The Beckett Collection Jocelyn Herbert correspondence
1962-1989

Summary description

Held at: Beckett International Foundation, University of Reading
Title: The Correspondence of Jocelyn Herbert
Dates of creation: 1962 – 1989
Reference: Beckett Collection–Correspondence/HER
Extent: 116 letters and postcards from Beckett to Jocelyn Herbert
1 letter from Samuel Beckett to George Devine
1 letter from Samuel Beckett to Jocelyn Herbert and George Devine
1 letter from Jocelyn Herbert to Samuel Beckett
Language of material English unless otherwise stated

Administrative information

Immediate source of acquisition
The correspondence was donated to the Beckett International Foundation by Jocelyn Herbert in 2002.

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Preferred citation
Preferred citation: Correspondence of Samuel Beckett and Jocelyn Herbert, Beckett International Foundation, Reading University Library (RUL MS 5200)

Access conditions
Photocopies of the original materials are available for use in the Reading Room. Access to the original letters is restricted.

Historical note

1917, 22 Feb. Born
1936 Joined the London Theatre Studio
1938 Married Anthony Lousada
1956 Joined George Devine’s English Stage Company at The Royal Court Theatre
1957 Designed her first production, Eugène Ionesco’s The Chairs
1958 Designer for Beckett’s Endgame and Krapp’s Last Tape, Royal Court Theatre
1962 Designer for Beckett’s Happy Days, Royal Court Theatre
1963-1970 Designer for numerous films including Tom Jones, Othello, If..., Hamlet, Ned Kelly
1964 Designer for Beckett’s Play, National Theatre at The Old Vic Theatre
1970 Designer for Beckett’s Come and Go and Play, Royal Court Theatre
1973 Designer for Beckett’s Krapp’s Last Tape and Not I, Royal Court Theatre
1976 Designer for Beckett’s That Time and Footfalls, Royal Court Theatre
The daughter of A.P. Herbert, Jocelyn Herbert was born on 22 February 1917 and grew up in a household where painters, writers and theatre people were frequent visitors. She studied painting with André Lhote in Paris and trained in theatre design at the Slade School of Art, before joining The London Theatre Studio in 1936. Directors Michel Saint-Denis and George Devine and the Motley design team - Margaret Harris, Sophie Harris and Elizabeth Montgomery - were her teachers, and their productions outside the school were also a formative influence.

In 1938 she married Anthony Lousada and chose to put her career on hold in order to bring up their four children. After Jocelyn’s marriage to Lousada was dissolved, she and George Devine lived together until the latter’s death in 1966.

Jocelyn joined George Devine’s English Stage Company at The Royal Court in 1956 and designed her first production, Ionesco’s The Chairs, the following year. She was soon working on plays by John Arden, Arnold Wesker, John Osborne and David Storey, as well as with the young directors, Lindsay Anderson, John Dexter and Tony Richardson, also at the outset of their careers. She first encountered Samuel Beckett’s work in 1958, when designing for Endgame and Krapp’s Last Tape. Her close relationship with Beckett and his work continued until his death in 1989.

(Adapted from: www.jocelynherbert.org)

**Scope and content**

The collection represents the entire correspondence between Samuel Beckett and the theatre designer, Jocelyn Herbert, between 8 November 1962 and September 1989, shortly before Beckett’s death. Almost all the letters were written exclusively to Jocelyn Herbert. There is one letter to Herbert’s partner, George Devine, and one addressed to both of them. There is one letter from Herbert to Beckett.

**System of arrangement**

The letters are arranged chronologically and are numbered 1-119 within the Beckett Collection--Correspondence/HER sequence.

This hand-list is also available in paper format in the Reading University Library’s Special Collections Reading Room.

**Subject headings**

**Corporate names**

- Akademie der Künste (Berlin)
- Haymarket Theatre (Leicester)
- Lincoln Center Theater (New York)
- National Theatre (Great Britain)
- Odéon (Theatre: Paris)
- Ohio State University
- Riverside Studios
• Royal Court Theatre
• San Quentin Drama Workshop
• Schiller-Theater (Berlin)
• Schiller-Theater Werkstatt (Berlin)
• State University of New York at Buffalo
• Süddeutscher Rundfunk
• Théâtre d’Orsay (Paris)
• Théâtre Récamier (Paris)
• Young Vic Theatre (London)

Personal names

• Arikha, Avigdor, 1929-
• Alderton, John
• Ashcroft, Peggy, Dame
• Asmus, Walter
• Atik, Anne
• Bakewell, Michael
• Barrault, Jean-Louis
• Beckett, Edward
• Beckett, Samuel, 1906-1989
• Beckett, Suzanne
• Bishop, Tom, 1929-
• Bruce, Brenda
• Calder, John
• Castro, Sergio de
• Chabert, Pierre
• Cluchey, Rick
• Demélier, Jean, 1940-
• Devine, George (George Alexander Cassidy), 1910-1966
• Duchamp, Marcel, 1887-1968
• Ernst, Max, 1891-1976
• Esslin, Martin
• Finney, Albert
• Gaskill, William, 1930-
• Greenberg, Rocky
• Hall, Peter, 1930-
• Harrison, Tony, 1937-
• Havel, Václav, 1936-
• Hayden, Henri, 1883-1970
• Hayter, William
• Haynes, John
• Hendry, Robert
• Herbert, Jocelyn, 1917-2003
• Hutchinson, Mary
• Jonic, Bettina
• Knowlson, James
• Kobler, John
• Leventhal, A.J.
• Lewenstein, Oscar
• MacGowran, Gloria
• MacGowran, Jack
• Magee, Patrick, 1924-1982
• Martin, Jean, 19--
• Matias
• McCowen, Alec
• McWhinnie, Donald
• Mendel, Deryk
• Monteith, Charles
• Nichols, Mike
• Page, Sheila
• Raddatz, Carl
• Rawson, Nick
• Renaud, Madeleine, 1900-1994
• Rudman, Michael
• Serreau, Jean-Marie, 1915-1973
• Seyrig, Delphine
• St. Denis, Michel de
• Tsingos, Christine
• Warrilow, David
• Welland, Colin
• Whitelaw, Billie, 1932-
• Wight, Peter
• Worth, Irene

Topics

• Aeschylus – Oresteia
• Aeschylus – Dramatic production
• Beckett, Samuel, 1906-1989 – Dramatic works
• Berg, Alban, 1885-1935 – Lulu
• Berg, Alban, 1885-1935 – Dramatic production
• Dante Alighieri, 1265-1321
• Demélier, Jean, 1940- – Criticism and interpretation
• Duras, Marguerite, 1914-1996 – Journées entières
• Duras, Marguerite, 1914-1996 – Dramatic production
• Genet, Jean, 1910-1986 – Paravents
• Genet, Jean, 1910-1986 – Dramatic production
• Hampton, Christopher, 1946- – Savages
• Hampton, Christopher, 1946- – Dramatic production
• Heywood, Thomas, d.1641 – Woman killed with kindness
• Heywood, Thomas, d.1641 – Dramatic production
• Ionesco, Eugène, 1912-1994 – Dramatic works
• Ionesco, Eugène, 1912-1994 – Dramatic production
• Kopit, Arthur L. – Wings
• Kopit, Arthur L. – Dramatic production
• Pinget, Robert, 1919-1997 – Hypothèse
• Pinget, Robert, 1919-1997 – Dramatic production
• Pinter, Harold, 1930- – Criticism and interpretation
• Storey, David, 1933- – Cromwell
• Storey, David, 1933- – Dramatic production
• Wesker, Arnold, 1932- – Merchant
• Wesker, Arnold, 1932- – Dramatic production
**Catalogue**

**Beckett Collection--Correspondence/HER**

**HER/001** Letter dated Paris, 8 November 1962
Details of Beckett’s and Suzanne’s attendance at *Happy Days*, featuring Brenda Bruce, at the Royal Court Theatre, London.
Beckett’s views on critics and their opinions.

**HER/002** Letter dated Ussy, 27 August 1965, addressed to George Devine
Beckett enquires after Devine’s health following his recent illness.

**HER/003** Card dated Ussy, 30 August 1965
George Devine’s health.

**HER/004** Letter dated Paris, 15 September 1965
George Devine’s health.

**HER/005** Letter dated Paris, 15 October 1965
George Devine’s health.
Beckett refers to his next television project at the BBC (*Eh Joe*).

**HER/006** Letter dated Paris, 7 December 1965, addressed to Jocelyn Herbert and George Devine
George Devine’s health.
BBC production of *Eh Joe*.
Beckett’s involvement in a film version of *Play*, directed by Jean-Marie Serreau.
Madeleine Renaud’s success in Marguerite Duras’s *Des Journées entières*

**HER/007** Letter dated Santa Margherita, 16 March 1966
Discusses location, alcohol intake and planned trip to Milan.
Plans for forthcoming production (of *Eh Joe*) at Süddeutscher Rundfunk in Stuttgart.
Critical reaction to the ‘Spectacle Beckett-Pinget-Ionesco’ at the Odéon theatre, Paris.

**HER/008** Letter dated Stuttgart, 27 March [1966]
‘Spectacle Beckett-Pinget-Ionesco’ at the Odéon theatre, Paris.
Arrangements for meeting Herbert, Matias, Madeleine Renaud and Jean-Louis Barrault in Paris.
Plans for forthcoming production at the National Theatre. Suggests Jack MacGowran performs *Act Without Words I* as part of bill.
Details of rehearsals of German production of *Eh Joe*.

**HER/009** Card dated Paris, 12 April 1966
Avigdor Arikha’s woodcut of figure in *Assez (Enough)*.
Roger Blin.
John Kobler’s health.
HER/010 Letter dated Paris, 15 April 1966

Beckett’s problems with his eyesight.
Recording of French version of *Eh Joe* with Madeleine Renaud and Jean-Louis Barrault.
Production of Jean Genet’s *Les Paravents*.

HER/011 Letter dated Paris, 22 April 1966

Assez.
Production of Jean Genet’s *Les Paravents*.
Recording of French version of *Eh Joe* with Madeleine Renaud and Jean-Louis Barrault.
Planned Avigdor Arikha exhibition.
Beckett’s problems with his eyesight.

HER/012 Letter dated Ussy, 6 May 1966

Beckett’s problems with his eyesight (cataracts).
Difficulty of writing.

HER/013 Letter from Jocelyn Herbert to Samuel Beckett dated Rossetti, Tuesday [10 May 1966?]

Herbert expresses her sympathy for Beckett’s problems with his eyesight.

HER/014 Letter dated Ussy, 16 May 1966

Beckett discusses treatment for his eyesight condition.
Struggling to write.
Socialising with Henri and Josette Hayden
Avigdor Arikha’s exhibition.
Geer van Velde and Andre Lanskoy exhibition at Galliera gallery, Paris.

HER/015 Letter dated Paris, 9 June 1966

Beckett discusses period spent recently in Ussy.
Difficulty of writing augmented by problems with his eyesight.
Other medical problems (jaw).
Refers to his sixtieth birthday
Edward Beckett (nephew) working with Belfast Symphony Orchestra

HER/016 Letter dated Hotel Moderno, Courmayeur, Italy, 16 June 1966

Beckett discusses surroundings, journey, weather.
Refers to letter from Kenneth Tynan.
Avigdor Arikha exhibition.
French production of *Krapp’s Last Tape* at Petit Odéon theatre, Paris with Jean Martin.

HER/017 Letter dated Paris, 8 July 1966

BBC production of *Eh Joe* with Jack MacGowran.
Edward Beckett’s visit.
Josette Hayden.
Avigdor Arikha’s exhibition.
Possibility of Herbert designing *Macbeth*. 
HER/018 Letter dated Ussy, 1 August 1966

Beckett agrees to assist with an unnamed production.
Michel de St. Denis.
Difficulty of writing combined with problems with his eyesight.
Socialising with the Haydens. Hayden exhibition.
Avigdor Arikha exhibition in Jerusalem and Tel Aviv.
Sheila Page

HER/019 Letter dated Ussy, 18 August 1966

Progress with writing latest work (Bing).
Suzanne’s mother’s illness.
Visit by the Arikhas. Exhibition in Israel.
Socialising with Haydens and Leslie Waddington.
Forthcoming French productions of Play, Come and Go and Krapp’s Last Tape
with Madeleine Renaud and Jean-Louis Barrault.
Deryk Mendel in Haubenstock-Ramati opera, Amerika, in Berlin
Forthcoming visit of Jack and Gloria MacGowran. MacGowran’s recent success in
Sean O’Casey’s Juno and the Paycock in Dublin.

HER/020 Letter dated Paris, 3 October 1966

Death of Jean Beckett.
Rehearsals of French production of Play, Come and Go and Pinget’s L’Hypothèse.
Planned holiday to Greece and then on to Ussy.
Helping Jean-Louis Barrault in Shakespeare’s Henry VI.

HER/021 Letter dated Estalagem Albatroz [hotel], Cascais, Portugal, 27 December 1966

Beckett translating Textes pour rien (as Texts for Nothing) and writing a play for the
Petit Odéon Theatre, Paris.
Writing a piece for Arikha’s exhibition at the Claude Bernard Gallery in Paris.
Illustrated edition of Molloy by Bernard Meadows.
Illustrated edition of From an Abandoned Work by Max Ernst.
Henri Hayden’s 83rd birthday celebrations.

HER/022 Letter dated Paris, 28 February 1967

Beckett going to Ussy to work.

HER/023 Letter dated Ussy, 21 April 1967

Beckett to go to Berlin to direct German production of Endgame.
Translating Watt.
Jean Demélier and Nick Rawson.
Beckett has recently acquired a piano.
Arikha’s etchings being used in Grove edition of Stories and Texts for Nothing.
Comments on the condition of his eyesight and socialising with the Haydens.

HER/024 Letter dated Paris, 29 April 1967

Encloses drawings by Jean Demélier.
Plans to meet with Grove Press and Schiller-Theater staff and Madeleine
Renaud before she leaves for Montreal to perform in Happy Days.
Nick Rawson.

HER/025 Letter dated Alghero, Sardinia, 6 July 1967
Forthcoming German production of *Endgame* in Berlin.
Translating *Watt* with Ludovic Janvier.
Jean Demélier.

**HER/026** Letter dated Paris, 16 July 1967
Beckett unable to meet up with Herbert.
Preparations for *Endgame* in Berlin.

**HER/027** Letter dated Paris, 6 November 1967
Beckett pleased with outcome of Berlin production of *Endgame*.
Holidayed in Sardinia.
Visit to Bern to consult an eye specialist. Cataracts in both eyes.
Demélier’s success with *Sur la plage*, *Duo* and poems.

**HER/028** Letter dated Ussy, 7 January 1968
Beckett trying to propose Demélier for a literary award.
Demélier’s *Jeu des prisonniers* (unpublished?)
Beckett is translating *Watt*.
Cataracts.
Hayden exhibition at Musée d’Art Moderne, Paris.

**HER/029** Letter dated Paris, 24 March 1968
Recently returned from Ireland after death of Margaret (Peggy) Beckett.
Planned visit to England.

**HER/030** Letter dated Ussy, 10 April 1968
Dates for planned trip to England, including visit to Moorfields Eye Hospital.
Blin rehearsing *Fin de partie* in Paris.
Recent meeting with Jean Demélier in Paris.

**HER/031** Letter dated Paris, 17 June 1968
Beckett’s health problems (lungs) make trip to England impossible.

**HER/032** Letter dated Paris, 2 July [1968]
Beckett’s health and mood.

**HER/033** Letter dated Paris, 29 July 1968
Beckett’s health.
Bettina Jonic.

**HER/034** Letter dated Paris, 20 August 1968
Possible production of *Come and Go* to be directed by Bill Gaskill or Deryk Mendel.
Health problems, including eyes.

**HER/035** Letter dated Paris, 23 September 1968
Beckett’s health.
Production of *Fin de partie*. 
Encounter with Ezra Pound.

**HER/036**  Letter dated Paris, 22 October 1968

Beckett’s health.
Jean Demélier

**HER/037**  Postcard of Porto Santo, dated Porto Santo, 17 January 1969

Beckett is holidaying.

**HER/038**  Letter dated Paris, 5 April 1969

Beckett’s health
Forthcoming German production of *Krapp’s Last Tape* at the Schiller-Theater Werkstatt, Berlin.
Avigdor Arikha exhibition at the America-Israel Foundation, New York.

**HER/039**  Letter dated Ussy, 22 April 1969

Herbert’s children.
Beckett trying to write. Socialising with the Haydens. Henri Hayden exhibition.
Arikha’s successful exhibition in New York. Anne Atik pregnant.
Bettina Jonic.
Beckett’s health.

**HER/040**  Postcard of ‘Blühender Kastanienbaum, 1881’ by Auguste Renoir, Nationalgalerie, Berlin, dated Berlin, 21 September 1969

Beckett is rehearsing *Krapp’s Last Tape*.
Plans to return to Paris via Tunisia.

**HER/041**  Letter dated Nabuel, Tunisia, 18 November 1969

Herbert’s recent trip to Cambodia.
Berlin production of *Krapp’s Last Tape*.
Weather and surroundings in Tunisia. Swimming.
State of Beckett’s health (eyes, mouth).
Possible production of *Waiting for Godot* at Royal Court Theatre, London.

**HER/042**  Card dated Paris, 26 February 1970

Beckett has promised to direct a play for the inauguration of a new Oxford theatre, possibly *Waiting for Godot*.

**HER/043**  Letter dated Paris, 26 February 1970

Possibility of Christine Tsingos playing Winnie in *Happy Days* in London.
Beckett to direct French production of *Krapp’s Last Tape* at Théâtre Récamier, Paris.
Operation for left eye planned for June, right eye in September/October

**HER/044**  Card dated Paris, 15 April [1970]

Success of ‘Beckett 3’ production at the Royal Court Theatre, London.
Opening of Jack MacGowran’s one-man show.

**HER/045**  Card dated Paris, 26 April 1970
Beckett encloses cheque.

**HER/046** Postcard of Bolotana dated Alghero, Sardinia, 9 May 1970

Weather, swimming.
Jack MacGowran’s one-man show.
Jean Martin’s success in *Krapp’s Last Tape*.

**HER/047** Card dated Paris, 9 June 1970

Postponement of Beckett’s eye operation until the autumn.
Death of Henri Hayden, 12 May 1970.

**HER/048** Letter dated Ussy, 9 August 1970

Herbert’s family worries.
Work progress.
Condition of Beckett’s eyesight. Operation probably late September.
News of Jean Demélié and Nick Rawson.

**HER/049** Letter dated Paris, 27 September 1970

Herbert’s family situation.
Beckett undergoing tests prior to eye operation.
Work progress.
Jean Demélié.

**HER/050** Letter dated Paris, 23 October 1970

Beckett’s eye operation has been successful.

**HER/051** Card dated Paris, 7 January 1971

Beckett commiserates with Herbert.

**HER/052** Letter dated Paris, 11 April 1971

Beckett congratulates Herbert on receiving an award and on her success in designing for Thomas Heywood’s *A Woman Killed with Kindness*
Beckett is translating. Planned German production of *Happy Days* in Berlin.
Arikha’s problems with his eyesight.
Demélié’s first book published and well reviewed.

**HER/053** Card dated Paris, 7 June 1971

Beckett is planning a trip to Rapallo, Italy
*Happy Days* production in Berlin.

**HER/054** Letter (undated); envelope dated Paris, 5 August 1971

Death of Michel de St. Denis.
Beckett is due to depart for Berlin.
Planned film of the two *Actes sans paroles* with Deryk Mendel.
Beckett’s health problems.
Updates on activities of Jean Demélié, the Arikhas, Nick Rawson.

**HER/055** Letter dated Paris, 9 January 1972
Beckett’s work is progressing slowly. Beckett has recently read Demélier’s *Rêve de Job*. Roger Blin is directing *Macbeth* in Strasbourg. Beckett plans to meet him and Madeleine Renaud.

Arikha has an exhibition in Los Angeles and Tel Aviv. Has done illustrations for *Le Dépeupleur*.

**HER/056** Letter dated Ussy, 12 June 1972

Recent BBC television production of *Krapp’s Last Tape*, directed by Donald McWhinnie and featuring Patrick Magee.

Letter from Oscar Lewenstein about *Not I*.

Proposed production of *Happy Days* with Peggy Ashcroft to be directed by Peter Hall.

Success of Arikha’s exhibition in Los Angeles.

Condition of Beckett’s eyesight.

**HER/057** Card dated Paris, 16 June 1972

Beckett recommends the Sergio de Castro show at the Wildenstein Gallery

**HER/058** Card dated Paris, 7 December 1972

Billie Whitelaw.

Good reviews of *Not I* in New York.

Beckett due to travel to England.


Herbert’s design for Christopher Hampton’s *Savages*.

**HER/060** Card dated Ussy, 7 February 1973

Death of Jack MacGowran.

Beckett working on translation.

Plans for BBC to make a television version of *Not I*.

Harold Pinter has sent his latest play to Beckett.

Beckett plans to go to Morocco in March.

**HER/061** Card dated Paris, 20 February 1973

Beckett has agreed to BBC television production of *Not I*.

**HER/062** Postcard of ‘El-Jadida [Morocco], Vue aérienne’, dated 21 March 1973

Beckett is translating *Not I*. Reading book about chess (gift from Herbert).

**HER/063** Postcard of ‘La Maroc Pittoresque, Dunes à M’Hamid’, dated Paris, 11 April 1973

Herbert’s design for Christopher Hampton’s *Savages*.

Billie Whitelaw.

**HER/064** Card dated Ussy, 6 May 1973

Plans to meet up with Herbert in Paris.

**HER/065** Card dated Paris, 9 May 1973
Includes typed letter from Colin Duckworth to Beckett, dated Auckland, New Zealand, 3 May 1973 (HER/065A), in which Duckworth asks for Beckett’s permission for the Mercury Theatre, Auckland to stage *Not I*.

Beckett asks Herbert to intervene on Duckworth’s behalf.

**HER/066** Letter dated Ussy, 20 August 1973

Herbert’s design for David Storey’s *Cromwell*. Beckett is translating *Mercier et Camier* and *Not I*. Socialising with Renaud and Barrault. Plans to visit Morocco in September. Planned production of *Happy Days* with Peter Hall. Beckett’s piano playing.

**HER/067** Postcard of ‘El Jadida [Morocco], La Cité Portugaise et Armoires de la Ville’, dated 28 September 1973

Beckett sends his best wishes.

**HER/068** Letter dated Paris, 22 January 1974

Beckett is unable to travel to London.

**HER/069** Card dated Paris, 2 February 1974

Beckett plans to go to Ussy.

**HER/070** Card dated Paris, 27 February 1974

Beckett has recently been working in Ussy. Avigdor Arikha.

**HER/071** Card dated Paris, 26 March 1974

Beckett is about to depart to Tangier. Wants Herbert to design for *Happy Days*.

**HER/072** Letter dated Paris, 25 May 1974

Herbert seems to have refused role of designer for *Happy Days*. Preparations for *Happy Days* with Peggy Ashcroft. Beckett to direct German production of *Waiting for Godot* at the Schiller-Theater, Berlin in 1975. Matias is to design. Beckett has completed translation of *Not I* for Madeleine Renaud at the Théâtre d’Orsay, Paris. Plans for summer travel.

**HER/073** Card dated Ussy, 22 August 1974

*Happy Days* at the Royal Court Theatre, London. Herbert has written about her experiences of designing for *Not I*. Building of a new motorway near Beckett’s house. Plans to travel to Tangier in September.

**HER/074** Card dated Tangier, 25 September 1974
Forthcoming rehearsals for *Happy Days* in London.

**HER/075** Letter dated Berlin, 19 January 1975


**HER/076** Card dated Paris, 4 April 1975

Beckett plans to meet with Herbert.

**HER/077** Card dated Paris, 5 April 1975

Beckett tries to arrange a meeting with Herbert.

**HER/078** Card dated 10 April 1975

Includes letter from Rick Cluchey on San Quentin Drama Workshop handbill (HER/078A), dated London, 2 April 1975.

Cluchey wants to be part of the season to celebrate Beckett’s 70th birthday at the Royal Court Theatre, London.

Beckett sends greetings.

**HER/079** Card dated Paris, 11 April 1975

Beckett has received telegrams from Herbert.

**HER/080** Card dated Ussy, 30 May 1975

Beckett’s recent meeting with Herbert and her mother
Beckett is working on *That Time*.
Possible production of *Krapp’s Last Tape* with Max Wall in London.
Beckett plans to travel to Morocco in July.
Motorway development near Becket’s house.

**HER/081** Letter dated Tangier, 30 June 1975

Protest against planned housing development in Ussy.
Schiller-Theater plans.
Beckett is reading Dante.
Completing *That Time* for Royal Court Theatre, London
Film of *Not I*.

**HER/082** Card dated Ussy, 1 November 1975

Becket plans to meet Gloria MacGowran in Paris.
Billie Whitelaw.
Avidgor Arikha.
Herbert to design for Alban Berg’s *Lulu*.
*Waiting for Godot* in Berlin.

**HER/083** Card dated Paris, 23 November 1975

Beckett has completed *Footfalls* and is translating *Rough for Theatre I and II*.
Working on new prose piece.
Bram van Velde exhibition at the Galerie Maeght, Paris.
Herbert designing for *Lulu*. 
HER/084 Card dated Paris, 26 December 1975

Billie Whitelaw and *Footfalls*. Patrick Magee and *That Time*
Royal Court Theatre Beckett Season.
Beckett is leaving for Morocco next week.

HER/085 Card dated Ussy, 28 July 1976

Beckett discusses photographs of Billie Whitelaw in *Footfalls*.
Suzanne’s ill health.
Working on the German text of *That Time* and *Footfalls* for Berlin production.
BBC production of *Ghost Trio*.
Arikhas going to Jerusalem.


Rehearsals for Berlin production of *Footfalls*.

HER/087 Postcard of ‘Berlin, Schloß Charlottenburg’, dated Berlin, 21 September 1976

Beckett sends greetings.

HER/088 Card dated Paris, 18 October 1976

Beckett is trying to find something to replace *Play* for BBC.
Asks for copies of photograph of himself and Whitelaw at *Footfalls* rehearsals.

HER/089 Card dated Paris, 14 November 1976

Thanks to Herbert and John Haynes for photographs.
Writing new piece for television production.

HER/090 Card dated Tangier, 24 April 1977

Herbert’s possible engagement at the New York Met Opera.
Beckett is working on German translations of *Ghost Trio* and *but the clouds…* for a television production in Stuttgart.
Domestic problems in Ussy.
Beckett has declined invitation from Schiller-Theater, Berlin to direct *Play*.
Has translated *Footfalls* into French for Théâtre d’Orsay, Paris along with *Not I*.


Death of Mary Hutchinson.
Plans for *Happy Days* with Billie Whitelaw at the Royal Court Theatre in 1979.
Beckett is about to depart for Stuttgart for work on ‘Shades’ production.
Arikhas.
Difficulty of work. French translation of *Footfalls*.

HER/092 Postcard of Salomon van Ruysdael’s *Strandansicht mit Egmond aan Zee*, 1640, dated Stuttgart, 19 June 1977

Recording of *Ghost Trio* and *but the clouds…* in Stuttgart.
Plans to direct Rick Cluchey in *Krapp’s Last Tape* in Berlin in September.

HER/093 Letter dated Ussy, 2 November 1977
Details of Berlin production of *Krapp's Last Tape* with San Quentin Drama Workshop.


**HER/094** Letter dated Ussy, 4 December 1977

Beckett is trying to find dates to rehearse *Happy Days* with Billie Whitelaw at the Royal Court Theatre. Herbert’s design for Arnold Wesker’s *The Merchant* in New York. Beckett has agreed to direct *Play* at Schiller-Theater Werkstatt in September 1978 and *Eh Joe* at the SDR in Stuttgart in January 1979.

**HER/095** Postcard of ‘Tanger, Marché aux poteries’, dated 24 February 1978

Beckett is to direct a French production of *Footfalls* with Delphine Seyrig at the Théâtre d’Orsay, Paris. *Happy Days* at the Royal Court Theatre, London.

**HER/096** Letter headed Akademie der Künste, 1 Berlin 21, Hanseatenweg 10 (undated)

Planning for *Happy Days* at Royal Court Theatre, London. Stuart Budge. Rehearsing *Play*.
San Quentin Drama Workshop performing *Endgame and Krapp's Last Tape* at the Open Space Theatre, London. Beckett asks Herbert to arrange for them to use Royal Court props.

**HER/097** Envelope postmarked 19.4.78

Contains ‘Calendrier de Mai 1978’ for the Compagnie Renaud-Barrault.

**HER/098** Card dated Paris, 15 October 1978


**HER/099** Card dated Paris, 3 January 1979

*Happy Days* at Royal Court Theatre. Beckett is due to leave for Stuttgart.

**HER/100** Card dated Paris, 1 February 1979

*Happy Days* at Royal Court Theatre.

**HER/101** Card dated Paris, 21 October 1979

Beckett’s dread of his 75\textsuperscript{th} birthday and related celebrations. Beckett has completed \textit{Rockaby} for State University of New York at Buffalo and Ohio \textit{Impromptu} for Ohio State University and David Warrilow. Plans to go to Stuttgart in April for more television work. Rick Cluchey and San Quentin Drama Workshop. Invited to attend rehearsals of \textit{Waiting for Godot} at Old Vic Theatre, London. Plans to go to London in September to rehearse Billie Whitelaw in \textit{Footfalls}.

Beckett’s 75\textsuperscript{th} birthday. Arikhas. Translating essay by Avigdor Arikha into French.

Planned production of short plays at the Royal Court Theatre or the Riverside. Beckett has suggested Alan Schneider as director and Billie Whitelaw in \textit{Rockaby}. Arikhas. Avigdor Arikha preparing for exhibitions. Herbert designing for Tony Harrison’s version of Aeschylus’s \textit{The Oresteia} at the National Theatre, London.


Beckett yearning for Ussy.

Billie Whitelaw performing at the Riverside Studios directed by and Robbie Hendry and Rocky Greenberg.

Beckett has had a fall but has now recovered.

Quotation from Marcel Duchamp. \textit{Waiting for Godot} directed by Michael Rudman, with John Alderton, Alec McCowan, Colin Welland, Peter Wight at the National Theatre, London. Beckett wants to involve Walter Asmus as consultant. \textit{Waiting for Godot} also at Lincoln Center, New York, directed by Mike Nichols.

Beckett has a fall but has now recovered.
Quotation from Shakespeare’s *King Lear*.
*Waiting for Godot* production at National Theatre, London.

**HER/111** Postcard of ‘Caspar David Friedrich, L’arbre aux corbeaux’, dated 24 December 1987
Billie Whitelaw and Anne Atik.

Antoni Libera and *Krapp’s Last Tape*, Haymarket Theatre, Leicester
Beckett wants Herbert to design for this production.

**HER/113** Postcard of ‘Paris 1900, Clochards se rasant sur les quais’, dated 5 December 1988
Beckett is in nursing home. Health problems.
Arikhas.

**HER/114** Card dated Paris, 30 December 1988
Beckett’s health.

**HER/115** Postcard of ‘Epoque 1900 - Femme-cocher et fiacre’, dated 9 March 1989
Herbert’s recent trip to India.

Beckett is moved by Herbert’s response to *Stirrings Still*.

Herbert’s planned visit.

**HER/118** Postcard of ‘La grande galaxie d’Andromède’, dated Paris, 1 September 1989
*Krapp’s Last Tape* at the Haymarket Theatre, Leicester with Antoni Libera and David Warrillow.

**HER/119** Postcard of ‘Le Château de St. Clov’ (undated)
Beckett refers to his notes for *Krapp’s Last Tape* for use in the Haymarket Theatre, Leicester production.

Compiled in June 2006 by Dr Julian A Garforth, Samuel Beckett Research Fellow