

*Ellen
Terry*

艾伦·特瑞

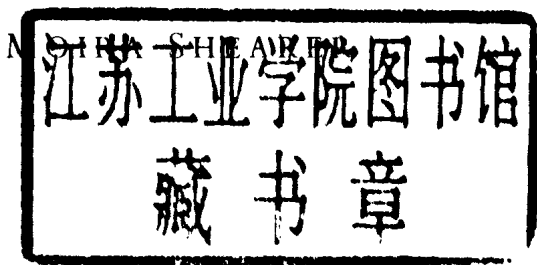
MOIRA SHEARER



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POCKET BIOGRA

Ellen Terry



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艾伦·特瑞

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*For John,
with love and gratitude*

C H R O N O L O G Y

- 1847 **27 February.** Birth of Ellen Terry in Coventry
- 1856 Her debut as Mamillius in Shakespeare's *The Winter's Tale*
- 1860 Acts as Prince Arthur in Shakespeare's *King John*, Charles Kean's Company, Princess Theatre, London
- 1862 Plays at Bristol Theatre Royal; meets Edward Godwin; in London, meets George Frederick Watts
- 1864 **20 February.** Marries G.F. Watts
- 1865 Leaves Watts
- 1867 Plays Katherine to Henry Irving's Petruchio in a bowdlerised *Taming of the Shrew*, Alfred Wigan Company, Queen's Theatre, London
- 1868 Elopes with Edward Godwin
- 1869 **9 December.** Birth of Edith Craig
- 1872 **16 January.** Birth of Edward Gordon Craig
- 1874 **28 February.** Returns to theatre in *The Wandering Heir*, Charles Reade's Company, Queen's Theatre.
- 1875 Plays Portia in Shakespeare's *The Merchant of Venice*, Bancroft Company, Prince of Wales Theatre, London; Edward Godwin leaves her
- 1878 Plays title role in W.G. Wills' *Olivia*, John Hare Company, Court Theatre, London; marries Charles Wardell (stage name Kelly); joins Henry Irving at the Lyceum Theatre, London, as Ophelia to his Hamlet

Chronology

- 1880 Plays her first Beatrice in *Much Ado about Nothing* at Leeds; Portia to Irving's first Shylock, Lyceum
- 1881 Plays Camma in Tennyson's *The Cup*; Desdemona in *Othello*, with Irving and Edwin Booth; separates from Charles Kelly (Wardell)
- 1882 Plays Juliet in *Romeo and Juliet*
- 1883 First of seven American/Canadian tours with the Lyceum Company
- 1884 Plays Viola in *Twelfth Night*
- 1885 Plays the title role in *Olivia*; Marguerite in Goethe's *Faust*; death of Charles Kelly
- 1886 Death of Edward Godwin
- 1888 Plays Lady Macbeth to Irving's Macbeth
- 1892 Plays Katherine of Aragon in *Henry VIII*; Cordelia in *King Lear*; George Bernard Shaw correspondence begins
- 1895 Henry Irving knighted
- 1896 Plays Imogen in *Cymbeline*
- 1898 Syndicate takes over Lyceum; equipment from forty-four Irving productions lost in fire at Southwark warehouse; Irving seriously ill; Ellen tours with Frank Cooper
- 1900 Buys Smallhythe Place
- 1901 Plays Volumnia in *Coriolanus*; Lyceum bankruptcy
- 1902 Plays Mistress Page in *The Merry Wives of Windsor*, Beerbohm Tree Company, His Majesty's Theatre, London
- 1903 Final *Merchant of Venice* with Irving at a charity matinée, Drury Lane Theatre, London; Ibsen's *The Vikings*, Imperial Theatre; in management with E.G. Craig

C h r o n o l o g y

- 1905** Death of Henry Irving; Ellen in J.M. Barrie's
Alice-Sit-By-The-Fire
- 1906** Golden Jubilee at Drury Lane; plays Lady Cicely
in G.B. Shaw's *Captain Brassbound's Conversion*
- 1907** Marries James Carew on American tour
- 1909** Carew leaves her
- 1910–21** Lecture tours of England, America and Australia
- 1925** Awarded DBE
- 1928** **21 July.** Death at Smallhythe



Ellen aged nine, in 1856 (by courtesy of The National Trust, Smallhythe Place/photograph Ian Pooley).



The Terry family minus young Ben, George and baby Fred, photographed by Lewis Carroll, c. 1862. Nelly and Kate are standing in the centre (by courtesy of The National Trust, Smallhythe Place/photograph Ian Pooley).



Ellen as Alice from a painting by George Frederic Watts, 1865 (by courtesy of the National Portrait Gallery, London).



Edy, Ellen and Ted, c. 1883 (by courtesy of The National Trust, Smallhythe Place/photograph Ian Pooley).



Henry Irving

Ellen Terry.

Ellen as Ophelia and Henry Irving as Hamlet in 1878 (© National Trust Photographic Library/John Hammond).

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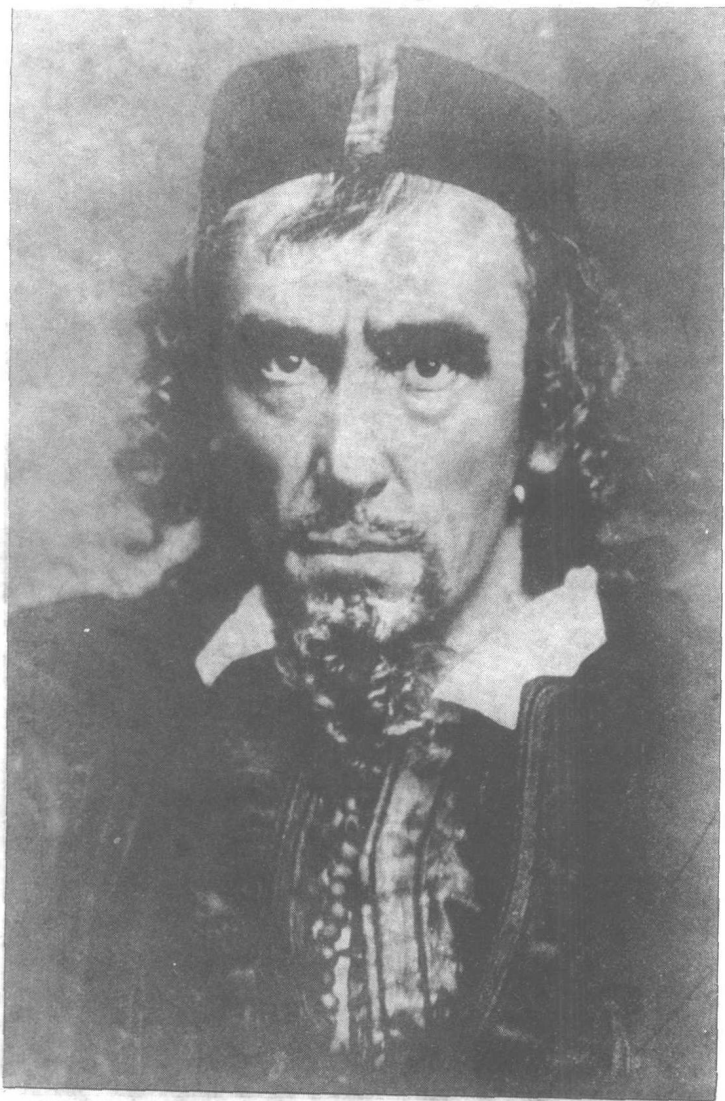
Ellen as Beatrice in *Much Ado About Nothing* (image supplied by Getty Images).



Marion Terry (Mander and Mitchenson).



Ellen as Lady Macbeth, 1888, wearing the remarkable dress and cloak covered with green beetle wings (image supplied by Getty Images).



Henry Irving as Shylock in *The Merchant of Venice* (image supplied by Getty Images).

Portrait image supplied by Getty Images



Ellen's last home, Smallhythe Place in Kent (© National Trust Photographic Library/Don Carr).



Ellen Terry and James Carew looking at a book in the dining room at Smallhythe Place, in 1907 just after their marriage (© National Trust Photographic Library/John Hammond).



A previously unpublished picture of Ellen Terry in later life (by kind permission of Sir John Gielgud).

1907 just after their marriage (London: The Illustrated London News, 1907).
The Terry and Gielgud family looking at a book in the dining room at 22, Bedford Square, London.

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INTRODUCTION

She was tall and fair. Her attractive face was **S**mobile, her mouth wide, her voice musical. She had an abundance of nervous energy and her movements were quick and graceful. Her hands were unusually large, causing distressing self-consciousness in extreme youth. Later she would use them to great theatrical effect.

There are many claims for Ellen Terry as the greatest of all English actresses. Writers, during her lifetime and after, have tumbled over each other in praise, verging on idolatry. Yet they rarely mention her acting; the creation of character seems non-existent in their ecstasy over her appearance, personality, her entrances and exits and her all-pervading charm.

Her son, Edward Gordon Craig, has written that 'She played but one part – herself. And when not herself, she couldn't play it.'¹ Virginia Woolf wrote that 'Ellen Terry is remembered because she was