

# The Beckett Collection Ruby Cohn correspondence 1959-1989

## Summary description

<b>Held at:</b>	Beckett International Foundation, University of Reading
<b>Title:</b>	The Correspondence of Ruby Cohn
<b>Dates of creation:</b>	1959 – 1989
<b>Reference:</b>	Beckett Collection–Correspondence/COH
<b>Extent:</b>	205 letters and postcards from Samuel Beckett to Ruby Cohn 1 telex message from Beckett to Cohn 1 telegram from Beckett to Cohn 1 postcard addressed to Georges Cravenne 5 letters from Cohn to Beckett (which include Beckett's responses) 1 envelope containing a typescript of third section of <i>Stirrings Still</i> 2 empty envelopes addressed to Cohn Language of material English unless otherwise stated

## Administrative information

### Immediate source of acquisition

The correspondence was donated to the Beckett International Foundation by Ruby Cohn in 2002.

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### Preferred Citation

Preferred citation: Correspondence of Samuel Beckett and Ruby Cohn, Beckett International Foundation, Reading University Library (RUL MS 5100)

### Access conditions

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

## Historical Note

1922, 13 Aug.	Born Ruby Burman in Columbus, Ohio
1942	Awarded a BA degree from Hunter College of the City of New York
1946	Married Melvin Cohn (they divorced in 1961)
1952	Awarded a doctorate from the University of Paris
1960	Awarded a second doctorate from Washington University (Saint Louis, Mo.)
1961-1968	Professor of English and Comparative Literature at San Francisco State University
1969-1971	Fellow at the California Institute of the Arts
1972-1992	Professor of Comparative Drama at the University of California, Davis
1992-Present	Professor Emerita of Comparative Drama at the University of California, Davis

Ruby Cohn (née Burman) was born on 13 August 1922 in Columbus, Ohio, where her father, Peter Burman, was a veterinary student. Her mother was May Burman (née Salesky). By the time Ruby was a teenager, the family had moved to New York City, where she remembers "sneaking" into theatres free with the intermission crowd.

In high school Cohn began seeing the works of the WPA Federal Theatre, and was particularly struck by Orson Welles's Federal Theatre production of *Voodoo Macbeth*: "I have tried to convey some sense - some small sense - of such excitement when I write about theatre, the most perishable of goods," Cohn wrote in her book *Modern Shakespeare Offshoots* (1976).

Cohn began her academic studies at Hunter College of the City of New York, receiving a BA degree in 1942. During World War II, she served in the Women Accepted for Voluntary Emergency Service (WAVES). In 1946 she married Melvin Cohn; they were divorced in 1961.

After the war, Cohn lived in Paris and earned a doctorate from the University of Paris in 1952. In 1953, she attended the world première of *Waiting for Godot* in Paris, which had a huge influence on her career as a scholar and critic. After her return to America, she enrolled at Washington University in Saint Louis, Missouri, where she was awarded a second doctorate in 1960.

Cohn published her first article on Beckett in 1959. Her book, *The Comic Gamut* (1963), helped to launch Beckett studies. She edited special issues of *Perspective* (1959) and *Modern Drama* (1966) on Beckett. She also compiled a *Casebook on Waiting for Godot* (1967), a second one in 1987, and a collection of articles entitled *Samuel Beckett: A Collection of Criticism* (1975). Her latest book, *A Beckett Canon* (2001), is an invaluable chronological guide to all the works of Samuel Beckett.

Cohn's first academic appointment was as Professor of English and Comparative Literature at San Francisco State University (1961-1968). She was subsequently Fellow at the California Institute of the Arts (1969-1971) and Professor of Comparative Drama at the University of California, Davis from 1972 until her retirement in 1992, when she was made Professor Emerita. She has also taught at numerous universities including the University of California, Berkeley and Santa Cruz, City College of the City University of New York, Stanford University, University of Missouri, and Colorado College.

According to Peter Murphy, "The indefatigable Ruby Cohn has done more to promote Beckett studies than any other scholar, and in a survey of Beckett criticism she stands as a central point of reference."

(*Critique of Beckett Criticism: A guide to Research in English, French, and German*, ed. P.J. Murphy, Werner Huber, Rolf Breuer and Konrad Schoell. Columbia, SC: Camden House, 1994, p.19).

(Adapted from Linda Ben-Zvi's essay on Ruby Cohn in *Notable Women in the American Theatre: A Biographical Dictionary*, ed. Alice M. Robinson, Vera Mowry Roberts, and Milly S. Barranger. New York: Greenwood Press, 1989).

## Scope and Content

The collection represents the entire correspondence between Samuel Beckett and the academic and critic, Ruby Cohn, between September 1959 and October 1989, shortly

before Beckett's death. All the letters were written exclusively to Ruby Cohn (with the exception of one addressed incorrectly to Kay [Boyle]).

## **System of arrangement**

The letters are arranged chronologically and are numbered 1-216 within the Beckett Collection–Correspondence/COH sequence.

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

## **Subject Headings**

### **Corporate Names**

- Brooklyn Academy of Music
- Compagnie Madeleine Renaud-Jean Louis Barrault
- Deutsche Grammophon (Firm)
- Dublin Gate Theatre
- Harold Clurman Theatre
- Künstlerhaus Bethanien
- La Mama Experimental Theatre Club
- La Mama Theatre
- Odéon (Theatre : Paris)
- Open Space Theatre (London)
- Peacock Theatre
- Riverside Studios
- Royal Court Theatre
- San Quentin Drama Workshop
- Schiller-Theater (Berlin)
- Schiller-Theater Werkstatt (Berlin)
- Süddeutscher Rundfunk
- Thalia Theater (Hamburg)
- Théâtre d'Orsay (Paris)
- Théâtre de l'Atelier (Paris)
- Théâtre de Plaisance (Paris)
- Théâtre de Poche (Paris)
- Théâtre des Nations (Théâtre Sarah Bernhardt)
- Théâtre du Rond-Point (Paris)
- Théâtre Edouard VII (Paris)
- Théâtre Récamier (Paris)

### **Personal Names**

- Arikha, Avigdor, 1929-
- Asmus, Walter D.
- Axelrod, Mark
- Bair, Deirdre
- Barrault, Jean-Louis
- Ben-Zvi, Linda

- Bennent, Heinz
- Bessler, Albert
- Bierry, Etienne
- Bishop, Helen
- Bishop, Tom, 1929-
- Blau, Herbert
- Blin, Roger
- Bollmann, Horst
- Bosquet, Alain, 1919-
- Boyle, Kay
- Brak, Dorota
- Brater, Enoch
- Calder, John
- Chabert, Pierre
- Chaikin, Joseph, 1935-
- Chamfort, Sébastien-Roch-Nicolas, 1740?-1794
- Cluchey, Rick
- Deschevaux-Dumesnil, Suzanne
- Duckworth, Colin
- Dux, Pierre
- Esslin, Martin
- Feldman, Morton, 1926-1987
- Fletcher, John, 1937-
- Gontarski, S.E. (Stanley Eugene)
- Greenberg, Rocky
- Gussow, Mel
- Harvey, Lawrence E.
- Hayden, Henri, 1883-1970
- Hayman, David
- Hayter, William
- Hensel, Georg
- Herbert, Jocelyn, 1917-2003
- Illig, Nancy
- Janvier, Agnès
- Janvier, Ludovic
- Johns, Jasper
- Kenner, Hugh
- Knowlson, James
- Kobler, John
- Krečja, Otomar, 1921-
- Labeille, Daniel
- Lake, Carlton
- Leventhal, A.J.
- Lewis, Jim
- Libera, Antoni
- Lindon, Jérôme
- MacGowran, Gloria
- MacGowran, Jack
- MacGreevy, Thomas, 1983-1967

- Magee, Patrick, 1924-1982
- Mandell, Alan
- Manley, Beatrice
- McCowen, Alec
- McWhinnie, Donald
- Monteith, Charles
- Müller-Freienfels, Reinhart
- Neumann, Frederick
- Page, Anthony
- Papp, Joseph
- Pickup, Ronald
- Pinter, Harold, 1930-
- Pike, Frank
- Powell, Tristram
- Reid, Alec, 1921-
- Renaud, Madeleine, 1900-1994
- Rosset, Barney
- Rudman, Michael
- Rufus
- Schneider, Alan
- Schröder, Ernst, 1915-
- Seaver, Jeannette
- Seaver, Richard
- Seltzer, Daniel
- Serreau, Jean-Marie, 1915-1973
- Seyrig, Delphine
- Soussigne, Jean-Pierre
- Ussher, Arland
- Wall, Max
- Warrilow, David
- Whitelaw, Billie, 1932-
- Wilson, Georges

## Topics

- Adorno, Theodor, 1903-1969 – Criticism and interpretation
- Arikha, Avigdor, 1929- – Exhibitions
- Alvarez, A, 1929- – Samuel Beckett
- Bair, Deirdre – Samuel Beckett
- Barrault, Jean-Louis – Rabelais
- Beckett, Samuel, 1906-1989 – Criticism and interpretation
- Bienek, Horst, 1930- – Zelle
- Brecht, Bertolt, 1898-1956 – Criticism and interpretation
- Céline, Louis-Ferdinand, 1894-1961 – Criticism and interpretation
- Chamfort, Sébastien-Roch-Nicolas, 1740?-1794 – Criticism and interpretation
- Cohn, Ruby – Criticism and interpretation
- Corneille, Pierre, 1606-1684 – Parodies, imitations, etc.
- Dante Alighieri, 1265-1321 – Divina commedia
- Fontane, Theodor, 1819-1898 – Effi Briest
- Harvey, Lawrence E., – Samuel Beckett: poet and critic

- Hayden, Henri, 1883-1970 – Exhibitions
- Johnson, Samuel, 1709-1784 – Criticism and interpretation
- Johnson, Samuel, 1709-1784 – Friends and associates
- Kafka, Franz, 1883-1924 – Criticism and interpretation
- Kenner, Hugh – A reader's guide to Samuel Beckett
- Mauthner, Fritz, 1849-1923 – Beiträge zu einer Kritik der Sprache
- Pinget, Robert, 1919-1997 – Hypothèse
- Pinget, Robert, 1919-1997 – Dramatic production
- Schmeling, Max, 1905- – Erinnerungen
- Schoell, Konrad, 1938- – Das Theater Samuel Becketts
- Shepard, Sam, 1943- – Tongues
- Velde, Bram van, 1895-1981 – Exhibitions

## Catalogue

### Beckett Collection--Correspondence/COH

- COH/001      Card dated Paris, 9 September 1959
- Beckett's response to Cohn's request for him to contribute something for *Perspective*.
- COH/002      Letter dated 17 January 1962
- Publication details of 'Whorosocope'.  
Franz Kafka.
- COH/003      Letter dated Paris, 22 January, 1962
- Publication history of *Murphy*.
- COH/004      Letter dated Paris, 16 February 1962
- Louis-Ferdinand Céline.  
Quotation from Edward Gray's 'On a Distant Prospect of Eton College'.  
'Ooftish'.  
Beckett has completed a first draft of *How It Is*.
- COH/005      Letter dated Paris, 24 April 1962
- Addressed to Miss Morgan, regarding Cohn's request to quote from 'Text'.
- COH/006      Letter dated Paris, 9 September 1963
- Beckett explains various French phrases.  
*Krapp's Last Tape*.
- COH/007      Letter dated Paris, 7 December 1963
- Beckett explains various French phrases.  
Theodor Fontane's *Effi Briest*.  
*Play/Comédie*.

- COH/008 Letter dated Paris, 10 April 1964
- Beckett answers questions raised by Cohn.  
“Blueband” margarine.  
*Dramatische Dichtungen* trilingual edition published by Suhrkamp.
- COH/009 Letter dated Paris, 5 June 1964
- Arrangements to meet.  
*How It Is*.
- COH/010 Letter dated Paris, 13 June 1964
- Arrangements to meet the following day.
- COH/011 Letter dated Paris, 11 August 1964
- Beckett’s recent visit to New York. Enjoyed the filming of *Film*.  
Barney Rosset.  
Arrangements to meet in September.
- COH/012 Letter dated Ussy, 10 September 1964
- Arrangements to meet in Paris.
- COH/013 Letter dated Ussy, 17 May 1965
- Student production of *Endgame*.  
Cohn’s plans to celebrate Beckett’s sixtieth birthday in 1966.  
Beckett offers *Come and Go* for publication in *Perspective*.  
Alan Schneider to direct *Come and Go* in Autumn 1966.  
Hugh Kenner.
- COH/014 Letter dated Courmayeur, Italy, 27 June 1965
- Arland Ussher.  
Beckett’s notes on Samuel Johnson’s circle for *Human Wishes*.  
*Come and Go*.  
*Eh Joe*, written for Jack MacGowran, to be filmed in London in 1966.  
Alan Schneider.
- COH/015 Card dated Paris, 28 September 1965
- Cohn is to edit a special issue of *Modern Drama*.  
Beckett offers to send copies of *Eh Joe* and *Come and Go*.  
Theodor Adorno.
- COH/016 Letter dated Santa Margherita Ligure, 11 March 1966
- Arrangements to meet in Paris in April or May.  
Beckett’s notes on Samuel Johnson.

Manuscript of *Fin de partie* in Columbus, Ohio. Beckett still owns manuscript of *En attendant Godot*. Offers to show it to Cohn. Plans to travel to Stuttgart to direct *Eh Joe*.

- COH/017 Card dated Paris, 27 April 1966
- Beckett offers his notes on Samuel Johnson to Cohn.  
Beckett has completed the recording of *Eh Joe* and is going to Ussy.
- COH/018 Letter dated Courmayeur, Italy, 2 July 1966
- English translation of *En attendant Godot*.  
Samuel Johnson notes and *Human Wishes*.  
*Come and Go* publication details.  
*Film*.  
Beckett jokes about selling manuscript of *En attendant Godot* before Cohn's arrival.
- COH/019 Postcard of 'La Ferte-Sous-Jouarre', dated Ussy, 18 August 1966
- Beckett's health.
- COH/020 Card dated Paris, 14 September 1966
- Beckett's recent trip to Dublin for the funeral of Jean Beckett.  
Beckett has completed *Bing* and is currently translating it for John Calder.  
Rehearsing a French production of *Play* for the Odéon Théâtre, Paris.
- COH/021 Letter dated Paris, 26 September 1966
- Beckett gives his blessing to Cohn's 'Godot project'.  
Beckett's plans to travel to Greece.  
Rehearsing French production of *Play* and *Come and Go* for the Odéon Théâtre, Paris, with Jean-Marie Serreau as director.  
Beckett has translated *Bing* (as *Ping*) for John Calder.  
*Film* script to be published by Faber & Faber.
- COH/022 Letter dated Paris, 8 November 1966
- Early draft of *Endgame* referred to by Cohn.  
Colin Duckworth.  
Beckett has recently returned from Rhodes.  
Beckett was impressed by a Greek production of *Happy Days*.  
Working on the *Textes pour Rien*.  
Jean Beckett's funeral in Dublin in September.
- COH/023 Letter dated Paris, 14 November 1966
- Beckett wants the draft of *Endgame* to remain unpublished.  
*Bing/Ping*.  
John Fletcher.  
Avigdor Arikha.  
*Stories and Texts for Nothing*.



- COH/024 Card dated 5 January 1967
- Beckett has recently returned from Portugal.  
Avigdor Arikha exhibition in Paris.  
Beckett has recently revised *From an Abandoned Work* and is currently working on French translations of *Watt* and *Film*.
- COH/025 Card dated Paris, 19 January 1967
- Beckett is pleased with Cohn's reaction to *Bing*.  
*Imagination morte imaginez*.  
Beckett refers Cohn to Jérôme Lindon for permission to quote from Beckett's works.  
Herbert Blau.  
Beckett encloses sketch by Avigdor Arikha.  
Arthur Foff from the American Embassy in Beirut.  
Beckett is currently translating *Watt* with Ludovic and Agnès Janvier.
- COH/026 Card dated Paris, 25 January 1967
- Beckett thanks Cohn for sending him the issue of *Modern Drama* she has edited.  
Beckett is writing play for Petit Odéon theatre, Paris.  
Avigdor Arikha's exhibition opening.
- COH/027 Card dated Paris, 30 January 1967
- Details of publication and premiere of *En attendant Godot*.  
Details of first English production of *Waiting for Godot*.  
Beckett's involvement in French premiere.  
Brecht's adaptation of *En attendant Godot*.  
Lawrence Harvey.  
Avigdor Arikha's exhibition opened.
- COH/028 Card dated Paris, 14 March 1967
- Beckett has broken his ribs in an accident in Ussy.  
He has abandoned the play he was working on.
- COH/029 Card dated Paris, 12 May 1967
- Beckett makes arrangements to meet with Cohn at the end of May.  
Beckett has agreed to direct a German production of *Endgame* at Schiller-Theater Werkstatt in Berlin with Ernst Schröder and Horst Bollmann.  
Quotation from Chamfort.
- COH/030 Card dated Paris, 10 June 1967
- Meeting with Tom Bishop and Alain Bosquet.
- COH/031 Letter dated Akademie der Künste, West Berlin, Hanseatenweg 10, 24 August 1967

Beckett is rehearsing German production of *Endgame*.  
Trying to find time to revise the French translation of *Watt*.

COH/032 Letter dated Berlin, 13 September 1967

Cohn has recently moved to New York.  
Beckett working on French translation of *Watt*.  
Rehearsals of German production of *Endgame*.

COH/033 Letter dated Paris, 28 September 1967

Beckett has recently returned from Berlin and is pleased with the production.  
Plans to go to Ussy and then Sardinia.  
Has abandoned work on the play he was writing for the Petit-Odéon theatre  
Sends greetings to Herbert [Blau?].

COH/034 Letter dated Alghero, Sardinia, 28 October 1967

Beckett is to visit an eye specialist in Bern, then return to Paris and go on to Ussy.  
Martin Esslin, Alan Schneider.  
Berlin production of *Endgame*.  
Beckett is still working on the translation of *Watt*.  
Offers to let Cohn see the abandoned draft of play for Petit-Odéon theatre.  
Sends greetings to Herbert Blau.

COH/035 Letter dated Paris, 29 October 1967

Beckett has cataracts in both eyes, diagnosed by an eye specialist in Bern.  
Beckett has received Cohn's *Casebook on Waiting for Godot*.  
Working on *Watt*.  
Funeral of Suzanne Deschevaux-Dumesnil's mother at Argenteuil.

COH/036 Card dated Ussy, 28 December 1967

Cohn is in Florida.  
Beckett is working on French translation of *Watt*.  
Forthcoming eye operation in Bern.

COH/037 Letter dated Paris, 28 February 1968

Herbert Blau.  
Beckett plans to be in Paris in May for Henri Hayden exhibition at Musée d'Art Moderne.  
Due to visit eye specialist in Bern again, but not for an operation.  
Beckett has signed a copy of the limited edition of *Poèmes* for Cohn.  
Almost completed translation of *Watt*.  
Avigdor Arikha is going to send engraving to Cohn.

COH/038 Card headed Ussy (undated)

Alan Schneider, *Eh Joe* and *Come & Go*.  
Beckett is contemplating moving to the Ariège.

- COH/039 Card dated Ussy, 8 March 1968
- Cohn is to attend rehearsals of *Play, Come & Go* and *Krapp's Last Tape*.  
Henri Hayden exhibition.  
Beckett has finished the translation of *Watt*.  
Returning to Paris the next day.
- COH/040 Card dated Paris, 19 April 1968
- Arrangements for meeting.  
Eye operation planned in London for July.  
Beckett offers abandoned play written for Petit Odéon theatre to Cohn.  
Production of *Fin de partie*.  
Reference to Konrad Schoell's book *Das Theater Samuel Becketts*.
- COH/041 Card dated Ussy, 19 April 1968
- Beckett's plans for the summer.  
Has recently returned from Ireland. Plans to meet with Cohn in Paris or London.  
Roger Blin rehearsing *Fin de partie* in Paris.  
Henri Hayden exhibition.  
Martin Esslin.
- COH/042 Card dated Paris, 15 June 1968
- Fin de partie* production.  
Beckett has abscess on his lung.
- COH/043 Letter dated Paris, 29 August 1968
- L'Issue/Bing*.  
Beckett's health and treatment. Finding it difficult to write.  
Lawrence Harvey.
- COH/044 Card dated Paris, 30 October 1968
- Beckett is about to depart to London for the filming of *Eh Joe* at the BBC.
- COH/045 Letter dated Paris, 18 November 1968
- Bing/Ping*. Beckett answers questions relating to the text, which Cohn has presumably raised in her letter.  
*Imagination morte imaginez* and *Enough*.  
Beckett's health.  
Beckett plans to travel to Madeira in December.
- COH/046 Card dated Paris, 24 November 1968

Bing.

- COH/047 Letter dated Ussy, 22 April 1969
- Madeleine Renaud/Jean-Louis Barrault in *Rabelais*.  
Alan Schneider is due to visit to discuss television version of *Krapp's Last Tape*.  
Patrick Magee.  
Beckett is working on German text of *Krapp's Last Tape* for Berlin production.  
Struggling to write.  
Kay Boyle.  
Beckett sends greetings to Herbert Blau.
- COH/048 Letter dated Ussy, 11 June 1969
- Beckett answers a series of questions posed by Cohn.  
*Le Kid*.  
*Imagination morte imaginez*/Bing/L'Issue.  
Beckett gives Cohn permission to quote from various sources.  
Herbert Blau.  
Beckett is to direct a German production of *Krapp's Last Tape* in Berlin in September.
- COH/049 Postcard of 'Rembrandt van Rijn: Selbstbildnis aus dem Jahr 1634, Staatliche Museen, Gemäldegalerie, Berlin', dated Berlin, 28 September 1969
- Beckett is rehearsing *Krapp's Last Tape*.  
Plans to travel to Tunis immediately after opening.  
Condition of Beckett's eyesight.
- COH/050 Postcard of 'Djerba, Tunisie', dated Nabeul, 8 December 1969
- New edition of *Watt* about to be published.
- COH/051 Letter dated Hotel Cidadela, Cascais, 21 December 1969
- Beckett informs Cohn that no text of *Le Kid* exists.  
Beckett is having difficulty writing.  
Beckett is unable to translate *Sans*.
- COH/052 Letter dated Cascais, 17 January 1970
- Weather. Health problems.  
Plans to meet up with Cohn in April/May.  
John Calder.  
Kay Boyle.
- COH/053 Card dated Paris, 20 April 1970

Beckett is rehearsing *La dernière bande* (*Krapp's Last Tape*) and *Acte sans paroles II* at the Théâtre Récamier and Jack MacGowran in *Beginning to End* at the Théâtre Edouard VII, Paris.

- COH/054 Card dated Wednesday [22 April 1970]  
Details of Cohn's tickets for *Beginning to End*.
- COH/055 Small envelope addressed to Madame Ruby Cohn (empty)
- COH/056 Postcard addressed to Georges Cravenne, 65, Champs-Élysées, Paris-8  
Invitation to Cohn to attend the world premiere of *Beginning to End* on 23 April.
- COH/057 Card dated Paris, 3 May 1970  
Beckett sends greetings.
- COH/058 Postcard of 'Sardegna Pittoresca-Macomer (NU), St. Barbara Nurag', dated Alghero, 22 May 1970  
Beckett is struggling with the translation of *Mercier et Camier*.  
Weather. Swimming.  
Beckett talks of his memory of *Endspiel* (German production of *Fin de partie*).
- COH/059 Letter dated Paris, 2 July 1970  
Beckett's eye condition. Operation postponed until autumn.  
Plans to return to Ussy. Difficulty of working.  
Working on *Lessness* for the BBC.  
Socialising with Madeleine Renaud and Jean-Louis Barrault.
- COH/060 Card dated Ussy, 3 September 1970  
Beckett recommends golf to Cohn.  
Working on new piece.  
Beckett has been doing domestic chores at Ussy.  
Has learned Haydn's 'Sonata in G minor'.  
Sends greetings to Herbert Blau.
- COH/061 Card dated Paris, 7 October 1970  
Beckett's eye operation is imminent.  
Beckett sends greetings to Herbert Blau.
- COH/062 Letter dated Paris, 20 October 1970  
Beckett's eye operation has been successful. Vision prospects good.  
Returning home after a week in the nursing home.
- COH/063 Letter dated Paris, 8 December 1970

Beckett is still suffering problems after his eye operation.  
Bram van Velde exhibition at Musée d'Art Moderne, Paris.  
Arikha exhibition at C.N.A.C.  
Beckett is unable to work.  
Mentions Kay Boyle. Sends greetings to Herbert Blau.

COH/064 Letter dated Paris, 17 January 1971

Beckett's recent meeting with Kay Boyle at the Closerie des Lilas.  
Socialising with Jean-Jacques Mayoux's family.  
Beckett has completed the translation of *Breath* and is starting to translate *Film*, *Mercier et Camier* and *Le Dépeupleur*.  
Condition of Beckett's eyesight.  
Beckett plans to direct *Happy Days* in Berlin in August/September.  
Jack MacGowran in New York with his one-man show.  
Alan Schneider is rehearsing a revival of *Waiting for Godot*.  
Beckett sends greetings to Herbert Blau.

COH/065 Letter dated Paris, 7 February 1971

Beckett has completed the French translation of *Breath* and *Film* and is working on the English translation of *Mercier et Camier*.  
Beckett has an appointment with an eye specialist the following day.  
Ludovic Janvier has written an article on *Le Dépeupleur* for *Critique*.  
Beckett is working on a radio production of *Sans*.  
Still planning to direct *Happy Days* in Berlin.  
Jack MacGowran.

COH/066 Card dated Paris, 26 February 1971

Beckett has undergone a second eye operation. Still suffering after-effects.  
Kay Boyle.  
Beckett has completed the French translation of *Film*.  
Ludovic Janvier has written an article on *Sans* to appear in *Critique*.  
Beckett was working on the radio production of *Sans* immediately before his operation.

COH/067 Card dated Paris, 16 January 1971

Condition of Beckett's eyesight. General health - exhausted.  
Has cancelled everything except *Happy Days* in Berlin.

COH/068 Card dated Paris, 7 June 1971

Beckett sends condolences regarding the health of Cohn's mother.  
Beckett's health and condition of his eyesight.  
Plans to travel to Ussy and then Berlin for *Happy Days* production.

COH/069 Letter dated St. Margharita Ligure, 25 June 1971

Beckett hopes to meet up with Cohn in Berlin while rehearsing *Happy Days*.  
Jean-Jacques Mayoux has sent Beckett his book on him.

Jack MacGowran is performing *Beginning to End* at the Schiller-Theater Werkstatt.  
Beckett has recently met twice with John Kobler.

COH/070 Letter dated S[t]. M[argarita] L[igure], 6 July 1971

Beckett informs Cohn that she won't be able to attend all rehearsals for *Happy Days*.  
Beckett has doubts about the production due to his health.  
Offers to let Cohn see *Dream of Fair to Middling Women*.  
Beckett replies to Cohn's question about order of composition of stories in *More Pricks Than Kicks*.  
Feels he won't get to Ussy again and contemplates selling his house and giving away his car.

COH/071 Postcard of 'Auguste Renoir, 'Blühender Kastanienbaum', 1881, Nationalgalerie, Berlin', sent from the Akademie der Künste (undated)

Beckett arranges to meet Cohn in Berlin.

COH/072 Letter dated Akademie der Künste, 1 Berlin 21, Hanseatenweg 10, 17 August [1971]

*Happy Days* rehearsals not going well. Actors are having health and other problems.  
Beckett claims he dislikes the play.  
Jack MacGowran is to perform *Beginning to End* on 19-20 September in the same theatre.

COH/073 Letter dated Paris, 25 September 1971

Jack MacGowran's success in *Beginning to End*.  
Critical reaction to *Glückliche Tage (Happy Days)*.  
Beckett feels production was only partially successful.  
Beckett plans to direct Madeleine Renaud and Roger Blin in *Happy Days* in Paris.  
Planning to travel to Malta on 8 October for a month.  
Verso of letter has Beckett's sectional divisions of *Happy Days*.

COH/074 Card dated Paris, 28 September 1971

Beckett sends photocopies of his *Glückliche Tage (Happy Days)* notebook.  
About to depart for Malta.

COH/075 Card dated Paris, 28 September 1971

Beckett lists all the materials Lawrence Harvey has donated to the Baker Library at Dartmouth College.

COH/076 Card dated Malta, 17 October 1971

Beckett is holidaying. Peaceful environment.  
Working on translation of *Le Dépeupleur* as *The Lost Ones*.

Beckett refers to Ludovic Janvier's article in *Critique*.  
Sends greetings to Herbert Blau.

COH/077 Letter dated Ghain Tuffieha [Malta], 8 November 1971

*L'Image/Comment c'est*.  
*Happy Days* Regiebuch (director's notebook).  
*Sans*.  
Working on translation of *Le Dépeupleur* under the title *The Lost Ones*.  
*Krapp's Last Tape* Regiebuch is on loan to University of Reading for  
Exhibition.

COH/078 Letter dated Paris, 9 January 1972

*Krapp's Last Tape* Regiebuch is on loan to Trinity College, Dublin for an  
exhibition.  
Beckett has completed translation of *Le Dépeupleur* and sent it to Calder &  
Grove.  
Beckett is having difficulties working.  
Plans to go to London in the Spring for a possible recording session for  
Claddagh with Harold Pinter & Patrick Magee.  
Sends greetings to Herbert Blau.

P.S. dated 10 January 1972 on verso:  
Asks what sentences from *Dream of Fair to Middling Women* Cohn wishes to  
quote  
Has abandoned translation of *Mercier et Camier*.  
Has sent a page of manuscript to a charitable sale with the title *Sup of Foul  
Draft from Work in Regress*.  
Beckett claims to have no memories of *Le Kid*.  
Richard Seaver/Viking Press.

COH/079 Card dated El Jadida [Morocco], 11 March 1972

Beckett is planning to return to Paris.  
Has tried working on translation of *Mercier et Camier* but abandoned it.

COH/080 Card dated Paris, 24 April 1972

Beckett's plans for the summer.  
Has dropped plans to be involved in Claddagh recording with Pinter and  
Magee and also to direct Magee in television version of *Krapp's Last Tape*.  
Has almost completed short play in English.  
Has withdrawn from directing *Breath* with Barrault for opening of Théâtre  
des Nations.

COH/081 Card dated Paris, 16 June 1972

Deirdre Bair is writing biography of Beckett.  
Beckett has completed the play he was writing.  
Has completed translation of *Mercier et Camier*.

COH/082 Card headed Ussy, (undated); envelope dated 12 July 1972



*Endspiel (Fin de partie)* Regiebuch used by Beckett in Berlin.

*Human Wishes*.

Beckett plans to give *Not I* to the Royal Court Theatre and Alan Schneider simultaneously.

Arranges to meet Cohn at the end of August.

- COH/083 Postcard of 'Malta: Beheading of St. John by Michelangelo Caravaggio', dated Selmun Hotel, Malta, 19 September 1972
- English translation of *Le Dépeupleur (The Lost Ones)*.  
*Still*.  
Albert Finney is to perform in *Krapp's Last Tape* at the Royal Court Theatre, with Beckett and Anthony Page as directors, and Jocelyn Herbert as designer.
- COH/084 Card dated Paris, 18 October 1972
- Alan Schneider and *Not I*.  
Plans for production of *Not I* with Billie Whitelaw at the Royal Court Theatre.  
Beckett's health.  
Meeting Avigdor Arikha next day.
- COH/085 Card dated Paris, 20 November 1972
- Special edition of *Still* with illustrations by William Hayter.  
James Knowlson.  
*Krapp's Last Tape/Not I* at the Royal Court Theatre.
- COH/086 Card dated Paris, 21 November 1972
- Human Wishes*.
- COH/087 Letter dated Paris, 20 January 1973
- Beckett has recently returned from rehearsing Albert Finney in *Krapp's Last Tape* and Billie Whitelaw in *Not I* in London.  
Beckett cannot imagine *Not I* in French.
- COH/088 Card dated El Jadida [Morocco], 21 March 1973
- Beckett is working on translations of *Not I* and *Mercier et Camier*.  
Too cold to swim.  
Sends greetings to Kay Boyle.
- COH/089 Card dated Paris, 19 April 1973
- Jack MacGowran in *Beginning to End*.
- COH/090 Card dated Paris, 19 April 1973
- Beckett thanks Cohn for remembering his birthday.

Working on translations of *Not I* and *Mercier et Camier*.  
David Hayman/*Iowa Review*.  
Beckett has donated material to the University of Reading via James Knowlson.  
Has been sent Horst Bienek's *The Cell* by Kay Boyle.  
Jack MacGowran in *Beginning to End*.  
John Kobler has asked Beckett to record a message for a benefit evening.  
Deirdre Bair's new post.

- COH/091 Card dated Paris, 19 June 1973
- Beckett's health.  
Beckett plans to be in Paris or Ussy in August and September.  
He is not attending Berlin Colloquium.  
Gloria MacGowran.  
Still working on translations.
- COH/092 Card dated Paris, 31 July 1973
- Arrangements for meeting in September.
- COH/093 Card dated Sunday, 2 September 1973
- Arrangements to meet Cohn the following day.
- COH/094 Postcard of 'El Jadida [Morocco], Porte des Ramparts', dated El Jadida, 1? October 1973
- Surroundings and weather. Swimming daily.  
Al Alvarez and Hugh Kenner have recently published books on Beckett.  
*Esquisse radiophonique*.  
New edition of *Nouvelles et Textes pour rien* is to be published.
- COH/095 Card dated Paris, 23 October 1973
- A.J. (Con) Leventhal.  
Thomas MacGreevy.  
Elmar Tophoven.  
Working on Chamfort.  
Potential London production of *Happy Days*.
- COH/096 Card dated Paris, 14 January 1974
- Cohn has sent Beckett a copy of her book, *Back to Beckett*.
- COH/097 Card dated Paris, 1 February 1974
- Beckett's health.  
Beckett has completed the translation of *Esquisse radiophonique*.  
Kay Boyle.
- COH/098 Card dated Ussy, 22 February 1974

*The Lost Ones.*  
Kay Boyle.  
Beckett is working on the translation of *Mercier et Camier*.  
Jasper Johns's illustrated edition of the *Foirades/Fizzles*.  
Illustrated edition of *Still*.  
Beckett is due to meet Hans Lietzau of the Schiller-Theater in Paris to discuss a German production of *En attendant Godot*.  
Revival of *En attendant Godot* in Paris.

COH/099 Card dated Paris, 20 March 1974

Hans Lietzau/Schiller-Theater.  
Kay Boyle.  
Beckett has almost finished the translation of *Mercier et Camier*. Still trying to translate *Not I*.  
Meeting Ludovic Janvier  
Beckett is sending *Fizzles* to Cohn.

COH/100 Card dated Tangier, 10 April 1974

Plans for Berlin production of *Waiting for Godot*, December 1974-January 1975.  
Jasper Johns edition of *Foirades/Fizzles*.  
Kay Boyle.  
Beckett plans to travel to London in October.

COH/101 Card dated Paris, 28 April 1974

Kay Boyle.  
Beckett is planning to go to Ussy.  
Has completed the translation of *Fizzles 2 & 4* and *Mercier et Camier*.  
Revival of *En attendant Godot* at the Théâtre de Plaisance, Paris.  
Beckett has agreed to direct German production of *Waiting for Godot* in Berlin.

COH/102 Card dated Ussy, 27 June 1974

Beckett's health.  
Beckett's plans for directing in Berlin and London.  
Working on new play, similar to *Not I*.  
Kay Boyle.

COH/103 Card dated Tangier, 23 September 1974

Kay Boyle.  
*That Time*.  
Extracts from *Mercier and Camier* to appear in *Partisan Review*.  
Soon to depart for London to direct *Happy Days*.

COH/104 Card dated Berlin, 4 February 1975

Arrangements to meet Cohn.  
Horst Bollmann.

- COH/105 Card dated Akademie der K[ünste], [Berlin], Atelier 1, 20 February 1975  
Arrangements to meet Cohn.
- COH/106 Card (undated)  
Details of James Knowlson's arrival in Berlin.
- COH/107 Card dated Paris, 12 April 1975  
Inscribed with address: 17 Dean Park Street.
- COH/108 Card dated Ussy, 30 May 1975  
*Human Wishes*. Details of *That Time*.  
Beckett plans to travel to Morocco.  
Planned Beckett season at the Royal Court Theatre, London.
- COH/109 Card dated Paris, 31 May 1975  
*Theater Heute*.  
*That Time*.  
Rick Cluchey.  
Alan Schneider in hospital for knee operation.  
Meeting with Royal Court Theatre representatives the following day.
- COH/110 University of California, Davis, Department of Dramatic Art headed notepaper, 2 pages (undated)  
Typed list of quotations from Beckett's directorial notebooks for *Endgame*, *Krapp's Last Tape* and *Waiting for Godot*, which Cohn wants to use in her forthcoming book.  
Note at foot of second page by Beckett, dated Tangier, 24 June 1975, giving Cohn permission to quote.
- COH/111 Card dated Paris, 15 July 1975  
Beckett thanks Cohn for reviews.  
States that he would not want holograph of *Murphy* reproduced.  
*Still* published in *Signature Anthology No 20*. Working on French translation.  
Manichaeism.  
Working on *Footfalls* for Billie Whitelaw.
- COH/112 Card dated Paris, 25 July 1975  
Beckett gives Cohn permission to reproduce *Human Wishes* fragment and corrects errors in text.  
Beckett has completed *That Time*.  
Rick Cluchey is performing *Endgame* in Chicago.  
Royal Court Theatre/Schiller-Theater plans.
- COH/113 Card dated Paris, 28 July 1975

Beckett gives Cohn permission to quote from his notebooks.  
Francis Warner and planned Samuel Beckett Theatre in Oxford.  
Beckett is departing for Ussy the following day.  
Kay Boyle.

COH/114 Typed page of quotations and questions from Cohn to Beckett (undated)

Page annotated by Beckett.  
Note on verso by Beckett, dated Paris, 7 August 1975, which gives Rick Cluchey's address in Chicago.

COH/115 Card dated Ussy, 7 September 1975

*That Time* has been sent to Alan Schneider and Barney Rosset.  
Beckett is currently working on translations  
Schiller-Theater/Royal Court Theatre plans.  
*Happy Days*.

COH/116 Card dated Ussy, 30 November 1975

*That Time/Footfalls*. Schiller-Theater/Royal Court Theatre plans.  
Jasper Johns illustrated edition of *Foirades/Fizzles*.  
Alec Reid.  
Albert Bessler.

COH/117 Card dated Tangier, 31 January 1976

Details of Royal Court Theatre Beckett season in conjunction with Schiller-Theater.  
Donald McWhinnie, Patrick Magee, Billie Whitelaw. Max Wall.  
Beckett is working on a television play for BBC.  
Albert Bessler's death.  
Weather.  
Sends greetings to Kay Boyle.

COH/118 Card dated London, 19? May 1976

*Footfalls* is to appear in *Ends and Odds*.  
Patrick Magee.  
Beckett sends greetings to Kay Boyle.

COH/119 Card dated Paris, 5? August 1976

Beckett thanks Cohn for sending him a copy of her *Modern Shakespeare Offshoots*.  
Kay Boyle.  
Beckett's plans for traveling to Berlin.

COH/120 Card dated Berlin, 1 September 1976

Rehearsals at Schiller-Theater, Berlin.  
Martin Held.

- COH/121      Typed copy of Beckett's poem 'neither' (undated)
- Handwritten note by Beckett, dated Paris, 18 November 1976, on bottom half of page.  
'Neither' has been written for Morton Feldman.  
Dating of *Rough for Theatre I & II* and *Rough for Radio I & II*.  
Beckett has completed a first draft of the French translation of *That Time* (*Cette fois*). Hasn't started the translation of *Footfalls* or *Ghost Trio* yet.  
Has received invitation from Hans Lietzau to direct German production of *Play* at the Schiller-Theater Werkstatt, Berlin.  
Sends greetings to Kay Boyle.
- COH/122      Letter dated Paris, 28 January 1977
- Beckett has had a fall.  
Working on ...*but the clouds*... for BBC and SDR in Stuttgart.  
James Knowlson.  
Beckett is planning to travel to Morocco in March.  
Plans to direct German production of *Play* at the Schiller-Theater, Berlin.  
Mel Gussow.
- COH/123      Letter dated Paris, 6 February 1977
- Rick Cluchey/*Waiting for Godot*.  
Robert Pinget's *L'Hypothèse* with Pierre Chabert, and *Va et Vient* at the Odéon Théâtre, Paris in 1966.  
*Footfalls* and ... *but the clouds*...  
Beckett plans to travel to Stuttgart in May - June to record German versions of *Ghost Trio* and ...*but the clouds*... and Berlin in September for German production of *Play*.  
Working on various translations.  
Sends greetings to Kay Boyle.
- COH/124      Card dated Tangier, 3 May 1977
- Forthcoming German television production of *Ghost Trio* and ...*but the clouds*... at the Süddeutscher Rundfunk in Stuttgart.  
Beckett has completed the French translation of *Footfalls* to be published in the *Nouvelle Nouvelle Revue Française* and to be performed with *Pas moi (Not I)* at the Théâtre d'Orsay, Paris.  
Beckett has completed an initial draft of the French translation of *That Time*.  
Rick Cluchey.  
Beckett has refused to direct a German production of *Play* in Berlin.  
Sends greetings to Kay Boyle.
- COH/125      Letter dated Paris, 17 July 1977
- Publication of French translation of *Footfalls* as *Pas*.  
Madeleine Renaud/Delphine Seyrig.  
Beckett plans to travel to Berlin on 29 August. Rick Cluchey.  
Tom Bishop.

Joe Dunn's dramatisation of *The Unnamable*.  
Kay Boyle.

COH/126 Card dated Paris, 1 October 1977

Rick Cluchey has been discharged from parole.  
Beckett is to direct a German production of *Play* at the Schiller-Theater Werkstatt, Berlin in September 1978, together with *Come & Go* directed by Walter Asmus.  
Asmus is to direct *Waiting for Godot* at Brooklyn Academy of Music in Spring 1978.  
San Quentin Drama Workshop touring plans.

COH/127 Card dated Paris, 14 November 1977

Rick Cluchey has sent reviews of Berlin production.  
Article by Georg Hensel on 'Schatten' ('Shades') in the *Frankfurter Allgemeine Zeitung*.  
Beckett has recently spent time in Ussy. Road widening project.  
Not working on anything.  
Plans to return to Stuttgart for more television work in September 1978 and potential production of *Eh Joe* with Heinz Bennent in January 1979.  
Recent meetings with Barney Rosset, Richard Seaver and Tom Bishop. John Calder arriving soon.  
Deutsche Gramophon recording of *Tritte (Footfalls)* and *Damals (That Time)*.  
Sends greetings to Kay Boyle.

COH/128 Card dated Paris, 26 December 1977

Richard Seaver, Tom Bishop.  
Rick Cluchey has sent Künstlerhaus Bethanien (Berlin) publications.  
Plans to travel to Tangier in February.  
Madeleine Renaud and Jean-Louis Barrault are to produce *Pas (Footfalls)* and *Pas moi (Not I)* with Delphine Seyrig.  
Roger Blin is rehearsing *En attendant Godot*.  
Alan Schneider, Walter Asmus.  
*Company*.  
Beckett has offered *All Strange Away* to James Knowlson for the *Journal of Beckett Studies*. Has written a short verse in French (later to become one of the 'Mirlitonnades').  
Beckett is reading Max Schmeling's autobiography.  
Kay Boyle.

COH/129 Card dated Paris, 8 January 1977 [i.e. 1978]

Beckett is to meet Alan Schneider before leaving for Tangier.  
Kay Boyle.  
Auditor in *Not I*.  
Rehearsals for *En attendant Godot*.

COH/130 Card dated Tangier, 3 March 1978

Roger Blin/*Pas Moi (Not I)*.

Pierre Chabert's address.  
Beckett is about to start rehearsing *Pas (Footfalls)*. Invites Cohn to rehearsal.  
Sends greetings to Kay Boyle.

- COH/131 Card dated Paris, 23 March 1978  
  
Opening date of *Pas/Pas moi* at Théâtre d'Orsay, Paris.
- COH/132 Telex message dated 29 March 1978  
  
Invitation to Cohn to attend rehearsal and for dinner.
- COH/133 Postcard of 'Couleurs et lumière de France: Paris, Les bords de la Seine: Notre-Dame, vue du quai de Montebello', dated [Paris] 27 April 1978  
  
Tree fell over during performance of *En attendant Godot*.
- COH/134 Card dated Ussy, 21 May 1978  
  
Beckett plans to return to work in Stuttgart in January 1979.  
Dates of Berlin rehearsals for *Play/Come and Go*.  
S.E. Gontarski is visiting in June.  
Sends greetings to Kay Boyle.
- COH/135 Card dated 4 August 1978  
  
*Endgame* notebooks and manuscripts.  
Linda Ben-Zvi/Fritz Mauthner's *Beiträge zu einer Kritik der Sprache*.  
Rick Cluchey.  
Beckett is about to depart for Tangier.  
Beckett plans to direct in Berlin in September.
- COH/136 Card dated Berlin, 12 September 1978  
  
Arrangements to meet Cohn.  
Rehearsals of *Spiel (Play)/Kommen und Gehen (Come and Go)* in Berlin.
- COH/137 Card dated Paris, 24 October 1978  
  
Beckett's health. Plans to go to Ussy.  
Rick Cluchey and San Quentin Drama Workshop performing *Endgame* and *Krapp's Last Tape* at the Open Space Theatre in London.  
Working on *Company*.  
Sends greetings to Kay Boyle.
- COH/138 Card dated [Paris], 6 December 1979 [i.e. 1978]  
  
Beckett suggests Cohn should not reproduce the whole of *Come and Go* in her book.  
Beckett about to depart for Tangier.  
Sends greetings to Kay Boyle.
- COH/139 Card dated Ussy, 29 March 1979



Beckett is about to return to Paris and travel to London for rehearsals of *Happy Days*.  
Wants Ronald Pickup to play Willie.  
Beckett is to meet Walter Asmus to discuss a production of *Rough for Theatre I and II* at the Thalia Theater, Hamburg. Alan Schneider wants to direct the plays in the USA.  
Rick Cluchey in Berlin.  
Beckett has approached Tristram Powell to ask if the BBC would be interested in a remake of *Eh Joe* with Cluchey and Whitelaw, directed by himself.  
Barney Rosset is due to visit Paris.  
Sends greetings to Kay Boyle.

COH/140 Postcard of 'Albrecht Dürer, Burg am Wasser', dated [Paris], 31 March 1979

Cohn has sent Beckett a biography of Samuel Johnson.

COH/141 Card dated Paris, 21 April 1979

Beckett is about to depart for London.  
Ronald Pickup is unable to play Willie.  
*Happy Days* is to open 7 June. Beckett is to stay in Hyde Park Hotel.  
Sends greetings to Kay Boyle.

COH/142 Letter dated London, 17 May 1979

Beckett arranges tickets for Cohn for the performance of *Happy Days* on 12 June.  
Rehearsals.  
Rick Cluchey is coming over at the beginning of June.  
Kay Boyle.

COH/143 Card dated Tangier, 5 September 1979

Kay Boyle's health.  
Beckett states that he did not give permission for a female to play Krapp.  
Beckett is due to return to Paris.  
Beckett completed *Company* before leaving Paris and has translated it into French.  
Possibility of a remake of *Eh Joe* with Rick Cluchey in London.

COH/144 Card dated Ussy, 3 October 1979

Beckett plans to travel to Tangier.  
Kay Boyle.  
*Compagnie* is Beckett's potential title for the French translation of *Company*.  
Weather.

COH/145 Card dated Paris, 24 November 1979

Beckett plans to travel to Morocco towards the end of December.  
David Warrilow/ *A Piece of Monologue*, La Mama Theatre.

Rick Cluchey.

COH/146 Card dated Paris, 27 [i.e. 26] January 1980

Daniel Labeille.

Alan Schneider/*Rough for Theatre I and II*.

Rocky Greenberg, David Warrilow.

Rick Cluchey/*Krapp's Last Tape* in Chicago.

BBC/*Eh Joe*.

Beckett has written a new 'textless' piece for television which he is about to send to the Süddeutscher Rundfunk in Stuttgart.

Currently writing in French.

Has sent *Company* to John Calder and Grove Press.

Sends greetings to Kay Boyle.

Plans to travel to Ussy next week.

COH/147 Card dated Paris, 23 March 1980

Daniel Seltzer.

Beckett has recently met Fred Neumann and Joseph Chaikin, who was appearing in Sam Shepard's *Tongues*.

David Warrilow.

Beckett is trying to write dramatic pieces for Daniel Labeille and Stan Gontarski.

Kay Boyle.

Beckett has written a television play for the Süddeutscher Rundfunk for 1981.

Has corrected galley proofs of *Company* for the John Calder edition.

COH/148 Card dated Ussy, 12 April 1980

*Company*.

Kay Boyle.

Remake of *Eh Joe* has been cancelled.

Rick Cluchey/*Endgame* in London.

Beckett is returning to Paris that day

COH/149 Card dated 27 April 1980

Biographical film of Rick Cluchey.

Beckett is traveling to London in May to rehearse *Endgame* and *Krapp's Last Tape* with Rick Cluchey and the San Quentin Drama Workshop at the Riverside Studios before a production at the Peacock Theatre in Dublin.

David Warrilow/Rocky Greenberg.

Joseph Chaikin has sent a recording of him reading *Texts for Nothing* and *How It Is*.

Sends greetings to Kay Boyle,

COH/150 Card dated 5 August 1980

Beckett sends *Rockaby* and *Quad*.

COH/151 Card dated Paris, 29 September 1980

Alan Schneider.  
Beckett has just returned from Ussy.  
Rick Cluchey/San Quentin Drama Workshop/*Waiting for Godot*.  
Beckett is trying to write a play for Stan Gontarski.

COH/152 Postcard of 'Prague: Prague Castle, the Lesser Town with the Charles Bridge and river Vitava seen from the Smetana Embankment', dated Ussy, 25 January 1981

Beckett is working on *Ill Seen Ill Said*, the French translation of *Mal vu mal dit*.

COH/153 Card dated 28 March [1981]

Jean-Pierre Soussigne's *Histoires* (inspired by Beckett's writing) at the Théâtre d'Orsay, Paris.

COH/154 Card dated 20 April 1981

Billie Whitelaw.  
Beckett has just returned from Stuttgart. Describes the production as unsatisfactory.

COH/155 Card dated Ussy, 6 May 1981

David Warrilow/Rand Mitchell in *Ohio Impromptu*.  
Beckett has to return to Stuttgart at the end of the month to film *Quad*.  
Plans for June-August.

COH/156 Card dated Paris, 24 May 1981

Kay Boyle.  
Ussy.  
Beckett is about to depart for Stuttgart and then Italy in June.

COH/157 Card dated Paris, 17 June 1981

Beckett has recently returned from directing in Stuttgart.  
Has almost finished *Mal vu mal dit/Ill seen ill said*.

COH/158 Card dated Paris, 4 January 1982

*Disjecta*.  
Kay Boyle's problems with her eyesight.  
Beckett has recently dined with Jim [Knowlson].

COH/159 Typed letter from Cohn to Beckett, dated 13 January 1982

*Disjecta*/John Calder/Barney Rosset.  
Letter to Axel Kaun.  
Kay Boyle's cataract operation.  
Deirdre Bair's review of Cohn's *Just Play*.

Forthcoming production of *Footfalls* and *Rockaby*, directed by Alan Mandell and featuring Beatrice Manley.

COH/160 Card dated Paris, 10 February 1982

Tom [Bishop?]

Beckett has completed the translation of *Rockaby* and *Ohio Impromptu* and is currently working on *A Piece of Monologue*.

Billie Whitelaw is unable to perform in New York due to Equity regulations.

Alan Schneider, Joseph Papp and Beckett working to have this decision reversed.

Kay Boyle.

Beckett plans to go to Ussy.

COH/161 Card dated Paris, 22 February 1982

Letter to Axel Kaun (1937)/*Disjecta*.

Beckett plans to go to Ussy the following month.

Working on *A Piece of Monologue*.

COH/162 Card dated Paris, 21 March 1982

*Immobile/Still*, Illustrated edition by William Hayter.

Beckett expresses the wish to never see *Disjecta*.

COH/163 Card dated 16 April 1982

Beckett thanks Cohn for the enclosed copies.

COH/164 Card dated Paris, 1 June 1982

Beckett asks Cohn to send a copy of *Just Play* to Dorota Brak.

COH/165 Card dated Paris, 31 July 1982

Beckett has recently dined with Kay Boyle.

Plans to travel to the Aosta Valley in August.

Plans to travel to Stuttgart in October to direct *Nacht und Träume*.

*Catastrophe et autres dramaticules* to be published by Editions de Minuit in September.

*Catastrophe* in Avignon. Alan Schneider plans to direct it with David Warrilow.

Billie Whitelaw/*Rockaby* at the National Theatre, London.

Trying to write something for the Steirischer Herbst Festival in Graz.

COH/166 Card (undated); envelope dated Paris, 18 September 1982

Beckett has recently returned from Courmayeur.

Kay Boyle.

Beckett is about to travel to Stuttgart for discussions about *Nacht und Träume*.

Beckett has recently dined with Jim Knowlson.

John Calder/*Disjecta*.  
*Oh les beaux jours* and *Fin de partie* playing at the Théâtre du Rond-Point,  
Paris.  
*Berceuse (Rockaby)*/Delphine Seyrig.  
Billie Whitelaw's husband has had a heart attack.  
*Catastrophe et autres Dramaticules* recently published by Editions de Minuit.

COH/167 Card dated 27 September 1982

Kay Boyle.  
*Rockaby* with Billie Whitelaw, directed by Alan Schneider to open at the  
National Theatre (Cottesloe) on 9 December.  
Beckett plans to travel to Stuttgart the following day.

COH/168 Card dated 17 November 1982

Beckett plans to travel to London on 2 December to meet Whitelaw and  
Schneider.

COH/169 Card dated Paris, 16 January 1983

Beckett has just returned from three weeks in Ussy.

COH/170 Telegram dated 18 January 1983

Beckett sends his best wishes.

COH/171 Card dated Paris, 18 January 1983

Cohn's illness.  
Kay Boyle.

COH/172 Card dated Paris, 28 January 1983

Cohn's health is improving.

COH/173 Card dated 1 February 1983

Cohn has returned home [from hospital].  
Kay Boyle.  
Barney Rosset.

COH/174 Card dated 8 March 1983

Beckett sends his best wishes for Cohn's recovery.  
Kay Boyle.  
*Worstward Ho*.  
Barney Rosset/John Calder.

COH/175 Card dated 6 May 1983

Beckett sends his best wishes for Cohn's recovery.  
Beckett has just returned from Ussy.

- COH/176 Card dated Paris, 22 May 1983
- Beckett plans to be in Paris last week of June.
- COH/177 Card dated Paris, 11 September 1983
- Rick Cluchey and the San Quentin Drama Workshop production of *Waiting for Godot* in Australia.  
*Berceuse*, *Catastrophe* and *Impromptu d'Ohio* opening at Théâtre du Rond-Point, Paris. Beckett has attended some rehearsals.  
*La dernière bande (Krapp's Last Tape)* with Etienne Bierry is to open at the Théâtre de Poche, Paris.  
Kay Boyle.
- COH/178 Postcard of 'Paris 1900: La bouquetière', dated Ussy, 30 September 1983
- Beckett has agreed to help Rick Cluchey rehearse in London for a week in February 1984 before the San Quentin production departs for Australia.  
*Berceuse*, *Catastrophe* and *Impromptu d'Ohio* at the Théâtre du Rond-Point, Paris.  
*La dernière bande* at the Théâtre de Poche, Paris.  
Carlton Lake has asked Beckett to write something.  
Beckett sends greetings to Kay Boyle.
- COH/179 Card dated Ussy, 13 November 1983
- Disjecta*.  
Beckett plans to travel to London in February 1984 to 'survey' Rick Cluchey's production of *Waiting for Godot*. Walter Asmus to assist.  
Harold Clurman Theatre.
- COH/180 Card dated Paris, 20 November 1983
- Disjecta* has been published.  
Beckett refers to some 'discarded mimes'.  
Original manuscript of *En attendant Godot*. Photocopy held by Editions de Minuit.  
Beckett sends greetings to Kay Boyle.
- COH/181 Postcard of 'Paris 1900: 'La marchande de fleurs'', dated 24 December 1983
- 'Mime du Rêveur'.  
Rehearsals of *Waiting for Godot* at the Riverside Studios.  
Beckett has offered to direct *What Where* at the Süddeutscher Rundfunk.  
Reinhart Müller-Freienfels.
- COH/182 Card dated Paris, 28 June 1984
- Quotation in English and French relating to *Nacht und Träume*.  
Dante's *Inferno*.

- COH/183 Postcard of 'Paris: Passe qui s'en va. Montmartre: Le lapin. A Gill. Vers 1872', dated 24 July 1984
- Beckett has just returned from Ussy. Hasn't written anything.  
Kay Boyle has sent Beckett a book on Buster Keaton.  
Beckett asks for Mark Axelrod's address.
- COH/184 Postcard of 'Paris d'autrefois: Aux Halles, Ramassage des paniers vides', dated 30 July 1984
- Mark Axelrod.  
James Knowlson.  
Kay Boyle.
- COH/185 Postcard of 'Paris 1900: La vie chère', dated Paris, 15 September 1984
- Joseph Chaikin, Mark Axelrod.  
Beckett plans to travel to Ussy the following week.
- COH/186 Postcard of 'Paris en 1900: Ecole Militaire', dated Paris, 31 October 1984
- Stage version of *Compagnie* with Pierre Dux to open at Théâtre du Rond-Point, Paris.  
Revival of *Oh les beaux jours* with Madeleine Renaud planned for November 1984.  
Beckett plans to spend second half of November in Ussy.  
Sends greetings to Kay Boyle.
- COH/187 Card dated Ussy, 24 March 1985
- Beckett addresses card to Kay [Boyle] instead of Cohn  
Beckett's health/John Calder.  
Television production of *What Where* in Stuttgart is scheduled for June.  
Walter Asmus/Jim Lewis.  
Pierre Chabert is performing in Madrid.  
Stage adaptation of *Company*, directed by S.E. Gontarski, featuring Alan Mandell.  
*En attendant Godot* is being revived at the Théâtre de l'Atelier, Paris, directed by Otomar Krečja and featuring Rufus, Georges Wilson, Michel Bouquet, André Burton.  
Beckett sends greetings to Kay Boyle.
- COH/188 Card dated Paris, 23 April 1985
- Beckett is to travel to Stuttgart to work on *What Where* 18-28 June.  
Jim Lewis/Walter Asmus.
- COH/189 Postcard of 'La France d'hier: Les Botteleurs de Paille', dated Ussy, 9 August 1985
- Beckett has been in Ussy for the past ten days. Weather.
- COH/190 Card dated Paris, 3 September 1985

Beckett encloses a new text he has recently completed.  
Plans to travel to Ussy soon.  
Sends greetings to Kay Boyle.

COH/191 Postcard of 'Paris 1900: La séance de Guignol', dated Paris, 12 January 1986

Beckett thanks Cohn for her cable.  
Beckett's health is improving.

COH/192 Letter from Jérôme Lindon to Ruby Cohn, dated 29 January 1986

Lindon reassures Cohn about the state of Beckett's health.

COH/193 Postcard of 'Paris Rétro: La Rue Royale & La Madeleine', dated 2 February 1986

Beckett's health.  
Joseph Chaikin.  
Kay Boyle.

COH/194 Card dated Paris, 3 March 1986

Beckett addresses card to Kay [Boyle] instead of Cohn  
Kay Boyle.  
Enoch Brater.  
Jeannette Seaver/Barney Rosset.  
Helen Bishop.

COH/195 Postcard of 'Chefs-d'oeuvre photographiques de la bibliothèque de la ville de Paris (Ch. Berroux): Le Port de la Tournelle pris de l'ancienne Halle aux Vins, vers 1900', dated Paris, 20 March 1986

Beckett gives Cohn permission to use Lucky notation.  
Barney Rosset.  
Beckett plans to travel to Ussy next month.

COH/196 Card dated Ussy, 19 May 1986

Beckett has asked Pierre Chabert to send Cohn the revised version of *What Where*.  
Sends greetings to Kay Boyle.

COH/197 Card dated Paris, 3 August 1986

Frank Pike/Faber and Faber/Charles Monteith.  
Beckett is unaware of a Lucky oratorio.  
Beckett's notes for his 1975 production of *Warten auf Godot* at the Schiller-Theater, Berlin, held at the University of Reading.

COH/198 Postcard of 'Paris: Autochrome 1910', dated 1 September 1986



- Beckett's plans to meet with Cohn in Paris.
- COH/199 Postcard of 'Paris 1900 Vingt-deux... A cop', dated 1 October 1986  
Beckett thanks Cohn for the scarf she gave him.
- COH/200 Postcard of 'Paris: L'Hôtel de Ville', dated Paris, 12 November 1986  
Beckett encloses a section of a text he has recently sent to Barney Rosset.  
Beckett has recently returned from Ussy.
- COH/201 Postcard of 'Paris 1900: Sacré-Coeur', dated 17 November 1986  
Beckett gives Cohn permission to use a quote relating to *Human Wishes*.  
Samuel Johnson's *Dictionary*.  
Kay Boyle.
- COH/202 Empty envelope postmarked Paris, 3 March 1987.
- COH/203 Card dated Paris, 23 May 1987  
Beckett makes arrangements to meet Cohn in June or August.
- COH/204 Envelope postmarked 30 June 1987  
Contains typescript of third section of *Stirrings Still*.
- COH/205 Postcard of 'Paris 1900: Montmartre, La rue Ravignan de 1903', dated 1 August 1987  
Beckett has recently returned from Ussy.  
*Waiting for Godot* at the National Theatre, London opening in November, to be directed by Michael Rudman, with Alec McCowen as Vladimir.  
Sends greetings to Kay Boyle.
- COH/206 Card dated Paris, 5 August 1987  
Includes handwritten letter from Kay [Boyle] to Ruby Cohn, dated 28 July 1987  
(COH/206A).  
Beckett has written to Kay Boyle.
- COH/207 Postcard of 'Paris: L'an 1900: Carrefour Richelieu-Drouot', dated 4 November 1987  
Beckett sends greetings to Kay Boyle.
- COH/208 Card dated [Paris], 26 December 1987  
Michael Rudman's production of *Waiting for Godot* at the National Theatre, London.  
Walter Asmus has attended rehearsals.  
Antoni Libera's Polish production of *Krapp's Last Tape* is to tour to Russia.

Plans for four television plays on Channel 4 featuring Billie Whitelaw and with Walter Asmus as director.

Plans for a production of *Waiting for Godot* at the Gate Theatre, Dublin in 1988.

Beckett sends greetings to Kay Boyle.

- COH/209 Letter from Cohn to Beckett, dated Davis, Ca. 94114, 13 January 1988
- Handwritten letter with three questions about Beckett's apartment and his method of writing. Includes Beckett's handwritten replies at foot of page. Kay Boyle.
- COH/210 Postcard of 'Vue Générale de Saint-Cloud vers 1715 d'après un tableau de l'époque', dated 18 May [1988]
- Beckett has written to Kay Boyle.  
Plans to meet Cohn in June.
- COH/211 Postcard of 'La Belle Époque: Le "Spiess" en vol', dated Paris, 16 February 1989
- Beckett arranges to meet Cohn on 13 March.
- COH/212 Card dated Tiers Temps [Paris], 27 June 1989
- Beckett arranges to meet Cohn on 13 July.
- COH/213 Card dated Paris, 25 August 1989
- Beckett is to spend a week in the Neurological Department of Hôpital Saint-Anne.
- COH/214 Card dated Tiers Temps [Paris], 12 September 1989
- Beckett has returned from the Hôpital Saint-Anne. Has to have vitamin injections.  
Sends greetings to Kay Boyle.
- COH/215 Letter from Cohn to Beckett, dated 26 September 1989
- Typed letter from Cohn, with Beckett's handwritten replies at foot of page, dated Paris, 4 October 1989.  
Joseph Chaikin.  
Kay Boyle.
- COH/216 Card dated Paris, 1 October 1989
- Beckett arranges a time for Cohn to telephone him.