell Flo³ I’ve learnt to miss it dreadfully on this Tour = Be quick & come, you funny old Sun beam for we all

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want you dreadfully. Oh! my beautiful little Flo, I’ve such fun about Loveday⁴ to tell you when we meet – You’ll laugh so = I can see you now quite plainly holding the little chin in, & looking out of them eyes – George⁵ dear I was real [illeg] bad, I mean when I first came to Glasgow & H.I.⁶ sent me a Dr Moore (an Irishman!) to put my throat to rights – & I think it right to send you the presentation = my voice got suddenly

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thick as thick! not sore-only tired = will you send me the prescriptions back please George= I think it was right to see Dr Moore H-I sent him you see & [H-I] can't be wrong. (Ask Bram !) The dear fellow (H-I = not B!) has a bad cold, but he is superior to such a trifle. In my life I never saw such a feat as H.I. acting Hamlet at Belfast⁷ –

The proportion of stage to Auditorium (the Lord knows how it's spelt!)⁸ to this, to this! scarcely

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any gas – the acoustics of the place – *too too* & – oh! but I could go on for ever mentioning the defects of the place – & he has never “with all appliances, & means to boot” acted so well at the Lyceum as he did that wonderful night = I shall never forget that 19th Oct – I've heard of “acting in a Barn”[;] Henry's acting wd shine brightly through a sewer. I believe some of H's velvet friends

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(? friends!) are doing their best to keep him from getting well again[.] He was really ill two or 3 nights ago = Really I think you'll all be ill too if I don't shut up close this epistle!!!

I trust Noel you are taking care of your child-Mother⁹ = Remember she is a porcelain mama= – very rare – very fine –

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“well made – well wrought”

Farewell all my dears

This is from your loving

Nell =

FOLGER, Y.c.434 (55b)

Envelope extant; postmarked 'NO 3 81', Glasgow; addressed to 'Bram Stoker Esquire, 27 Cheyne Walk, Chelsea, London'.

1. Bram Stoker (1847–1912) was something of a polymath; trained in law, he worked as a civil servant before devoting himself to Henry Irving and acting as business manager of the Lyceum Theatre from 1878 to 1905. He is more widely known as the author of the highly influential novel *Dracula* (1897).
2. Edward Gordon Craig was in his ninth year.
3. Florence Anne Lemon Stoker (1858–1935), née Balcombe, married Bram Stoker on 4 December 1878; see *ODNB*.
4. H. J. Loveday was stage manager of the Lyceum Theatre.
5. George Stoker, Bram Stoker's brother, was a doctor.

6. Henry Irving (1838–1905), the stage name of John Henry Brodribb, actor-manager at the Lyceum Theatre from 1878 to 1902, later the first Knight from the acting profession.
7. Henry Irving performed as *Hamlet* in Belfast at the Ulster Hall in October 1881.
8. ET draws two squares of differing sizes to indicate the relative proportions of the auditoria.
9. Bram Stoker's son, born in 1879, was named Noel. ET referred to young wives as 'child-mother', possibly signifying the woman's youthfulness as well as the fact of her being a mother of children; see her reference to Gill as Stephen Coleridge's 'child-mother', letter 74, below.

68. To Kate Terry Lewis, [December? 1881]

Hampton Court
Sunday.

Dear Kitty¹

Thank you much for asking us all but we won't come thank you dear = Charlie² is away & I have forwarded him your letter, so he may see your "honorable intentions" = I'm down here without a soul to speak to!! To get perfect quiet & to try what I can do with "Camma"³ = My poor head troubled me so the last 2 days months that I forgot everything from hour to hour & began to simply abhor everybody = I'm better but back again today, for going up last evening to see "Agamemnon"⁴ excited me very much =

I wonder did you see it? A boy in it (who played Cassandra) was extraordinarily clever = I wd not have missed the whole thing on any account. I'm thinking that perhaps it might do poor old George⁵ good to come and stay here a bit quietly with me, or with Mother⁶ – or with Mother & me! Directly after Xmas.

Of course you know I'm very fond of

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the country, but it does seem to me quite beautiful here tho' it's winter = For me it's just a 10 minutes longer journey to the Lyceum, than from Kensington.

I like Tennyson's Play even better now than I did – I hear Daddy doesn't think much of it – We'll see!!

I hope you're all very well –

Give my love to all at C-G⁷ = Just writing this scribble has dazed me –

Yours affectly

Nell =

¹SMA, ET-Z2,208

Handwritten copy of letter; annotated '1881'. Note at the end in the same hand as the rest of the letter: 'Written to her sister Kate Lewis in reply to Xmas invitation C.G. – Cambridge Gardens, her parent's home. K.T.G.' (Kate Terry Gielgud).

1. See n. 4 to letter 1, above.
2. Presumably Charles Wardell, ET's husband; see n. 2 to letter 25, above.
3. ET performed Camma in *The Cup* by Alfred, Lord Tennyson, on 3 August 1881.
4. *Agamemnon* was produced in Oxford in 1880. ET and Henry Irving went to see the production; see R. Foulkes, *Lewis Carroll and the Victorian Stage* (London: Ashgate, 2005), p. 42.
5. Possibly George Lewis, Kate's husband; or George Terry, their brother.
6. Sarah Terry; see n. 3 to letter 1, above.
7. Probably Cambridge Gardens.

69. To Florence Menzies, December 1881

London – Dec=81

From Ellen Terry to
Florence Menzies =

=

“Common Report is a common liar” =

=

“Where Ignorance is bliss, 'twere folly to be wise”¹ =

=

Remember, you have not

seen me!

Take my thanks for your letter, & resting in your “ignorance” of me believe that “Distance lends enchantment to the view”² of yours gratefully, for warm words & feeling.

Ellen Terry =

PML, LHMS Misc Ray 188736 MA 4500

1. Thomas Gray, ‘Ode on a Distant Prospect of Eton College’ (1747), ll. 99–100.
2. Thomas Campbell, ‘The Pleasures of Hope’ (1799), l.7.

70. To Stephen Coleridge, [14 January 1882]

Friday night

Thanks Stephen dear for troubling about that blessed parcel – I was annoyed tho’ that you had been told anything about it! Your letter was the 1st I knew of it – I roared at the lines on Oscar!¹

Epictetus² – yes. You have my copy, I think my friend, of his little handbook! I can’t find it & fancy I lent it to Gill. Don’t trouble please [*sic*] about it.

Dr George Thomson³ (of Oldham) writes that he consents to be the trustee in this settlement business but he says – “I shd like to know precisely what it means” – I propose

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my solicitor shd inform him by letter = “precisely what it involves to the Trustee” = What shall I do?//Flossy⁴ is staying with me & all my people are in & out so I think I shall have to fly back to Brighton again for quiet & study.⁵ I’m not well, tho’ Boo is much better = Rochester!! Well Henry⁶ has not read it yet = Of course I say go on with it – yes indeed – you know what delight I take in your work but I am nobody whilst I —,⁷ is somebody[.] My wits – my wits — Can’t write more than that I love you –

Nell =

GARRICK, Vol. II/5

Envelope extant; postmarked ‘JA 14 82’, Earls Court; addressed to ‘The Hon Stephen Coleridge, 1 Sussex Square’, marked ‘Please forward’. Coleridge’s annotation: ‘The allusion to “Rochester” in this letter refers to an attempt of mine to dramatise *Jane Eyre*. Nothing of course ever came of it.’ This letter is bound out of chronological sequence in the Garrick Club volumes.

1. The allusion is not clear but ET is said to have left a gift expressing her sympathy for Oscar Wilde in 1892; see Manvell, *Ellen Terry*, p. 232.
2. See n. 3 to letter 27, above.
3. Probably a matter relating to the separation from Charles Wardell. Henry Irving wrote to Coleridge regarding contact with Dr Thomson to ensure that the matter was resolved favourably for ET.
4. Florence Terry (1855–96), ET’s younger sister, had acted in her youth in various parts, including Nerissa opposite ET as Portia in *The Merchant of Venice* and as Olivia in a tour of the play. She retired from the stage in 1882 on her marriage to William Morris.
5. ET may have stayed at Miss Pollock’s nursing home at Brighton; see n. 2 to letter 46, above.
6. Henry Irving.
7. Henry Irving. ET puns on the first person pronoun and use of Irving’s initial.

71. To Stephen Coleridge, [14 February 1882]

Stephen’s Valentine

That young thing Boo! (Without her glasses)

GARRICK, Vol. I/unnumbered

ET has sketched the head in profile and shoulders of Elizabeth Rumball and provided this caption. A separate envelope is addressed to ‘The dear boy Stephen with love from his valentine Boo’ and has been annotated by ET: ‘A shameless hussy I think = At her time of life =’. This letter is bound in sequence before the letter of 15 February 1882 below.

72. To Stephen Coleridge, 15 February [1882]

Stephen dear – I have no rehearsal tomorrow & when I have seen The Doctor at 11.30 <to 12> I mean to make my way to Mr. Fisher¹ on the chance as there's no time for an appointment of seeing him & you – Manage it for me if possible = I shall leave George St. Hanover [Square]² at about

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12 – 'twould be awfully nice (for *me*) if you could turn up there – !! but if you cant – if you're not there I shall drive straight to 10 Jewry Chambers & I'm *sure* you will contrive to be there =

I'm told your Babs doesn't look quite himself – I am sorry – he was well enough at Hampton Court – how about a couple of weeks there for him? the pretty sweet –

Give my love to your poor angel & believe me yours ever gratefully

For love

Nell

Tuesday night.

The 15th of February

GARRICK, Vol. I/28

Envelope extant; postmarked 'FEB 15 82', London. Annotated 'the 15th of February 1882'.

1. Mr Fisher was involved in giving advice to ET on her legal separation from Charles Wardell.
2. ET has drawn a square instead of writing it.

73. To Arthur J. Bright, 10 March 1882

Lyceum Theatre – March 10 82

Pray accept my thanks for the comfort of your letter – it comes well in such a needy time, overpowered as I feel by a sense of utter failure.¹ (And I meant so well!!!) That you should have percieved [*sic*] so clearly my intentions, strikes me as quite wonderful & un-explainable – but indeed I can say nothing of my own words to thank you for yours – my failure can't spoil my love of the dear work – Oh the exquisite story! Do you remember Leigh Hunt's lines about Hero and Leander?²

“ I never think of poor Leander's fate –
 And how he swam & how his bride sat late
 And watched the dreadful dawning of the light –
 So might they both have lived & both have died
 The story's heart, for me, still beats against its side³ –

So I feel about Romeo & Juliet –
I'm ill & sad – & you will “excuse” this ill written scrawl & again read my good
“intentions” & thanks & thanks between the lines.

Your words are grateful comforting – oh! dear! that's like Epp's [*sic*] Cocoa⁴ (& I
don't mean it!!) I'd write tear this up and write again but can not – I'm so tired
– At least no more, but thanks and ever thanks –

Sincerely yours
Ellen Terry

SMA, ET-Z2,061a

Typed copy; envelope extant; postmarked 10 March 1882, Earls Court; addressed to Arthur
J. G. Bright Esq., The Glen, Forest Hill

1. ET appeared as Juliet in *Romeo and Juliet* for the first time on 8 March 1882 at the
Lyceum Theatre. Perhaps the ending of her second marriage the previous year and
the performance of Juliet at the age of 35 may have contributed to the pressures she
experienced in trying to make a success of it.
2. James Henry Leigh Hunt (1784–1859), poet and editor of the *Examiner* from
1808 to 1821, during which time he published the poetry of Shelley and Keats. He
was a significant promoter of writers.
3. Leigh Hunt, *Hero and Leander* (1819), I.21–5.
4. The Epps family were famous cocoa manufacturers. ET may have known Laura
Epps, who married the artist Laurence Alma Tadema in 1871.

74. To Stephen Coleridge, 14 March 1882

March.14.82.

33 Longridge Road
South Kensington

Dear Stephen. I had noted the — “*from * my lawyer”, & approved so much the
precise way it was put,¹ for many little delicate reasons I thought it wd make it so
much better for Mr Carter !!!

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However — will this do? – I still have said Lawyer*s* further on – it don't matter
does it? – 'twill give Clavering a chance I think of behaving quietly if there's still
others behind somewhere –

[p. 3]

Thanks for your telegram = Mary takes your bonny boy home in a cab, & the
dear boy this note = he looks splendid !!

My bestest
love to the child-mother.²
Nell:

GARRICK, Vol. I/29

Headed notepaper for '33 Longridge Road, South Kensington'; the inscription 'Prisca Fides' ('old-fashioned fidelity'; Latin) has been scored out several times. Coleridge's annotation: 'The negotiations still proceed re. the separation.'

1. ET is appreciative of the draft correspondence provided by Coleridge who was giving advice to her during her separation from Charles Wardell.
2. Geraldine Coleridge.

75. To [Dr Louis Borchard], 15 April 1882

Saturday. April 15 = 82

Dear old friend

How kind of you to think of Juliet's woes,¹ & to send her the lozenges. Did you say 8 a'day I wonder!! 'eavens!! I shall want no other food! I'm very grateful to you – That sounds very stiff – besides, hasn't somebody said, Gratitude may be defined as a lively expectation of future favours!² = I wrote my little buds (that's Edie & Ted)³ yesterday they were to

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come up to town on Wednesday to meet a good friend of their old Mummy's, & I know there is excitement in their little hearts this morning at looking forward to the event=

Farewell dear Dr Borchard – (Please don't [illeg] make yr wife laugh at me!)
yours affectionately Ellen Terry =

FOLGER, Y.c.434 (1)

Envelope extant; postmarked '15 AP 82', Earls Court SW; addressed to 'Dr Louis Borchard, Barton Arcade, Manchester'.

1. ET suffered from difficulties with her voice while she was performing Juliet in *Romeo and Juliet*, which had opened at the Lyceum Theatre on 8 March 1882.
2. From François de Marsillac, duc de La Rochefoucauld, *Reflections: or Sentences and Moral Maxims* (1665), maxim 298.
3. Edith Craig and Edward Gordon Craig, in their thirteenth and tenth years respectively.

76. To William Gladstone, 20 June [1882]

33. Longridge Road
Earls Court = S.W
Tuesday-June20=

My dear Mr Gladstone¹

Mr Irving tells me you think of coming very soon to see "Romeo & Juliet"² –
Now on the 24 – (next Saturday) The event of the season takes place! My
"benefit" at the Lyceum – & if it should but chance that you are not engaged
for that

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evening it would make me very proud & happy if you would come ~~that~~ & beam
upon us, as you always do when you are at a theatre =

I should feel prouder of your presence than of any other Englishman &
would carefully secure you the most

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comfortable box in the house:

I hope you will be able to come –

Yours with great respect & devotion

faithfully Ellen Terry =

BL, Add. MS 44475, f.305

1. Mr William Ewart Gladstone (1809–98) had a long and distinguished parliamentary career as a Tory, becoming leader of the House of Commons in 1865 and prime minister in 1868–74 and 1880; he resigned from parliament in March 1894. He sometimes sat watching plays at the Lyceum Theatre from the wings; *Memoirs*, p. 43. See also *ODNB*.
2. See n. 1 to letter 73, above.

77. To Janet Achurch, 30 November 1882

Dear Janet¹

I have written to Miss De Gray² commending a "young pretty & very clever"
Miss Janet to her notice – When I hear from her I'll send her letter on to you
– Meanwhile

[p. 2]

<Something> is sure to be going on if you'll join merrily in whatever it may be
–

With love yours sincerely

Ellen Terry =

in haste

33-Longridge Rd
Earls Court Nov-30-82

 FOLGER, Y.c.434 (1–140)

1. Janet Achurch (1864–1916) had her stage debut in 1883 and became known for her performances in the plays of Henrik Ibsen, notably as Nora in *The Doll's House* at the Novelty Theatre in 1889, and produced *Little Eyolf*, in which she performed alongside Stella Campbell and Elizabeth Robins. She was commended by George Bernard Shaw in *Our Theatre in the Nineties*. This letter demonstrates that ET played a part in recommending her for work in the period before her first appearance on the stage. Janet Achurch married Charles Charrington. In 1897 Edith Craig joined Charles Charrington's company, playing Prossy in George Bernard Shaw's *Candida* and Mrs Linden in Ibsen's *A Doll's House*.
2. Possibly Ellen Washton Knox, who performed under the name Marie de Grey in drama and burlesque in England and in 1878–9 in India. She married on 22 July 1882 and retired from the theatre on 18 September 1895.

78. To Dr Meadows, 6 [no month] 1882

 33 Longridge Road
 Monday 6 – 82

My dear Dr Meadows

Here are the 2 stalls for Wednesday evening –
 I will come & report myself to you if you please on Friday or Saturday next[.] at
 present I feel rather shattery,¹ which is not to be wondered at I think with the
 prospect in front, of being sat upon by every critic

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in London –

Yours most gratefully & sincerely

Ellen Terry =

 FALES, MSS 177:16b

1. When mentioning her emotional state here she accentuates the meaning by underlining the word with a wavy line.