

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 <i>The Chairs</i>
1958	Designer for Beckett's <i>Endgame</i> and <i>Krapp's Last Tape</i> , Royal Court Theatre
1962	Designer for Beckett's <i>Happy Days</i> , Royal Court Theatre
1963-1970	Designer for numerous films including <i>Tom Jones</i> , <i>Othello</i> , <i>If...</i> , <i>Hamlet</i> , <i>Ned Kelly</i>
1964	Designer for Beckett's <i>Play</i> , National Theatre at The Old Vic Theatre
1970	Designer for Beckett's <i>Come and Go</i> and <i>Play</i> , Royal Court Theatre
1973	Designer for Beckett's <i>Krapp's Last Tape</i> and <i>Not I</i> , Royal Court Theatre
1976	Designer for Beckett's <i>That Time</i> and <i>Footfalls</i> , Royal Court Theatre

1979 Designer for Beckett's *Happy Days*, Royal Court Theatre
1989 Designer for Beckett's *Krapp's Last Tape*, Haymarket Theatre, Leicester
2003, 6 May Died, London.

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
- Beckett, Samuel, 1906-1989 – Dramatic production
- 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 Lanskoj 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 Haubenstein-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*.
Holidays 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 Demélier 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 Demélier.
- 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.
Demélier'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 Demélier, 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.
- HER/059 Postcard of 'La Ferte-Sous-Jouarre, Place de l'Hôtel de Ville et l'Eglise', dated Paris, 11 January 1973
- 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 Portugoise 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
- Problems with *Waiting for Godot* rehearsals in Berlin.
Beckett wants to give up directing in favour of writing.
Billie Whitelaw.
- 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 Beckett'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
- Beckett 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.
- HER/086 Postcard of 'Berlin, Schloss Charlottenburg. Staatl. Schlösser und Gärten. Mönch
am Meer, von C.D. Friedrich, 1801', dated Berlin, 11 September 1976
- 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*.
- HER/091 Letter dated Paris, 15 May 1977
- 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

- Workshop. Details of Berlin production of *Krapp's Last Tape* with San Quentin Drama
Plans for German production of *Play* at the Schiller-Theater Werkstatt, Berlin.
Beckett is writing two prose pieces.
Plans to come to England for *Happy Days* with Billie Whitelaw in 1979.
- 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

San Quentin Drama Workshop.
Beckett's health and fatigue after directing in Berlin.
Stuart Budge.
Plans for *Happy Days* at Royal Court Theatre with Billie Whitelaw.
- 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

Death of A.J (Con) Leventhal.
BBC television broadcast of *Happy Days*.
Tristram Powell and *Eh Joe*.
Beckett has completed French translation of *Company*.
Visits from James Knowlson, John Kobler, John Calder, Tom Bishop.
Arikhas and Hayters at Leventhal's cremation. Avigdor Arikha exhibition at Foire Internationale de l'Art Contemporaine.
Madeleine Renaud in Kopit's *Wings*

- HER/102 Card dated Paris, 11 January 1981
- Beckett's dread of his 75th birthday and related celebrations.
 Beckett has completed *Rockaby* for State University of New York at Buffalo and Ohio
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 *Waiting for Godot* at Old Vic Theatre, London.
 Plans to go to London in September to rehearse Billie Whitelaw in *Footfalls*.
- HER/103 Postcard of 'Jean Baptiste Camille Corot, *Reisigsammlerinnen am Fuße einer großen Eiche*', dated Paris, May Day (i.e. 2 May) 1981
- Beckett's 75th birthday.
 Arikhas. Translating essay by Avigdor Arikha into French.
- HER/104 Card dated Tangier, 20 October 1981
- Planned production of short plays at the Royal Court Theatre or the Riverside.
 Beckett has suggested Alan Schneider as director and Billie Whitelaw in *Rockaby*.
 Arikhas. Avigdor Arikha preparing for exhibitions.
 Herbert designing for Tony Harrison's version of Aeschylus's *The Oresteia* at the
 National Theatre, London.
- HER/105 Card dated [Paris], 25 July 1982
- Production of *Waiting for Godot* at the Young Vic Theatre, London.
 Premiere of *Catastrophe* in Avignon.
 Billie Whitelaw and *Rockaby* at the National Theatre, London.
 Beckett has completed *Nacht und Träume* for Stuttgart.
- HER/106 Card dated [Paris], 16 December 1982
- Beckett yearning for Ussy.
- HER/107 Postcard of 'Giorgio Morandi Landschaftsbild, 1916, Pinacoteca di Brera, Milano, Donazione Emilio e Maria Jesi Vitali 25', dated Paris, 7 November 1985
- Billie Whitelaw performing at the Riverside Studios directed by and Robbie Hendry
 and Rocky Greenberg.
- HER/108 Postcard of 'Paris en l'an 1900, Carrefour Richelieu-Drouot', dated 21 May 1987
- Beckett has had a fall but has now recovered.
- HER/109 Postcard of 'Pieter Jansz Saenredam, Interior of Saint Bavo Cathedral, Haarlem', dated Paris, 21 September 1987
- Quotation from Marcel Duchamp.
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.
Waiting for Godot also at Lincoln Center, New York, directed by Mike Nichols.
- HER/110 Postcard of 'Claude Monet, Église de Vétheuil, 1879. Paris, Musée du Jeu de Paume', dated 12 December 1987

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.
- HER/112 Postcard of 'Les petits metiers parisiens en 1900 - Le Vitrier', dated Paris, 24 April 1988
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.
- HER/116 Postcard of 'Epoque 1900, Paris: Nounous et bébés aux Champs-Élysées', dated 27 March 1989
Beckett is moved by Herbert's response to *Stirrings Still*.
- HER/117 Postcard of 'Epoque 1900, Paris: Grand escalier des Magasins du Printemps', dated Paris, 27 April 1989
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 Warrilow.
- HER/119 Postcard of 'Le Chateau 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