

The copy of the play has been sent to  
l'homme de theatre and he is  
coming to dine with us tomorrow  
night to discuss the adaptation  
— The scene will of course be laid  
in France and the Countess  
will be named in some English  
woman. De la Gardie thinks that  
the first act is perfect — the best  
scene in the play is the scene be-  
tween the two men leading up to  
Sebastien's arrival that he is  
marvellous — But I think that I  
failed in the scene between the  
Countess and Sebastien... The

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Feb 11

Dear Miss Jough,

I enclose a cheque for ten pounds  
which you will please to cash and  
disposed of in the following manner.  
2 £ 2 .. 8 for Mary's wages —  
Kate's wages are 22 a year, I don't  
know how much that is a month  
but you'll find o. s., nor do I re-  
member when her wages come  
due but that also you can find out

the 22<sup>d</sup> I think. When you have  
paid Mary and Kate you will  
have six pounds over which  
you will keep for your salary.  
Now about other matters. I got  
the manuscript of *Other Waters* from  
Roy and M. Lafargue gave it to his  
secretary to copy; he liked the play  
and thinking something could be  
done with it he called in a collaborator  
- un homme de theatre and  
l'homme de theatre decided that  
pour la societe parisienne it

was no use whatsoever - He advised  
me to send it to Germany and not  
to try to alter it; so far as he could  
see it would be impossible to <sup>change</sup>  
the play otherwise. But he liked  
and exceedingly the subject of the  
Comedy and agreed at once to  
prepare a version for the French  
stage - So Lafargue and myself  
and the secretary set to work to translate  
it... Lafargue is delighted  
with it and understands it perfectly  
and is quite convinced that we  
shall have a success in Paris

I am very sorry about your comedy  
- You had better send it to the  
Stage society ... I wish to shock you  
that we should not have one  
theatre where ~~such~~ beautiful  
things may be seen.

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dialogue is unequal and broken  
& Dugard says and no doubt  
he is right, the scenario was  
changed so often. But he is delighted  
with the end - the scene be-  
tween Davenant and the Countess  
could be better he says so  
far as the construction of the scene  
is concerned but the dialogue  
is not very good it appears. I

write all this out to you because  
I think these things interest you  
The dialogue of Prother Waters ~~is~~  
<sup>seemed to him</sup> ~~is~~ smoother ~~and~~ more  
restrained, which doesn't sur-  
prise me - you remember  
how easily it was written - the  
first act was written in one  
day, I think. I'll send you the  
French text tomorrow and shall  
be glad if you will make the  
English text conform - the two  
texts differ only in the last

quarter of the third act and  
the last few pages - the last  
page I think of the fifth -  
When you have done this it would  
be well to send the play to Lena  
Ashwell; and if she is willing to  
produce it ~~do~~ work up the  
dialogue a bit.

Very sincerely yours

Geary Moore

The French text is dreadful so  
Suzanne says. Roy is no good  
his French is rank journalism.

10,555

MOORE, GEORGE (1852-1933).  
Author. Paris.

A.L.S. to Miss Gough. 11 Feb. [1909].  
8p. (two double sheets, octavo.) On  
stationery of the Travellers' Club.

He sends a check, with instructions to pay  
Mary's and Kate's wages, and to keep the rest  
as her own salary (Miss Gough was evidently  
Moore's secretary in Dublin at this time.)  
He then goes into a long exposition of what  
"Dugarden" (Dujardin) thought of his comedy  
and of the dramatization of Esther Waters.

Moore had begun to dramatize Esther Waters in  
1906, hoping to have a play for Yvette Guilbert.  
Lennox Robinson took over the work; Moore later  
reclaimed it, and Robinson recognized many of his  
own lines in the finished version (if Moore ever  
actually left a work in finished state.) Shaw  
recommended the play to the Stage Society, and  
it was produced (it ran for two performances)  
at the Apollo Theatre in 1911. The text was  
published in 1913.

The other play has an even more complicated history.  
In 1904 Moore began a collaboration with Mrs. Craige  
entitled The Peacock's Feathers. This was soon  
~~changed~~ to The Coming of Gabrielle. After several  
quarrels with Mrs. Craigie, with whom he occasionally  
fancied he was in love, Moore left the play for a while;  
but in 1909 he read it to Edouard Dujardin in Paris,  
and it seemed likely that there was a play in it  
somewhere, and perhaps it might be adapted for the  
French stage. A lady in Hombourg, cryptically known  
to history as "Emily", was already working on a German  
version of the piece. After much thrashing about,  
the play (now know as Elizabeth Cooper) was presented

MOORE, GEORGE

by the Stage Society in London. Moore sent his servants to see it: they liked it better than did the reviewers. Dujardin in the meantime had taken over the French rights to the piece, and had it produced (under the title Clara Florise) at the Comedie Royale in 1914 -- an event which infuriated Moore, largely because he had not been consulted about who should have the principal rôle. In 1921 an abortive attempt was made to restage the play (this time under the title The Coming of Gabrielle), but the plan came to nothing. Three matinees were given at St. James's Theatre in the summer of 1923, however, an event which saved Moore from madness or worse, since the papers at that time were full of the story of how the Prince of Wales had had tea with Thomas Hardy.

The letter is written in Moore's unbelievably bad prose, and lends color by its style, spelling, and contents to the idea that he was less of a writer than an inventor of plots, and a sort of literary master of ceremonies who presided with an iron hand over the efforts of various friends to salvage what could be saved of his great inventiveness.