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| **BC MSS DRAMA** | **Beckett Collection: Drama Series**  Containing manuscripts for the following:  Act without words II  All that fall  Souffle  ...but the clouds...  Catastrophe  Come and go/Va et vient  Eh Joe/Dis Joe  Eleuthéria  Embers/Cendres  En attendant Godot/Waiting for Godot  Ernest et Alice dialogue  Espace souterrain  Film  Avant Fin de partie/Endgame  Footfalls  Rough for Theatre I/Fragment de théâtre I  Ghost trio  The gloaming  Happy Days/ Oh les beaux jours/Glückliche Tage  Human wishes  Krapp's last tape/La Dernière Bande  Last soliloquy  Mime de rêveur A  Nacht und Träume  Not I/Pas moi  Ohio impromptu  Gone/Solo - A Piece of Monologue  Play/Comédie  Rough for Radio II/Pochade radiophonique  Quad  What Where/Quoi où  Rockaby/Berceuse  That Time/Cette fois  Petit Odéon |  |

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| **BC MSS DRAMA/ACT** | Manuscripts: **Drama - Act without words II**  1959  The second of Beckett's mimes from the mid-1950s. Written originally in French as Acte sans paroles II |  |
| **BC MS 2915** | Act without words II  1959  New departures  2 leaves; 27 cm. |  |
|  | Typescript (carbon copy) with handwritten corrections by the author. |  |
|  | Second leaf contains three diagrams in green ink added by the author. |  |
|  | Published with variants under the title Act without words 2 in New Departures, Vol. 1, Summer 1959. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ACT 01 |  |
|  | Untitled carbon typescript of Act Without Words II, Beckett's translation of Acte sans paroles II into English. Undated. 2 leaves; 30x21 cm.  Typed on one side of each sheet only, with minor typographical corrections in black ink by Beckett, followed by a sketch in green ink also by Beckett showing three positions for A and B, the players. |  |

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| **BC MSS DRAMA/ALL** | Manuscripts: **Drama - All that fall**  1957 |  |
| **BC MS 1526/1** | All that fall  1957  Typescript (photocopy), with handwritten alterations by the author, of an original in Washington University Libraries, St. Louis, Missouri.  28 leaves; 27 cm. |  |
|  | Inscribed: "Typescript for Grove. Samuel Beckett. 1957." on first page. |  |
|  | Published as: All that fall: a play for radio / by Samuel Beckett, London : Faber & Faber, 1957. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ALL 01 |  |
|  | Photocopy of typescript with minor manuscript corrections by Samuel Beckett of All That Fall. Copy pages 35 x 22 cm, original pages. 27 x 21cm. 28 leaves; f.1 inscribed in Beckett's hand, Typescript for Grove, Samuel Beckett 1957'.  The original seems to be in very poor condition: the title and some manuscript notes on f.1 are almost obliterated by a large ink blot. Paginate in type from Beckett's p.2, preceded by an unumbered title-page dramatis personae and first page of play-text. Corrections are primarily typographical but there are also two short manuscript additions to Mrs Rooney's speeches on Beckett's pp.10 and 23. |  |
| **BC MSS DRAMA/BRE** | Manuscripts: **Drama - Souffle**  1971 |  |
| **BC MS 1227/7/2/1** | Souffle  1971  Holograph with handwritten alterations by the author.  1 leaf; 27 cm. |  |
|  | Inscribed: "Breath = Souffle. Farce en 5 actes" and "Samuel Beckett. Paris. Janvier 1971" at foot of first leaf. |  |
|  | Published with revisions as: Souffle in Film; suivi de Souffle / Samuel Beckett, Paris : Les Éditions de Minuit, 1972, p[31]-33. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/BRE 01 |  |
| **BC MS 1227/7/2/2** | Souffle  1971  Typescript with typed corrections by the author.  1 leaf; 27 cm. |  |
|  | Published with revisions as: Souffle in Film; suivi de Souffle / Samuel Beckett, Paris : Les Éditions de Minuit, 1972, p[31]-33. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/BRE 02 |  |
| **BC MS 1227/7/2/3** | Souffle: farce en 5 actes  1971  Typescript with handwritten alterations by the author.  1 leaf; 27 cm. |  |
|  | Inscribed: "Souffle. Farce en 5 actes" at top of leaf by Beckett and "Samuel Beckett. Paris. Janvier 1971" at foot of first leaf. |  |
|  | Published with revisions as: Souffle in Film; suivi de Souffle / Samuel Beckett, Paris : Les Éditions de Minuit, 1972, p[31]-33. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/BRE 03 |  |
| **BC MSS DRAMA/BUT** | Manuscripts: **Drama - ...but the clouds...**  1976-1977  A piece for television, written in English in 1976. |  |
| **BC MS 1553/1** | ...but the clouds...  1976  Holograph with handwritten alterations by the author, signed.  5 leaves; 22 cm. |  |
|  | Text written predominantly on the recto pages of squared paper torn from a notebook with additions on the verso pages. Inscribed: "MS I" at top right of first page and signed "Le Touquet. 21.10.76. Samuel Beckett." on last page. |  |
|  | Published with revisions as: ...but the clouds... / Samuel Beckett, London: Faber & Faber, 1977. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/BUT 01 |  |
|  | Untitled holograph manuscript of a play written for television. Dated at the end of the manuscript Le Troquet, 21 October 1976. 22 x17 cm. Written on the recto sheets of pages torn from an exercise book; squared paper. Additions and corrections are written out on the facing verso leaves. There are also many erasures and changes within the text itself. 5 leaves. f.1 is lettered by Beckett 'MS I' and f.5 is signed by Beckett in a different ink.  On the verso of f.4, Beckett has drawn a rough plan of the playing area, with shadows for the North, the East and the West, the 'Back roads', the 'Sanctum' and the 'Closet'. |  |
| **BC MS 1553/2** | ...but the clouds...  1976  Holograph with handwritten alterations by the author, signed.  7 leaves; 22 cm. |  |
|  | Text written predominantly on the recto pages of squared paper torn from a notebook with additions on the verso pages. Inscribed: "MS II" at top right of first page and signed "Le T[rouquet]. 25.11.[76]. Samuel Beckett." on last page. |  |
|  | Published with revisions as: ...but the clouds... / Samuel Beckett, London: Faber & Faber, 1977. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/BUT 02 |  |
|  | Untitled holograph manuscript of a second version of '…but the clouds…' Dated at the end of the manuscript Le Troquet, 25 November 1976. 22 x17 cm. Written on the recto sheets of pages torn from an exercise book on squared paper. Additions and corrections are again written out on the facing verso pages. 7 leaves. F.1 is lettered by Beckett 'MS II', and f.7 is signed by Beckett in a different ink.  On the verso of f.1 Beckett has once again drawn a plan of the playing area. He identifies the play as a provisional title 'Poetry only love'. In the earlier manuscript, the lines spoken by the woman are recorded merely by a series of dots, but here, for the first time, the lines from W.B Yeats's poem 'The Tower' appear, preceded by 'all...till all...seem but the clouds...' |  |
| **BC MS 1553/3** | ...but the clouds...  1976  Typescript with handwritten alterations by the author.  4 leaves; 30 cm. |  |
|  | Inscribed: "TS I" by the author at top right of first page. |  |
|  | Published with revisions as: ...but the clouds... / Samuel Beckett, London: Faber & Faber, 1977. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/BUT 03 |  |
|  | Untitled typescript of '…but the clouds…', with numerous manuscript additions and corrections by Samuel Beckett and, on f.1, an ink sketch of the set, with the position of the camera added. 30 x 21 cm. 4 leaves. Lettered by Becket on f.1 'TS.I'.  A note at the head of f.1 says 'all in the past' and throughout the text the words spoken by the man's voice are amended in ink so that they are indeed in the past tense. The words 'all…till all…seem' in the woman's lines are deleted in ink. |  |
| **BC MS 1553/4** | ...but the clouds...  1976  Typescript with handwritten alterations by the author.  7 leaves; 30 cm. |  |
|  | Inscribed: "TS 2" and "but the clouds" by the author on first page. |  |
|  | Published with revisions as: ...but the clouds... / Samuel Beckett, London: Faber & Faber, 1977. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/BUT 04 |  |
|  | Typescript, with manuscript additions and corrections by Samuel Beckett, and ink sketch of set on f.3, of '…but the clouds…' 30 x 21 cm. 7 leaves; f.1 lettered 'TS 2'. Numbering by Beckett in type on ff.5-7.  This item is titled in pencil on f.1, the phrase lacking quotation marks and the ellipses before and after. Corrections are extensive to the camera directions, with all but the most essential detail stripped away from certain entries. There is a heavily revised dramatis personae on f.2, the typed listing being crossed out in pencil and a new, revised and extended version being pencilled in below. This specifies 'M', 'MI', 'V', 'W' and 'S', which for the first time agrees with the published version. The explanatory notes contain variants from the final text, however. There are variations, too, in the size and description pf the 'space' or set between Beckett's sketch on f.3 and the published version. The great majority of corrections are made to the camera and 'staging' directions, with only minor textual corrections. Beckett is more specific about time and space in this draft, offering more detailed instructions on the distance and the duration of shots and speech. |  |
| **BC MS 1553/5** | ...but the clouds...  1976  Typescript with handwritten alterations by the author.  5 leaves; 30 cm. |  |
|  | Inscribed: "TS 3" by the author at top right of first page. |  |
|  | Published with revisions as: ...but the clouds... / Samuel Beckett, London: Faber & Faber, 1977. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/BUT 05 |  |
|  | Typescript with manuscript additions and corrections by Samuel Beckett of '…but the clouds…' .30 x 21 cm. 5 leaves; f.1 lettered 'TS 3'.  Corrected by Beckett in black ink, pencil and type. First page carries the title, which bears no quotation marks or marks of omission. Explanatory notes on f.2 are very close to published version, but 'MI' is very heavily revised and abbreviated. An important revision in the manuscript here is the increase of all pacings by 'M' from three steps to five steps. There are minor revisions to the spoken text. |  |
| **BC MS 1553/6** | ...but the clouds...  1976  Typescript.  7 leaves; 30 cm. |  |
|  | Inscribed: "TS 4" by the author at top right of first page. |  |
|  | Published with revisions as: ...but the clouds... / Samuel Beckett, London: Faber & Faber, 1977. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/BUT 06 |  |
|  | Uncorrected typescript of '…but the clouds…', with ink sketch of set by Samuel Beckett on f.3. 30 x 21cm. 7 leaves; f.1 lettered 'TS 4.'  Title on f.1 includes ellipses. Text incorporates changes made in previous drafts. Three typographical errors are corrected. Single variant from the published text is the use of 'set' where 's' is later employed. Numbered in type on ff.3-7; I (title page) left unnumbered. Major textual change here is the reduction of pauses from 5 seconds to 2 seconds. |  |
| **BC MS 1553/7** | ...but the clouds...  1976  Page proofs (photocopy) with handwritten alterations by the author.  5 p. on 3 leaves; 30 cm. |  |
|  | Pages numbered [52]-56. |  |
|  | Published with revisions as: ...but the clouds... / Samuel Beckett, London: Faber & Faber, 1977. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/BUT 07 |  |
|  | Photocopy of page proofs, with manuscript additions and corrections by Samuel Beckett, of text of '…but the clouds…'. 5 leaves, numbered [52]-56.  This proof copy displays an earlier version of the text than that found in MS 1553/6. Corrections made here in manuscript are present in the typed, core text of the 'earlier' item. The majority of corrections here are concerned with timings. The timings in sections 32-36 ad 46-50 are altered from five to eight seconds, while some five second timings are cut to two seconds. Thus the duration of the play is substantially reduced. The eight-second sections have become seven seconds long in MS 1553/6, which post-dates the corrections in this proof copy. There are several minor modifications to the spoken text. There are two additional camera directions added in manuscript to the conclusion of this proof copy. |  |
| **BC MS 1553/8** | Que nouages au firmament  1977  Holograph.  1 item; 8 x 13 cm. |  |
|  | Postcard, with "Samuel Beckett" printed on verso, bearing a French translation in Beckett's hand of the last four lines of W.B. Yeats' The Tower, which provided the title for Beckett's play ...but the clouds... |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/BUT 08 |  |
|  | Postcard, printed 'SAMUEL BECKETT' on reverse, bearing the original manuscript of Samuel Beckett's translation into French of the lines from W.B Yeats quoted in the English text of '…but the clouds…'. 13 x 18 cm. One leaf. |  |
| **BC MSS DRAMA/CAT** | Manuscripts: **Drama - Catastrophe**  1982  A one-act play, written in French in 1982, and translated into English under the same title. |  |
| **BC MS 2457/1** | Catastrophe  1982  Holograph with handwritten alterations by the author.  9 p. on 5 leaves; 22 cm. |  |
|  | Text written on squared paper torn from a spiral-bound notebook. Numbered "I" in red ink by the author at top right on verso of first page. |  |
|  | Published with revisions in: Catastrophe et autres dramaticules / Samuel Beckett, Paris: Les Éditions de Minuit, 1982, p.[69]-81. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/CAT 01 |  |
|  | Autograph manuscript of an untitled play (Catastrophe) written in French. Undated. 5 leaves. 21 x 15 cm. Squared paper, torn from a spiral-bound exercise book. There are revisions on the verso of ff.1-4. Beckett has written a large 'I' in red ink at the head of the first page to distinguish the first manuscript draft from the second, marked 'II'.  Written and extensively corrected in black ink. Pagination by Beckett, in same black ink, runs of ff.1-5. Many variants on final version. Deletions are heavily executed. Thus, many examples of the original text are barely legible or wholly obscure. Several lengthy additions to the text are found on the facing verso pages, most notably on verso f.2, in which Beckett inserts the discussion an positioning of the Protagonist's hands.  The first page was probably written after the following four pages, as it describes the characters and their respective positions on stage, and refers to the Directeur as 'M' whereas, throughout the text, he is alluded to as 'R'. The lighting ma is referred to as 'Tim', and not, as in the final version, 'Luc', and is not included in the 'Personnages' on f.1. |  |
| **BC MS 2457/2** | Catastrophe  1982  Holograph with handwritten alterations by the author.  5 leaves; 22 cm. |  |
|  | Text written on squared paper torn from a spiral-bound notebook. Numbered "II" in red ink by the author at top of first page. Dated Paris 23.2.82 on final page. |  |
|  | Published with revisions in: Catastrophe et autres dramaticules / Samuel Beckett, Paris: Les Éditions de Minuit, 1982, p.[69]-81. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/CAT 02 |  |
|  | Autograph manuscript of an untitled play (Catastrophe) written in French. Dated, at the end of the manuscript, Paris, 23 February 1982. 5 leaves; squared paper, torn from a spiral-bound exercise book. 21 x 15 cm. Headed 'II' in red pen.  Written and corrected in black ink. Pagination in Beckett's hand, ff. 1-4, with final leaf unnumbered. Leaves taken from same style of notebook as in MS 2457/1, There are revisions on the verso of ff.2 and 4 only. Handwriting and deleted material much clearer here than in previous item. The 'Metteur en scène' in the section headed 'Personnages' at the top of the first leaf has been deleted, and 'Réalisateur' written in, but the director is denoted throughout by the letter 'M' , as compared with 'R' in the first draft. The lighting man is now referred to as 'Luc', while still being absent from the 'Personnages' listing on f.1.  Internal evidence indicates that this second manuscript was composed before the typescript. Beckett cuts a dozen or so lines of text, most of which go unreplaced; all other corrections involve a replacement of alternative terms and phrases. |  |
| **BC MS 2456/1** | Catastrophe  1982  Typescript with handwritten alterations by the author.  4 leaves; 30 cm. |  |
|  | "Catastrophe" written in Beckett's hand at top of first leaf. Numbered "1" (i.e. first typescript) by the author. |  |
|  | Published with revisions in: Catastrophe et autres dramaticules / Samuel Beckett, Paris: Les Éditions de Minuit, 1982, p.[69]-81. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/CAT 03 |  |
|  | Typescript with manuscript corrections and additions by Samuel Beckett of a revised version of Catastrophe. 4 leaves. 30 x 21 cm. The title 'Catastrophe' is added and underlined by Beckett in black ink at the head of the first page.  Extensively corrected in fine -nibbed black ink; thus all deleted material and all manuscript addition is fully legible. Some pencil correction to final section. Pagination by Beckett runs 1-4, 1 being in Beckett's hand in black ink, 2-4 being in type. Corrections here place the item later than MS 2457/2, as material freshly minted there is present and occasionally corrected here.  Beckett's corrections here involve revisions of words and phrases alongside the addition of several new sections, so that the play is contradicting and expanding simultaneously. Thus, variants throughout. Beckett has reverted again to 'Réalisateur' and ‘R’ for the Director. In black ink on f.4 Beckett subsitutes ‘On tient notre catastophe’ for ‘On tient la fin’; the first appearance of the title, in the first version to carry a title. |  |
| **BC MS 2456/2** | Catastrophe  1982  Typescript with handwritten alterations by the author.  5 leaves; 30 cm. |  |
|  | "Catastrophe" typed in capitals on first page. Numbered "2" (i.e. 2nd typescript) by the author. |  |
|  | Published with revisions in: Catastrophe et autres dramaticules / Samuel Beckett, Paris: Les Éditions de Minuit, 1982, p.[69]-81. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/CAT 04 |  |
|  | Typescript, with manuscript corrections by Samuel Beckett, of a revised, untitled version of Catastrophe. Undated. 5 leaves. 30 x 21 cm. Title typed in capitals on f.1, a separate leaf.  Numbered ‘2’ on title page f.1 in black ink, in Beckett’s hand.  Heavily corrected in black ink and red felt-tip pen. Pagination by Beckett in type runs from ff.3-5, numbered 2-4 by Beckett: title page and first page of text unnumbered. The most heavily corrected section is the ‘Personnages’ and stage direction section which precedes the opening of the text on f.2. It is at this stage that Beckett adds in the margin the explicit information that this is a rehearsal and that they have been adjusting the lighting. ‘Réalisateur’ is deleted and ‘metteur en scène’ is written by hand. In type, ‘Luc’ is described as the ‘invisisble éclairagiste’. Changed to the spoken text are less fundamental, involving minor deletions, substitutions and additions, with some typographical adjustment. Verso f.5 carries a pair of draft setting directions in pencil. |  |
| **BC MS 2456/3** | Catastrophe: pour Vaclan Havel [sic]  1982  Typescript with handwritten alterations by the author.  5 leaves; 30 cm. |  |
|  | Numbered "3" (i.e. 3rd typescript) by the author. |  |
|  | Published with revisions in: Catastrophe et autres dramaticules / Samuel Beckett, Paris: Les Éditions de Minuit, 1982, p.[69]-81. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/CAT 05 |  |
|  | Typescript, with manuscript corrections by Samuel Beckett, of a revised version of Catastrophe. Undated. 5 leaves. 30 x 12 cm. With a separate leaf on which Beckett has typed up the title, and the dedication to Václav Havel. Numbered '3' in black ink by Beckett.  Moderately corrected in black ink, pencil and type. Pagination by Beckett in type, ff.3-5, numbered 2-4. Title page and first page of text unnumbered. Pencilled double-quotation marks around the title are erased. Moderately corrected. Incorporates and deletes revisions made in MS 2456/2. Many minor variants. |  |
| **BC MS 2464** | Catastrophe: pour Vaclan Havel [sic]  1982  Typescript (photocopy) with handwritten alterations by the author.  5 leaves; 30 cm. |  |
|  | Published with revisions in: Catastrophe et autres dramaticules / Samuel Beckett, Paris: Les Éditions de Minuit, 1982, p.[69]-81. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/CAT 06 |  |
|  | Photocopy of typescript, with minor manuscript corrections and additions by Samuel Beckett, of Catastrophe. Undated. 5 leaves. 30 x 21 cm.  This item carries half a dozen minor adjustments to the text which develop revisions made to MS2456/3. |  |
| **BC MS 3628** | Catastrophe et autres dramaticules  1982  Page proofs (photocopy) with handwritten alterations, some by the author, some by an unidentified hand.  44 sheets |  |
|  | Includes page proofs of Cette fois, Solo, Berceuse, Impromptu d'Ohio, Catastrophe/. |  |
|  | Published with revisions as: Catastrophe et autres dramaticules ; Cette fois, Solo, Berceuse, Impromptu d'Ohio / Samuel Beckett, Paris : Les Éditions de Minuit, 1982. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/CAT 07 |  |
|  | Photocopy of corrected author's proofs of Catastrophe, from volume Catastrophe et autres dramaticules (Paris, Editions de Minuit, 1982). 5 leaves.  Corrected by Beckett, on the photocopy, in black and red ball-pen and fine-nibbed black ink. Beckett is still revising the text at this late stage. He also alters the page-numbering in red ink. |  |
|  | Corrected photocopy of author’s page-proofs of Impromptu d’Ohio, from the volume Catastrophe et autres dramacticules (Paris, Editions de Minuit, 1982). With two separate sets of alterations to page numbering in red ink by Beckett.  Beckett’s numbering revision re made to the photocopy and thus are original. |  |
|  | Photocopy of corrected author’s proofs of Solo, Samuel Beckett’s translation of A Piece of Monologue into French.  Marginal annotations in black ink to this photocopy are original. Typographical errors corrected. Throughout, ‘Fondu’ is substituted for ‘Fade’. Beckett alters the pagination of the proof. These corrections are in red ink. Under the title Solo, Beckett had corrected ‘traduit de l’anglais par l’auteur’ to ‘d’après l’anglais par l’auteur’. |  |
| **BC MS 2458** | Catastrophe  1982  Holograph with handwritten alterations by the author.  5 leaves; 22 cm. |  |
|  | Text written on squared paper torn from a spiral-bound notebook. Numbered "III" in red ink by the author at top of first page. Dated Paris 1.5.82 on final page. |  |
|  | Published with revisions in: Three plays: Ohio impromptu, Catastrophe, What where / Samuel Beckett, New York: Grove Press, 1984. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/CAT 08 |  |
|  | Original manuscript of Samuel Beckett's translation of Catastrophe into English. 5 leaves; squared paper torn from a spiral-bound exercise book. 21 x 15 cm. Dated at the foot of the text on final page Paris, 1 May 1982. Top of first page headed 'CATASTROPHE' in black (underlined) and 'III' in red ink.  Written and corrected in black ink. Text on recto pages, corrections on facing verso. Although clearly a very early complete translation, the text is close to the published version. Beckett corrects this draft infrequently, with most variants corrected to the form they take in the published version. For example, D's departure is to a 'meeting', corrected to the more explicit 'caucus'. The 'little gag' of the final version is here a 'small gag', and the terms of the directions how some variant forms, often revised two or three times before settled. |  |
| **BC MSS DRAMA/COM** | Manuscripts: **Drama - Come and go/Va et vient**  1965  A one-act play or 'dramaticule' written in English in 1965, and translated into French by Beckett as Va et vient. |  |
| **BC MS 1227/7/16/4** | Good heavens  1965  Holograph with handwritten alterations by the author.  3 leaves; 27 cm. |  |
|  | Inscribed: "Before Come & Go" and "For Reading University Library. Sam Beckett" at top right hand corner of first leaf. |  |
|  | Published with revisions as: Come and go: dramaticule / by Samuel Beckett, London: Calder & Boyars, 1967. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/COM 01 |  |
|  | Manuscript of part of a play in English entitled Good Heavens; undated. 27 x 21 cm. 3 leaves; f.1 inscribed 'Before Come and Go', and 'For Reading University Library', before the author's signature. Corrections and additions in Beckett's hand. In black ink; corrections which insert the phrase 'Good Heavens!' are made in very thick blue felt-tip marker pen. Headed top f.1 'Good Heavens' in same marker pen, clearly at a secondary stage of revision. Leaves unnumbered.  This item falls into two distinct sections. In the first, the text is divided into four sub-sections. Sub-sections 1 and 3 are designated rather than written. Sub-sections 2 and 4 are lengthy conversational exchanges. The phrase 'Good heavens!' follows a whisper in the ear of one character by another; in the text, all occurrences of the phrase are corrections which replace various similar expressions of surprise.  The second section of this item represents another draft of the same theme, headed by a listing of the movements and on- or off-stage positions of the three characters, numbered 1-10 by Beckett. There are notes relating to the choreography of knowledge in the piece, and doodles on f.3, suggesting a period of consideration. The phrase 'Good Heavens!' is absent from this version, suggesting it may be earlier than the previously noted section.  This piece is a fore-runner of Come and Go. It shares with that work the format of three female characters in a 'chorus' here dubbed A, B and C. The text is very different from Come and Go, however; there is much more spoken text than direction, and the text itself is in an informally conversational style. The theme of secret knowledge exchanged between two characters in the absence of the third, and survives into the published text. Similarly, the theme of how each character is 'looking' is introduced here, and persists into Come and Go. |  |
| **BC MS 1227/7/16/5** | Come and go  1965  Typescript with handwritten alterations by the author.  5 leaves; 27 cm. |  |
|  | Inscribed: "For Reading University Library. Sam Beckett" at top right hand corner of first leaf and "For Reading University Library. Sam Beckett" and "Before Come & Go" at top of third leaf. |  |
|  | First two leaves unnumbered. Leaves 3-5 numbered II, IV and VI, corresponding to a list of scenes numbered I-VII in Beckett's hand at the bottom of third leaf. |  |
|  | Published with revisions as: Come and go: dramaticule / by Samuel Beckett, London: Calder & Boyars, 1967. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/COM 02 |  |
|  | Untitled typescript with manuscript corrections and additions by Samuel Beckett, of a draft of a play involving three characters, Viola, Poppy and Rose; undated. 27 x 21 cm. 5 leaves; f.1 inscribed 'for Reading University Library' from the author. Third page is headed 'II', and bears renewed inscription by Beckett and title at top of f.3. All leaves crossed through by Beckett in black felt pen.  The text does not resemble Come and Go in content, being a reading and discussion of a romantic tale by the three women. Manuscript corrections are minor, eight in black ink, three in type. The abbreviated forms of the names used in the final version begin on f.3: Viola becomes Vi. The foot of f.3 bears a listing, from I to VII, of who is onstage at each exit and entrance, and their position relative to others. Manuscript corrections are on a larger scale than in the previous draft included here, with several complete phrases deleted in black ink and felt pen. On verso f.5, two signatures, and the word 'dramaticule', written by Beckett in blue ballpoint. |  |
| **BC MS 1533/1** | Come and go  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  3 leaves. |  |
|  | Inscribed: "TS 0" by Beckett. Third leaf contains a handwritten table of the positions and movements of Flo, Vi and Ru. |  |
|  | Published with revisions as: Come and go: dramaticule / by Samuel Beckett, London: Calder & Boyars, 1967. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/COM 03 |  |
|  | Photocopy of untitled transcript of Come and Go, with manuscript corrections and additions by Samuel Beckett; undated. 3 leaves; f.1 lettered 'TS0'. 27 x 21 cm.  In this version, the names of the three characters are, as in the published text, Flo, Vi, and Ru. The text is very close to the final version, with minor corrections in manuscript and type. Final page, f.3, carries diagrammatic representations of the movements and relative positions of Flo, Vi and Ru in the play and is effectively a development of material listed at foot of f.4 in MS 1227/7/16/5. |  |
| **BC MS 1533/2** | Come and go: dramaticule  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  5 leaves. |  |
|  | Inscribed: "TS 1" at top of first leaf by Beckett. "For John Calder" typed on first leaf. |  |
|  | Published with revisions as: Come and go: dramaticule / by Samuel Beckett, London: Calder & Boyars, 1967. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/COM 04 |  |
|  | Photocopy of carbon typescript of Come and Go with manuscript corrections and additions by Samuel Beckett; undated. 27 x 21 cm. 5 leaves; f.1 lettered 'TS 1' in Beckett's hand and typed 'for John Calder'.  First leaf, f.1 is a title page: 'COME AND GO. Dramaticule by Samuel Beckett'. F.2 carries a dramatis personae, with the text on ff.3 and 4. Final leaf, f.5, carries directional notes. Mainly as in published version; short additions to text at beginning and end of piece, the former being the section which introduces the names of the characters, the latter being the calling of Flo to Ru and Vi. There is also a section on 'Colours' in the directional notes, which is absent from the final text. |  |
| **BC MS 1533/3** | Come and go: dramaticule  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  5 leaves. |  |
|  | Inscribed: "TS 2" by Beckett at top of first leaf. "For John Calder" typed on first leaf. |  |
|  | Published with revisions as: Come and go: dramaticule / by Samuel Beckett, London: Calder & Boyars, 1967. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/COM 05 |  |
|  | Photocopy of carbon typescript of Come and Go with one minor manuscript correction by Samuel Beckett; undated. 27 x 21 cm. 5 leaves; f.1 lettered 'TS 3' by Beckett and in type 'for John Calder'.  This version is similar to MS 1533/3 but is separately typed. The letter 'l' is inserted into the misspelt 'Flo' on f.4 in Beckett's hand. Directional notes are somewhat changed; the 'Colours section has disappeared, and the heading 'Exits' becomes 'Exits and entrances' (although only 'Exits' appears in published text). Flo's final call to Ru and Vi remains, unlike the published text. |  |
| **BC MS 1533/4** | Come and go: dramaticule  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  5 leaves; 27 cm. |  |
|  | Inscribed: "TS 3" and signed "S.B." by Beckett at top of first leaf. "For John Calder" typed on first leaf. |  |
|  | Published with revisions as: Come and go: dramaticule / by Samuel Beckett, London: Calder & Boyars, 1967. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/COM 06 |  |
| **BC MS 1532/1** | Va et vient  1965  Manuscript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  5 leaves. |  |
|  | Inscribed: "Va et Vient" and dated "Ussy 21.3.65" by Beckett at top of third leaf. |  |
|  | First two leaves contain initial draft. Leaves 3-5 contain a separate, longer draft. |  |
|  | Published with revisions as: Va et vient: dramaticule in Comédie et actes divers / Samuel Beckett, Paris: Les Éditions de Minuit, 1966, p.[37]-44. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/COM 0 |  |
|  | Photocopy of original manuscript of Come and Go into French. Dated f.3, Ussy, 21 March 1965. 27 x 21 cm. 5 leaves. Two separate drafts in this item.  The first two leaves represent a very rough draft of the translation into French, with diffuse sections being translated in a primary manner. The text is accompanied by many scribbles and doodles, which indicate much time spent in thought at this stage. No stage directions included. Very many deletions and alterations. The use of Vi, Ru and Flo indicates that the translation was begun after Beckett had reached an advanced stage of the original English version. This opening section is much revised here and in the second draft included in this item, on ff.3-5.  The second draft is set out in the manner of the published text. It is titled, and stage directions are included along with the final leaf of Notes on f.5. All sections carry variants on the published text, but represent a honing and shaping for which the draft of ff.1 and 2 was a preparation, and which draws the final version nearer. |  |
| **BC MS 1532/2** | Va et vient: dramaticulet  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  4 leaves. |  |
|  | Inscribed: "Va et Vient" by Beckett at top of second leaf. |  |
|  | Published with revisions as: Va et vient: dramaticule in Comédie et actes divers / Samuel Beckett, Paris : Les Éditions de Minuit, 1966, p.[37]-44. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/COM 08 |  |
|  | Photocopy of titled typescript of Va et vient, the author's translation of Come and Go into French, with Beckett's manuscript correction and additions; undated. 27 x 21cm. 4 leaves, comprising title page, two pages text, single page of notes.  Text on ff.2 and 3 heavily corrected by Beckett. Top f.2 is titled, and carries a manuscript revision of the opening stage directions which is itself corrected by subsequent additions and also deletions. This displays Beckett's concern for tone; the setting is the same in each draft description, but the rendering of it shifts subtly between versions.  The nature and extent of revision in this item shows it to be an important working draft, in which the piece undergoes a transition from a translation to a quite distinct self- sufficient text. Staging notes (f.4) are subject to similarly wide-ranging revisions, including the complete deletion of the section 'Couleurs'. |  |
| **BC MS 1532/3** | Va et vient: dramaticule  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  4 leaves. |  |
|  | Inscribed: "TS 22" and "pour John Calder" by Beckett? on first leaf. |  |
|  | Published with revisions as: Va et vient: dramaticule in Comédie et actes divers / Samuel Beckett, Paris: Les Éditions de Minuit, 1966, p.[37]-44. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/COM 09 |  |
|  | Photocopy of titled typescript of Va et vient, the author's translation of Come and Go into French, with manuscript additions and corrections by Samuel Beckett; undated. 27 x 21 cm. 4 leaves; title page f.1 lettered 'TS 22' and 'pour John Calder'. Text on ff.2-3, Notes on f.4.  In this text, Beckett has marked all stage directions with a small square. There are various other guide-notes for the printer in Beckett's hand. The final 'Rideau' is deleted. On f.4, the small 'Mains' diagram (showing position of hands) is deleted. The leaves are numbered 24-27 in top right corners by Beckett. |  |
| **BC MSS DRAMA/EHJ** | Manuscripts: **Drama - Eh Joe/Dis Joe**  A one-act play written in English in 1965, and translated by Beckett into French as Dis Joe. |  |
| **BC MS 1537/1** | Eh Joe  1965  Holograph, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  10 leaves. |  |
|  | Inscribed: "Ussy. 13.4.65" at top of first leaf and "Ussy. 1.5.65" at foot of last leaf. |  |
|  | Written on squared paper torn from a notebook. |  |
|  | Published with revisions as: Eh Joe and other writings / by Samuel Beckett, London: Faber & Faber, 1967, p.[13]-21. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EHJ 01 |  |
|  | Photocopy of original manuscript of Eh Joe. Written on the recto leaves of a notebook with additions and corrections on the facing verso leaves. Squared paper. 22 x 17 cm. 10 leaves. Fated f.1 Ussy, 13 April `1965. End of text, f.10, dated Ussy, 1 May 1965.  The piece is entitled 'Eh Joe' on f.2, but this has clearly been added at a later stage. A very heavily corrected early draft, with much to suggest it is the first version. Corrections are found on the facing verso pages and in the text itself. At the opening of the text 'Voice' speaks to 'J', and, at the foot of f.2, 'J' has become 'Jack': Beckett wrote Eh Joe for Jack MacGowran. Much text is deleted at this stage.  Frequent 'doodles' suggest much time spent in consideration. Listed on f.9 are words upon which stress is to fall in the final section of Eh Joe. These are, with some changes, the words italicised in the published version. The final section is the most heavily reworked part of the draft, carrying many deletions, additions and modifications of words and phrases consistent with a first draft. Extensive and explicit instructions regarding the pauses in Eh Joe are found throughout the draft. |  |
| **BC MS 1537/4** | Eh Joe: notes  1965  Holograph, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  2 leaves. |  |
|  | Original is a single sheet with notes on both sides. |  |
|  | Includes: Notes on Joe's appearance and notes about the play under the headings "Voice", "Face" and "Camera" as well as sketches of the room. |  |
|  | Published with revisions as: Eh Joe and other writings / by Samuel Beckett, London: Faber & Faber, 1967, p.[13]-21. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EHJ 02 |  |
|  | Photocopy of untitled manuscript of notes and diagrams for Eh Joe with additions and corrections by Samuel Beckett; undated, 27 x 21 cm. 2 leaves.  This is a single sheet with material on both sides: thus the photocopy totals two leaves. RUL f.1 contains lengthy and well corrected notes on 'Voice', 'Face' and 'Camera'. The notes concerning the camera are simplified, and its movements more explicitly related to the textual cues. The notes also recommend that the camera dwell upon 'Mouth, chiefly'. The sheet RUL f.2 has three abandoned sketches of Joe's room. Lower half of this leaf carries drafts of the six instructions for Joe's movements before the first intrusion by Voice. In wording and content these drafts display much variation from the published version. |  |
| **BC MS 1537/2** | Eh Joe  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  11 leaves. |  |
|  | Inscribed: "TS 0" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Eh Joe and other writings / by Samuel Beckett, London: Faber & Faber, 1967, p.[13]-21. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EHJ 03 |  |
|  | Photocopy of untitled typescript of Eh Joe with manuscript additions and corrections by Samuel Beckett; undated. 27 x 21 cm. II leaves. F.1 headed 'TS o' by Beckett.  In this typescript draft, each individual statement by Voice is assigned a line to itself, and the material is arranged in columnar listing. Thus the material is more easily revised. Corrections are made throughout. Beckett has typed 'Jack', but this is altered to 'Joe' throughout, in felt-tip. The text is divided into eleven sections, which do not however, correspond to the eleven pages, and are of varying lengths. The divisions are indicated by a very heavy black felt-tip scoring down the left margin and attendant numbering of sections therein. In this draft Beckett first inserts the manuscript note 'Move' between the sections, thus establishing the link very firmly between Voice and Camera. The opening section of the typescript is more heavily corrected than its conclusion; the latter stages retain most of the revisions made in MS 1537/1. |  |
| **BC MS 1537/3** | Eh Joe  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  5 leaves. |  |
|  | Inscribed: "TS 1" at top of first leaf by Beckett. |  |
|  | Includes: Diagram of the set drawn by Beckett on last leaf. |  |
|  | Published with revisions as: Eh Joe and other writings / by Samuel Beckett, London: Faber & Faber, 1967, p.[13]-21. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EHJ 04 |  |
|  | Photocopy of untitled typescript of Eh Joe, with manuscript additions and corrections by Samuel Beckett; undated. 27 x 21 cm. 5 leaves. F.1 is lettered 'TS 1'.  The version begins with a page of directions for a production of Eh Joe, very heavily corrected. These directions are numbered 1-7, amended in manuscript black ball pen to 1-5. There is a full manuscript revision of sections 1 and 4. This first leaf also contains sections detailing 'Voice', 'Face' and 'Camera', early drafts of the notes published under these headings in the final text. These notes bear very strong resemblance to the published text, suggesting Beckett had a very clear idea, at quite an early stage, of his intentions in Eh Joe. The amount of revision found in the actual text, however, indicates the realisation of his intentions was not so readily achieved. The text is arranged, as in the published version, into nine sections divided by camera movements, rather than the six sections found in MS 1537/4. Each movement is labelled 'CM'. On f.5, a small ink drawing by Beckett sketches the room in which Eh Joe takes place. In the actual typescript this drawing is on verso. f.3, but in RUL pagination it is f.5. |  |
| **BC MS 1537/5** | Eh Joe  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  3 leaves. |  |
|  | Inscribed: "TS 2 text only" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Eh Joe and other writings / by Samuel Beckett, London: Faber & Faber, 1967, p.[13]-21. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EHJ 05 |  |
|  | Photocopy of untitled manuscript of notes and diagrams for Eh Joe with additions and corrections by Samuel Beckett; undated, 27 x 21 cm. 3 leaves. Headed f.1 in Beckett's hand, 'TS 2 text only'.  In accordance with Beckett's note, this version carries no staging directions apart from internal guidance for the camera moves, face and voice. The text includes modifications made in MS1537/3. All portions of text are corrected, sections 3 and 9 the most frequently so. All deleted material is legible. In the final section, on f.3, there is considerable variance from published version.  There are three typed revisions in the left margins of ff.2 and 3. Pagination in Beckett's hand on f.1 and in type on ff. 2 and 3. |  |
| **BC MS 1537/6** | Eh Joe: a piece for television  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  5 leaves. |  |
|  | Inscribed: "TS 3" and "5 [pages?]" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Eh Joe and other writings / by Samuel Beckett, London: Faber & Faber, 1967, p.[13]-21. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EHJ 06 |  |
|  | Photocopy of titled carbon typescript with manuscript additions and corrections by Samuel Beckett of Eh Joe undated. 27 x 21 cm. 5 leaves: ff. 2-5 text, and f.1 title page, which is inscribed by Beckett 'TS 3' and '5'.  Corrections confined to ff.3, 4, and 5. Manuscript material found in text and in margins. F.4 features corrections of words or short phrases, with short-lived changes in the name of the newspaper from the 'Independent' to the 'Herald' (section 9) and the capitalisation of 'Our' in the phrase 'the passion of Our Joe' (section 6), both of which are rejected in subsequent drafts and the originals restored. At the foot of f.4, there are two and a half lines in French, in Beckett's hand. The penultimate section of f.5 is entirely crossed through by Beckett, and is replaced by a manuscript revision at the foot of the page. Pagination by Beckett is typed 2-4, the title page (RUL f.1) being left unnumbered. |  |
| **BC MS 1537/7** | Eh Joe: a piece for television  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  5 leaves. |  |
|  | Inscribed: "TS 4" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Eh Joe and other writings / by Samuel Beckett, London: Faber & Faber, 1967, p.[13]-21. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EHJ 07 |  |
|  | Photocopy of titled typescript with manuscript additions and corrections by Samuel Beckett of EH Joe; undated. 27 x 21 cm. 5 leaves, text ff. 2-4, title page f.1: this first page is inscribed 'TS 4' by Beckett.  This copy carries very few corrections, and those there are principally typographical. Revisions made in MS 1538/6 are incorporated here. Text now in published form with very minor variants. Notes on f.2 are as in preliminary notes to published text with manuscript addition to sections '2' and '3' of the opening mime. This addition does not survive to the final text. Notes for 'Camera' 'Voice' and 'Face' are as in published text. Words italicised in the published version are underlined. |  |
| **BC MS 1537/8** | Eh Joe: a piece for television  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  8 leaves. |  |
|  | Inscribed: "Final version typescript C.B." at top of first leaf by Beckett. |  |
|  | Final two leaves only contain handwritten notes by the author. |  |
|  | Published with revisions as: Eh Joe and other writings / by Samuel Beckett, London: Faber & Faber, 1967, p.[13]-21. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EHJ 08 |  |
|  | Photocopy of titled typescript of Eh Joe, with manuscript corrections and additions by Samuel Beckett; undated. 27 x 21 cm. 8 leaves; f.1 title page, f.2 notes for Camera, Face and Voice, ff. 3-8 text. Title page inscribed by Beckett 'Final version typescript C.B.' [Calder Books].  As Beckett's inscription suggests, this typescript represents the completed version of Eh Joe. There are many marginal manuscript notes in this copy which appear to relate to the television production of the piece. These annotations offer explicit direction to the camera-operator and to the actor. Beckett notes the exact moment at which the face needs to be centralised by the camera, and each of the eleven sections is accompanied by manuscript notes regarding the posture of Joe and direction of his gaze relevant to that particular moment in the monologue. The penultimate section- already the most extensively revised in the sequence- is heavily cut in very thick felt pen. |  |
|  | MS 1538/1: Photocopy of untitled original manuscript of Dis Joe, Samuel Beckett's translation of Eh Joe into French; undated. 27 x 21 cm. 5 leaves; two stages of composition.  This version already displays the sectional nature established in Eh Joe. Pagination in Beckett's hand, ff. 2-5, f.1 unnumbered. Conspicuously a first draft, carrying many corrections and marginal doodles. |  |
|  | MS 1538/2: Photocopy of manuscript of a revised version of Dis Joe, Samuel Beckett’s translation of Eh Joe into French. Written on the recto-leaves of a squared paper notebook. 21 x 15 cm. Additions and corrections on facing verso leaves. 8 leaves; dated RUL f.2 Courmayeur, 28 June 1965, RUL f.8 Courmayeur, 3 July 1965.  This version incorporates revisions and additions made in MS 1538/1, and the opening section is as the published version. Camera and ‘staging’ directions are introduced into this version, and as such is represents a progression from the basic, primary translation. Up to f.6 there is only light, infrequent correction to the text. Ff. 7 and 8 carry notes relating to the opening mime and the roles of ‘Caméra’, ‘Voix and ‘Viasge’. These are heavily reworked. Section ‘Voix’ does not specify ‘de femme’ at this point. Throughout, corrections are on facing verso and in text. |  |
|  | MS 1538/3: Photocopy of untitled typescript of Dis Joe, the author's translation of Eh Joe into French, with manuscript corrections and additions in Beckett's hand; undated. 27 x 21 cm. 4 leaves.  This version constitutes a typed copy of MS 1537/2, incorporating the revisions made therein. Contains extensive revisions of its own in type and manuscript notes. Corrections are made in the left margins and in the body of the text. The second section, immediately following the first camera move, is almost completely revised. The nature of the revisions shows this copy to be a working, transitional draft. Final sections are only lightly corrected and the words italicised in the published version, to emphasise their audibility, are underlined. This item lacks staging directions. Pagination in type, ff. 2-4. |  |
|  | MS 1538/4: Photocopy of typescript of Dis Joe, Samuel Beckett's translation of Eh Joe into French, with manuscript additions and corrections by Beckett; undated. 27 x 21 cm. 5 leaves; f.1 title page, f.2 staging directions, ff. 3-5 text.  Pagination is curious; Beckett has numbered the leaves 45-49, and f.3 has a manuscript '2' while ff.4 and 5 have typed 45-49, and f.3 has a manuscript '2' while ff.4 and 5 have typed numbering, 3 and 4. On f.1, title page, there is a circled '5'. Notes on this copy are minor corrections of typographical errors and notes to the typesetter: these are particularly extensive on f.2, among the staging directions. The nature of the notes in this copy and its similarly to the published text clearly identifies it as a final version, ready for the printer. |  |
|  | MS 1538/5: Photocopy of typescript, with manuscript additions and corrections, or staging instructions for Dis Joe, Samuel Beckett's translation of Eh Joe into French; undated. 27 x 21 cm. One leaf.  The revisions made to this typescript suggest that it is an earlier version of the staging notes included in MS 1538/4. Material typed therein is found here as manuscript additions to the 'Caméra' and 'Voix' sections. The notes illustrate the attention Beckett paid to the distance moved by the camera at each shift and its proximity to the face. The notes of the face are completed by a lengthy manuscript addition. |  |
| **BC MS 1538/1** | Dis Joe  1965  Holograph, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  5 leaves. |  |
|  | Published with revisions as: Dis Joe in Comédie et actes divers / Samuel Beckett, Paris: Les Éditions de Minuit, 1966, p[79]-91. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EHJ 09 |  |
| **BC MS 1538/2** | Dis Joe  1965  Holograph, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  8 leaves. |  |
|  | Inscribed: "Courmayeur. 28.6.65" by Beckett in top right hand of first leaf and "Courmayeur. 3.7.65" at bottom of last leaf. |  |
|  | Text written on squared paper notebook. |  |
|  | Published with revisions as: Dis Joe in Comédie et actes divers / Samuel Beckett, Paris: Les Éditions de Minuit, 1966, p[79]-91. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EHJ 10 |  |
| **BC MS 1538/3** | Dis Joe  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  4 leaves. |  |
|  | Published with revisions as: Dis Joe in Comédie et actes divers / Samuel Beckett, Paris: Les Éditions de Minuit, 1966, p[79]-91. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EHJ 11 |  |
| **BC MS 1538/4** | Dis Joe: pièce pour la television  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  5 leaves. |  |
|  | Leaves numbered 45-49 by Beckett. |  |
|  | Published with revisions as: Dis Joe in Comédie et actes divers / Samuel Beckett, Paris: Les Éditions de Minuit, 1966, p[79]-91. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EHJ 12 |  |
| **BC MS 1538/5** | Dis Joe: notes  1965  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  1 leaf. |  |
|  | Includes: Notes on Joe's appearance and notes about the play under the headings "Caméra", "Voix" and "Visage". |  |
|  | Published with revisions as: Dis Joe in Comédie et actes divers / Samuel Beckett, Paris: Les Éditions de Minuit, 1966, p[79]-91. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EHJ 13 |  |
| **BC MS 3626** | Photocopied pages from He, Joe  1965  Half-title, title page and p.42-65 of He, Joe, published in Film, He, Joe / Samuel Beckett englische Originalfassung ; deutsche Übertragung von Erika und Elmar Tophoven, Frankfurt am Main : Suhrkamp, 1968, with handwritten alterations by the author (photocopy).  14 leaves. |  |
|  | Title page inscribed: "For Rick affectionately from Sam. Stuttgart. Jan. 79." Half-title inscribed by Rick Cluchey.with an explanation of the item's provenance. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EHJ 14 |  |
|  | Photocopy of He, Joe, Erika and Elmar Tophoven's translation of Eh, Joe into German, from volume Film/He, Joe (Suhrkamp Verlag, Frankfurt-am-Main). With manuscript annotations by Samuel Beckett to German text. Inscribed on title page 'for Rick [Cluchey] affectionately from Sam, Stuttgart Jan. 79'. 14 leaves. Text occupies pp. 42-65 in this volume.  This edition is a parallel text in English and German. Beckett has made notes to the German text only. The first flyleaf has been inscribed by Rick Cluchey, describing how Beckett gave him this annotated copy, on the first occasion of his visit with him to the SDR Studios.  This text is moderately annotated, with single-lines being revised, and changes made to the cameral distances, presumably for the television production by Süddeutscher Rundfunk for which Beckett also prepared the notebook described under entry MS 1730. Figures appear in the margin relating to repetition of certain phrases. There are biblical quotations, as in MS 1730, on pp. 55 and 59. |  |
| **BC MSS DRAMA/ELE** | Manuscripts: **Drama - Eleuthéria**  1947  A three-act play in French, written in 1947 and published in 1995. |  |
| **BC MS 1227/7/4/1** | Eleuthéria: pièce en trois actes  1947  Typescript with handwritten alterations by the author (photocopy).  134 leaves; 30 cm. |  |
|  | Copied from a typescript in the possession of A.J. Leventhal on 4 November 1971. |  |
|  | Published with revisions as: Come and go: dramaticule / by Samuel Beckett, London : Calder & Boyars, 1967. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ELE 01 |  |
|  | Photocopy if a typescript of Eleuthéria, a three-act play in French: c. 1947. 134 leaves. 30 x 21 cm. Copied from a typescript in the possession of A. J. Leventhal, on 4 November 1971.  This very lightly corrected typescript is entitled 'ELEUTHERIA/Pièce en trois actes par Samuel Beckett' and begins with four leaves of notes. The play is set in Paris on three consecutive days and concerns the family 'Krap'. The son, Victor, is the main character of the play. The stage is split into two rooms. The play is complete, with fully incorporated stage directions. These are headed 'Note sur la Disposition de la Scène et l'Action Marginale', 'Action Marginale, Acte 1', 'Action Marginale Acte II' and 'Personnages'. Pagination is by Beckett, in type, and begins on the second page, the first being a title page, running through to p.133 (f.134).  Several pages seem to be copies of copies, the print being more markedly faded- section pp. 41-90 is the major example pf this. Beckett's corrections are typographical. |  |
| **BC MSS DRAMA/EMB** | Manuscripts: **Drama - Embers/Cendres**  One-act play written for radio in 1959, and translated into French as Cendres. First performed by Jack MacGowran on the BBC Third Programme on 24 June 1959, directed by Donald McWhinnie. |  |
| **BC MS 1658** | Embers  1959  Typescript (carbon copy) with handwritten alterations and additions by the author.  11 leaves; 27 cm. |  |
|  | Published with revisions in: Krapp's last tape and Embers / Samuel Beckett, London: Faber & Faber, 1959, p.20-36. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EMB 01 |  |
|  | Carbon typescript of Embers, with author's manuscript corrections and additions. Undated. 11 leaves. 28 x 21 cm. Titled.  Corrected in blue and red ball-pen an in type. Contains 'staging' directions, detailing aural effects, tones of voice and pauses. The corrections add to the presentational guidance as well as the text. This typescript may be a late one, used in preparation for the radio production. For the musical sequence Beckett makes several suggestions, including 'maximum violence' for the playing by Addie of Chopin's Fifth Waltz. |  |
| **BC MS 2908** | Cendres  1959  Typescript (carbon copy) with handwritten alterations by the author.  12 leaves; 27 cm. |  |
|  | Published with revisions as Cendres: pièce radiophonique / Samuel Beckett; traduit de l'anglais par Robert Pinget et l'auteur in: La dernière bande suivi de Cendres / Samuel Beckett, Paris : Les Éditions de Minuit, 1959, p.[35]-[72]. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/EMB 02 |  |
|  | Carbon typescript of Cendres, Samuel Beckett's translation of Embers into French, with the author’s manuscript corrections and additions. Undated. 12 leaves. 27 x 21 cm.  Corrections are made in pencil, blue ink and type.  Pagination by Beckett in type, ff. 2-12. Titled in pencilled capitals, top f.1. Foot of this first sheet carries four calculations. Corrections are primarily typographical but some adjustments to the text: 'le froid' is altered to 'la neige', for example (f.3). As with English text MS 1658, this French version appears to be a late, immediately pre-production/publication draft. |  |
| **BC MSS DRAMA/ENA** | Manuscripts: **Drama - En attendant Godot/Waiting for Godot**  1948-1975  Two-act play, En attendant Godot, written in French in the late 1940s and translated into English as Waiting for Godot. |  |
| **BC MS 3125** | Lucky's speech from Waiting for Godot  1964  Typescript with handwritten alterations by the author (photocopy).  2 leaves. |  |
|  | Photocopy of Lucky's speech from the acting script used in the 1964 London production of Waiting for Godot, with annotations by Beckett. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ENA 02 |  |
|  | Photocopy of play-script extract from the script used for the 1964-65 production of Waiting for Godot at the Royal Court Theatre, London, with manuscript annotations by Samuel Beckett. 2 leaves. 35 x 25 cm copies of 29 x 21 cm original pages.  The extract occupies ‘I-44’ and ‘I-45’ of the playscript, the text being that of Lucky’s speech. Beckett’s notes focus upon the reactions of Vladimir and Estragon to the speech, and also point up repetitions of key motifs and note the proper names of people and places incorporated into the speech. This is done by underlining such elements. The notes are extensive and cover the whole period of Lucky’s speech. Beckett adds and repositions various elements of the speech, placing repetitions such as ‘the skull’ at different points from that prescribed in the play-script. |  |
| **BC MS 1396/4/3** | Warten auf Godot production notebook: Berlin [19]75 I  1975  Holograph with handwritten alterations by the author.  1 item; 15 cm. |  |
|  | Green "Rhodia" notebook, with hard board covers, containing 192 pages of squared paper (p.138-189 blank). Front cover is inscribed "Godot Berlin 75. I" by Beckett. |  |
|  | Notebook contains notes and diagrams written in English by Beckett in preparation for his German production of Warten auf Godot at the Schiller-Theater, Berlin, in March 1975. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ENA 03 |  |
|  | Production notebook for Warten auf Godot, Schiller Theater, Berlin, 8 March 1975. 15 x 9 cm. 97 leaves. ‘Rhodia’ series notebook, green boards. Squared paper.  Contains Beckett’s noted for his production of the play, in black ink and black felt pen. Inscribed on the front ‘Godot Berlin 75 1’ in Beckett’s hand. This item corresponds with Beckett’s second notebook for this production (M 1396/4/4) and the two annotated copies of the text used, MS 1481, MS 1482 (both Suhrkamp editions: 1960, 1963 respectively).  On inside front cover Beckett characteristically divides the play into sections. The two acts are ‘A’ and ‘B’, and each act is then subdivided, ‘A’ into six sections and ‘B’ into five. Beckett has indexed the pages of the notebook according to the length of these sub-sections or movements, up to page 69. Thus ‘A1’: 1-3, ‘A2’: 4-9, and so on until ‘B5’: 66-69. This index continues by listing notes on the production under a sequence of twenty-three headings noted above. For example, the section headed ‘SLEEP’ on f.67 contains a dozen references to sleep and sleeping from the play, each marked with an ‘A’ or ‘B’ reference and a page number which corresponds to the place of that particular incident in the Suhrkamp text (MS 1481) used by Beckett alongside this notebook.  There are tremendously detailed notes on certain sections; the group reference entitled ‘LUCKY’S MOVES ACT I’ on ff.44-46, recto and verso, contains twenty-five sub-sections, all very closely written, considering the broad themes and also the minutiae of Lucy’s movements in this Act. Conversely, the section on f.38 which lists the occurrences of the phrase ‘Komm, wir gehen’ is a simple table of section and page references, seven entries long. The section headed ‘INSPECTION PLACE’, f.39, is a sequence of four diagrams which experiment with the positions on stage of each character at the moment in the text listed on the facing verso page as corresponding to that particular diagram.  The notebook is completely sequential with regard to the textual notes in the ‘A’ and ‘B’ sections, and all the grouped thematic references observe the order of the text. |  |
| **BC MS 1227/7/5/2** | Photocopy of directions by Samuel Beckett for Act II of En attendant Godot  1948-1949  From the original manuscript, 22x18 cm  1 leaf |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ENA 01 |  |
|  | Photocopy of directions by Samuel Beckett for Act II of En attendant Godot, from the original manuscript. 22 x 18 cm. One leaf. |  |
| **BC MS 3114** | Photocopies of extracts from the original manuscript of En attendant Godot  1948-1949  Holograph with handwritten alterations by the author (photocopy).  8 leaves. |  |
|  | Item comprises photocopies of the front cover of an "Avia" brand notebook, inscribed "EN ATTENDANT GODOT" and "OCT 48-JAN 49", and 6 leaves from the original manuscripts. |  |
|  | One leaf dated 29 Janvier (i.e. January) 1949. |  |
|  | Published with revisions as: En attendant Godot / Samuel Beckett, Paris: Les Éditions de Minuit, 1952. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ENA 01 |  |
|  | Photocopies of extracts from the original manuscript of En attendant Godot. 8 leaves. 34 x 21 cm, copies of 22 x 17 cm notebook pages. The original pages are squared paper in an ‘Avia’ brand notebook, bearing the design of an eagle ‘EN ATTENDANT GODOT’ and dated October 1948 to January 1949 in Beckett’s hand on the front cover.  There is no pagination. This item contains copies of four non-consecutive pages of text (one of which is duplicated), two of notes, and a single page bearing some revisions of phrases. The text is moderately corrected in the bulk of the pages, but the duplicated page is heavily corrected. The lower portion of the text is crossed through line by line and as a whole. The material is illegible in this copy, but featured as extended monologue by Vladimir, followed by a quick exchange between him and Estragon. Included are portions which reveal that Estragon was originally named ‘Lévy’. |  |
| **BC MS 1396/4/4** | Warten auf Godot production notebook: Berlin [19]75 II  1975  Holograph with handwritten alterations by the author.  1 item; 21 cm. |  |
|  | Red notebook, with hard board covers, containing 200 pages of squared paper (p.110-200 blank). Front cover is inscribed "Godot Berlin 75. II" by Beckett. |  |
|  | Notebook contains notes and diagrams written in English by Beckett in preparation for his German production of Warten auf Godot at the Schiller-Theater, Berlin, in March 1975. |  |
|  | Published as a facsimile in: Waiting for Godot: with a revised text / Samuel Beckett ; edited with an introduction and notes by Dougald McMillan and James Knowlson, London : Faber & Faber, 1993, p.[173]-395. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ENA 04 |  |
|  | Production notebook II for Warten auf Godot at the Schiller Theater, Berlin, 8 March 1975. 21 x 13 cm. 100 leaves (ff. 56-100 blank). Squared paper, red boards. Inscribed on front cover by Beckett. ‘GODOT Berlin 75 II’. This notebook is very closely related to Notebook I (MS 1396/4/3) and the two annotated texts used by Beckett in his direction of this production (MS 1481, MS 1482). Written in black and red ink, with additions in black felt-tip pen.  This notebook is a more legible and organised version of the material to be found in Notebook I. The material which is duplicated in this book is written very neatly on the recto pages in a single style and type of black ink. Corrections are made to these notes in red ink, and fresh material is to be found on the facing verso pages, written in the same red ink, which indicates a secondary and continuous working progress. The notebook conforms to the organisational system established in Notebook I, in having the play divided in sections ‘A’ 1-6 and ‘B’ 1-5, followed by a sequence of group or thematic headings. This item, however, features twenty such groupings, three fewer than in MS 1396/4/3. Two of these are unique to this item, and this means that it loses five of the original twenty-three groups. The two new headings are ‘LIGHTING’ AND ‘TREE’. The format of notes within the ‘A’ and ‘B’ sections remain the same as in the earlier notebook, observing the sequence of a quotation in German from the play followed by directorial notes in English and, in the majority of cases, a small sketch to illustrate position and any movement at the relevant moment.  The material in red ink seems to represent additions and revisions which suggested themselves to Beckett via the practical experience of rehearsing the play in the theatre. For example, on verso f.23, we find a long and complex listing relating to the cross structure formed by Estragon, Pozzo and Vladimir in Act II. This list of seventeen entries is headed ‘TRIO’. The arrangement and detail of this list is characteristically meticulous. The entire list is, however, crossed through by a single stroke of Beckett’s red pen and marked ‘Unrealisable’. On the opposite recto, f.24, the note ‘P. wearing overcoat’ is encircled with red ink and a large ‘YES’ is inserted above it. Thus we see that the red ink is used to expand, modify and confirm the material common to this Notebook and Notebook I.  The ‘A’ and ‘B’ sections run from ff.2-27 (Beckett’s pp.3-53), and the thematically grouped sections run from ff.28-55, Beckett’s pp.54-109. There is an index page for this Notebook on f.1. |  |
| **BC MS 1481/1** | Warten auf Godot  1960.  With handwritten additions and alterations by the author in black and red pen and pencil, in preparation for his production of the play at the Schiller-Theater, Berlin, in March 1975. Inscribed: "Berlin 1975" on front cover. RUL MS 1481.  116 p; 18 cm. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ENA 05 |  |
|  | Manuscript annotations by Samuel Beckett in a copy of Warten auf Godot (Berlin and Frankfurt am Main, Suhrkamp, 1960).  Inscribed on the front cover ‘Berlin 1975’, this copy was evidently used for Beckett’s own production of the play at the Schiller Theater, Berlin, 8 March 1975. Buff covers, second German edition, 18 x 12 cm. In portfolio.  In this working copy, Beckett has made copious notes. There are three stages of annotation; pencil, red ball-pen, black ink. Directorial notation is in English, and corrections to the spoken text are in German. There are some small-scale diagrams of stage positions and movements included as marginal notes at appropriate points.  The bulk of the notes are textual and directorial modifications. These are written in pencil, as are the tiny and precise diagrams. The cuts to this text are also made in pencil: the scene introducing Pozzo’s pipe is cut, for example. Annotations in black ink are used to note and number the phrases in repetition, and Beckett underlines and numbers each occurrence of key words and phrase.  The red ink is used to divide the play into ‘movements’ within each act. This is achieved by underlining the last phrase or directions of a particular section and then numbering the section opposite its final element. Act I is divided into six sections, Act II into five. |  |
| **BC MS 3098** | Waiting for Godot: a tragicomedy in two acts  1965  With handwritten additions and alterations by the author in pencil, in preparation for his production of the play with the San Quentin Drama Workshop at the Riverside Studios, London, in March 1984. RUL MS 3098.  94 p.; 19 cm. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ENA 07 |  |
|  | Manuscript annotations by Samuel Beckett in a copy of Waiting for Godot (London, Faber, 1981). This copy was used by Beckett in preparation for production of the play at the San Quentin Drama Workshop at Riverside Studios, London, and subsequently at the Adelaide Arts Festival, March 1984.  The notes in this copy are rich and copious, the great majority being written in soft pencil. The play is divided into eleven sections (A 1-6, and B 1-5), by way of red felt-tip lines underscoring the final line or direction of each section. The notes are concerned primarily with movement and direction of gaze of the characters, including small yet very clear arrow diagrams to illustrate the annotations. Beckett inserts arrows mark ‘L[eft]’ or ‘R[ight]’ into the margins, and this lends the piece a balletic quality, such is the sense of conducted choreography conveyed in this copy: Becket specifies many stage positions by describing them relative to the stone.  Beckett’s notes illustrate the tone of the production. The ‘hat play’ is exploited for its comic potential, being given a definite and specific sequence in addition to the textual directions. Notes also display the important minutiae of direction: for example, Beckett details Lucky’s load in terms of where each piece of baggage is carried.  There are many deletions and additions of material. Examples include the pipe episode with Pozzo being replaced by a sequence of drinks from a bottle. The section between Lucky’s dance and his speech is heavily cut and is this very short, while the second visit of Lucky and the blind Pozzo is similarly abbreviated. There are fragments of additional dialogue throughout, alongside modifications of material. Lucky’s speech is divided into four sections, the first three of which are titled. There are many marginal, illustrative notes.  The two pages of notes are closely written single-paragraph blocks. The main page, enlarged in this copy, features a doodle around which the text is written. The notes concern the characteristics and behaviour of Vladmir and Estragon and, although incomplete, are considerably more extensive than the material finally published. |  |
| **BC MS 1482** | Warten auf Godot  1961?.  "21.-35. Tausend".  116 p.; 18 cm. |  |
|  | With handwritten additions and alterations by the author in black and red pen, in preparation for his production of the play at the Schiller-Theater, Berlin, in March 1975. Inscribed: "B. Berlin 1975" on front cover. RUL MS 1482. |  |
|  | Former reference number: duplicateBECKETT COLLECTION--MSS DRAMA/ENA 05-1 |  |
|  | Manuscript annotations by Samuel Beckett in a copy of Warten auf Godot (Berlin and Frankfurt am Main, Suhrkamp, 1963). Inscribed on front cover ‘B. Berlin 75’ by Beckett. Purple covers, third German edition. 18 x 11 cm. This copy was evidently use by Beckett for his own production of the play at the Schiller Theater, Berlin, 8 March 1975 and, as Beckett’s note implies, was the second working copy used for this production.  This copy is more densely annotated that its companion text, MS 1481. There are four stages of notation, represented by black ink, black ball-pen, red ball-pen, and black felt-tip. Cuts are made much more explicit in this copy by means of the rejected material being struck through by black ball-pen. Thus, the conversation between Vladimir, Estragon and Pozzo about Lucky is heavily modified in this way. The cuts are, however, primarily in stage directions, and these cuts seem to be accelerating the rhythms of the play.  A distinctive characterisation of this text is the proliferation of numbering systems employed by Beckett to organise his material. The play is divided, as in MS 1481, into eleven sections, with Act II comprising six units, and Act II comprising five. This copy differs, however, in that Beckett uses ‘A’ and ‘B’ to prefix the numbers, whereas in MS 1481, the numbers stand alone. Careful note is taken of repetitions, which are underlined and numbered in sequence but also cross referentially. The single most corrected section is Lucky’s speech. Despite the visual complexity of the annotation system within this item, each group of notes is precise and clear within itself. |  |
| **BC MSS DRAMA/ERN** | Manuscripts: **Drama - Ernest et Alice dialogue**  1955 |  |
| **BC MS 1227/7/16/2** | Ernest et Alice dialogue  1955  Typescript with handwritten alterations by the author.  9 leaves; 25 cm. |  |
|  | Inscribed: "For Reading University Library. Sam. Beckett" at top of first leaf. |  |
|  | Dialogue becomes handwritten in black ink on final leaf and continues on verso of leaf. Verso of final leaf also contains several doodles. |  |
|  | Sometimes regarded as an early draft of Fin de partie. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ERN 01 |  |
|  | Dialogue between Ernest and Alice  Untitled typescript, with manuscript additions and corrections of an unpublished play in French. 25 x 21 cm. 9 leaves. F.1 inscribed 'for Reading University Library. Sam. Beckett'.  This typescript contains a dialogue between a Hamm-like Ernest, confined not to a wheelchair but to a cross, and his wife Alice, who ministers to his needs. |  |
| **BC MSS DRAMA/ESP** | Manuscripts: **Drama - Espace souterrain**  1952  An untitled, unpublished dramatic fragment in French from the 1950s, existing in one manuscript and one typescript. Both drafts are unfinished. These two items display many similarities but also many differences. The burial of one of the characters -l'Englouti', a male- up to the waist and sinking, anticipates Happy Days, although the explicit similarities cease there. |  |
| **BC MS 2931** | Espace souterrain  1952  Holograph with handwritten alterations by the author.  6 leaves; 22 cm. |  |
|  | Inscribed: "18.6.52. Ussy" by Beckett at top right hand corner of first leaf. |  |
|  | Written on squared paper torn from a notebook. |  |
|  | Also known as "Coups de gong", as this holograph draft and the "Coups de gong" typescript appear to have the same origins. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ESP 01 |  |
|  | Original manuscript of notes towards an untitled, unfinished play in French beginning 'Espace souterrain'. Dated '18.6.52 Ussy' by Beckett. 6 leaves, square-lined paper torn from an exercise book. 22 x 17 cm. The tear-lines are consistent with the pages having all been torn out at the same time, suggesting Beckett wrote the piece in a complete notebook rather than one loose leaves, and tore the pages out on the 'completion' or abandonment of the text.  Written and corrected in two kinds of black ink, blue ball-pen and pale green artist's pencil. No pagination. Notes preceded on f.1 by staging directions. Marginal list of players on f.1 runs 'ABCD, 1er homme, 2ème homme, 3ème homme etc'. Beckett observes the margin on f.1 but not on the following five sheets. Corrections and additions are placed on the facing recto pages.  The listing of a seemingly expandable 'Personnages'- '3ème homme etc.' - suggest the play was originally intended to be much longer than the piece surviving as MS 2932 (see entry below), which contains only three characters 'in situ' and one visitor. |  |
| **BC MS 2932** | Coups de gong  1952  Typescript with handwritten alterations by the author.  3 leaves; 25 cm. |  |
|  | Paper yellowed and torn in places at right hand edge. |  |
|  | Also known as "Espace souterrain", as this typescript and the "Espace souterrain" holograph appear to have the same origins. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ESP 02 |  |
|  | Untitled typescript with manuscript additions and corrections by Samuel Beckett of an unpublished dramatic fragment in French. Undated. 3 leaves. 25 x 21 cm. Begins 'Coups de gong. Rideau. Gong toujours'.  Moderate corrections made in blue and red inks, and type. Paginated on ff.2-3 in type. A trio of characters is described in the opening set of directions;'l'Englouti' disappears before a word is spoken, apparently to the a-rhythmic but counted-off strokes of the gong. 'L'Anonyme' does speak, and counts the gong strokes; the third figure is 'Camier', who is highly demonstrative in his reactions but whose only utterances are inarticulate shouts and exclamations, and a low, constant 'Murmure de Camier' (f.2) Both l'Anonyme and Camier wear medals. Later a fourth character appears, 'l'Envoyé', on a rope ladder descending from the flies. The dialogue of the play is between l'Anonymne (An) and l'Envoyé (En.).  There are two holes, and Camier and l'Anonyme stand over them, looking in. A rope is attached to l'Anonyme's neck and to the neck of the rapidly sinking l'Englouti and the former only just manages to free himself from the rope, thus avoiding being dragged into the hole. On freeing himself he remarks 'Parfaitement'. He moves his arms in a piston-like manner chanting 'Giu-su- giu-su' to the rhythm, falls down, picks himself up and proclaims 'Cest justice' three times over increasingly loudly. L'Envoye then descends and l'Anonyme straightens himself up. The visual motifs of curling up and straightening up again are important ones in this piece. The visitor says to both characters in turn 'Boucicault?': presumably, a reference to Dion Boucicault, the nineteenth -century Dublin dramatist and adapter.  L'Envoye inspects the holes and nearly falls in, dragging l'Anonyme with him, but the pair tumble aside from the hole. The visitor then inspects Camier and l'Anonyme's medals, considers the content of Camier's murmur, goes to each wing and hesitates at both, then quickly exists right. L'Anonyme then delivers a lengthy monologue-and-movement piece n his personal freedom, whilst vigorously striding the stage. He speaks of the suffering he has undergone since the loss. The loss is presumably that of l'Englouti: he is looking into the hole into which 'the buried one' disappeared as he speaks. Finally, he begins to beat his head and chest rhythmically. This rhythm accelerates the longer the actions go on. |  |
| **BC MSS DRAMA/FIL** | Manuscripts: **Drama - Film**  1963-1971 |  |
| **BC MS 1227/7/6/1** | Film notebook  1963  Holograph with handwritten additions and alterations in blue, black and red ink by the author.  1 item; 22 cm. |  |
|  | Mustard "Herakles Alfa Neige" notebook, with soft card covers, containing 140 pages of squared paper (p.46-139). Front cover is inscribed "FILM" by Beckett. |  |
|  | Insribed: "For Reading University Library Samuel Beckett" and "Notes for Film Ussy 5.4.63 for one striving to see one striving not to be seen" on first page by Beckett. |  |
|  | Notebook contains notes and diagrams in blue, black and red ink, written by Beckett in preparation for his production of Film. |  |
|  | Page 1 at the back of the notebook (i.e. p.140) contains a holograph fragment entitled Texts for Nothing and dated June 1963, written tête-bêche. |  |
|  | Film published in Eh Joe and Other Writings / Samuel Beckett, London: Faber & Faber, 1967, p.[29]-44. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FIL 01 |  |
|  | Manuscript notebook for Film. In ‘Herakles’ brand notebook, with design of an archer on the front cover. ‘Film’ written on cover in Beckett’s hand. Seventy leaves, ff. 25-69 blank.  Inscribed by Beckett on f.1, ‘For Reading University Library, Samuel Beckett’. Also on f.1 in Beckett’s hand, ‘Notes for Film. Ussy 5.4.63 – for one striving to see one striving not to be seen’. 22 x 17 cm. With explanatory note from James Knowlson, ‘Gift to Reading University Library. Signed by Samuel Beckett. Given to J. Knowlson. Paris April 19 1973’.  Pagination by Beckett begins on recto f.1, running through to f.24, which is Beckett’s p. 47. This notebook offers very clear insights into the development of Film and how Beckett’s original plans and intentions had to be adapted for each production.  The pages carry highly specific notes on each aspect of Film, drafted and re-drafted in the form of self-addressed questions. There are many textual variations: Beckett originally suggests 1913 for the date of Film and then modifies this to 1929, and his notes that there should be ‘throughout film sounds of things’ and ‘Boards to permit sound of feet’ are both negated with a simple ‘no’ in contrasting ink (f.2).  The notebook contains a large number of diagrams illustrating the relative positions of ‘E’ and ‘O’, movements of ‘O’, the cat and dog which feature in Film and several sketches of the facial expressions of ‘O’. There are several pages of notes concerning the camera angles and the difference a single degree would make to being seen or unseen. The final section of the notes, ff. 11-24, represents the ‘Outline sent to Grove’ and stands as a well-advanced draft of the published scenario for Film.  A variety of inks used in this item, suggesting many stages of draft and revision; main text is written in black ink, but red, blue and black ball-pens are used for additions and correction. |  |
| **BC MS 1525/1** | Beckett Film  1963  Typescript, with handwritten alterations and additions by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  12 leaves. |  |
|  | First 7 leaves are typing paper; following 5 leaves are squared paper torn from a notebook and contain further notes and diagrams. |  |
|  | Inscribed: "S.B." and "A" at top of first leaf and signed "Samuel Beckett" at foot of leaf 7. |  |
|  | Published with revisions as: Film in Eh Joe and Other Writings / Samuel Beckett, London: Faber & Faber, 1967, p.[29]-44. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FIL 02 |  |
|  | Photocopy of typescript of Film with manuscript corrections and additions by Samuel Beckett. 35 x 21 cm; 12 leaves; f. 1 dated in type May 1963, lettered ‘A’ and initialled by author. Beckett has also placed his signature at the foot of f.7, after ‘END’. First seven leaves are plain typing paper; the next five are sheets torn from and exercise book. Corrections are mainly typographical with occasional word changes and small diagrams. Section on larger paper is headed on f.3 ‘GENERAL’, and section on note book pages is headed ‘NOTES’.  The diagrams which Beckett has added in ink to the typescript include small sketches demonstrating the importance of accuracy in the filming technique and how an error of one degree would destroy the balance between ‘O[BJECT]’ and ‘E[YE]’. Notes on f.11 are a full sheet of sketches of the position of cat and dog relative to ‘O’. In contrast, note 8 on f.9 is a whole page of type, with one small line and door diagram at its centre.  The diagrams and text are with very minor exceptions identical to the published text. |  |
| **BC MS 1227/7/6/2** | Project 1 Evergreen Theater: Shooting script of Film  1964  Typescript (photocopy).  40 leaves: 28 cm. |  |
|  | Inscribed: "For Reading University with all best wishes. Samuel Beckett" at top of first leaf. |  |
|  | Published with revisions as: Film in Eh Joe and Other Writings / Samuel Beckett, London: Faber & Faber, 1967, p.[29]-44. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FIL 03 |  |
|  | Stencilled typescript shooting scenario for Film, Project I, Evergreen Theatre (USA), with typescript sheet of author’s comments; dated 20 July 1964. 28 x 21 cm; 41 leaves; f.1 inscribed by Beckett: ‘for Reading University with all good wishes, Samuel Beckett’. |  |
| **BC MS 1525/2** | Film  1971  Holograph, with handwritten alterations and additions by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  17 leaves. |  |
|  | Inscribed: "Paris Janvier 1971" and "B" at top of first leaf and signed "Samuel Beckett" at foot of leaf 15 |  |
|  | Published with revisions as: Film in Comédie et actes divers / Samuel Beckett, Paris: Les Éditions de Minuit, 1972. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FIL 04 |  |
|  | Photocopy of original untitled manuscript of Samuel Beckett’s translation of Film into French. Dated Paris, January 1971. Top of f.1, lettered ‘B’. 35 x 21 cm. 17 leaves; plain paper. Beckett has numbered the leaves 1-6 and signed the foot of the notes on f.15.  First translation of Film into French. Text carries many corrections, several of which are extensive. The text includes fewer sketches than MS 1525/1 and f.4 is only four lines long. The schematic diagrams are found on ff.2, 12, and 16. |  |
| **BC MS 1525/3** | Film  1971  Typescript, with handwritten alterations and additions by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  11 leaves. |  |
|  | Inscribed: "Paris Janvier 1971" and "C" at top of first leaf and signed "Samuel Beckett" at foot of leaf 11. |  |
|  | Published with revisions as: Film in Comédie et actes divers / Samuel Beckett, Paris: Les Éditions de Minuit, 1972. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FIL 05 |  |
|  | Photocopy of untitled typescript with minor manuscript corrections by Samuel Beckett of his translation of the scenario of Film, into French. Dated Paris, January 1971. 35 x 21 cm. 11 leaves; f.1. lettered ‘C’; f.11 signed at foot of text by Beckett.  Heavily corrected version using ink, felt-tip and type. Pagination 2-11 in type by Beckett. Sketches are not included here, but referred to by a series of numbers. |  |
| **BC MS 1525/4** | Film: (Project original, 1963)  1971  Typescript, with handwritten alterations and additions by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  12 leaves. |  |
|  | Inscribed: "Paris Janvier 1971" and "D" at top of first leaf and signed "Samuel Beckett" at foot of leaf 12. |  |
|  | Published with revisions as: Film in Comédie et actes divers / Samuel Beckett, Paris: Les Éditions de Minuit, 1972. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FIL 06 |  |
|  | Photocopy of typescript with minor manuscript corrections by Samuel Beckett of his translation of the scenario of Film into French. Dated f.1 Paris, January 1971. 35 x 21 cm. 12 leaves; f.1, title page, lettered ‘D’ and titled Film (Project Original 1963). Foot on text of final page, f.12 is signed by Beckett.  This version incorporates innovations and corrections made in MS 1525/3; its own corrections are typographical. Sketches are referred to via numbers which refer to the numbered drawings included in MS 1525/2, the original French translation. |  |
| **BC MSS DRAMA/FIN** | Manuscripts: **Drama - Avant Fin de partie/Endgame**  1955-1980  One -act play, Fin de partie, written in French in the mid 1950s, and translated into English as Endgame.  Early versions of Fin de partie  As with other Beckett plays such as Not I, which developed out of the early Kilcool manuscript, Fin de partie went through several stages of metamorphosis before emerging in its published form. The Becket Archive at Reading holds a number of early or abandoned manuscripts which bear varying degrees of similarity to Fin de partie. |  |
| **BC MS 1227/7/16/7** | Avant Fin de partie  1955  Typescript with handwritten alterations by the author.  22 leaves; 27 cm. |  |
|  | Inscribed: "For Reading University Library. Sam. Beckett" and "Avant Fin de Partie" at top of first leaf. |  |
|  | Leaves 2-21 numbered. Final leaf is blank and unnumbered. |  |
|  | Typescript is a forerunner to Fin de partie. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FIN 01 |  |
|  | Untitled typescript with manuscript additions and corrections by Samuel Beckett. 22 leaves, last leaf left blank. 27 x 21 cm. F.1 inscribed 'avant Fin de partie' and 'for Reading University Library, Sam. Beckett' in 1973.  This early text is closely related to the genesis of Fin de partie. It is a typed and slightly abbreviated version of a holograph manuscript draft held at Trinity College Dublin. Pagination is in type, running ff. 2-21. Final blank sheet unnumbered. It is only moderately corrected by Beckett in black ink, blue ball-pen and in type. Thus all deleted typed material is still legible. Variety of inks and handwriting styles suggests the revisions were made over a sequence of stages.  The piece consists of a dialogue between 'X' and 'F'. The former is an early Hamm figure, who opens the play with a monologue describing himself and his situation. The second player, introduced as 'Le Factorum' and referred to in the directions as 'F', presages Clov and is called Albert, Donald and Lucien, according to the day and their mutual preference. This version relates to MS 1227/7/16/2 in involving the mother of one character, X, who can be compared to Ernest. In Ernest's case, the mother does arrive and begins to minister to him. Here, X calls first for his dog, then for his wife and then for his mother. The first two do not come, and F exits, to re-enter dressed as X's mother. The piece finishes during a discussion of two characters, Bom and Bim. |  |
| **BC MS 1660** | Fin de partie  1955  Typescript with handwritten alterations by the author in black and red ink.  59 leaves; 27 cm. |  |
|  | First leaf unnumbered. Remaining leaves numbered 2-58. There are two leaves numbered 38. |  |
|  | Leaves [1]-15 typed with black ribbon. Leaves 16-47 (numbered 46) typed with blue ribbon. Leaves 48 (numbered 47) - 59 (numbered 58) typed with black ribbon. |  |
|  | First two leaves and final two leaves are badly worn at the edges. First leaf has been torn and sellotaped together. |  |
|  | Typescript is divided into two acts. Act 1 covers leaves [1]-35. Act II covers leaves 36-59 (numbered 58). |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FIN 02 |  |
|  | Corrected typescript of an early version of Fin de partie in two acts. Undated. 59 leaves. 27 x 21cm.  The first fifteen leaves are typed with a black ribbon, ff. 16-46 with a blue ribbon, and ff. 47-58 again with a black ribbon. Corrected in black ink, red ball-pen and type. The torn and taped opening leaf is not paginated and there are two f.38s. Ff.16,17,18, and 24 have autograph foliation and f.25 has an autograph correction, changing it from f.24 Act I has twenty-six leaves foliated 2-35 and Act II is foliated 36-58 with the two f.38s.  The play consists of a dialogue between players A and B in an interior clearly related to the setting of Fin de partie. There is close concentration on the vocabulary and terms of the relationship between A and B. |  |
| **BC MS 1227/7/7/1** | Eté 56 notebook  1956  Holograph with handwritten alterations by the author.  1 item; 22 cm. |  |
|  | Beige notebook containing 192 pages of squared paper (p.90-191 blank). Notes written in blue, black and red ink. |  |
|  | Inscribed: "ETE 56" on front cover and "For Reading University Library. Sam. Beckett" inside front cover. |  |
|  | Handwritten contents list on first front free endpaper: "Fin de Partie Scraps; All That Fall Scraps; Krapp First draft; Pim Notes; Willie-Winnie Notes." |  |
|  | Notebook contains material relating to Fin de partie (p.1-19) ; All that fall, under the heading "Nice day for the races" (p.3 moving back to p.2) ; Krapp's Last Tape, under the heading "Magee Monologue 20.2.58" (p.20-51) ; Comment c'est, under the heading "Pim" (p.53-69) ; Happy Days, under the heading "Play Female Solo 8.10.60 Ussy" (p.71-88) ; "Words [and] Music Paris Feb. 16 1961" (p.91) ; Embers-Cendres (p.192). |  |
|  | Fin de partie published: Paris : Les ?Editions de Minuit, 1957. All that fall published: London : Faber & Faber, 1957. Krapp's last tape published: London : Faber & Faber, 1959. Cendres published: Lettres Nouvelles, No. 36, December 1959, p.3-14. Happy days published: New York : Grove Press, 1961. Words and music published: Evergreen Review, No. 6, November-December 1962, p.34-43. Comment c'est published: Paris : Les Éditions de Minuit, 1964. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FIN 03 |  |
|  | Original manuscript notes towards Comment c’est in a notebook lettered ‘Eté 56’. Squared paper. 21 x 13cm. These notes on ff. 26-34 and headed ‘Pim’.  In blue and red ball-pens. Great majority of material crossed through by Beckett but legible. Material divided into the sections characteristic of Comment c’est, but takes the form of notes rather than fragments of actual text after the first two pages.  From ff. 28-32 the material becomes more internally varied, with the sectioning being retained but the contents of those sections being less formally structured and presented. On ff. 32-34 the sections become more consistent in length. This final group of notes is accompanied by doodles, indicative of time spent in consideration by Beckett. The final leaf, f.34, is faced by a set of short calculations relating to a triangle drawn and measured by Beckett on the same page. |  |
|  | Manuscript notes towards All That Fall in a notebook lettered 'Eté 56'. Squared paper. 22 x 13cm. This text on verso f.1 and on f.2.  The notes in black ink relating to All That Fall are headed 'Nice day for the races'. They are preceded by several notes on characters in the play, all crossed through. Facing verso page has draft dialogue between Mrs Rooney and Miss Fitt. All notes and most text crossed through; two doodles. |  |
|  | Manuscript notebook, marked on front cover 'Eté56' containing scraps of Fin de partie and All That Fall, a first draft of Krapp's Last Tape, etc. 22 x13 cm. 96 leaves (ff. 46-95 blank). Inside front cover inscribed 'for Reading University Library, Sam. Beckett'.  The notes on Fin de partie include on the opening page what Beckett calls a 'petit supplément' to Fin de partie. This consists of the dialogue between Nagg and Nell concerning the sawdust or sand in their bins. It is virtually identical to the text printed on p.32 of the first edition (Paris, Editions de Minuit, 1957). In a small section of dialogue that is omitted in the final text, Clov foresees his future disabilities. Nagg and Nell's dialogue and Nagg's story of the tailor and the pair of trousers are also sketched out on ff. 4-7 of the notebook. Another section of manuscript has a version of the dialogue between Hamm and Clov near the end of the play and Clov's song which has additional draft verses not found in the printed text. |  |
|  | Original manuscript notes by Samuel Beckett towards Happy Days. In a notebook lettered 'Eté 56'. Squared paper. 22 x 13 cm. These notes occupy ff. 35-44 of the book, and are headed on f.35 'Play Female Solo' and dated Ussy, 8 October 1960.  Written and extensively corrected by Beckett in black and blue inks, with red, black, blue, and green ball-pen. Opening stage directions go uncorrected here while spoken text and the directions which accompany it are heavily corrected. Initial directions occupy whole of f.35 and top f. 36. Original opening line runs 'Another heavenly day'. We find that the female character is originally referred to as 'She', and later called 'Mildred'; the male character is referred to as 'Tom' and also 'Poor Tom'. The draft of text running from ff. 35-38 is followed by a looser group of jotted ideas for staging and for the spoken text. Here the male character has become 'Edward' and there is a preliminary listing of the contents of a handbag. This page, f. 41, carries the note 'Title: Happy Days', correcting the entry 'Title: "A Low Comedy"' crossed through on f. 39. This is elaborately underlined by Beckett. On f.42 Beckett notes 'Not Mildred: Winnie. Not Edward: Willie'. Beckett considers possible conclusions to the piece; this was clearly a troublesome matter for him as there are half a dozen proposed concluding scenes and phrases. Final sheet, f.44, drafts section of Female monologue relating to the revolver. Marginal and verso doodles throughout this draft. |  |
|  | Manuscript notes in an exercise book by Samuel Beckett which represent the first draft of Krapp’s Last Tape. Contained in an exercise which is inscribed ‘Eté 56’ on the front cover by Beckett. 96 leaves, blank from f.45 until f. 96 verso. Squared paper. 22 x 13 cm. Blue and black ink.  From f. 10 verso to f. 22 and then on verso f. 24 and f. 25 this exercise book contains the original draft of what became Krapp’s Last Tape, here headed by Beckett as Magee Monologue (a reference to actor Patrick Magee for whom Beckett originally wrote this piece, and who played Krapp in the first production of the play). Krapp is referred to as ‘A’. Piece is dated f.11, 20 February 1958.  The sequence of pages includes two separate sections of the piece, the first beginning on f.11 with some notes on setting and on physical and verbal characterisation, the second beginning on f.14 with no preliminary notes. Variant material in content as well as text; opening mime includes (on f.12) a scene in which Krapp finds the already laden table to be unsteady. He moves the table, and the ‘zone of light’ follows him. He does not remark on this. The girl with whom Krapp lived ‘on and off’ is called ‘Alba’ in this draft, recalling Belacqua’s Alba and Beckett’s poem of that title.  The verso pages are used primarily for corrections and notes. There are also many doodles adjacent to pauses or revisions. Some calculations related to the time spent ‘on licensed premises alone’. The final pair of pages, verso p.24 and recto p. 25, carry notes and diagrams on ‘Tape recording’. These notes concern Krapp’s position relative to the machine and how he would operate, listen and newly record upon it. |  |
| **BC MS 1396/4/5** | Endspiel production notebook: Berlin, Aug.-Sept. 1967  1967  Holograph with handwritten alterations by the author.  1 item; 22 cm. |  |
|  | Yellow "Zoo ?editions Sopalin" notebook, featuring penguins on the front cover, containing 72 pages of squared paper (p.4-5, 8-9, 11-13, 16-17, 20-21, 24-25, 28-29, 33, 35-37, 41, 45, 48-49, 52-53, 55-57, 61, 64-69 blank). Front cover is inscribed "Endspiel Berlin. Aug.-Sept. 1967 (Sept. 26)" by Beckett. |  |
|  | Inside front cover contains a breakdown of the play into sections by Beckett. |  |
|  | Notebook contains notes and diagrams, in blue ink, written in English by Beckett in preparation for his German production of Endspiel (Fin de partie) at the Schiller-Theater Werkstatt, Berlin, in September 1967. |  |
|  | Published as a facsimile in: Endgame: with a revised text / Samuel Beckett ; edited with an introduction and notes by S.E. Gontarski, London : Faber & Faber, 1992, p.[75]-171. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FIN 04 |  |
|  | Manuscript notebook prepared by Samuel Beckett for his own production of Endspiel presented at the Schiller Theater Werkstatt, Berlin, September 1967.22 x17cm. 37 leaves. Yellow covers; 'Zoo: editions Soplain' style notebook, with colour picture of penguins on front cover. Squared paper. Inscribed by Beckett on front cover, 'Endspiel Berlin Aug. Sept. 1967 (Sept. 26)'. Blue ink throughout.  There are many ideas conceived, proposed and rejected by Becket within the scope of this notebook. The arrangement of sections within the book indicates that it was prepared before rehearsals began, and that much material was inserted into its structure during the working process. Some leaves are left blank, but this notebook is unusual in that Beckett often leaves alternate double pages blank, thus allowing himself the possibility of adding diagrams and notes during rehearsals. On the inside front cover, and on the first page (RUL.f2), Beckett divides the play into sixteen sections, in three different ways. the first list divides using the page numbers in the play text used by Beckett for this production. Thus, section I runs from p.9 to p.11, section 2 from p.11 to p.29, and so on. The second listing divides the play by noting the main incident, according to Beckett, in each of the sixteen sections. Beckett also divides the play into five larger groups here. The third listing, on f.2, uses the last and first lines of each section to define their limits. Following these 'indexes', the sections then proceed in more detail.  The sections detail in very specific terms the sequence of actions in the particular scenes under scrutiny. These notes include sketches of the movements of Clov. This system of notation runs up to f.33. The double pages up to f.36 are blank. On verso f.36 and on both sides of f.37- the last three pages in the book- are listings of Clov's exits and entrances, and a list headed 'General' which carries notes on lighting, etc. |  |
| **BC MS 1975** | Endgame production notebook: San Quentin, London. May 1980  1980  Holograph with handwritten alterations by the author.  1 item; 12 cm. |  |
|  | Green "Clairefontaine" notebook, with soft board covers, containing 22 pages of squared paper. Originally inscribed: "Endgame. San Quentin. London. May 1980" by Beckett on front cover (now virtually illegible). |  |
|  | Notebook was originally spiral-bound. Binding was removed before notebook was donated to Reading University Library, with the result that the 11 leaves are now loose. |  |
|  | Notebook contains notes and diagrams, in black ink, written by Beckett in preparation for his production of Endgame (Fin de partie) with the San Quentin Drama Workshop at the Riverside Studios, London, in May 1980. |  |
|  | Published as a facsimile in: Endgame: with a revised text / Samuel Beckett; edited with an introduction and notes by S.E. Gontarski, London : Faber & Faber, 1992, p.[183]-234. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FIN 05 |  |
|  | Manuscript notebook prepared by Samuel Beckett for his production of Endgame with the San Quentin Drama Workshop at the Riverside Studios, London, in May 1980. 'Clairefontaine' notebook, bright green covers. 12 x 8 cm. 11 leaves. Squared paper. Originally wire-spiral bound. Inscribed twice by Beckett on front cover; both entries very badly faded, but just legible. Identical wording in both entries is 'Endgame San Quentin London May 1980'  Inside front cover reads 'Faber Paperback 76 San Quentin London May 1980', referring to copy used, MS1974. On f.1, Beckett divides the play into eight sections, a list which corresponds with and gathers together the divisions made but unlisted in the annotated text. F.2 lists suggestions for the posture and movement of Clov, and notes the importance of the 'sound of footsteps'. Ff. 3-10 are numbered by Beckett I to 8. The notes on these leaves are concise, the main notes being on the recto pages, the additional material on the verso. The notes are not numbered or lettered but do follow the sequence of action in the play. The final leaf, f.11, is unnumbered, and contains notes on, for example, the knocks on the bin-lids and the entrances of Clov.  [The Beckett Archive includes editions of Find de partie in several languages. This selection includes a copy of the first edition of Fin de partie suivi de Acte sans paroles (Paris, Editions de Minuit 1957) inscribed by Beckett to his friend Mary Hutchinson. Also included is a copy of Fin de partie/Endspiel (Frankfurt am Main, Suhrkamp Verlag, 1964, No 96), a bi-lingual 'parallel text' edition from Samuel Beckett's personal library, with manuscript annotations by Samuel Beckett. Text uncorrected to p.122. Corrections pp. 122-0 and five lines of French after the end of the French text on p.134. French is on the left-hand pages, German on the right. Corrections mostly mirror each other.] |  |
| **BC MS 1974** | Endgame: a play in one act; followed by Act without words: a mime for one player  1964  With handwritten additions and alterations by the author in black ink, in preparation for his production of the play with the San Quentin Drama Workshop at the Riverside Studios, London, in May 1980. RUL MS 1974.  60 p. ; 19 cm. |  |
|  | In a torn brown manilla envelope, addressed to Dr J[ames] Knowlson, postmarked Paris, 23.5.1980. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FIN 06 |  |
|  | Manuscript annotations by Samuel Beckett in a paperback edition of Endgame (London, Faber and Faber, 1976), used for production by San Quentin Drama Workshop, Riverside Studios, London, in May 1980 (directed by Beckett). Black ink used throughout, with occasional annotation in pencil. In an envelope addressed by Beckett to Professor James Knowlson.  Beckett divides the play into eight sections in this copy. These units are marked in the left margin by the appropriate number and by a strong line in black ink which clearly demarcates between the sections. The play is also divided thematically; the first front-paper carries a set of four separate groups of repeated words of phrases, these being ten instances of 'I'll leave you', sic of 'Painkiller', eight specifically identified items of which, in the play, there will be 'No more', and four instances of the phrase 'taking its course'. (These words or phrases are underlined in the text itself).  There are textual cuts and additions by Beckett in this annotated copy. For example, the instruction 'Very red face' is deleted for Hamm but retained for Clov. There is a sense of compression in the alterations made by Beckett, lending an increased economy of movement to the play. Beckett assigns each item in the set an appropriate letter in a small sketch on p.11, above the opening stage directions. Clov's opening position, for example, is referred to as 'A' and his point of exit as 'K'. |  |
| **BC MSS DRAMA/FOO** | Manuscripts: **Drama - Footfalls**  1975-1976  Play in one act, written in English in 1975, and translated into French by Samuel Beckett as Pas. |  |
| **BC MS 1552/1** | Footfalls - It all  1975  Holograph with handwritten alterations by the author.  7 leaves; 30 cm. |  |
|  | Inscribed: "Berlin 2.3.75" on first leaf, "Paris 25.10.75" on leaf 4 and "Paris 1.10.75" on leaf 6. |  |
|  | First leaf titled: "Footfalls" and "It all" followed by a "?" - indicating Beckett's uncertainty regarding the title of the play at this stage. |  |
|  | Published with revisions as: Footfalls / Samuel Beckett, London: Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FOO 01 |  |
|  | Original holograph manuscript of Footfalls, entitled Footfalls/ It all?/ 30 x 21 cm. 7 leaves; dated Berlin, 2 March 1975 f.4, Paris, 1 October 1975 f.6.  Pagination by Beckett is complicated in that he inserts a leaf between his 'I' and '2', heading it '1 A', such that ff.3-6 are numbered by him 2-5 respectively. Dates show that the text was written in a different sequence from that suggested by the pagination. There is a complete deletion of 'V's monologue on f.3 and the replacement version is dated 25 October 1975. The third and final section, dubbed 'Sequel' in the published text, seems to have been written before the second section was revised, as it is dated 1 October 1975. Beckett heads this section 'Epilogue', revised to 'Appendix'.  Under the alternate tiles Beckett lists his first set of stage directions and dramatis personae. These reveal, amongst other details, that 'V' was originally conceived as 'woman's voice from dark backstage', 'M' was called Mary, as opposed to May in the published text, and that there was a third voice, 'S', speaker from dark'. Textually and in terms of structure, this original draft is remarkably similar to the final version. The strip upon which Mary/ May paces is marked out as in the final version, and Beckett notes the presence of a 'Sound', suggesting 'Going?' in brackets. (This replaces the originally-conceived counting of 'S'). There are, however, many variants between the versions, and the composition of this first draft was, as the dating shows, not as straight forward as perhaps it appears.  The structure of the play is already envisaged as a tripartite one, with f.4 being headed 'II' and ff.5 and 6 being headed 'Text for III' and 'Text for III cont'd': 'III' is the 'appendix', later to become the 'Sequel'. The phrase 'revolving it all' appears here first as 'turning it all over'. At the lower right corner of f.1 is an 'A'. This refers to a supplementary passage on the inserted leaf '1 A', f.2, which is marked as 'A' and subsequently inserted at this point, being the speech concerning Mary/May rearranging her mother's pillows and other attentions. There are twelve more lines of text on this supplementary leaf. The first draft of V's monologue on f.3 is fully deleted but wholly legible. This section of text both prefigures the themes of the final version and is also very different in content from that later draft.  The 'Text for III' on f.5 is only lightly corrected in margin and text, and a version of the Mrs Winter episode is included, the daughter being called Emily rather than the final and more textually resonant choice of Amy. This 'appendix' runs through to the conclusion of the piece. Beckett develops the final stage directions as he writes them, crossing the word 'Fade' before finally beginning the last section with that word. The reverse of f.6 has deleted notes on lighting.  On the final leaf of this item, f.7, is a series of technical details relating to shade, sound and movement in the play. For example, one table relates intensity of light to the volume of pacing, while another couples light with voice volume. Thus, as sound, shade and movement fade, the play seems to become a protracted series of 'regressions' as Beckett calls them on f.7.  On this page Beckett also divides the play into four sections, A-D. |  |
| **BC MS 1552/2** | Footfalls  1975  Typescript with handwritten alterations by the author.  5 leaves; 30 cm. |  |
|  | Inscribed: "TS 1" at top of first leaf by Beckett. |  |
|  | Leaf three measures 20 x 21 cm. |  |
|  | Published with revisions as: Footfalls / Samuel Beckett, London: Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FOO 02 |  |
|  | Untitled typescript, with manuscript additions and corrections by Samuel Beckett, of Footfalls; undated. 5 leaves; ff.1,2,45 are 30 x 21 cm; f.3 is 21 x 20 cm. Lettered top f.1 'TS I' by Beckett. Numbered after f.1 in type.  This item is corrected by Becket in two black inks and in type. These revisions are concentrated on f.3 and f.4, these being the majority of the monologue by V and the 'appendix'. Additions to the stage directions concern themselves with the length and audibility of M's pacing. (There is no sketch of the strip accompanying this text as there is in the original manuscript).  Much textual correction in the spoken portion of the play: for example, in V's monologue on f.3, Beckett seems dissatisfied with the description of the practitioner Haddon, with no fewer than five separate attempts to say that he was near death. Text on f.4 headed 'M Appendix' and extensively revised in both spoken and dictorial texts. While Mary and Emily are retained, 'Mrs Winter' is abbreviated here to 'Mrs W'. There is extensive revision and addition to the 'to put it mildly' section. |  |
| **BC MS 1552/3** | Footfalls  1975  Typescript with handwritten alterations by the author.  5 leaves; 30 cm. |  |
|  | Inscribed: "TS 2" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Footfalls / Samuel Beckett, London: Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FOO 03 |  |
|  | Untitled typescript, with manuscript additions and corrections by Samuel Beckett, of Footfalls; undated. 30 x 21 cm. 5 leaves, f.1 lettered 'TS 2' in pencil by Beckett. Leaves numbered after 'I' in type.  Incorporates revisions made in MS 1552/2. This version features as its head full stage directions and a full diagrammatical plan of M's pacing, the first draft to do so. Here, the strop is seven steps in length and one metre in width. The item is moderately corrected in black ink: felt-tip for textual deletion, additions; thus, much of the deletion goes unreplaced.  Beckett's sense of rhythm as a major structural feature is emphasised by the close attention paid here to pauses. There is still reference only to 'Sound' for the aural device (which eventually becomes a 'Chime'). The 'conversation' between Mrs W and Emily is relatively uncorrected in this draft but does remain at some distance from the final version; it incorporates the revisions in MS 1552/2 alongside material modified between drafts, for which no evidence of correction is to be found. |  |
| **BC MS 1552/4** | Footfalls  1975  Typescript with handwritten alterations by the author.  5 leaves; 30 cm. |  |
|  | Inscribed: "TS 2A" at top of first leaf by Beckett. Also the word "Amy" in Beckett's hand appears at top left of first leaf. |  |
|  | Top of first leaf has handwritten calculation by Beckett concerning the pacing. |  |
|  | Published with revisions as: Footfalls / Samuel Beckett, London: Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FOO 04 |  |
|  | Untitled typescript, with manuscript corrections and additions by Samuel Beckett, of Footfalls; undated. 30 x21 cm. 5 leaves; f.1 lettered 'TS 2 A' in pencil by Beckett.  Extensively revised in pencil, black ink and black felt-tip. The name 'Mary' has the 'r' crossed out in the opening stage direction and subsequently through the text, apart from the few occasions where this seems to have been overlooked. At top left of f.1 is the name Amy, which later appears in the Mrs W[inter] section as replacement for Emily and which survives into the published text. Several corrections to stage directions in this draft. Deletions are made in black felt-tip.  It is the monologue by V and 'Appendix' by May which are most heavily corrected. In this draft, the section dealing with May's delivery by Haddon and her one-time 'admirer' are included in type but entirely deleted in thick black felt-tip pen. Both topics are excluded from the text, the deleted portion being wholly unreplaced. There is much internal and marginal revision. Mary's 'Appendix' is here retitled in a manuscript note as 'Sequel'. The revisions here are honing and refining the textual tone, rather than seeking to establish a basic text; the play is at a secondary stage of development. Many revisions involve the exchange of one term for another rather than full deletion, and adjustments to stage directions. Top f.5 carries a five-line long manuscript addition to the stage directions, redrafting and expanding the final round of pacing in the third section of the play.  The strip diagram is seven places in length. Pencilled numbers throughout in the left margin register the number of paces taken by May. This is an important transitional draft, one in which now superfluous material from either versions is excised and many key themes which survive into the published text are introduced. |  |
| **BC MS 1552/5** | Footfalls  1975  Typescript with handwritten alterations and additions by the author.  5 leaves; 30 cm. |  |
|  | Inscribed: "TS 3" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Footfalls / Samuel Beckett, London: Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FOO 05 |  |
|  | Typescript, with manuscript corrections and additions by Samuel Beckett, of Footfalls; undated. 30 x 21 cm. 5 leaves; f.1 lettered 'TS 3' by Beckett.  Titled in type at top of f.1 'FOOTFALLS', the first occurrence of the title in the draft sequence. Corrected in black ink and black felt-tip, with manuscript material found in the margins and in the text. The changes effected here are small scale but significant. 'Faint gong' becomes 'Single chime' in the opening stage directions. The majority of revisions are adjustments of rhythm and stress achieved by minor corrections to text, directions, or both.  Note accompanying the text detail length, duration and numbers of paces taken by May, each of the transformational moments between the four sub-sections of the play being accompanied by a recommended figure. Thus the pacing 'bout' (as described by Beckett in MS 1552/1, f.7) on f.2 is labelled 'about 10 lengths'. The strip diagram is seven paces in length. |  |
| **BC MS 1552/6** | Footfalls  1975  Typescript with handwritten alterations and additions by the author.  6 leaves; 30 cm. |  |
|  | Inscribed: "TS 4" at top of first leaf by Beckett. |  |
|  | Final leaf contains two diagrams detailing May's pacing. |  |
|  | Published with revisions as: Footfalls / Samuel Beckett, London: Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FOO 06 |  |
|  | Typescript, with manuscript additions and corrections by Samuel Beckett, of Footfalls; undated. 30 x 21 cm. 6 leaves; f.1 lettered 'TS 4' in pencil by Beckett.  Contains full title and stage directions, along with the diagram showing May's footsteps. Infrequently corrected in black ink. Some typographical errors are corrected with ink and type. The pacing strip in the diagram is now nine paces long, and the text has adjusted accordingly in the sections where V counts May's steps. Final leaf, f.6, is a typed sheet featuring two diagrams and two sets of notes. Diagrams are headed 'End of 1' and 'End of II' (referring to Beckett's original plan for the parts of the play to which the third part is the 'Sequel'). These are arranged almost in the style of musical notation, the first being five lines deep, the second six deep. The numbers of steps in May's sequence- nine in this pre-rehearsal text- are on the top line of these diagrams: 1-9 in 'I', 1-9 in 'II'. On each line, under a number, is one letter. These refer to the accompanying notes which are lettered 'a-h' in 'I' and 'a-g' in 'II'. Each note (a-h; a -g) refers to the position in the text which corresponds to May's position on the strop, which is numbered 1-9. Thus 'Ia' is the mother's spoken 'May', and we see from the diagram that at this point May is at position eight on the strip, one pace away from the right-hand extremity of the strip. 'I h', the final entry in 'I' is 'Black. Steps cease'. The diagram shows that at this moment May is at position nine, the furthest right-hand point of the strip. Likewise, the 'a' and 'g' phrases in 'II' are the opening and closing lines of that section; thus these diagrams of words and movement are representations of the pre-sequel parts of the play. |  |
| **BC MS 1552/7** | Footfalls  1976  Page proofs with handwritten alterations by the author.  16 p. on 4 leaves; 21 x 27 cm. |  |
|  | Published with revisions as: Footfalls / Samuel Beckett, London: Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FOO 07 |  |
|  | Page-proofs, with manuscript corrections by Samuel Beckett, of Footfalls (London, Faber and Faber, 1976). 21 x 14 cm. 13 leaves.  Two stages of revision, black and red ink; the former is used to correct printer's errors (four) and the latter for the one word-change. There are seven paces in the diagram of May's strip in this text. This is instead of the nine used in the final typescript draft of MS1552/6. Page-proofs are in a brown envelope lettered FOOTFALLS in black ink by Beckett. |  |
| **BC MS 2461** | Photocopied pages from Footfalls  1976  Footfalls / Samuel Beckett, London: Faber & Faber, 1976, with handwritten alterations by the author (photocopy).  10 p. on 5 leaves; 22 x 28 cm. |  |
|  | Inscribed: "For Calvin Israel. Sam. Beckett" on title page. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FOO 08 |  |
|  | Photocopy of corrected copy of Footfalls (London, Faber and Faber 1976), with manuscript corrections and additions by Samuel Beckett. 5 leaves. Title page inscribed 'for Calvin Israel, Sam. Beckett.'  Seven steps altered to nine throughout in manuscript; strip diagram on f,3 and V's counts are extended to nine. Fairly extensive corrections for a proof-copy, involving modifications to text and directions, all in black ink. |  |
| **BC MS 2828** | Footfalls  1976  [BC MS 1976 query?]  Holograph with handwritten alterations by the author.  12 p. on 3 leaves; 21 x 30 cm. |  |
|  | Written on squared paper taken from a notebook. Pages 2, 4, 6, 10-12 blank. |  |
|  | Notes and diagrams written by Beckett in preparation for his production of Footfalls at the Royal Court Theatre, London, in May 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FOO 10 |  |
|  | Copy of Footfalls (London, Faber and Faber, 1976), corrected by Samuel Beckett. With explanatory note from Professor James Knowlson.  Corrections in black ink by Beckett. Some variations from the revisions made in photocopy MS 2461: the modifications to the stage directions differ between the two versions. Many are shared, but many are found only in one of the two copies. The direction immediately before the 'Sequel' is corrected in both but in different terms. The length of the pacing strip is changed to nine in the text, and Beckett has typed out a nine-pace long strip diagram which is taped to the verso page, p.8, which faces the first page of the text, p.9. There are some changes in timings, with the final 'Hold' being reduced here from fifteen to ten seconds. Among the shared revisions is the change of the direction of exit from the Church in the 'Sequel' from the south to north door.  As James Knowlson's accompanying notes indicate, this is the copy from which Faber's Ends and Odds was prepared, and is the source of the confusion over the 'eight, nine, wheel' error, as Beckett does not bring all V's counts into line with the lengthened pacing, from seven to nine. See, for example, V's first count of p.9. The equivalent count in MS 2461 is corrected to nine in Beckett's hand. |  |
| **BC MS 1976** | Tritte production notebook  1976  Holograph with handwritten alterations by the author.  1 item ; 21 cm. |  |
|  | Red notebook, with soft board covers, containing 178 pages (p.18-121 blank). Front cover is inscribed "TRITTE" by Beckett. Front of notebook (p.1-17) contains notes and diagrams written in English by Beckett in preparation for his German production of Footfalls (Tritte) at the Schiller-Theater Werkstatt, Berlin, in October 1976. |  |
|  | Back cover of notebook is inscribed: "DAMALS" and "SPIEL" by Beckett. Pages 1-11 at the back of the notebook (i.e. p.168-178) contain notes and diagrams written tête-bêche in English by Beckett in preparation for his production of That time (Damals) at the Schiller-Theater Werkstatt, Berlin, in October 1976. Pages 12-57 at the back of the notebook (i.e. p.122-167) contain notes and diagrams written tête-bêche in English by Beckett in preparation for his production of Play (Spiel) at the Schiller-Theater Werkstatt, Berlin, in October 1978. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FOO 11 |  |
|  | Manuscript notebook prepared by Samuel Beckett for his production of Tritte (Footfalls) at the Schiller Theater Werkstatt, Berlin, October, 1976. Red soft board covers, 20 x 14 cm. 89 leaves; squared paper. Inscribed on front cover TRITTE. This notebook also contains material relating to Damals (That Time) and Spiel (Play). First nine leaves of book relate to Tritte. Item includes three detached double leaves of squared paper which were originally inserted into front of book, headed Footfalls. Black ink throughout.  The loose leaves contain directional notes on the three sections of Footfalls and technical details relating to it, including 'Chime', 'Steps' and 'Lighting', two of which are deleted (f.4 recto) and corrected on f.3 verso. There are six diagrams of the 'pacing strip' in which the play takes place, with accompanying notes. This is the first indication of nine steps, rather than the seven of the published text. The stopping and starting positions of May are assigned letters on the diagrams representing 'End of I' and 'End of II'. The production is clearly in flux at this stage for there are many questions pose by Beckett to himself as Director (probably of the Royal Court Theatre production earlier in 1976).  The loose leaves contain directional notes on the three sections of Footfalls and technical details relating to it, including 'Chime', 'Steps' and 'Lighting', two of which are deleted (f.4 recto) and corrected on f.3 verso. There are six diagrams of the 'pacing strip' in which the play takes place, with accompanying notes. This is the first indication of nine steps, rather than the seven of the published text. The stopping and starting positions of May are assigned letters on the diagrams. Beckett completely revises the diagrams representing 'End of I' and 'End of II'. The production is clearly in flux at this stage, for there are many questions posed by Beckett to himself as Director (probably of the Royal Court Theatre production earlier in 1976).  The notes in the book proper are divided into sections with the main notes on the recto pages and occasional additions and corrections on the facing verso. There are also corrections in the main text itself. F.1 and f.2 contain revised diagrams of 'End of I' and End of II'. The notes include sketches of the pacing strip and sections including 'Bell' (as opposed to 'chime'),' Loudspeaker' and 'Standing'. Particular attention is paid to the heading 'Light' on f.7. They rhythm of the piece is apparent from the various calculations Beckett works through to establish patterns of movement, and silence is woven into the text with as much care as the spoken word or heard input. |  |
|  | Manuscript notebook prepared by Samuel Beckett for his production of Speil (Play) at the Schiller Theater Werkstatt, Berlin, October 1978. Red soft-board covers, squared paper. 89 leaves; 20 x 14 cm. Notebook also contains notes for productions of Damals (That Time) and Tritte (That Time) in 1976. Notes for Speil at the back of the book, on ff. 6-29 (twenty-three leaves), taking last leaf in book as f.1, as Beckett has turned the book upside down and begun working in from the back. Back cover marked ‘DAMALS’ and ‘SPEIL’. Black ink throughout, with pencil additions and alterations.  This very detailed set of notes is written in German and English and divided into two major sections. The first, running ff. 8-24, contains the whole text of Speil in German, divided into ‘F1’, ‘F2’ and ‘M’ sections (‘Frau I’, ‘Frau II’, ‘Mann’). This sequence is presented in tabulated form on f.7 and the full text follows, including some textual variations.  The second main section, ff. 25-29, comprises a number of tables and lists which illuminate the structures and symmetries of Speil. These include a concise resume of the ‘events’ of Speil and the order in which they are revealed, along with tables of the first and last lines of each speech in their exact textual sequence.  The final two-page table, verso f. 28-f. 29, divides the play into four sections, the first three containing eight sub-sections of three line each, the last containing three such sub-sections. There are nine thematic groupings, including notes under heading. In these notes Speil proves itself to work ‘mathematically’.  The other notes in MS 1730 relate to Kommen und Gehen (which was performed alongside Speil in Berlin on 6 October 1978), Eh Joe (which was filmed in Stuttgart in 1979), and Happy Days (performed at the Royal Court Theatre in June 1979). |  |
|  | Manuscript notebook prepared by Samuel Beckett for his production of Damals at the Schiller Theater Werkstatt, Berlin, 1 October 1976. Red soft board covers, 20 x 14 cm. Squared paper, inscribed on back cover ‘DAMALS’ and ‘SPIEL’. This notebook also contains material relating to a production of Tritte (Footfalls) which formed a double bill with Damals. Six leaves at the back of the book, where Beckett has inverted the notebook and begun to work in from the last page. Black ink throughout, with corrections/additions in black ball-pen.  These notes are in German and English, the text being the former and the directorial material the latter. There are two headed section, ‘Listener’s reactions’ and ‘Light’. These carry very specific but not invariable notes on their subjects. The former notes several such reactions; the latter has eight sections, detailing the levels of light throughout the piece. The notes on verso f.2 and f.3 are in the form a large table which details each utterance in exact sequence and assigns each a number and a letter. The units, lettered A, B, or C, and numbered 1 to 12, relate to the denotation of the three voices in the published text. Thus Beckett divides Damals into thirty-six separate units.  There are other, separate notes in this item dealing with various proposed, implemented and rejected ideas and variations on the published text, such as the division of the piece into three main sections, and details of the level and tempo of the speech. The final leaf as a quotation in German, under the heading ‘B’, attributed to ‘Hölderlin-Hyperion-Fragment’. |  |
| **BC MSS DRAMA/FRA** | Manuscripts: **Drama - Rough for Theatre I/Fragment de théâtre I** |  |
| **BC MS 1396/4/7** | Fragment de théâtre I  1961?  Holograph with handwritten alterations by the author.  1 item ; 22 cm. |  |
|  | Pink Cahiers Scolaires Notebook, with Lutece design on cover, containing 32 pages of squared paper (p.20-31 blank). |  |
|  | Inscribed: "Fragment théâtre. Date?" by Beckett on cover. |  |
|  | Text written on recto pages in black ink with verso pages blank. Final page (p.32) contains additional dialogue in red ink under the heading "Femme de B muette". |  |
|  | Published with revisions as: Fragment de théâtre I in Pas : suivi de quatre esquisses / Samuel Beckett, Paris : Les Éditions de Minuit, 1978, p.[19]-34. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FRA 01 |  |
|  | Manuscript notebook containing an untitled play (Fragment de Thèâtre I) in French; undated. 22 x 17 cm. 16 leaves, ff. 11-15 blank. Narrow-lined leaves of school style exercise book with pink covers and a sketch of a river scene on the front. Inscribed on the front cover by Beckett.  Manuscript material in this notebook is found only on the recto leaves, with no corrections or additions on the facing verso. All corrections are made in the text itself, with the same pen and ink used to write and correct the piece. Final verso page in the notebook carries further notes for a continuation of the conversation between A and B. This is seemingly an attempt to bring in the ‘femmes’ referred to earlier. |  |
| **BC MS 1396/4/8** | Théâtre  1961?  Typescript with handwritten alterations by the author.  7 leaves; 27 cm. |  |
|  | Inscribed: "Théâtre" by Beckett at top right hand corner of first leaf. |  |
|  | Published with revisions as: Fragment de théâtre I in Pas : suivi de quatre esquisses / Samuel Beckett, Paris : Les Editions de Minuit, 1978, p.[19]-34. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FRA 02 |  |
|  | Untitled typescript, with manuscript additions and corrections by Samuel Beckett, of MS 1396/4/7; undated, 27 x 21 cm. 7 leaves; f.1 headed ‘Thèâtre’ by Beckett.  Corrected by Beckett in type and black ink. The modifications to this item are primarily of typographical errors. Beckett has underlined in black ink those stage directions he has omitted to emphasise with type. The text incorporates the minor corrections made to MS 1396/4/7 and is accordingly closer to the final version, while still retaining variant material. |  |
| **BC MS 1396/4/9** | Fragment de théâtre I  1961?  Typescript with handwritten alterations by the author.  8 leaves; 27 cm. |  |
|  | Published with revisions as: Fragment de théâtre I in Pas: suivi de quatre esquisses / Samuel Beckett, Paris : Les Éditions de Minuit, 1978, p.[19]-34. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FRA 03 |  |
|  | Untitled typescript (possibly a carbon copy), with manuscript additions and corrections by Samuel Beckett, of a revised version of MS 1396/4/8; undated. 27 x 21 cm. 8 leaves.  Minor corrections in black ink, mainly typographical, but with some additions and word changes. The changes made here bring the text into agreement with the final version. |  |
| **BC MS 1554/1** | Theatre fragment I  1975  Holograph with handwritten alterations by the author.  12 p. on 3 leaves; 22 x 34 cm. |  |
|  | Inscribed: "Ussy 7.9.75" by Beckett at top right hand corner of first page and "Ussy 8.9.75" at foot of last page. |  |
|  | Written on squared paper torn from a notebook. |  |
|  | Published with revisions as: Theatre I in Ends and odds: eight new dramatic pieces / by Samuel Beckett, New York : Grove Press, 1976, p.[69]-80. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FRA 04 |  |
|  | Original manuscript of Rough for Theatre I. 3 leaves, written on the recto and verso leaves of a squared paper notebook from which the leaves have been removed. Double leaf page size 33 x 22 cm, single leaf size 22 x 16 cm. Dated, f.1, Ussy, 7 September 1975, f.5, Ussy, 8 September 1975. End of text on f.5 signed by Beckett.  This item is headed ‘Theatre Fragment I’ on f.1. Pagination by Beckett reflects the order of the leaves in the original notebook, running pp.1-11. Lightly corrected. Corrections are made in the same ink used to write the piece, and are characterised by minor adjustments to direction and spoken text. The text closely resembles the published version, but there are many minor textual variants in this draft. |  |
| **BC MS 1554/2** | Theatre I  1975  Typescript with handwritten alterations by the author.  7 leaves; 30 cm. |  |
|  | Inscribed: "THEATRE I" by Beckett at top of first leaf. |  |
|  | Published with revisions as: Theatre I in Ends and odds: eight new dramatic pieces / by Samuel Beckett, New York : Grove Press, 1976, p.[69]-80. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FRA 05 |  |
|  | Typescript, with manuscript additions and corrections by Samuel Beckett, of Rough for Theatre I; undated. 30 x 21 cm. 7 leaves, f.1 lettered ‘I’ by Beckett.  Corrected in black in, headed ‘THEATRE I in black felt tip. This draft incorporates the changes made in MS 1554/1 and instigates further modifications. Some revisions are rejected and the original restored. The text becomes rather more concise in this draft. |  |
| **BC MS 1554/3** | Theatre I  1975  Typescript with handwritten alterations by the author.  7 leaves; 30 cm. |  |
|  | Inscribed: "THEATRE I" by Beckett at top of first leaf. |  |
|  | Published with revisions as: Theatre I in Ends and odds : eight new dramatic pieces / by Samuel Beckett, New York : Grove Press, 1976, p.[69]-80. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FRA 06 |  |
|  | Typescript, with manuscript additions and corrections by Samuel Beckett, of a revised version of Rough for Theatre I; undated. 30 x 21 cm. 7 leaves, f. 1 lettered ‘2’ by Beckett.  Titled THEATRE I by Beckett in black felt tip, deleted once by Beckett and then reinstated. Infrequently corrected; incorporates revisions made to MS 1554/2, made in black ink and felt tip. There are minor changes to the spoken text. |  |
| **BC MS 1396/4/41** | Théâtre  1962?  Typescript with handwritten alterations by the author.  13 pages; 27 cm. |  |
|  | Inscribed: "Théâtre" by Beckett at top right hand corner of first leaf. |  |
|  | 13 leaves encapsulated back-to-back to make 7 items. |  |
|  | Published with revisions as: Fragment de théâtre II in Pas : suivi de quatre esquisses / Samuel Beckett, Paris : Les Éditions de Minuit, 1978, p.[35]-61. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FRA 07 |  |
|  | Untitled typescript, with manuscript additions and corrections by Samuel Beckett, of a play in French; undated. 27 x 21 cm. 13 leaves, f.1 headed ‘Thèâtre’ in Beckett’s hand.  Leaves numbered 2-12 in type by Beckett, f.1 unnumbered. All stage directions underlined in black ink. Corrections and additions made in black ink and type, found in the margins and text itself. There are minor corrections in pencil. Final leaf, f.13, contains manuscript notes towards the play and three lines of type. Beckett uses recto and verso of f.13.  The play features ‘A’ ‘B’ and ‘C’. ‘A’ and ‘B’, right and left, face audience at identical tables lit only with table lamps, reading to each other. ‘C’ remains silent, with his back turned to the audience, standing by the window at the back of the stage. |  |
| **BC MS 1396/4/42** | Fragment de théâtre II  1962?  Typescript with handwritten alterations by the author.  13 pages; 27 cm. |  |
|  | 13 leaves encapsulated back-to-back to make 7 items. |  |
|  | Published with revisions as: Fragment de théâtre II in Pas : suivi de quatre esquisses / Samuel Beckett, Paris : Les Éditions de Minuit, 1978, p.[35]-61. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/FRA 08 |  |
|  | Untitled manuscript, with manuscript corrections and additions by Samuel Beckett, of a revised version of MS 1396/4/41; undated. 27 x 21 cm. 13 leaves.  Infrequently corrected item, revised with black ink and type found in text and margins. Primarily typographical areas. |  |
| **BC MSS DRAMA/GHO** | Manuscripts: **Drama - Ghost trio**  1976-1977  Play for television, written in English in 1976. Televised by BBC2 in 1977. |  |
| **BC MS 1519/1** | Ghost trio [notebook]  1976  Journal of Beckett studies.  1 item; 22 cm. |  |
|  | Holograph with handwritten alterations by the author. |  |
|  | "Le Cid" Cahiers Scolaires Notebook containing 120 pages (p.48-120 blank, with the exception of a half page of notes on p.118). There is a diagram of the planned set on p.3. |  |
|  | Published with revisions as Ghost trio in: Journal of Beckett Studies, No.1, Winter 1976, p.1-7. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/GHO 01 |  |
|  | Notebook containing the holograph manuscript of a play written for television, Ghost Trio. Undated. 22 x 17 cm. 60 leaves (f.1, ff. 25-58 and f.60 are blank). Notebook titled Ghost Trio but see note below.  The front cover has the brand name of the exercise book 'Le Cid' printed on it. Beckett has deleted the earlier title of Tryst, written in black ink, leaving the date '1976', and then adding, in blue ink, the new titled of Ghost Trio. Second page has a plan of the layout of the room with the corridor marked and letters A, B and C for the three positions of the TV camera. Numbers 1 to 7 indicate features of the room, or positions of the protagonist. F.3 has fuller descriptions of the protagonist and of the use of the camera. The remainder of the manuscript has a number of Beckett's corrections in pencil.  On f.23 Beckett has written a descriptive section devoted to the manner in which F opens the door and the window, another on the Boy's steps and yet another on F's steps. There are a number of additional notes on f.59. |  |
| **BC MS 1519/2** | Tryst  1976  Journal of Beckett studies.  12 p. on 6 leaves; 30 cm. |  |
|  | Typescript with handwritten alterations by the author in red and black ink. |  |
|  | Published with revisions as Ghost trio in: Journal of Beckett Studies, No.1, Winter 1976, p.1-7. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/GHO 02 |  |
|  | Typescript of Ghost Trio, still at this stage entitled Tryst. With numerous holograph additions and corrections. Undated. 30 x 21 cm. 12 leaves.  First page has in Beckett's holograph script the title (in capital letters) TRYST and (in upper and lower case) Figure (F) and Voice (V). On ff. 3-6, f.9 and f.11, Beckett makes the marginal note in red biro 'Macbeth theme 1 [2/3/4]' etc. and/or the abbreviated 'm'. The reference here is to Beethoven's Piano Trio No. 5, commonly known as 'The Ghost Trio'. |  |
| **BC MS 1519/3** | Notes on Tryst  1976  Typescript.  1 leaf; 30 cm. |  |
|  | "Trist", written in an unidentified hand, added at top right. |  |
|  | Notes on various aspects of the play under the headings "Voices", "F", "Attitude", "Walk", "Boy", "Camera", "Music" and "Creaks". |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/GHO 03 |  |
|  | Uncorrected carbon typescript entitled 'Notes on Tryst' and, in black roller-tip, 'TRIST' [sic].31 x 30cm. One leaf. This item is divided into notes on: Voice, Costume, Attitude, etc.  Original proof of Ghost Trio for Journal of Beckett Studies, No. 1 (Winter 1976), with minor manuscript corrections by Samuel Beckett. 7 leaves. 30 x 21cm. With explanatory note by the editor, James Knowlson.  Corrected by Beckett in red ink, by James Knowlson in pencil and by an unknown third hand in pencil on f.2 only. Revisions to numbering of types of camera shot. Some typographical errors corrected. |  |
| **BC MS 2829** | Ghost trio  1976  Journal of Beckett studies.  7 leaves; 30 cm. |  |
|  | Page proofs (photocopy) with handwritten alterations by the author in red ink and by James Knowlson in pencil. |  |
|  | First six leaves numbered 2-7. Last, unnumbered leaf contains notes in pencil by James Knowlson. |  |
|  | Published with revisions in: Journal of Beckett Studies, No.1, Winter 1976, p.1-7. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/GHO 04 |  |
| **BC MS 2832** | Ghost trio /Tryst scored through  1976  Journal of Beckett studies.  12 leaves; 33 cm. |  |
|  | Typescript with handwritten alterations by the author (photocopy). |  |
|  | Acting script sent by Rosica Colin Ltd. to James Knowlson. |  |
|  | Tryst changed to Ghost Trio on Beckett's instruction to James Knowlson (see attached explanatory notes). |  |
|  | Published with revisions in: Journal of Beckett Studies, No.1, Winter 1976, p.1-7. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/GHO 05 |  |
|  | Photocopy of script of Tryst (Ghost Trio) with minor manuscript corrections by Samuel Beckett. Undated. 21 leaves. 33 x 21 cm. With explanatory note from James Knowlson.  Sent from Rosica Colin Ltd, Beckett's literary agent. This very late version still bears the title 'TRYST', which is deleted on the first title page and replaced in pencil with 'GHOST TRIP' by James Knowlson who notes that he did so 'on Beckett's instruction [...] by phone'. Pagination by Beckett, running 1-10, on ff. 2-12. First two pages are unnumbered title pages on 'Spokesmen' paper, stating 'FINAL VERSION OF SCRIPT'. Text does, however, contain minor variants in numberings, directions and spoken content. The 'trio' of sections contain 34, 37 and 38 sub-sections respectively (this being 1,1 and 3 fewer than the published versions). |  |
| **BC MS 2833** | Ghost trio /Tryst scored through  1976  Journal of Beckett studies.  18 leaves; 33 cm. |  |
|  | Typescript with handwritten alterations by an unidentified hand. |  |
|  | Acting script used in the BBC production of the play in October 1976. Includes production details and filming schedule on first page. |  |
|  | Tryst changed to Ghost Trio on first page by unidentified hand. |  |
|  | Published with revisions in: Journal of Beckett Studies, No.1, Winter 1976, p.1-7. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/GHO 06 |  |
|  | BBC typescript of Tryst, changed to Ghost Trio in black felt-tip pen by an anonymous hand. 18 leaves. 30 x 21 cm. With explanatory note by James Knowlson.  Script used for BBC production, filmed in October 1976 for 'Second House' series, directed by Donald McWhinnie, supervised by Beckett. It was broadcast 17 April 1977 on BBC2. Corrected in blue felt-tip by Stephany Marks (Production Assistant). Variant title illustrates how late came the change from 'Tryst' to Ghost Trio. |  |
| **BC MS 2831** | Ghost trio  1976  Journal of Beckett studies.  10 leaves; 30 cm. |  |
|  | Typescript (photocopy) with handwritten alterations by the author in red ink and by James Knowlson in black ink. |  |
|  | Leaves numbered A1 - A10. |  |
|  | Text corrected by Beckett for the Journal of Beckett Studies between 7 and 9 October 1976 and given to James Knowlson on 9 October 1976 (see attached explanatory notes). |  |
|  | Published with revisions in: Journal of Beckett Studies, No.1, Winter 1976, p.1-7. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/GHO 07 |  |
|  | Manuscript corrections and additions made by Samuel Beckett to a script of Ghost Trio. Undated 10 leaves. 30 x 21 cm. With explanatory note by James Knowlson.  Pagination runs 'A 1-10' in ink, some of which is in Beckett's hand. The script, untitled, is for the BBC production, corrected by Beckett in London for the Journal of Beckett Studies between 7 and 9 October 1976, with one later correction of 13 October. The BBC rehearsals and recording, which Beckett attended, were on 7 and 8 October. Script is a photocopy, and the corrections are made to the original and also to the copy; two phases of correction. Beckett corrects in red ink to this copy. The numbering of all camera shots in section 1 is increased by two from shot five on, owing to a major revision on f.3, 'A3', where a corrected version in red ink, on a piece of Hyde Park Hotel notepaper, is taped over an existing section. |  |
| **BC MS 4407** | Ghost trio and ...but the clouds...  1977  Ghost trio and ...but the clouds... in Ends and odds, published London: Faber & Faber, 1977, with handwritten additions and alterations by the author in pencil, in preparation for his production of Geistertrio (Ghost Trio) and ...nur noch Gewölk... (...but the clouds...) at the Süddeutscher Rundfunk, Stuttgart, in November 1977.  18 p.; 20 cm. |  |
|  | Inscribed: "For Dr Müller-Freienfels with gratitude for his great kindness from his friend Sam. Beckett. Stuttgart, 1.7.77." on title page. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/GHO 08 |  |
| **BC MSS DRAMA/GLO** | Manuscripts: **Drama - The gloaming**  1956  Dramatic fragment in English from 1956: forerunner of Rough for Theatre I.; One-act play, Fragment de Thèâtre I, written in French in the late 1950s, and translated into English as Rough for Theatre I. |  |
| **BC MS 1396/4/6** | The gloaming  1956  Holograph with handwritten alterations by the author.  16 leaves; 22 cm. |  |
|  | Inscribed: "Dec. 1956" by Beckett at top right hand corner of first leaf. |  |
|  | Written on yellowed squared paper torn from a notebook. |  |
|  | This manuscript appears to be an early version of what eventually became Rough for theatre I. |  |
|  | Published with revisions as: Theatre I in Ends and odds : eight new dramatic pieces / by Samuel Beckett, New York : Grove Press, 1976, p.[69]-80. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/GLO 01 |  |
|  | Original manuscript of the ' The Gloaming’; dated December 1956. 21 x 17 cm. 16 leaves. Pages torn from a squared-paper notebook; numbering by RUL.  Written and corrected in black ink: main text on recto, corrections on verso. Most materials on verso faces is crossed through by Beckett. Corrections, and additions of fewer than five words, are found in the text. Numerous doodles throughout: at least two on most verso pages, and very densely packed onto verso ff. 7, 12 and 14, for example. Great variety of faces, words and polygonal shapes incorporated into these doodles. Very occasional marginal recto doodles.  The title of the piece begins as the highly functional ' The Beggar and the Fiddle', effectively describing two of the main elements of the play. This is deleted, and 'The Gloaming' placed beneath. This act seems to have been the final rather than the first revision made to the piece, the later title almost impinging upon the first stage direction: ' A public place'.  The Gloaming' is in effect a forerunner of Fragment de Théâtre I / Rough for Theatre I. It displays differences from them, however, within the limits of being a lengthy dramatic fragment featuring a blind, fiddle- playing beggar. The blind beggar, ' A', of the published version, is here 'B', and his co-locutor, 'B', is here 'C', where B = 'Blind' and C = ' Cripple'.  'The Gloaming' is also slightly longer than these texts, the reminiscence being more extended. The piece breaks off such a reminiscence by 'C' concerning the summers of his childhood. |  |
|  | Original manuscript of ‘The Gloaming’ (q.v.). dated December 1956. 21 x 17 cm. 16 leaves. Pages torn from a squared paper notebook.  First draft of what would result in Rough for Theatre I. |  |
| **BC MSS DRAMA/HAP** | Manuscripts: **Drama - Happy Days/ Oh les beaux** jours/Glückliche Tage  1960-1974  A two- act play written in English in 1960-1 and translated into French by Beckett as Oh les beaux jours. |  |
| **BC MS 1547/1** | Happy days quotations  1960  Typescript with handwritten additions and alterations by the author.  2 leaves; 27 cm. |  |
|  | List of quotations from various literary works, which appear in Happy Days, compiled by Beckett. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/HAP 01 |  |
|  | Carbon typescript, with mainly numerical manuscript annotations by Samuel Beckett, of quotations used in the text of Happy Days. Undated. 21x 27 cm. 2 leaves.  The numbers correspond to the pages of the original manuscript (not at Reading) upon which these quotations occur. There are eight writers quoted, including Shakespeare, Gray, Milton and Browning. |  |
| **BC MS 1547/2** | Glückliche Tage quotations  1962  Typescript.  1 leaf; 27 cm. |  |
|  | List of quotations from various works by Shakespeare, which appear in Glückliche Tage (Happy Days), compiled by Beckett. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/HAP 02 |  |
|  | Typescript of German versions of quotations from Shakespeare used in Glückliche Tage, the German version of Happy Days. Undated. 30 x 21 cm. One leaf. |  |
| **BC MS 1227/7/8/1** | Notes for Glückliche Tage Regiebuch 1970-71  1971  Holograph with handwritten alterations by the author.  1 item; 27 cm. |  |
|  | Beige notebook, with hard, cloth-covered boards, containing 64 pages (p.4, 6, 12, 14, 15, 18, 20, 22, 30, 32, 36, 38, 40, 48, 50-64 blank). |  |
|  | Inscribed: "Notes for Glückliche Tage Regiebuch 1970/71. Page references to Suhrkamp edition Bibliotek Suhrkamp No. 98" on first page by Beckett. |  |
|  | Notebook contains preliminary notes, written in English and German by Beckett, in preparation for his German production of Glückliche Tage (Happy Days) at the Schiller-Theater Werkstatt, Berlin, in September 1971. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/HAP 03 |  |
|  | Manuscript notebook prepared by Samuel Beckett for his own production of Glückliche Tage at the Schiller Theater Werkstatt, Berlin , 17 September 1971. Light brown cloth covered boards. 32 leaves; ff.26-32 blank; plain white paper. 27 x 22 cm.  Inscribed on f. 1 by Beckett in black ink, ' NOTES FOR GLÜCKLICHE TAGE REGIEBUCH, 1970/71'. Page references to Suhrkamp edition. The notes in this book are made in black ink, black and blue ball-pen, black, blue, brown and purple felt-tip pen, with very minor notes in sepia ink and pencil. The wide variety of inks and colours used conveys the 'workbook' nature of this item. The pagination employed by Beckett is the second sequence he tried; originally only the recto sheets were numbered. These numbers were crossed out, and a pagination of recto and verso implemented instead; thus f. 25 is Beckett's p.49. The main text is found on the recto pages with the facing verso carrying additions and corrections. The main text is in black ink, and the variety of colours and inks serves as a guide to progressive processes of modification. The earliest date in the book is found on the inside front cover, Paris April 69, heading a preliminary listing of sections in the play, lettered A-J. Dates and textual evidence suggest this to be the earliest document to be related to this production.  The notes in the book concern themselves primarily with the first Act of Glückliche Tage, with ff.2-15 consisting of eight sub-divisions by Beckett of that Act. Each sub-section is divided into even more precise units, which are numbered and identified by the actions which take place within them. For example, on ff. 2, 3 and 4 are the notes for section 1.1 ( Act 1, section 1). These notes are divided into eighty-three units, and are a vigorous and highly specific guide to the physical actions of a play not perhaps noted for the animation of the players. As such, they offer an insight into how Beckett perceived the dynamics of his own work. The original text of these notes is written in black ink and corrected in the various inks listed above, on all pages.  Notes on ff. 16-23 are divided into various sections of thematic notes which group specific and related moments of the play under appropriate headings. Examples of these thematic groupings are 'Willie', which details every reference and action by or associated with Willie in the play (f.17), 'Smile- Happy expression' listing each of Winnie's smiles and its cause (f.19) and which notes each occasion Winnie uses the phrase. Each of the references in these thematic groups is identified by the page reference in Beckett's working play-text for this production. F.25 is divided into three columns by Beckett. These three sections are headed Interruption, Variation and Repetition. The columns are blank. All notes on ff. 16- 24 are struck through by Beckett in black, blue or brown felt-tip pen, but remain fully legible. There are many similar cuts on a smaller scale to the notes pertaining to the eight sections of Act 1 throughout the notes on ff.1-15.  The sprawling and preliminary nature of this book- note the page size and plain paper which makes wide and free- ranging note-taking easy and addition of material simple- can be rewardingly contrasted with the highly precise and concentrated nature of the notebook MS 1396/ 4/ 10. This large-scale notebook forms a 'quarry' from which Beckett fashions the piece as represented by the material in the later MS 1396/ 4/ 10. The eight sections Beckett uses to divide his first Act, for example, are established here and focussed through the various revisionary stages, indicated by the variety of inks, that this initial notebook undergoes. |  |
| **BC MS 1396/4/10** | Glückliche Tage production notebook: Berlin, [19]71  1971  Holograph with handwritten alterations by the author.  1 item ; 22 cm. |  |
|  | Red notebook, with hard board covers, containing 200 pages of squared paper (p.88-200 blank). Front cover is inscribed "Glückliche Tage Berlin 71" by Beckett. |  |
|  | Handwritten contents list by Beckett on first front free endpaper. |  |
|  | Notebook contains notes and diagrams, written in English and German by Beckett, in preparation for his German production of Glückliche Tage (Happy Days) at the Schiller-Theater Werkstatt, Berlin, in September 1971. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/HAP 04 |  |
|  | Manuscript notebook prepared by Samuel Beckett for his own production of Glückliche Tage presented at the Schiller Theater Werkstatt, Berlin, 17 September 1971. 21 x 13 cm. Red boards, squared paper. 101 leaves, ff. 46-101 blank. Lettered on front by Beckett in blank felt-tip 'GLÜCKLICHE TAGE Berlin 71',  An extraordinary detailed and revealing document which contains lists of actions, props, movements of Winnie to the left and right alongside notes and diagrams of Willie's 'crawl', and notes regarding Winnie's parasol and glasses. Textual variations, cuts and additions are noted. Pagination by Beckett runs from p. 1 to p.85, the final page being f.45. Notes written in sepia ink with additions and corrections in black, blue, and red ball-pen, black ink and black felt-tip. The main body of notes lies on the recto pages, while the amendments and modifications are found on he facing verso sheets. On verso f.1 Beckett has written an index to the contents of this notebook, and on f.2 there is a list dividing the play into twelve sections. The contents index lists twenty-two sections, from 1- 20 in sepia ink. The final two, probably later additions, are in black. These sections illustrate the points Beckett thought to be the foci of the production, and a representative selection displays the range: 'Bag'; 'Smile' ; 'Repetition Text' ; 'Variation Action' ; 'Quotations'. Beckett's notes concern themselves almost equally with text and action in this notebook. There is also a section headed 'Turns To Bag' on f.45 which goes unlisted on verso f.1. On f.2 Beckett divides Act 1 into eight numbered sub-sections, and Act 2 into four. The parameters of these sections are set by their first and last words, which Beckett locates in his working copy of the text by including the relevant page number.  A system of cross-referencing within the book exists and this lends a sense of richness, depth and unity to the document. These internal references are in black ink, which suggests that they were drawn after the main text of the notebook had been prepared. This item displays most admirably the meticulousness and fine precision with which Beckett approached the direction of his own work. The section on f.3 headed 'BAG', for example, lists the contents of Winnie's bag in the order of their appearance, their exact positions on the mound- to the left or right of Winnie- and then notes the order in which the objects are to be put back. This whole section is then cross-referenced to the section on f. 23 (Beckett's p. 41) headed 'TEXT WITH ACTION; Tidying'.  All directorial notes are in English, while quoted is in German. The section 'Quotations', verso f.34 to f.36 operates as a parallel text, with the thirteen original English texts used by Beckett in Happy Days, and numbered and listed on the verso pages, being mirrored, in translation, on the opposite recto page. |  |
| **BC MS 1396/4/11** | Happy days production notebook: London [19]74  1974  Holograph with handwritten alterations by the author.  1 item; 15 cm. |  |
|  | Red "Rhodia" notebook, with hard board covers, containing 192 pages of squared paper (p.40-192 blank). Also has notes written on first front free endpaper. Front cover is inscribed "Happy Days London 74" by Beckett. |  |
|  | Notebook contains notes and diagrams written by Beckett in preparation for his production of Happy Days at the Old Vic Theatre, London, in March 1975. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/HAP 06 |  |
|  | Manuscript notebook prepared by Samuel Beckett for a production of Happy Days at the Old Vic Theatre, London 1975. Red boards, blue cloth spine, ' Rhodia' series notebook with logo on front cover. 15 x 9 cm. 96 leaves, pp. 22-96 blank. Squared paper. Inscribed by Beckett on front cover in very faded black felt-tip 'Happy Days London 74' and above this in much clearer black ink 'H.D.' This notebook was used in connection with the National Theatre production of Happy Days with Dame Peggy Ashcroft as Winnie and Alan Webb as Willie, directed by Peter Hall. Black ink with one blue ball-pen correction.  This notebook divides the play into twelve sections, eight in 'A' (Act 1) and four in 'B' (Act 2).These divisions are numbered and listed on f.1, defined by their first and last lines or actions along with the page-references for the appropriate set of notes in this notebook. This 'eight and four' system of sectionalising the play is consistent with Beckett's other production notebooks for Happy Days. The section A 1-8 and B 1-4 are allotted one recto page each between f.9 and f.20. The pages are all headed, but the notes themselves cease after section A-6 on f.15. A list of six 'Quotations' occupies f.21 and is the last entry in the book, Beckett noting how many of these quotations are singular and how many plural - 'That wonderful line' or ' Those marvellous lines'. These quotations, a selection from the number used in this play, are uncredited, but are identified in MS 1480/1. The first part of the notebook, ff. 2-8, contains six thematically grouped sets of notes. Examples of such are 'Postcard', 'Sitting Up 1', 'Enunciation'. Each section contains concise references to cues, actions and reactions related to the specific subject: thus, the page of notes headed 'Sitting Up 1' begins ' only one cue for him [Willie], i.e. lasting woe (f.4). There is a small sketch on verso f.6 of Willie's 'crawl' and a note above two fully crossed-through but still legible pages reads 'BETTER SIMPLER'. This material, relating to the newspaper read by Willie and Winnie, is included later in the notebook, in a simplified form. |  |
| **BC MS 1480/1** | Manuscript annotations by Samuel Beckett in a copy of Glückliche Tage und andere Stücke ( Frankfurt am Main, Suhrkamp Verlag, 1986). White boards, 150 pages. 18 x 12 cm. Inscribed 'Glückliche Tage Berlin 71' on the front cover in Beckett's hand. This copy was used by Beckett in conjunction with notebooks MS 1396/4/10 and MS 1227/7/8/1 for the production of Glückliche Tage at the Schiller Theater Werkstatt, Berlin, 17 September 1971.  1971  Glückliche Tage occupies pp. 95- 149. The other pieces in this volume (Alle, die da fallen/ All That Fall, Das letzte Band / Krapp's Last Tape, Aschenglut/ Embers) are all uncorrected. The text of Glückliche Tage is only moderately annotated for a production copy. Marginal notes which concentrate upon identifying sources of quotations used by Winnie in the play are a strong feature of this volume; there are also some minor corrections of individual words and some additional stage directions. The phrase ' der Sonne Glut ' is altered to 'Sonnenglut' and Beckett adds several more backward glances and 'turns' to Winnie's role. The author also modifies some of the translations from English to German into less 'literal' forms.  1 item |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/HAP |  |
| **BC MS 1478/1** | Manuscript annotations by Samuel Beckett in a copy of Happy Days (London, Faber and Faber, 1963). Inscribed by Beckett on front cover 'London 74'; used in conjunction with production notebook MS 1396/4/11 for revival at the Old Vic.  1971  This is a very heavily annotated working text. Notes, additions and corrections are made in black ink, blue and red ball-pen, black felt-tip and plain pencil. The black ink is used almost exclusively to write in full the quotations only partially recalled by Winnie in the play. The notes also provide a specific locational source reference for each quotation used. There are thirteen such annotations, numbered 1-13 by Beckett. There are a small number of marginal notes in the same black ink, relating to text and direction. These notes are occasionally emphasised by circling in black felt-tip.  1 item |  |
|  | The red ink is used for notes relating to Winnie's 'turns' and the place and duration of the ringing of the 'alarm-bell', and, as such, is in the margins of the text. Pencil notes are varied and copious. Beckett uses the pencil to underline and emphasise certain stage directions. It is also employed to annotate the spoken text by way of cuts, additions and queries from Beckett to himself as Director. The first note, for example, alters Winnie's position from 'in exact centre of mound' to ' off centre audience right' (p.9). These notes are concentrated in the margins of the text and are themselves subject to manuscript alteration by Beckett in black felt-tip pen, which represents the final stage of annotation. The felt-tip is used to strike through sections which are to be cut from the production, and are thus a guide to the variations which make each of Beckett's productions of his own plays unique. The felt-tip is also used to number the sections into which Beckett has characteristically divided the play, Sections 1-8 in Act I, 1-4 in Act II. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/HAP |  |
| **BC MS 1731** | Manuscript annotations by Samuel Beckett in a copy of Happy Days (London, Faber, 1973). Used by Beckett for his own production of the play at the Royal Court Theatre, June 1979.  1979  In a manner reminiscent of the copy annotated by Beckett for the 1974 production at the Old Vic, the majority of notes in this copy are made in pencil. The stage directions are subject to much revision, most frequently in the form of straightforward deletion. Beckett deletes a whole ‘mime’ by Winnie involving glass, brush and glasses, this accelerating the ‘hog’s setae’ episode. There are several textual cuts and alterations, the new material being found in the left and right margins rather than in the text itself. Marginal annotations also include advice on which of Winnie’s hands should be used to perform a task, in the form of ‘LH’ or ‘RH’. There are sequences of numbers alongside the text. Unlike the division of the play in the accompanying notebook MS 1730, the play is divided here into sixteen rather than twelve sections in each Act. The first Act is further sub-divided by numbers which offer cross-references within the play. A stage direction on p. 31 is annotated with a reference to one in p. 16 which is itself marked ‘6 (2)’, the position on p. 31 of the initial stage direction. Thus a three-tier system of numbering and cross-reference is employed by Beckett in this copy of Happy Days. This becomes complicated further by a system of lettering which accompanies the stage directions. Numbered actions are also lettered, so that action 1 is ‘A1’, action 2 is ‘B2’ up to ‘R18’ at the end of the first Act.  The selective nature of the corrections in this copy suggests Beckett’s interest in the rhythms of the piece, the feeling of movement and the relative position as much as the spoken text. Indeed, this copy shows how Beckett saw these strands of work to be inextricably interwoven. On p. 48, the final page of the text, Beckett has compiled a list of fourteen points in the play, six of which are under the general heading ‘Open’, five under the grouping ‘Hole’ and the remaining three uncollected. The final section ‘Crawl’ is separated from the other entries by Beckett’s pencil-line.  1 item |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/HAP |  |
| **BC MSS DRAMA/HUM** | Manuscripts: **Drama - Human wishes**  1937  This dramatic fragment from the late 1930s takes its title from Dr Johnson’s The Vanity of Human Wishes and is, indeed, the product of Samuel Beckett’s interest in the world of Samuel Johnson and his circle. |  |
| **BC MS 3461/1** | Human wishes notebook 1  1937?  Holograph with handwritten alterations by the author.  1 item; 21 cm. |  |
|  | Black notebook, with soft board covers, made by Fritz Führer of Munich, containing 188 pages. Notes in blue-black ink and blue crayon written predominantly on recto pages, with additions on verso pages. Notes on inside front and rear covers. |  |
|  | Notes made by Beckett on Samuel Johnson and his circle in preparation for writing Human Wishes. |  |
|  | Human Wishes published in: Disjecta : miscellaneous writings and a dramatic fragment / by Samuel Beckett ; edited with a foreword by Ruby Cohn, London : John Calder, 1983, p.[153]-166. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/HUM 01 |  |
|  | Original manuscript notebook containing material relating to Human Wishes. Undated. Black leather-style covers, 94 broad-lined leaves. Book made by ‘Fritz Führer, München’. 21 x 15 cm. Written and corrected by Beckett in black and dark blue inks and blue crayon.  Main body of material is on the recto pages, occasional corrections and small-scale additions on the facing verso. No explicit drafts of actual play-text here but a large amount of detailed research material relating to Johnson and his circle. Every page of the book and both front and rear covers used for notes. Content not dissimilar to holograph manuscripts MS 3460 in that it takes the form of quotations from contemporary journals, diaries and records.  A section of shorter pieces, more anecdotal than the preceding pages, is headed ‘Annecdotes (Mrs Piozzi)’ by Beckett. There are one or two references on facing verso pages to ‘Acts’ of a play, but the most explicit evidence of Beckett’s plans for his research is found on the rear inside of the cover. Here there is a set of draft plans for the shape and content of the play Human Wishes, as yet untitled. A three-act plan is abandoned, superseded by a four-act plan.  It seems that the period of the play was intended to cover is that concentrated upon by Beckett in the multiple sequences of notes on Johnson and his circle, ie 1781-1784 (although the notes do refer further back than the play, in order to embrace first meeting of Johnson and his acolytes and also to establish a biographical dimension to the actions of each character). On the inside front cover Beckett has written a listing of events in the last four years of Johnson’s life, from Mrs Thrale meeting Piozzi in 1780 to the death of Johnson in 1784. |  |
| **BC MS 3461/2** | Human wishes notebook 2  1937?  Holograph with handwritten alterations by the author.  1 item; 21 cm. |  |
|  | "The Rosemary Series" design notebook, with faded green soft board covers, made by Browne & Nolan Ltd., containing 208 pages. Inscribed: "2" on cover by Beckett in blue crayon. Notes in blue-black ink written predominantly on recto pages, with additions on verso pages. |  |
|  | Notes made by Beckett on Samuel Johnson and his circle in preparation for writing Human Wishes. |  |
|  | Human Wishes published in: Disjecta : miscellaneous writings and a dramatic fragment / by Samuel Beckett ; edited with a foreword by Ruby Cohn, London : John Calder, 1983, p.[153]-166. |  |
|  | Former reference number; BECKETT COLLECTION--MSS DRAMA/HUM 02 |  |
|  | Original manuscript notebook with notes towards Human Wishes by Samuel Beckett. 104 leaves; green covers. 21 x 15 cm. Numbered ‘2’ on front cover by Beckett.  Book contains a continuation of the lengthy series of notes found in MS 3461/1. The book is written in blue ink, and all recto pages are filled. The facing verso pages are used in part to place corrections and additions to the main text. They are also used by Beckett for critical commentary on the material he quotes from the various sources. On f.44, for example, Beckett quotes from the Gentleman’s Magazine, February 1785, concerning the role Robert Levett playing in Johnson’s later years, claiming that Johnson’s affection for Levett was rooted in pity. On the facing verso page, Beckett dissents vigorously from this view.  The notebook begins with a series of diary quotations from Boswell, the first being from January 1782. There follow biographical notes which concentrate upon various ailments suffered by Dr Johnson. Notes on letters follow: both texts and explanatory notes. On f. 78, notes begin on Johnson: Friends and Critics by George Birkbeck Hill. The section carries observations of Johnson and his circle, with some notes on his relationships with his contemporaries: there is an extensive section on Johnson and William Cowper.  This section is followed by quotations from two volumes edited by George Birkbeck Hill: Wit and Wisdom, and Johnsonian Miscellanies (vol.1: Prayers and Meditations), and by fragments from further letters, poems, criticism, etc. On f. 104- the last page in the notebook – begins a section named ANNALS, which continues at the start of the following notebook. |  |
| **BC MS 3461/3** | Human wishes notebook 3  1937?  Holograph with handwritten alterations by the author.  1 item; 21 cm. |  |
|  | "The Rosemary Series" design notebook, with faded green soft board covers, made by Browne & Nolan Ltd., containing 196 pages (p.16-101 & p.170-196 blank). Inscribed: "3" on cover by Beckett in blue crayon. Notes in blue-black ink and blue pencil. |  |
|  | Notes made by Beckett on Samuel Johnson and his circle in preparation for writing Human Wishes. |  |
|  | Human Wishes published in: Disjecta : miscellaneous writings and a dramatic fragment / by Samuel Beckett ; edited with a foreword by Ruby Cohn, London : John Calder, 1983, p.[153]-166. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/HUM 03 |  |
|  | Original manuscript notebook with material relating to Human Wishes by Samuel Beckett. Undated. 98 leaves. 21 x 15 cm. Green covers. Numbered ‘3’ on front cover by Beckett. First eight leaves are used, and then the book is blank until half-way through, after which come several pages of text. The rest of the book following this section is blank.  Manuscript notes by Beckett  In blue ink and soft blue art pencil. The notes begin by a continuation of the transcription of Johnson’s Annals, described in entry for MS 3461/2. On f.4 of this book, notes begin on chapter 5 of Johnson by Leslie Stephen. Beckett lists separate sets of notes on each of the characters he features in Human Wishes.  The second section, in the second half of notebook, begins with draft notes headed ‘Act I’, set in 1781. Plans concentrate on events in Johnson’s life, and Beckett uses these as a springboard for an imaginative projection of them. Succeeding sections are headed 1782, 1783, 1784. Textual draft fades away during ‘Act I’ section into another section of voluminous biographical notes, illustrating perhaps, why the play was never written in full. This notebook also includes the Latin text of the poem ‘Ad Torquatum’, followed by a transcription of the poem. |  |
| **BC MS 3460** | Notes towards Human wishes  1937?  Includes: Notes on Francis Barber (5 leaves), Poll Carmichael (1 leaf), Mrs Demoulins (4 leaves), Robert Levett (9 leaves), Anna Williams (18 leaves).  37 leaves; 27 cm. |  |
|  | Holograph and typescript with handwritten alterations and additions by the author. |  |
|  | Notes made by Beckett in preparation for writing Human Wishes. |  |
|  | Human wishes published in: Disjecta : miscellaneous writings and a dramatic fragment / by Samuel Beckett ; edited with a foreword by Ruby Cohn, London : John Calder, 1983, p.[153]-166. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/HUM 04 |  |
|  | Notes towards Human Wishes. Five separate sets of extensive notes on Barber, Carmichael, Desmoulins, Levett and Williams. All members of Dr Johnson’s circle.  BARBER  Notes towards Human Wishes, headed ‘BARBER’ on f.1. Item undated. Minor manuscript corrections and additions. Later part of the item becomes manuscript. 5 leaves; 27 x 21 cm.  Type in blue ink and headed in Beckett’s hand with thick blue crayon. Becomes manuscript from lower portion of f.4 to the end. These notes are a selection of biographical details and short anecdotes concerning Mr Francis Barber. These are taken from various journals, memoirs and letters; Beckett quotes and credits Boswell, Windham and Johnson himself, for example. Beckett notes, among many other details, that Barber was born in Jamaica, brought to England in 1750 by Colonel Bathhurst, and was with Dr Johnson at his death, along with Mrs Desmoulins (Mrs D of Human Wishes). Manuscript section of notes begins on f.4 with information concerning Barber’s death.  CARMICHAEL  One leaf, headed with the word ‘CARMICHAEL’ in blue crayon. 27 x 21 cm. Divided into two sections, both marked 1778, and dealing with Poll Carmichael’s advent into the Johnson household.  DESMOULINS  Original manuscript by Samuel Beckett of notes towards Human Wishes headed ‘DESMOULINS’ in thick blue crayon. Manuscript in black ink. 27 x 21 cm. 4 leaves.  Each leaf is paginated and headed ‘Desmoulins’ in blue Crayon by Beckett. Item contains biographical information and many quotations from journals and memoirs relating to Mrs Desmoulins – Boswell and others – covering the period 1778-83. Includes a lengthy set of quotations from Boswell which note Mrs Desmoulin’s attendance at the house of Dr Johnson. All quotations have their sources cited by Beckett.  LEVETT  Original manuscript by Samuel Beckett of notes towards Human Wishes headed ‘DESMOULINS’ in thick blue crayon. Main text in black ink. 9 leaves. 27 x 21 cm.  Pagination ff.2-9 in blue crayon, each leaf headed ‘LEVETT’. Text consists of biographical and contextual information relating to Robert Levett, a member of Johnson’s social circle. Period covered by the notes is 1752-83. These details include lengthy quotations from Boswell, including the first meeting of Levett and Dr Johnson. Levett is the only male character to appear in the dramatic fragment Human Wishes (although remaining silent except for a hiccup). Sources of quotations and observations are cited by Beckett.  WILLIAMS  Original manuscript by Samuel Beckett of notes towards Human Wishes headed ‘WILLIAMS’ in thick blue crayon. 18 leaves. 27 x 21 cm.  Pagination, ff. 2-18, in blue crayon, as is headed ‘Williams’ on each page. Most substantial set of notes on character in this sequence. Period covered is 1751-1783. Quotations concerning Mrs Williams from many sources, identified by Beckett in the notes. |  |
| **BC MS 3458** | Human wishes  1937?  Holograph with handwritten alterations by the author in ink and blue pencil.  16 leaves; 27 cm. |  |
|  | Item comprises front and rear covers of a block of "Armor" typing paper and 14 leaves of material written on yellowed typing paper. Front cover has a brown paper label inscribed "HUMAN WISHES" in Beckett's hand. Leaves numbered 1-14 in blue in top right hand corner by Beckett. |  |
|  | Leaves 2 &3 contain extensive doodles in black ink. |  |
|  | Published with revisions in: Disjecta : miscellaneous writings and a dramatic fragment / by Samuel Beckett ; edited with a foreword by Ruby Cohn, London : John Calder, 1983, p.[153]-166. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/HUM 05 |  |
|  | Untitled original holograph manuscript of Human Wishes. Undated. 15 leaves of typing paper. 27 x 21 cm. Corrections and additions by Samuel Beckett in black ink and soft blue pencil.  Written in black ink with pagination by Beckett in blue pencil (as used for corrections) placed encircled in top right corner of each leaf. Doodles throughout, particularly prolific on ff. 2-3, including figures and ‘mirror-writing’ on f.2 and a three-tier doodle on f.3. This occupies the lower half of the page. The upper layer features figures and faces of many kinds, with one figure upon a cross. The middle tier is a crowded and expansive crucifixion scene, with three crosses. The lower tier of the doodle features musical transcriptions of two melodies unidentified by Beckett, the lower one being ‘God Save the King/Queen’.  On f.8 the ink changes to blue for half of the page, suggesting a break in composition. The script becomes very much more legible on f.12 to the end of the text, along with another change of pen and ink, implying a third compositional stage. The final leaf, unnumbered f.15, is the back of a packet of French carbon paper, advertising typing ribbon, brand name ‘Armor’.  The text begins on f.1, headed ‘Act 1/Bolt Court. Wed April 4th 1781. Evening. ‘A pencil note by Beckett prefixes ‘Bolt Court’ with ‘A Room in’. The date is variant; final version 14 April 1781. Throughout the text there are many corrections and additions; substantial revisions to ff 9-10 in blue pencil and black ink. This unfinished dramatic fragment concludes on f. 14 with the word ‘Taylor’, read by Miss C[armichael]. |  |
| **BC MS 3459** | Human wishes  1937?  Typescript (carbon copy?) with handwritten alterations by the author in ink and blue pencil.  9 leaves; 27 cm. |  |
|  | Published with revisions in: Disjecta : miscellaneous writings and a dramatic fragment / by Samuel Beckett ; edited with a foreword by Ruby Cohn, London : John Calder, 1983, p.[153]-166. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/HUM 06 |  |
|  | Untitled carbon typescript of Human Wishes. Undated. 9 leaves. 27 x 21 cm. Manuscript corrections and additions by Samuel Beckett in black ink, soft blue pencil and blue type.  The type in this draft is blue. No pagination. Corrections add or alter single words or short phrases rather than full sections as in MS 3458. This draft concludes on f.9 with the line by Mrs W[illiams]: ‘A hair or a raisin?’. This is several lines short of the conclusion as found in both holograph MS 3458 and the published text. Item includes the front wrapper of ‘Armor’ Papier Carbone Pour Machines à Ecrire, corresponding to the back cover of the packet included with MS 3458. A brown paper sticker inscribed HUMAN WISHES in black ink by Beckett is attached to this sheet. |  |
| **BC MSS DRAMA/KRA** | Manuscripts: **Drama - Krapp's last tape/La Dernière Bande**  1959-1988 |  |
| **BC MS 1659** | Krapp's last tape  1959  Typescript with handwritten alterations in black pen by the author.  8 leaves; 27 cm. |  |
|  | Inscribed: "(With proof corrections)" by Beckett at top of first leaf. |  |
|  | First leaf unnumbered. Remaining leaves numbered 2-8. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/KRA 01 |  |
|  | Typescript of Krapp’s Last Tape with corrections and additions in Samuel Beckett’s hand. Undated. 8 leaves. 28 x 21 cm. Titled, and with words ‘(with proof corrections)’ in Beckett’s hand at head of page.  Late formative draft. Corrections made in black and blue-black ink and in type. These are minor but frequent, including deletion and some exchanges of word and phrases. The initial setting is altered from ‘A late evening in the nineteen eighties’ to ‘A late evening in the future’, Krapp’s hair is identified as grey, and the directions rather than the actions of the opening mime are abbreviated. Some important changes to the text in the latter stages, including the deletion of ‘wire-haired fox terrier’ for ‘little white dog’ and the substitution of ‘flags’ for ‘reeds’ in the twice-heard punt episode.  Beckett types ‘Krapp and ‘Tape’ for the first time in the adjacent left margin each time the role of speaker changes from one to the other. |  |
| **BC MS 3633** | La Dernière Bande  1960  Typescript with handwritten alterations in black pen by the author.  4 leaves; 27 cm. |  |
|  | Inscribed: "For Reading University Library. Sam. Beckett" at top of first leaf. |  |
|  | Leaves numbered 17-20 in blue biro (in author's hand?) |  |
|  | Offprint? of the text published in: Collection du Répertoire, No. 42, Paris : Les Éditions de Minuit and Théâtre National Populaire, 1960. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/KRA 02 |  |
|  | Offprint of text of La dernière bande, as Samuel Beckett’s translation of Krapp’s Last Tape into French. As published by Editions de Minuit, Paris, 1960. 4 leaves. 27 x 21 cm. Inscribed on first page ‘for Reading University Library. Sam. Beckett’.  Relates to the production by Le Théâtre National Populaire at the Théâtre Recamier in Paris, 22 March 1960. Presented by Beckett to James Knowlson in Paris, 19 April 1973. |  |
| **BC MS 1396/4/16** | Krapp's last tape production notebook: Berlin [Schiller-Theater] Werkstatt [19]69  1969  Holograph with handwritten alterations by the author.  1 item; 22 cm. |  |
|  | Beige notebook, with hard board covers, containing 140 pages of squared paper (p.100-138 blank). Front cover is inscribed "Krapp Berlin Werkstatt 5.10.69" by Beckett. |  |
|  | Notebook contains notes and diagrams, written in English, French and German by Beckett, in preparation for his German production of Das Letze Band (Krapp's last tape) at the Schiller-Theater Werkstatt, Berlin, in October 1969. |  |
|  | Published as a facsimile in: Krapp's last tape: with a revised text / Samuel Beckett; edited with an introduction and notes by James Knowlson, London: Faber & Faber, 1992, p.[39]-249. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/KRA 03 |  |
|  | Manuscript notebook of notes prepared by Beckett for his own production of Das letzte Band at the Schiller Theater Werkstatt, Berlin. 22 x 13 cm. Cream coloured boards. Lettered on the front cover by Beckett in black ink ‘KRAPP BERLIN WERSTATT 5.10.69’. 70 leaves, of which the last nineteen are blank. Notes on ff.1-50 in French and English, with references to the German text. Additional notes in German on f.70 recto and verso. Squared paper.  Pagination by Beckett runs pp.1-95 but there are notes on what would be p. 97. An unnumbered opening page in the notebook carries a contents list which divided the notebook into twenty-seven sections. There are brief notes on the front and rear endpapers. The main body of the text is in blue ink, and headings, corrections and additions are made in black felt-tip pen. The titles of the sections include: ‘Immobilité écoute’, ‘Enregistrement 39’, ‘Bananes’, and ‘Sections travail’.  Beckett includes many diagrams of the movements made by Krapp. Section 27, entitled ‘Endgültig Werkstatt 5.10.69’ (ff. 43-50, Beckett’s pp.83-‘97’), is a full run-through, in English, of the movements and facial expressions of Krapp during the play. This section offers valuable insights into the author’s own ideas about the emotions behind these actions and expressions.  The notebook is unusual in that it features some critical interpretation by Beckett of his own work. For example, section 15 contains detailed interpretive notes on the Manichaean emblems of Light and Darkness in the play. The nature of the corrections seems to suggest that the main body of notes was written before rehearsals began and the alterations and additions were made during the rehearsal period. As a consequence, the notebook details many cuts, modifications and observations unique to this production. |  |
| **BC MS 3071** | Photocopied pages from Krapp's last tape  1960  Krapp's last tape / Samuel Beckett, published New York : Grove Press, 1960, with handwritten additions and alterations by the author, in preparation for the BBC 2 television production of the play, in November 1972 (photocopy).  26 p. on 15 leaves. |  |
|  | Inscribed by Beckett and dated "Paris. Jan. 1972" on title page. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/KRA 04 |  |
|  | Photocopy of text of Krapp’s Last Tape with manuscript annotations by Samuel Beckett. Grove Press, New York, 1960 edition. Used by Beckett for the BBC2 television production with Patrick Magee, directed by Donald McWhinnie, broadcast 29 November 1972. 23 leaves, 30 x 21 cm. With a photocopy of a letter from Donald McWhinnie to James Knowlson dated 21 November 1987.  Extensive corrections in Beckett’s hand to the stage directions in this item, particularly to the opening mime, which is modified to be briefer and also to involve more movements by Krapp. The table is bare, for example, at the start of the mime, necessitating a trip to the recess, to bring in the tape recorder and tins containing tapes. The tins replace the cardboard boxes mentioned in the text. Krapp also throws the second banana away, ‘back stage left’, as opposed to putting it in his waistcoat pocket; thus Krapp appears slightly more vigorous and perhaps less retentive. The last visit to the recess for a drink is combined with the introduction of the microphone with which Krapp is to record his last tape. The microphone is not mentioned in the original set of directions. Beckett males no corrections whatsoever to the spoken text.  Front title-paper, f.1 of this item, carries instructions on the sounds to be heard during the ‘drinks’ and a small sketch of the stage setting in which each ‘object’ in the play is assigned a letter and a position; thus ‘A’ is Krapp, ‘C’ is the tape recorder, and the route marked along the front of the stage, lettered as ‘H-I’, as dubbed by Beckett ‘Banana Walk’. |  |
| **BC MS 1227/7/10/1** | Krapp's last tape, and Embers  1965  Text of Krapp's last tape with handwritten additions and alterations by the author in red and black ink, in preparation for Anthony Page's production of the play at the Royal Court Theatre, London, in November 1973. Inscribed: "For Reading University with all good wishes from Sam. Beckett. 2.1.73." at top of p.9. RUL MS 1227/7/10/1.  39 p.; 19 cm. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/KRA 05 |  |
|  | Manuscript annotations by Samuel Beckett in a copy of Krapp’s Last Tape and Embers (London, Faber and Faber, 1970). This was Beckett’s working copy for his production of Krapp’s Last Tape in London, 1973. On p.9, the opening page of the play-text, Beckett has written ‘for Reading University with all good wishes from Sam. Beckett, 2.1.73 – corrected for revival at Royal Court Theatre Jan.72 with Albert Finney’. This production was directed by Anthony Page.  Copious corrections in red and black inks. The great majority are cuts and alterations to the setting, stage directions and instructions for the movement and posture of Krapp. Diagram on the front endpaper of what Beckett calls the ‘Banana Walk’; there is also extensive revision of the opening mime. Beckett notes ‘Table bare’ at the opening of the play, and instigates the ‘preparation scene’, which involves fetching, carrying and plugging in the tape-recorder.  That this is a working copy, used during rehearsals, is illustrated by the nature of comments and corrections made. Beckett notes that some actions ‘are taking too long’: the drinking and the walking, for example, are abbreviated. Beckett extends the time taken during fast-forwards and rewinds on the tape-recorder. In each case he specifies a new length which he feels to be ‘satisfactory’. The direction of the tape-winding is also altered; the final winding is changed from a forward to a backward one, for example.  The manuscript material is in the margins at the top, bottom, left and right of the printed text, primarily in red ball-pen. The black ink seems to be a later addition, as it corrects some ‘red’ material as well as the printed text. Beckett adds ‘That voice! Jesus!’ after ‘hard to believe I was ever as bad as that’ (p.17) and gives references for the numerous quotations which are sources for certain statements by Krapp, primarily from Shakespeare. |  |
| **BC MS 1479/1** | Krapp's last tape  1960  Krapp's last tape, published in Krapp's last tape and other dramatic pieces, New York: Grove Press, 1960, with handwritten additions and alterations by the author in black ink, in preparation for Anthony Page's production of the play at the Royal Court Theatre, London, in November 1973.  28 p.; 21 cm. |  |
|  | Inscribed: "London 73?" on front cover by Beckett. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/KRA 06 |  |
|  | Manuscript annotations by Samuel Beckett in a copy of Krapp’s Last Tape and other Dramatic Pieces [All That Fall, Embers, Act Without Words I and II] (New York, Grove Press, 1960). Krapp’s Last Tape occupies pp. 1-28. Inscribed ‘London 73?’ by Beckett on the front cover.  Despite Beckett’s apparent doubts as to whether this copy was associated with the Albert Finney revival of the play, textual evidence shows clearly that it was. Annotations in this book are virtually identical to those found in the Faber copy MS 1227/7/10/1. There are some differences between the copies, however. In this item Beckett plays closer attention to Krapp’s quick whirls round to peer behind him into the darkness. The attention paid to the number of lighting forms the major difference between two texts. On p. 28 of this Grove Press edition, Beckett adds a lengthy manuscript note to the final scene which gives full and explicit directions as to how the light should fade away.  On this title page of the book Beckett divides the play into sections. This he does by structuring the play itself into five parts, which he identifies by their first and last actions. Beckett has also divided the ‘Montage Tape’, as he calls it on this page, into nine sections, which he defines by their last and first words. This results in a group of sections labelled A-I. There are also some notes on the recording of ‘incidentals’ by which Beckett means the sound of drinking, and the tape ‘gabbles’ during fast-forward and rewinding. In the text itself, Beckett uses the two sets of sub-divisions he instigates on this page, rendering this copy unique, as the Faber text is not divided in this or any other way.  Annotations to this copy are made in black ink and are much more legible than those found in the Faber copy, MS 1227/7/10/1. In their similarity, the notes in this copy provide something of a ‘transcription’ of the much rougher Faber-copy notes. This item also includes a small (12 x 7 cm) piece of paper upon which Beckett has written the numbers 1-28 in a column. These are the page numbers 1-28 in a column. These are the page numbers which Krapp’s Last Tape occupies in this edition, and the paper is headed ‘Pages’. |  |
| **BC MS 2101** | Notes for Krapp's last tape with Rick Cluchey  1977  Holograph (photocopy) with handwritten additions and alterations by the author in pencil and red pencil.  3 leaves; 21 cm. |  |
|  | Three leaves of squared paper, taken from a notebook, containing notes written by Beckett in preparation for his own production of Krapp's last tape with the San Quentin Drama Workshop, at the Akademie der Künste, Berlin, in September 1977. |  |
|  | Inscribed: "Notes for Krapp with Rick C." at top of first leaf by Beckett. |  |
|  | First two leaves are 21 x 20 cm. Last leaf is 21 x 14 cm. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/KRA 07 |  |
|  | Manuscript notes by Samuel Beckett for a production of Krapp’s Last Tape by the San Quentin Theatre Company. Undated. 3 leaves, ff. 1, 2: 21 x 19 cm, f. 3: 21 x 14 cm. The sheets are photocopies of leaves in narrow-lines exercise book. The copies appear to have been made by or for Beckett himself as they carry first-generation manuscript corrections and additions in plain grey pencil and red art pencil. The verso of f.1 is entirely covered in pencil notes in Beckett’s hand.  Though undated, the notes refer to the production mounted at the Academy of Fine Arts, Berlin, 27 September 1977, and later transferred to the Open Space Theatre, London, December 1978. Beckett directed Rick Cluchy as Krapp. Top right of f.1 reads ‘Notes for Krapp with Rick C’. The three leaves carry extensive notes on the play, divided into ten separate sections. Corrections made in red art pencil, marginal additions in plain pencil. The section heading f.1, ‘Tape Montage’, divides the tape sequence into nine section, listed A-I. This version features the same units as in MS 1479/1 but in a slightly re-arranged sequence. Beckett lists the order of sections as they are heard in the play beneath this A-I listing.  The pencil notes on verso f.1 offer insights as to the nature of this production, with many revisionary notes; the ‘surprising white boots’ are replaced by ‘grimy white slippers’, for example, and the banana becomes a half-banana. Many notes on revisions to directions and performance of Krapp. |  |
| **BC MS 3507** | Production notes for Krapp's last tape, Haymarket Theatre, Leicester, 1989  1988  Holograph with handwritten alterations by the author (photocopy).  3 leaves. |  |
|  | Three leaves of squared paper, taken from a notebook, containing photocopied notes written by Beckett in preparation for Antoni Libera's production of Krapp's last tape at the Haymarket Theatre, Leicester, in October 1989. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/KRA 08 |  |
|  | Photocopy of a section of manuscript notes by Samuel Beckett for a production of Krapp’s Last Tape at the Haymarket Theatre in Leicester in 1989. On very narrowly lined exercise book paper. Original leaf size 22 x 17 cm, photocopy size 30 x 21 cm. 4 leaves.  These notes, which are largely uncorrected, are divided into two sections, one extensive and twelve sub-sections long, headed ACTION, and one brief nine-line section headed TEXT. The central portion of the page carries the notes, and the margins are used by Beckett for additions and corrections, including some small sketches tracing the ‘route’ taken by Krapp to and from the recess. The sub-sections include notes on ‘Women’, ‘Fall of ledger’ and ‘Tape-recording’. The section TEXT includes a listing of textual cuts and modifications made in this production. |  |
| **BC MS 1227/7/10/2** | Krapp, ou la dernière bande trilingual opera notebook |  |
| **BC MSS DRAMA/LAS** | Manuscripts: **Drama - Last soliloquy** |  |
| **BC MS 2937** | Last soliloquy  1976  Holograph with handwritten alterations by the author.  5 items. |  |
|  | Manuscript comprises three sheets of squared notebook paper (21 cm), five lines of text on the back of part of a letter to Beckett (12 cm) and a section of dialogue on a piece of card (8 x 9 cm). |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/LAS 01 |  |
|  | Holograph manuscript of an unpublished play fragment entitled ‘Last Soliloquy’. 3 leaves squared paper, torn from an exercise book, 22 x 15 cm; one leaf containing five lines of dialogue, beginning ‘Smile first’ (12 x 10 cm); one leaf headed ‘First last words’, and containing 14 lines of text, comprising brief dialogue between ‘P’ and ‘A’ (9 x 7 cm)  Heavily corrected by Beckett, this fragment consists of a dialogue between ‘A’ and ‘P’. It is the account of a rehearsed suicide, although it is unclear whether the suicide is ‘real’ or part of rehearsals for a play. There is much careful attention paid to the form of this ‘last soliloquy’, to the style and manner of delivery. ‘A’ is attempting to formulate this speech, while ‘P’ is listening and ‘directing’ it. There are two sorts of delivery denoted: ‘D’ for ‘Declaim’ and ‘N’ for ‘Normal’. Beckett places ‘D’ or ‘N’ by the first eleven of ‘A’s lines, but deletes the last one. The fragment is evocative of Fin de partie, with the phrase ‘I’ll leave you’, and the two characters engaged in seemingly rehearsed dialogues. Indeed the title of this piece occurs in Fin de partie, when Hamm refers to his warming-up for his last soliloquy. |  |
| **BC MSS DRAMA/MIM** | Manuscripts: **Drama - Mime de rêveur A** |  |
| **BC MS 1227/7/16/1** | Mime de rêveur A  1955  Typescript with handwritten alterations by the author (photocopy).  4 leaves ; 27 cm. |  |
|  | Inscribed: "For Reading University Library. Sam. Beckett" and "(Harvey)" at top of first leaf and "Original in Lawrence Harvey Collection donated to Baker Library Dartmouth" at foot of final leaf. |  |
|  | Sometimes regarded as an early draft of Fin de partie. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/MIM 01 |  |
|  | Photocopy of a typescript with manuscript corrections and additions by Samuel Beckett of Mime du rêveur A. Undated. 27 z 21 cm. 4 leaves; f.1 inscribed ‘for Reading University Library. Sam. Beckett; f.4 inscribed ‘Original in Lawrence Harvey Collection donated to Baker Library Dartmouth’. Top f.1 marked ‘I’ suggesting that more stages were planned. Given to James Knowlson by Samuel Beckett for RUL, 19 April 1973.  Text consists of stage directions for a mime ‘for a dreamer’. The four pages do reveal extensive manuscript revision to the typescript but the basic elements of setting survive; a room in darkness with a pair of covered windows and, in the rear-midstage, a rocking chair. Throughout there is the sound of high wind and heavy breathing. The sole character, ‘A’, has one leg shorter than the other. He moves the chair around the room, uses a small stool to peer from the covered windows, examines various objects found in his pockets and injects himself on three separate occasions, inducing sleep. When the gales and the breathing cease so does the play, submerging into darkness. |  |
| **BC MSS DRAMA/NAC** | Manuscripts: **Drama - Nacht und Träume**  1982  A play written for German television and first broadcast by Süddeutscher Rundfunk on 19 May 1983. |  |
| **BC MS 2465** | Nacht und Träume  1982  Typescript with handwritten alterations by the author (photocopy).  2 leaves; 30 cm. |  |
|  | Inscribed: "21.6.1982" by the author at top of first leaf. |  |
|  | Published with revisions in: Collected Shorter Plays / Samuel Beckett, London : Faber & Faber, 1984, p.[303]-306. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NAC 01 |  |
|  | Photocopy of a typescript of Nacht und Träume with manuscript corrections and additions. Dated 21 June 1982. 2 leaves. 30 x 21 cm.  In this typescript, material is amended. For example, to the opening list of ‘Elements’ is added ‘slow motion’ and ‘freezed frame’ – camera directions which do not appear in the published version. In the lower half of f.1 are further manuscript notes which do not appear in the published text. There are several explicit production notes, which seem to indicate that this was the script used in production. Typescript closes with the unpublished estimation of duration; approximately fifteen to twenty minutes. |  |
| **BC MSS DRAMA/NOT** | Manuscripts: **Drama - Not I/Pas moi**  1972-1974  A play written in English in 1972 and translated into French as Pas moi. |  |
| **BC MS 1227/7/12/1** | Not I  1972  Holograph with handwritten alterations by the author.  6 leaves; 27 cm. |  |
|  | Inscribed: "Paris. 20.3.72" at top of first leaf and "For Reading University Library. Sam Beckett. Paris. 1.4.72" at foot of leaf 5. |  |
|  | Published with revisions as Not I / Samuel Beckett, London : Faber & Faber, 1973. |  |
|  | Text written on leaves 1-5. Verso of leaf 5 (numbered 6 by Beckett) and verso of leaf 4 (numbered 7 by Beckett) contain additional passages under the heading "Addenda". Final leaf headed "Analysis" summarises the play under fourteen headings. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NOT 01 |  |
|  | Untitled original manuscript of Not I. Black ink pen and red ball-point. Dated 20 March 1972-21 April 1972. 27 x 21 cm. 6 leaves.  The text is written on the first five pages, with the first paragraph of the first page crossed out. The first date, Paris, 20 March 1972, appears at the top of the first page, and the fifth page is dated Paris, 1 April 1972. Stage directions are given in the top and left-hand margins of the first page. On the back of page five, labelled 6 by Beckett, under heading ‘Addenda’, three passages are added. These passages continue on the back of page 4, labelled 7 by Beckett and again headed ‘Addenda’. This page contains passages labelled D to H, developing sections on, for example, the beam, or the brain begging, and a note on the Auditor’s movements. It is dated 21 April 1972. The final page is headed ‘Analysis’, and here the play is divided into fourteen headings, such as ‘Birth’. ‘Field’, ‘buzzing’, ‘memoires’, ‘punishment/suffering’. Comments and underlinings are added in red ink. |  |
| **BC MS 1227/7/12/2** | Not I  1972  Typescript with handwritten alterations by the author.  2 leaves; 27 cm. |  |
|  | Inscribed: "I" and "For Reading University Library. Sam. Beckett" at top of first leaf. |  |
|  | Published with revisions as Not I / Samuel Beckett, London : Faber & Faber, 1973. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NOT 02 |  |
|  | Untitled typescript, with manuscript additions and corrections in black ink, of a revised fragment of MS 1227/7/12/1. F.1 labelled ‘I’ and inscribed ‘for Reading University Library, Sam. Beckett’. 27 x 21 cm. 2 leaves.  This typescript is a revised version of the first two pages and the beginning of the third page of MS 1227/7/12/1, incorporating corrections. The corrections here are made in black ink and type, found in the text and the margin. There is a deleted ‘House lights’ in Beckett’s hand at the top of f.1. |  |
| **BC MS 1227/7/12/3** | Not I  1972  Typescript with handwritten alterations by the author.  5 leaves; 27 cm. |  |
|  | Inscribed: "II" and "For Reading University Library. Sam. Beckett" at top of first leaf. |  |
|  | Includes detailed handwritten stage directions at foot of first leaf. |  |
|  | Published with revisions as Not I / Samuel Beckett, London : Faber & Faber, 1973. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NOT 03 |  |
|  | Untitled typescript, with manuscript additions and corrections. F.1. lettered ‘II’ and inscribed ‘for Reading University Library - Sam. Beckett’. 27 x 21 cm. 5 leaves.  After the incomplete TS 1, Beckett started again and typed out the whole of MS 1, incorporating the revisions in TS 1. Section A is typed out and included as p.5. extensively corrected, with staging instructions added to f.1, in black ink, to top and bottom margins. Final leaf is headed ‘A’. |  |
| **BC MS 1227/7/12/4** | Not I  1972  Typescript with handwritten alterations by the author.  5 leaves; 30 cm. |  |
|  | Inscribed: "III" and "For Reading University Library. Samuel Beckett" at top of first leaf. |  |
|  | Published with revisions as Not I / Samuel Beckett, London : Faber & Faber, 1973. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NOT 04 |  |
|  | Untitled typescript, with manuscript corrections. F.1. lettered ‘III’ and inscribed ‘for Reading University Library, Samuel Beckett’. 30 x 21 cm. 5 leaves.  Each of the Auditor’s movements, preceded by a pause, is indicated in the margin of the text. Passages A to C have been typed out, and are indicated in the text. Passages D to H of the Addenda are nor included, but the point of their insertion is marked the by the corresponding letter. Heavily corrected in black ink, in text and margins, relating to spoken text and directions. |  |
| **BC MS 1227/7/12/5** | Not I  1972  Typescript with handwritten alterations by the author.  5 leaves; 30 cm. |  |
|  | Inscribed: "IV" and "For Reading University Library. Sam. Beckett" at top of first leaf. |  |
|  | Published with revisions as Not I / Samuel Beckett, London : Faber & Faber, 1973. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NOT 05 |  |
|  | Typescript, with manuscript additions and corrections, headed ‘Not I’. F.1 lettered ‘IV’ and inscribed ‘for Reading University Library. Sam. Beckett’. 30 x 21 cm. 5 leaves.  Moderately corrected in black ink and type. Incorporates previous revisions and instigates it own. Introduces in stage directions ‘screams’ and ‘screams again’. An interesting hand written endnote (repeated in later drafts but later supressed) specifies: ‘”any”: pronounce “anny”’. |  |
| **BC MS 1227/7/12/6** | Not I  1972  Typescript with handwritten alterations by the author in black and red pen..  6 leaves; 27 cm. |  |
|  | Inscribed: "V" and "For Reading University Library. Samuel Beckett" at top of first leaf. |  |
|  | Includes various calculations by Beckett. |  |
|  | Published with revisions as Not I / Samuel Beckett, London : Faber & Faber, 1973. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NOT 06 |  |
|  | Typescript of Not I with manuscript additions and corrections in black ink and red ball pen. F.1 lettered ‘V’ and inscribed ‘for Reading University Library. Samuel Beckett’. 27 x 21 cm. 6 leaves.  This typescript contains various calculations by Beckett. In the top margin, Beckett has divided the text into three sections. Each of these sections is accompanied by a number relating to the number of typewritten lines: eighty-nine, eighty-four, and fifty respectively. The recurrence of the word ‘what’ is also recorded in the margin – twenty-two in total. The back of f.6 includes phrases possibly to be stressed, as well as a calculation of the number of references to different motifs. Some key phrases are also circled in red ink. The references to the buzzing are further schematised at the bottom of f.6. There is also a note on pronunciation, instructing that ‘baby’, ‘any’ and ‘either’ should be pronounced respectively ‘babby’, ‘anny’ and ‘eether’. |  |
| **BC MS 1227/7/12/7** | Not I  1972  Typescript with handwritten alterations by the author in black and red pen.  6 leaves; 27 cm. |  |
|  | Inscribed: "VI" and "For Reading University Library. Sam. Beckett" at top of first leaf. |  |
|  | Final leaf has cigarette burn through two lines of text. |  |
|  | Published with revisions as Not I / Samuel Beckett, London : Faber & Faber, 1973. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NOT 07 |  |
|  | Typescript of Not I with manuscript additions and corrections in black and red ink and type. F.1 lettered ‘VI’ and inscribed for ‘Reading University Library, Sam. Beckett’. 27 x 21 cm. 6 leaves.  The main corrections are the pauses added in red pen. The note on pronunciation on the final page is deleted, and a note added emphasising the parallels within the test between mouth and eyes. |  |
| **BC MS 1227/7/12/8** | Not I  1973  Typescript with handwritten alterations by the author.  6 leaves; 33 cm. |  |
|  | Inscribed: "For Reading University Library with all good wishes. Samuel Beckett. London Jan. 1973" at top of first leaf. |  |
|  | Published with revisions as Not I / Samuel Beckett, London: Faber & Faber, 1973. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NOT 08 |  |
|  | Stencilled typescript with minor manuscript additions and corrections. F.1 inscribed ‘for Reading University Library with all good wishes, Samuel Beckett, London Jan. 1973’. 33 x 21 cm. 6 leaves.  Moderately corrected in two types of black ink. Cry of ‘SHE!’ cut to one per instance from two. Note on pronunciation of ‘any’, ‘baby’ and ‘either’ crossed through. |  |
| **BC MS 1227/7/12/9** | Not I  1973  Typescript (photocopy).  9 leaves; 28 cm. |  |
|  | Inscribed: "For Reading University Library. Sam. Beckett." at top of first leaf. |  |
|  | Photostat of acting script on brown paper. |  |
|  | Published with revisions as Not I / Samuel Beckett, London : Faber & Faber, 1973. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NOT 09 |  |
|  | Photostat of uncorrected typescript rehearsal script of Not I. F.1 inscribed ‘for Reading University Library, Sam. Beckett’. 28 x 21 cm. 9 leaves. (Not I was first performed at the Royal Court Theatre, London, in January 1973). |  |
| **BC MS 1227/7/12/10** | Not I: synopsis  1973  Typescript.  2 leaves; 30 cm. |  |
|  | Inscribed: "For Reading University Library. Sam. Beckett." at top of first leaf. |  |
|  | The two leaves are a typescript and a carbon copy. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NOT 10 |  |
|  | Typescript of synopsis of Not I. F.1. inscribed ‘for Reading University Library, Sam. Beckett’. 30 x 21 cm. One leaf and carbon copy. Headed ‘NOT I – synopsis’.  This synopsis distinguishes five movements throughout the play, and lists the themes or motifs of the text as they occur. Beckett also refers to the five ‘life-scenes’ in the text: field, shopping centre, Croker’s Acres, courtroom, rushing out to tell. |  |
| **BC MS 1227/7/12/11** | Not I: Pauses  1973  Holograph with handwritten alterations by the author.  1 leaf; 30 cm. |  |
|  | Sheet of Hyde Park Hotel notepaper inscribed: "For Reading University Library. Sam. Beckett." at top. |  |
|  | Manuscript comprises two lists under the headings "Pauses" and "Hesitations to point". |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NOT 11 |  |
|  | Manuscript note by Samuel Beckett indicating places and lengths of pauses in Not I. Inscribed ’for Reading University Library, Sam. Beckett’. 30 x 21 cm. One leaf.  This note written on ‘Hyde Park Hotel’ headed paper. Twenty –six pauses listed and located by page and line numbers corresponding to rehearsal script MS 1227/7/12/9. Also listed, six ‘Hesitations to point’. |  |
| **BC MS 1396/4/25** | Pas moi  1973  Holograph with handwritten alterations by the author.  5 leaves; 27 cm. |  |
|  | Inscribed: "Paris 1.3.73" at top of first leaf and "El Jadida 13.3.73" at top of leaf 4. |  |
|  | Burn at bottom right of leaf 4. |  |
|  | Published with revisions as Pas moi / Samuel Beckett, Paris : Les Éditions de Minuit, 1975. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NOT 12 |  |
|  | Untitled original manuscript of Samuel Beckett’s translation Not I into French. 27 x 21 cm. 5 leaves.  Dated 1 March 1973 and 13 Mar 1973. There are no stage directions, and the entire text is crossed through. Written and corrected in black ink. Pagination by Beckett in black ink, ff. 2-5. Corrections in text, and infrequently, margin. Text heavily corrected in itself. Doodles on f.2. adjacent to the breakdown in composition of the opening section denoted by a space and change of ink. Despite abandoning this draft, Beckett did perform much correction on the text, most notably the later portion, ff. 3-5. |  |
| **BC MS 1396/4/26** | Pas moi  1974  Holograph with handwritten alterations by the author.  6 leaves; 27 cm. |  |
|  | Inscribed: "Paris 2.5.74" at top of first leaf and "Ussy 12.5.74" at bottom of leaf 7. |  |
|  | Final leaf is a series of stage directions. |  |
|  | Published with revisions as Pas moi / Samuel Beckett, Paris : Les Éditions de Minuit, 1975. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NOT 13 |  |
|  | Untitled original manuscript of Samuel Beckett’s translation Not I into French. Dated 2-19 May 1974. 27 x 21 cm. 8 leaves.  This version includes stage directions, underlined, and refers to two passages from the scriptures. This is a complete draft of the translation. Moderately corrected via a small-scale deletions and substitutions of single words. Notes throughout in the left-hand margins. On f.1 Beckett credits text to ‘A’. At end of text, f.7, beck has placed a capital ‘B’. Final lead is a sheet of stage directions. |  |
| **BC MS 1396/4/27** | Pas moi  1974  Typescript with handwritten alterations by the author.  8 leaves. |  |
|  | Typescript comprises 8 leaves. Leaves 2-7 are 30 cm. First leaf (12 x 21 cm) appears to have been sellotaped to top of leaf 2. Final leaf (9 x 21 cm) appears to have been sellotaped to bottom of leaf 7. |  |
|  | Leaves 2-7 numbered 1-6 by Beckett. |  |
|  | Published with revisions as Pas moi / Samuel Beckett, Paris : Les Éditions de Minuit, 1975. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/NOT 14 |  |
|  | Untitled typescript with manuscript corrections and additions by Samuel Beckett, of Pas moi, his translation of Not I into French. 7 leaves. Various sizes: f 1 21 x 12 cm. ff 2-6 30 x 21 cm, f. 8 36 x 21 cm (extended with attached sheet).  Item contains seven leaves of text: first leaf contains staging directions. Pagination by Beckett runs 1-6, on. Ff2-7; first leaf unnumbered. This version contains many revisions, made in black ink in the text and the margins. These are, in the main, revisions to single words, short phrases and word order. The attached portion of f.8 carries notes regarding the staging (Mouth, Auditor, curtains and lighting). |  |
| **BC MSS DRAMA/OHI** | Manuscripts: **Drama - Ohio impromptu**  1980-1982  A one-act play in English, translated into French as Impromptu d’Ohio. Written for and premiered at conference ‘Samuel Beckett: Humanistic Perspectives’ held at the Ohio State University, Columbus, Ohio, 7-9 May 1981. |  |
| **BC MS 2930** | Scraps: [early drafts of Ohio impromptu]  1980  Holograph and typescript with handwritten alterations by the author.  10 leaves. |  |
|  | Series of "false starts" for, and notes relating to, Ohio Impromptu in a manilla envelope (16 x 23 cm), inscribed "Scraps" by Beckett. First leaf (21 cm) is squared paper torn from a notebook. Leaves 2-10 are 30 cm. Leaf 8 is typescript. |  |
|  | Leaf 7 Inscribed: "U[ssy]. April 80". |  |
|  | Published with revisions as: Ohio impromptu in Three occasional pieces / by Samuel Beckett, London : Faber & Faber, 1982, p.[27]-32. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/OHI 01 |  |
|  | Set of loose leaves of ‘false starts’ for Ohio Impromptu. 10 leaves. Eight leaves manuscript, single leaf typescript, all 30 x 21 cm. Single leaf manuscript on squared paper, torn from an exercise book, 21 x 14 cm. In brown envelope marked ‘SCRAPS’ by Beckett.  Though unpaginated and not strictly a sequence, the order of composition is suggested by the drafting, development or rejection of ideas, There appear to be ten separate ‘scraps’ in this bundle. The following sequence is suggested by internal textual evidence but is only provisional.  The small notebook page represents the earliest item here, bearing twenty uncorrected lines, two of which are pauses signified by four dots. The scene involved the ‘I’ being sent away from some form of sanctuary for twenty-four hours, and being offered a shroud and a cap for the journey. The ‘I’ is unwilling to go.  The second ‘scrap’ (corresponding to the second – deleted – page of MS 2259/1) is of approximately forty moderately corrected lines, and is more recognisably dramatic, featuring stage directions and headed ‘Hands in front of invisible high stool’. The situation of the narrator very closely resembles that of the first draft, but her it is more elucidated. The narrator is still using the first person, past tense.  Leaves 3-6 carry various draft notes, experimenting with the basic scene of speaker and watcher. Some notes are in the first person, others in the third person, all heavily revised. Sheet marked /4 headed ‘all in 3rd’, although text is still in first person. The seventh sheet carries manuscript notes and staging instructions which are resulting developments of the experimentation found on sheets 3-6. This leaf is developed by the following typescript and is dated top-left Ussy, April 1980.  The eighth piece is typewritten, with manuscript corrections and additions, including a black-ink heading ‘White face. Black eyelids’. The text, a full 30 x 21 cm page, is spoken by ‘X’, whose subject is a ‘He’, who is now the silent narrator of the previous two drafts. The upper half of the text is concerned with the opening and closing of the eyes of the subject, along with the raising and lowering of the hands of the subject. The image of needle and thread, held by the subject and instigated in the second draft, persists here. The grimacing and opening and closing of the eyes by the former speaker and now listener-subject recalls the Listener of That Time. The back of this sheet carries a lengthy manuscript revision of the final childhood scene.  The ninth sheet is the first to be titled and is headed Ohio Impromptu in the top-right corner. Thirty lines of text, moderately corrected. Dramatis personae of V=Voice and A=Actor specified. V begins ‘Curtain up’. The voice begins to arrange and direct the stage-setting in a manner resembling that of ‘Director’ in Catastrophe. The final sheet comprises an eleven-line listing of notes. |  |
| **BC MS 2259/1** | Ohio impromptu  1981  Holograph with handwritten alterations by the author (photocopy).  4 leaves. |  |
|  | Inscribed: "Samuel Beckett" at foot of last leaf. |  |
|  | Leaves 1, 3 and 4 are numbered 1, 2 and 3 respectively. Leaf 2 is unnumbered, suggesting it is verso of first leaf in original. |  |
|  | Published with revisions as: Ohio impromptu in Three occasional pieces / by Samuel Beckett, London : Faber & Faber, 1982, p.[27]-32. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/OHI 02 |  |
|  | Manuscript 1: Photocopy of the original manuscript of Ohio Impromptu. Undated. Four leaves. 35 x 21 cm. Final page signed by Beckett.  Written and corrected in black ink. Pagination by Beckett in same ink, numbering third and fourth sheets ‘2’ and ‘3’. In this manuscript the Reader sips from a glass or blows his nose between readings, and a passage describing a nocturnal meeting with a ‘small old man’ called White is crossed out. The reading initially ended after the lines ‘No need to for to him again’ and the final passage about the two figures oblivious to their surroundings after the ‘sad tale’ has been told is added on the last page, after the stage directions, and labelled A. The second page is the manuscript of a ‘faux départ’ of Ohio Impromptu.  Two other versions of this fragment are included with a series of much fuller manuscripts and typescripts of another ‘faux départ’, also labelled ‘Ohio Impromptu’, in MS 2930. |  |
| **BC MS 2259/2** | Ohio impromptu  1981  Typescript with handwritten alterations by the author (photocopy).  2 leaves. |  |
|  | Inscribed: "TS 1" by Beckett" at top of first leaf. |  |
|  | Published with revisions as: Ohio impromptu in Three occasional pieces / by Samuel Beckett, London : Faber & Faber, 1982, p.[27]-32. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/OHI 03 |  |
|  | Photocopy of a corrected typescript of Ohio Impromptu. Two leaves. 35 x 21 cm. Undated: f. 1 lettered ‘TS 1’.  The section labelled A at the end of the original manuscript must have been written after the rest was typed out here, as there is a note in the margin for A to be inserted before the final ‘Nothing remains to tell’. Corrections frequent but only one large-scale addition. Directions are placed at the head of this piece. A transitional draft, containing several variants alongside material which persists to publication. |  |
| **BC MS 2259/3** | Ohio impromptu  1981  Typescript with handwritten alterations by the author (photocopy).  3 leaves. |  |
|  | Inscribed: "TS 2" by Beckett" at top of first leaf. |  |
|  | Published with revisions as: Ohio impromptu in Three occasional pieces / by Samuel Beckett, London : Faber & Faber, 1982, p.[27]-32. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/OHI 04 |  |
|  | Photocopy of a corrected typescript of Ohio Impromptu. 3 leaves. 35 x 21 cm. Undated: f. 1 lettered ‘TS 2’.  Corrections are minor and are faint in copy. Final repeated phase altered. |  |
| **BC MS 2050** | Ohio impromptu  1981  Typescript with handwritten alterations by the author (photocopy).  4 leaves. |  |
|  | Published with revisions as: Ohio impromptu in Three occasional pieces / by Samuel Beckett, London : Faber & Faber, 1982, p.[27]-32. |  |
|  | Copy 2 is RUL MS 2050. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/OHI 05 |  |
| **BC MS 2259/4** | Ohio impromptu  1981  Typescript with handwritten alterations by the author (photocopy).  4 leaves. |  |
|  | Published with revisions as: Ohio impromptu in Three occasional pieces / by Samuel Beckett, London : Faber & Faber, 1982, p.[27]-32. |  |
|  | Copy 2 is RUL MS 2050. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/OHI 05 |  |
|  | Photocopy of a typescript of Ohio Impromptu, constituting the script used for the original production. 4 leaves. 28 x 21 cm. Undated. Single typed correction, f.3. First leaf is title page. A duplicate (separately-acquired) copy exists in the collection as MS 2050. |  |
| **BC MS 2260/1** | Impromptu d'Ohio  1982  Holograph with handwritten alterations by the author.  3 leaves; 30 cm. |  |
|  | Inscribed: "Samuel Beckett. Jan. 1982" at foot of last leaf. |  |
|  | Published with revisions as Impromptu d'Ohio in: Catastrophe et autres dramaticules / Samuel Beckett, Paris : Les Éditions de Minuit, 1982, p.[57]-67. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/OHI 06 |  |
|  | Original manuscript of Beckett’s translation of Ohio Impromptu into French. Written in black ink. 3 leaves. 30 x 21 cm. Last leaf signed by Beckett and dated January 1982. Written and corrected in same black ink. Pagination by Beckett in ink on ff. 2, 3. Titled Ohio Impromptu at top of f.1. Full play text and stage directions included. Moderately corrected, with revision to line order (f.2.) and half a dozen lines of text (ff.2, 3). Text a first translation but already close to published version, with only a few variants. |  |
| **BC MS 2260/2** | Impromptu d'Ohio  1982  Typescript with handwritten alterations by the author.  3 leaves; 30 cm. |  |
|  | Published with revisions as Impromptu d'Ohio in: Catastrophe et autres dramaticules / Samuel Beckett, Paris: Les Éditions de Minuit, 1982, p.[57]-67. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/OHI 07 |  |
|  | Corrected, untitled typescript of Beckett’s translation of Ohio Impromptu into French. 3 leaves. 30 x 21 cm. Undated.  Corrected in black ink, pencil and type. Pagination un type ff.2-4. More frequently revised than previous item; incorporates the corrections made there. Changes to directions and to text. |  |
| **BC MSS DRAMA/PIE** | Manuscripts: **Drama - Gone/Solo - A Piece of Monologue**  1977 |  |
| **BC MS 2068** | Gone  1977  Holograph with handwritten alterations by the author.  5 leaves; 30 cm. |  |
|  | Inscribed: "Paris 2.10.77" by Beckett at top of first leaf. |  |
|  | Published with revisions as: A piece of monologue in Three occasional pieces / by Samuel Beckett, London : Faber & Faber, 1982, p.[9]-15. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PIE 01 |  |
|  | Manuscript of a text entitled ‘GONE’. Dated Paros, 2 October 1977. 5 leaves. 30 z 21 cm.  Written and extensively corrected in black ink. Pagination in Beckett’s hand, ff. 2-5. This earliest version opens in the first person singular: ‘My birth was my death’. At the top of the first page, after crossing out his opening section, Beckett has written ‘all 3rd’ (ie. third person) and the second half of the page and remainder of the manuscript is indeed written in the third person. There is a second draft of the deleted opening section labelled ‘A’ on the verso of the first leaf. After putting the opening sentences in the first person, Beckett goes into the third person for the rest of this rewritten section. The enumeration of certain motifs with marginal notes – ‘Face 1’, ‘Room 4’, ‘Grave 4’, and ‘Face 2’ – occurs on f.5. This enumeration is also followed on the first typescript. At the end of f.4 appears the figure ‘20’ (presumably the timing in minutes of the text up to that point). |  |
| **BC MS 2072** | A piece of monologue  1977  Holograph with handwritten alterations by the author.  4 leaves; 22 cm. |  |
|  | Written on squared paper torn from a notebook. |  |
|  | Inscribed: "Ussys 28.10.77" by Beckett at top of first leaf. |  |
|  | Published with revisions as: A piece of monologue in Three occasional pieces / by Samuel Beckett, London : Faber & Faber, 1982, p.[9]-15. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PIE 02 |  |
|  | Untitled typescript of ‘Gone’ beginning ‘Birth was his death’. Dated Ussy, 28 October 1977. 4 leaves. Squared papers, torn from an exercise book. 22 x 16 cm.  At the beginning of the manuscript, fourteen lines of text are deleted by Beckett and then are rewritten lower down on the opening page as part of the whole text. This manuscript text runs as far as the middle of f.3 of the typescript MS 2069. The exact nature of the relationship of this later manuscript with the first manuscript (MS 2068) and the two typescripts (MS 2069 and MS 2070) is not established; indeed, there may have been other intermediate drafts that are not in the Reading collection. |  |
| **BC MS 2069** | A piece of monologue  1977  Typescript with handwritten alterations by the author.  4 leaves; 30 cm. |  |
|  | Final leaf contains handwritten stage directions. Version of final leaf contains calculations by Beckett. |  |
|  | Published with revisions as: A piece of monologue in Three occasional pieces / by Samuel Beckett, London : Faber & Faber, 1982, p.[9]-15. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PIE 03 |  |
|  | Untitled typescript of ‘Gone’ beginning ‘Birth was his death’. Undated. Four leaves. 30 x 21 cm. Heavily corrected in ink by Beckett.  Corrections made in text, margins and on verso pages. Pagination by Beckett in type ff.2-4. Verso f.4 carries extensive multiplication sums, related to calculating the days, hours, minutes and seconds in a seventy-year life-span. At the end of the text is a manuscript draft of staging instructions, referring to ‘Infinitely faint light’ and ‘one metre’ between the ‘actor’ and the ‘skull sized white globe’.  One short section on f.1 is bracketed for omission, and is indeed omitted in the second typescript. Beckett has enumerated the various recurrences of the motifs of ‘Grave’ and ‘Room’ (but nor, as in the first manuscript, ‘Face’). The typescript is written from the beginning in the third person singular. At the end of the text, on f.4, Beckett has written out the stage directions describing the light, position and description of the actor, the standard lamp, the foot of a pallet bed and the failing of the light towards the end of the speech. |  |
| **BC MS 2070** | A piece of monologue  1977  Typescript with handwritten alterations by the author.  4 leaves; 30 cm. |  |
|  | Published with revisions as: A piece of monologue in Three occasional pieces / by Samuel Beckett, London: Faber & Faber, 1982, p.[9]-15. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PIE 04 |  |
|  | Untitled typescript with manuscript corrections by Samuel Beckett in black ink, pencil and type. The pagination is in type, ff. 2-4. The corrections involve loss or simple substitution of terms or phrases. For example, the alliteration of the early stages is adjusted but retained, with ‘Ghastly grinning’ replacing ‘Sickly Smiling’. Stage directions are included, though with variants therein.  This corrected typescript follows chronologically after MS 2069, but there may be another intermediate version between them that is not in the Reading collection, as there are many differences between the two versions. This latter typescript is very close to the published text. |  |
| **BC MS 2604** | Solo = (Piece of monologue)  1977  Typescript with handwritten alterations by the author.  5 leaves; 30 cm. |  |
|  | Published with revisions as: Solo in Catastrophe et autres dramaticules / Samuel Beckett, Paris : Les Éditions de Minuit, 1982, p.[27]-37. |  |
|  | First two leaves unnumbered. Leaves 3-5 numbered 2-4 by Beckett. First leaf contains stage directions. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PIE 05 |  |
|  | Typescript, with manuscript corrections and additions by Samuel Beckett, of Solo, the author’s translation of A Piece of Monologue into French. 5 leaves. 30 x 21 cm.  Extensively corrected in black ink, red ball-pen and in pencil. Headed on f.1, Solo (Piece of Monologue). This first sheet contains nine separate staging instructions, with minor variants from published text. The actual text contains many variants on the final version. |  |
| **BC MSS DRAMA/PLA** | Manuscripts: **Drama - Play/Comédie**  1962-1978  Play in one act written in English in 1962-3, and translated into French as Comédie. |  |
| **BC MS 1528/1** | Play  1962  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  9 leaves. |  |
|  | Inscribed: "I" at top right of first leaf by Beckett. Leaves 7-9 numbered 6-8 by Beckett. |  |
|  | Published with revisions as: Play in Play and two short pieces for radio / Samuel Beckett, London : Faber & Faber, 1964, p.[7]-24. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 02 |  |
|  | Photocopy of typescript of Play with manuscript corrections and additions. F.1 lettered ‘I’. Undated. 6 leaves. 36 x 22 cm.  This typescript is closer to the published text than ‘Before Play’. The first four pages contain extensive revision and rearrangement. A version of what will become the opening sequence is added on on ff.5-6, first in continuous text and then divided into phrases. Beckett then added the smaller chorus at the beginning of the two main sections. The sections are labelled A to E, with the chorus on ff.5-6 as A, the first section labelled B, the second C, the repeated chorus D, and the repeated smaller chorus, E. Although there is no mention of the entire text being repeated, the principle of repetition is already present in the in the repetition of the chorus sections. The notion of diminishing light and voices is also added in Beckett’s hand. In this typescript, the characters are referred to as S1, S2 and H. Stage directions are few. The hand-written computations on f.3 refer to the number of speeches of each character. |  |
| **BC MS 1227/7/16/6** | Before Play  1962?  Typescript with handwritten alterations by the author.  4 leaves; 27 cm. |  |
|  | Early draft of what later became Play. Characters named Syke, Conk and Nickie at this stage. |  |
|  | Published with many revisions as: Play in Play and two short pieces for radio / Samuel Beckett, London : Faber & Faber, 1964, p.[7]-24. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 01 |  |
|  | Typescript with manuscript corrections and additions. Top f.1 inscribed by Beckett ‘Before Play’. Undated. 4 leaves. 27 x 21 cm.  The majority of the text of this early version of Play bears little relation to the published text, although the elements of the stage image are already envisaged in variant form. A spotlight moves on and off the faces of three characters, prompting them into speech. In this draft, there are two men and one woman, named Syke, Conk, and Nickie, each clearly distinguished by their facial features and hair colouring. They are enclosed up to the neck in three white boxes which are, like the urns in the final text, ‘one yard high’. |  |
| **BC MS 1528/2** | Play  1962  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  9 leaves. |  |
|  | Inscribed: "II" at top right of first leaf by Beckett. |  |
|  | Published with revisions as: Play in Play and two short pieces for radio / Samuel Beckett, London: Faber & Faber, 1964, p.[7]-24. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 03 |  |
|  | Photocopy of typescript of Play with manuscript corrections and additions. F.1 lettered ‘II’. Undated. 9 leaves. 36 x 22 cm.  In this typescript of the characters are referred to as W1, W2, and M. The stage directions given on the first page still indicate that the characters should be placed in white boxes. They are specified as being ‘in their thirties’, and of ‘indifferent’ appearance. A number of the speeches are broken up and rearranged. Letters A to C in this section seem to refer to additional passages which are added at these points in the next typescript. On the final leaf, f.9, the chorus is revised. |  |
| **BC MS 1528/3** | Play  1962  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  9 leaves. |  |
|  | Inscribed: "3" at top right of first leaf by Beckett. |  |
|  | Published with revisions as: Play in Play and two short pieces for radio / Samuel Beckett, London: Faber & Faber, 1964, p.[7]-24. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 04 |  |
|  | Photocopy of typescript of Play with manuscript corrections and additions. F.1 lettered ‘3’. Undated. 9 leaves. 36 x 22 cm.  This typescript includes an additional speech by each of the characters added at the points specified as A, B or C in the previous typescript. The passage referring to an ‘old hand-mower’ is added (f.4) in this typescript. Several speeches are rearranged. The first part now ends with W2’s speech about making a bonfire of M’s ‘things’ instead of with W1. |  |
| **BC MS 1528/4** | Play  1962  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  3 leaves. |  |
|  | Inscribed: "3A (Part 2)" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Play in Play and two short pieces for radio / Samuel Beckett, London: Faber & Faber, 1964, p.[7]-24. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 05 |  |
|  | Photocopy of a typescript of Play with manuscript corrections and additions. F1 lettered ‘3A (Part 2)’. Undated. 3 leaves. 36 x 22 cm.  This manuscript contains the text of the second section of Play. The text differs from that of TS3, and contains some changes made in later typescripts. |  |
| **BC MS 1528/5** | Play  1962  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  13 leaves. |  |
|  | Inscribed: "4" and "Corrected Ehrenbachhöhe August 1962" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Play in Play and two short pieces for radio / Samuel Beckett, London: Faber & Faber, 1964, p.[7]-24. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 06 |  |
|  | Photocopy of typescript of Play with manuscript corrections and additions. F.1 lettered ‘4’. Inscribed ‘Corrected Ehrenbachhöle’. Dated August 1962. 13 leaves. 36 x 22 cm.  This typescript contains more detailed stage directions. The boxes on stage have here been changed to ‘large white urns’. The characters’ speech is ‘provoked by spotlights’, one on each face. Various passages added, including M’s protestations of love. The individual speeches are numbered. |  |
| **BC MS 1528/6** | Play  1962  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  9 leaves. |  |
|  | Inscribed: "5" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Play in Play and two short pieces for radio / Samuel Beckett, London: Faber & Faber, 1964, p.[7]-24. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 07 |  |
|  | Photocopy of typescript of Play with manuscript corrections and additions. F.1 lettered ‘5’. Undated. 9 leaves. 36 x 22 cm.  The chorus is revised, as are some of the speeches in the first pages of the Narration section. The major revisions are in the breaking up and rearranging of the speeches into much more fragmented and shorter parts. The main impetus behind this seems to have been the stage direction, written into the beginnings of TS5, that the whole movement should be ‘as rapid as possible’. The pauses throughout the text are removed, and the staccato and increasingly rapid rhythm is created throughout the fragmentation of the speeches, especially in the second section. |  |
| **BC MS 1528/7** | Play: an act  1962  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  17 leaves. |  |
|  | Inscribed: "6" and "For Rosica [Colin]" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Play in Play and two short pieces for radio / Samuel Beckett, London: Faber & Faber, 1964, p.[7]-24. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 08 |  |
|  | Photocopy of carbon typescript of Play with manuscript additions and corrections. Inscribed ‘For Rosica [Colin]’, and lettered ‘6’. Undated. 17 leaves. 36 x 22 cm.  The first page bears for the first time the title ‘PLAY/An Act’. Infrequent revisions. The notion of a single spotlight is introduced, and then the direction. ‘Repeat play’ appears for the first time. |  |
| **BC MS 1528/8** | Play:  1963  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  15 leaves. |  |
|  | Inscribed: "7" and "S.B. corrected" at top of first leaf by Beckett. |  |
|  | "Erskine for Arsene throughout" written in Beckett's hand on first leaf. |  |
|  | Published with revisions as: Play in Play and two short pieces for radio / Samuel Beckett, London: Faber & Faber, 1964, p.[7]-24. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 09 |  |
|  | Photocopy of carbon typescript of Play with manuscript additions and corrections. Inscribed ‘SB corrected’, lettered ‘7’. Undated. 15 leaves. 36 x 22 cm.  Title page bears note ‘Erskine for Arsene throughout’. Very minor corrections to the text; note on the light added. |  |
| **BC MS 1528/9** | Play: a play in one act  1963  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  14 leaves. |  |
|  | Inscribed: "8" and "Ussy. December 1963" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Play in Play and two short pieces for radio / Samuel Beckett, London: Faber & Faber, 1964, p.[7]-24. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 10 |  |
|  | Photocopy of carbon typescript of Play with minor manuscript corrections. Lettered ‘8’. Dated December 1963. 14 leaves. 36 x 22 cm.  This typescript includes most but not all of the revisions made in the previous typescript. The butler is still named Arsene. The urns have been changed from white to grey. The performance has been further speeded up, as the characters’ response to the light is not ‘instantaneous’ instead of occurring after the two-second pause indicated in the previous typescript, and the tempo is to be ‘very rapid’. Corrections to the text are mainly of typing errors. |  |
| **BC MS 1528/10** | Play: a play in one act  1963  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  14 leaves. |  |
|  | Inscribed: "9" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Play in Play and two short pieces for radio / Samuel Beckett, London: Faber & Faber, 1964, p.[7]-24. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 11 |  |
|  | Photocopy of carbon typescript of Play with minor manuscript corrections. Lettered ‘9’. Undated. 14 leaves. 36 x 22 cm.  Carbon copy of MS 1528/9. Arsene changed to Erskine. Beckett replaces the instantaneous reaction of the characters to the light by a one-second pause. |  |
| **BC MS 1528/11** | Play: a play in one act  1963  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  15 leaves. |  |
|  | Inscribed: "10" and "Ussy. December 1963" at top of first leaf by Beckett. |  |
|  | "Conform with Faber proofs and script sent to George [Devine]. 12.1.64" written in Beckett's hand on first leaf. |  |
|  | Leaf 15 contains notes on the repeat of the play. "Note made after National Theatre production" written in Beckett's hand at top of leaf. |  |
|  | Published with revisions as: Play in Play and two short pieces for radio / Samuel Beckett, London: Faber & Faber, 1964, p.[7]-24. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 12 |  |
|  | Photocopy of carbon typescript of Play with minor manuscript corrections. Lettered ‘10’. Dated December 1963. 15 leaves. 36 x 22 cm.  First page inscribed ‘Conform with Faber proofs and script sent to George 12.1.1964’. Although lettered ‘10’, this typescript appears to have more in common with TS 7 than with the immediately preceding ones. The butler is still named Arsene, and the stage directions refer to ‘large white urns’. This version also includes a note on the repeat, under the heading ‘Note made after National Theatre production’ (April 1964). |  |
| **BC MS 1227/7/13/1** | Play: note on repeat  1964  Typescript with handwritten additions by the author.  1 leaf; 27 cm. |  |
|  | Inscribed: "For Reading University Library. Sam. Beckett." at top of leaf. Title handwritten by the author. |  |
|  | Published as part of Play in Collected Shorter Plays / Samuel Beckett, London: Faber & Faber, 1984, p.[145]-160. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 13 |  |
|  | Manuscript and typescript note for the repeat of Play. Inscribed ‘for Reading University Library Sam. Beckett’. Also in hand, ‘PLAY/Note on Repeat’. Rest of sheet is typed. Undated. One lead. 27 x 21 cm. |  |
| **BC MS 1531/1** | Play  1964  Page proofs (photocopy) of an original in Washington University Libraries, St. Louis, Missouri.  16 leaves. |  |
|  | Inscribed: "Play" and "Faber version" at top of first leaf by an unidentified hand. |  |
|  | Published as: Play in Play and two short pieces for radio / Samuel Beckett, London: Faber & Faber, 1964, p.[7]-24. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 14 |  |
|  | Photocopy of page-proofs for Faber and Faber edition of Play, 1964. First page inscribed ‘Faber version’. No revisions. 16 leaves. 28 x 21 cm. |  |
| **BC MS 1531/2** | Comédie  1963  Holograph, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  11 leaves. |  |
|  | Inscribed: "I" and "Ussy. Avril-Mai 1963" at top of first leaf by Beckett. |  |
|  | Original written on squared paper from a notebook |  |
|  | Published with revisions as: Comédie: pièce en un acte in Comédie et actes divers / Samuel Beckett, Paris : Les Éditions de Minuit, 1966, p.[7]-35. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 15 |  |
|  | Photocopy of original manuscript of Comédie, Beckett’s translation of Play into French. Dated Ussy, April-May 1963 on f.1. 11 leaves. Squared paper. 27 x 21 cm.  First page is title-page, headed ‘I’ and COMEDIE’ in ink. No pagination by Beckett. The first ten pages are Beckett’s translation of the text of Play, with stage directions added on the eleventh page. From these, it would appear that Beckett began to work on the French translation after TS 6 or 7. The stage directions in French are very similar to those in both TS 6 and TS 7, but do not include the more detailed notes on the light given at the end of TS 7. The characters are referred to as W1, W2 and M. The text itself is moderately corrected, and variant material is still occasionally legible under deletions; uncorrected text carries some variant material also. |  |
| **BC MS 1534/1** | Comédie: (que comédie)  1963  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  16 leaves. |  |
|  | Inscribed: "Ier Etat" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Comédie : pièce en un acte in Comédie et actes divers / Samuel Beckett, Paris : Les Éditions de Minuit, 1966, p.[7]-35. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 16 |  |
|  | Photocopy of typescript of Comédie with manuscript additions and corrections. F.1 lettered ‘Ier Etat’. Undated. 16 leaves. 27 x 21 cm.  Pagination runs 2-14 on ff.4-16. First three pages unnumbered by Beckett. The first page bears an alternative title in brackets ‘Que Comédie’. There are extensive corrections to both stage directions and text in type and manuscript notes. |  |
| **BC MS 1534/2** | Comédie: un acte  1963  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  14 leaves. |  |
|  | Inscribed: "Corrigé Ussy. Nov. 63" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Comédie: piéce en un acte in Comédie et actes divers / Samuel Beckett, Paris: Les Éditions de Minuit, 1966, p.[7]-35. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 17 |  |
|  | Photocopy of typescript of Comédie with manuscript additions and corrections by Beckett. Inscribed Corrigé Ussy, Nov. 1963’ on f.1. 14 leaves. 30 x 21 cm.  Typed pagination by Beckett from pp.2-12 on ff.414. First page is the first full title page in the sequence, ‘COMEDIE/Un Acte de Samuel Beckett’. There is no pause in the reaction to the light, and the black-outs have been reduced to three seconds, as in TS 8. Lower half of the opening stage directions extensively revised via a manuscript replacement inserted into adjacent left margin. Heading ‘Eclairage’ corrected in ink to ‘Lumière’. |  |
| **BC MS 1534/3** | Comédie: un acte  1964  Typescript, with handwritten alterations by the author (photocopy), of an original in Washington University Libraries, St. Louis, Missouri.  17 leaves. |  |
|  | Inscribed: "Etat definitif. Envoyé à Suhrkamp 27.4.64" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Comédie: pièce en un acte in Comédie et actes divers / Samuel Beckett, Paris : Les Éditions de Minuit, 1966, p.[7]-35. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 18 |  |
|  | Photocopy of typescript of Comédie with manuscript additions and corrections. Inscribed ‘S.B. Etat définitive. Envoyé à Suhrkamp 27. 4. 1964’.  This version was sent by Beckett to his German publishers, Suhrkamp, yet features some revisions alongside the marginal instructions to the printer. All variants are clearly legible ‘Personnages’ listing on f.2 is followed by a manuscript note to the effect that there are thirty-two individual utterances in the first part, and eighty in the second. |  |
| **BC MS 1730** | Spiel production notebook  1978  Holograph with handwritten alterations by the author.  1 item; 17 cm. |  |
|  | Brown notebook, with soft board covers, containing 88 pages. Front cover is inscribed "SPIEL" by Beckett. Front of notebook (p.2-21) contains notes and diagrams written in English by Beckett in preparation for his German production of Play (Spiel) at the Schiller-Theater Werkstatt, Berlin, in October 1978. |  |
|  | Back cover of notebook is inscribed: "Kommen u. Gehen", "Eh Joe" and "HAPPY DAYS" by Beckett. Pages 1-7 at the back of the notebook (i.e. p.82-88) contain notes and diagrams written tête-bêche in English by Beckett in preparation for the production of Come and Go (Kommen und Gehen), directed by Walter Asmus, at the Schiller-Theater Werkstatt, Berlin, in October 1978. Pages 9-14 at the back of the notebook (i.e. p.75-80) contain notes and diagrams written tête-bêche in English by Beckett in preparation for his production of Eh Joe (He, Joe) at the Süddeutscher Rundfunk, Stuttgart, in 1979. Pages 14-67 at the back of the notebook (i.e. p.22-75) contain notes and diagrams written tête-bêche in preparation for his production of Happy Days at the Royal Court Theatre, London, in June 1979. |  |
|  | Notes relating to Happy Days published as a facsimile in: Happy days : the production notebook of Samuel Beckett / edited with an introduction and notes by James Knowlson, London : Faber & Faber, 1985. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PLA 19 |  |
|  | Manuscript notes by Samuel Beckett, in exercise book described in Happy Days production notebook section, relating to Kommen und Gehen. 4 leaves, 17 x 11cm. Squared paper. Black ink.  Notes in English on 1978 German production at Schiller Theater, supplying insight into the textures of the play; Beckett notes 'Opener always one to go') verso f.2) in reference to the periodic exits made by the three female characters and the conversations they open. Material primarily diagrams and tables relating to the speeches, hand-holding and movement of the characters, dubbed Mei, Su and Lo as opposed to Vi, Flo and Ru in the published English text. Notes on basic principles of how the text functions; notes exemplify the highly disciplined, geometrical thinking employed by Beckett in this piece. Each separate movement is numbered and, from the tables included, the logic of the play becomes clear, with the name combination Lo-Mei-Su opening and closing the play while not being repeated in the sequence. Very specific instructions as to the garments in each of the three colours, each character having one garment in each of the three colours violet, red and yellow. Beckett allows for cushions for the sitters which are prescribed to be the same colour as their dress. |  |
|  | Manuscript notebook containing material relating to 1979 Süddeutscher Rundfunk television production of He, Joe. Eh Joe material on three leaves, ff.5-7. Squared paper, 17 x 11 cm. Black ink and pencil. Notes in German and English. All references to German text.  Varied content throughout these leaves- one page of quotations in German from the Bible, Luke XII, 16 and Genesis III, 19; one page a 1-10 listing, representing the ten sections of varying length created by the nine camera moves. The figures relate to the number of lines in each section. One sketch traces Joe's route around his room to the seated position on the edge of the bed with a written description of the same on the next page. The last page lists ten moments in the piece which Beckett clearly felt were of particular importance. |  |
|  | Manuscript notebook prepared by Beckett for his own production of Happy Days at the Royal Court Theatre, June 1979. 'Clairefontaine' brand of notebook, light brown soft board covers, wire spiral ring-binding. 44 leaves. 17 x 11 cm. Squared paper. Front of notebook is inscribed SPIEL by Beckett, while the back cover is inscribed Kommen u. Gehen, Eh Joe and also HAPPY DAYS.  Beckett has worked from the front cover forwards and in from the back cover, so that text can be read working in either from the front or the back of the book. This notebook also carries material relating to productions Kommen und Gehen / Come and Go, He Joe/ Eh Joe and Spiel/Play. The notes for the separate productions are divided from each other by small strips of red masking tape attached by Becket to the top left corner of the first page of each new section. Thus the notes for each play can be found very quickly and simply. The notes for Happy Days occupy pages numbered by Beckett pp. 2-55. The main notes are in black ink on the recto pages, while corrections, additions and 'overspills' are found on the facing verso.  As is suggested by the order of the listing on the back cover of the notebook, the notes for Happy Days are the third set, beginning seven leaves in from the back of the book, and headed 'Happy Days Royal Court June 79', on the page Beckett numbers '3'. This page carries a listing of the division of the play, Act 1 sections I - VIII and Act 2 sections I- IV. On the facing verso p.2 there is an index to the contents of the Happy Days notes; there are forty- one sections noted, accompanied by their page references for this notebook. Sections divide the play thematically, under such headings as 'Old style', 'Main events' and 'Brief dream'. Each of these sections lists occurrences and contexts for their themes throughout the play. Pp. 15-19 and 35-52 carry notes on the twelve sections into which Beckett divides the play, detailing cues, movements to the left and right by Winnie, and specific sequences of actions by both players, along with various quotations. Some of these appear in the text, while some are notes from Beckett to himself, illustrating the source of some cross-references in the play.  There are pencilled sections which deal exclusively with Willie's position on the stage in relation to the position in the text, via notes and diagrams. On p.18 Beckett has proposed a 'timetable' for the period of rehearsals for the play, detailing exactly which sections should be dealt with on which date. The rehearsals for this production, which featured Billie Whitelaw as Winnie and Leonard Fenton as Willie, ran from 23 April to 26 May 1979, with the 'Run', as Beckett calls it here, from '28 May to 2 June?'. Beckett's question mark was well placed, as the production previewed on 5 June and opened on 7 June 1979. |  |
|  | Manuscript notes prepared by Samuel Beckett for his production of Speil at the Schiller-Theater Werkstatt, Berlin, 6 October 1978. In the item described under the Happy Days production notebook section. Notes for Speil at front of book, 11 leaves. 17 x 11 cm, squared paper. Inscribed on front cover by Beckett, SPIEL. Black ink throughout. Additions in pencil.  Directorial notes are in English, quotations from the text in German. The notes concentrate on listings and statistical analyses of the structures within the play. Headed ‘I’ and ‘II’ are two lists in German which detail opening and closing lines of each speech by each voice in the two sections of Spiel; Beckett divides ‘I’ into eleven sections, ten of which have three speeches, one by each voice, the final section lacking a contribution from ‘F[rau] I’. Section II is divided into twenty-seven units, each of three speeches. A table on f.1 verso details events in each speech of Section I. This list faces the page headed ‘I’, and the lists correspond; each separate unit of German text is faced by its key incident in English. Notes on f.5 verso – f.6 carry six sections of references to specific types of moments in Spiel, including heading ‘Being seen?’, ‘Will eye weary?’’ and ‘Meaninglessness’. Each section comprises examples of occurrence of its subject. Surrounding and following the precisely and almost mathematically arranged material are looser and more random notes which seem to have been added during rehearsals; these notes are much more ambiguous, admitting queries and cuts. F.7 verso and f.8 reveal indecision over chorus and lighting. F.10 recto contains a diagrammatic break down of both the sections, listing all speeches. |  |
| **BC MS 1581/15** | Play  1964  Photocopy of manuscript notes by George Devine relating to the premiere of Play. Dated 1964. 3 leaves. 33 x 22 cm.  Notes made by George Devine, who directed Play at the Old Vic in April 1964, with Billie Whitelaw, Rosemary Harris and Robert Stephens. These notes refer to rehearsal methods and other comments.  16 leaves. |  |
| **BC MS 1520/1** | Play television script |  |
| **BC MS 1520/2** | Play television script |  |
| **BC MSS DRAMA/POC** | Manuscripts: **Drama - Rough for Radio II/Pochade radiophonique**  Radio play written in French in the early 1960’s as Pochade radiophonique. Translated into English by Beckett, first performed on BBC Radio 3, 13 April 1976 |  |
| **BC MS 1396/4/43** | Radio  1963?  Typescript with handwritten alterations by the author.  10 p.; 27 cm. |  |
|  | 10 leaves encapsulated back-to-back to make 5 items. |  |
|  | "Radio" written in Beckett's hand at top of first leaf. |  |
|  | Published with revisions in: Pas: suivi de quatre esquisses / Samuel Beckett, Paris: Les Éditions de Minuit, 1978, p.[63]-97. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/POC 01 |  |
|  | Typescript, with manuscript corrections and additions by Samuel Beckett, of a play in French entitled, in Beckett’s hand ‘Radio’. Undated. 27 x 21 cm. 10 leaves.  Pagination in type after f.1. Corrections in black and blue ink found in text and margins, suggesting two distinct stages of revision. A heavily corrected draft, with typed text deleted and replaced alongside extensive inserted additions to the text. An early but not the earliest version of this piece for radio. |  |
| **BC MS 1396/4/44** | Pochade radiophonique  1963?  Typescript with handwritten alterations by the author.  12 p.; 27 cm. |  |
|  | 12 leaves encapsulated back-to-back to make 6 items. |  |
|  | Published with revisions in: Pas: suivi de quatre esquisses / Samuel Beckett, Paris: Les Éditions de Minuit, 1978, p.[63]-97. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/POC 02 |  |
|  | Untitled carbon typescript with manuscript corrections by Samuel Beckett of a revised version of MS 1396/4/43, ‘Radio’. Undated. 27 x 21 cm. 12 leaves.  Infrequent revision in black ink and type. Pagination in type runs ff.2-12. Incorporates corrections made in MS 1396/4/43 along with minor internal revision of typographical errors and word order. |  |
| **BC MS 1555/1** | Radio II  1975  Holograph with handwritten alterations by the author.  12 leaves; 30 cm. |  |
|  | "RADIO II" written in Beckett's hand at top of first leaf. Inscribed: "Ussy. 23.8.75. Samuel Beckett" on last leaf. |  |
|  | Published with revisions as: Radio II in Ends and odds: eight new dramatic pieces / by Samuel Beckett, New York : Grove Press, 1976, p.[113]-128. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/POC 03 |  |
|  | Original manuscript of Rough for Radio II, Beckett’s translation of Pochade radiophonique into English. 30 x 21 cm. 12 leaves; f.12 signed by Beckett and dated Ussy, 23 August 1975.  Pagination by Beckett, in the same black ink used for the text, after f.1. First leaf headed ‘RADIO II’ in thick black marker pen. Infrequently corrected, early draft. Textual evidence suggests this to be the initial translation from the French, in which Beckett is concerned with obtaining a basis on which to work. For example, the Stenographer is originally dubbed ‘Secretary’ as in the French. Many small-scale revisions throughout the text which adjust the tone rather than the actual content; a word altered; a word omitted, wo word added. The similarities between the setting of this piece and Beckett’s later work Catastrophe are more obvious in this draft.  Quotation marks are placed around the sections from Dante used in the play. Many minor variants on the published text. |  |
| **BC MS 1555/2** | Radio II  1975  Typescript with handwritten alterations by the author.  9 leaves; 30 cm. |  |
|  | Published with revisions as: Radio II in Ends and odds: eight new dramatic pieces / by Samuel Beckett, New York: Grove Press, 1976, p.[113]-128. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/POC 04 |  |
|  | Typescript, with manuscript additions and corrections by Samuel Beckett, of a revised version of Rough for Radio II, the author’s translation of Pochade radiophonique into English; undated. 30 x 21 cm. 9 leaves.  Pagination begins, in type, on f. 2. Top f.1 is lettered ‘RADIO II’ in black felt-tip by Beckett. Textual additions are made in pencil, while typographical corrections are in black in ink. The additions are in the left margin. There is a still textual variance, this item not agreeing fully with the published version. At the foot of f.2 Beckett has pencilled in two lines of the original French text which he has missed out in the typescript and not included in the published version. |  |
| **BC MSS DRAMA/QUA** | Manuscripts: **Drama - Quad**  1981 |  |
| **BC MS 2198** | Quad  1981  Holograph with handwritten alterations by the author.  3 leaves; 31 cm. |  |
|  | Written on squared paper torn from a notebook. Leaf 2 has calculations on verso. |  |
|  | Published with revisions as: Quad in Collected Shorter Plays / Samuel Beckett, London, Faber & Faber, 1984, p.[289]-294. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/QUA 01 |  |
|  | Original manuscript of Quad. Undated. 3 leaves, squared paper. 31 x 21 cm.  This trio of sheets represents stages in the development of Quad. All sheets are written and only moderately corrected in black ink by Beckett. Apart from some calculations on verso f.1, all materials is on one side only of the sheets.  The first sheet in this trio begins with a square diagram of the playing area. Each corner is designated (clockwise: A B C D), with centre (O) marked, and side-length set at eight paces. The circuit itinerary for the four players is set out, both as individual pathways between points and in combination with other players.  The sheet displays two different black inks. The lower page contains preliminary specifications, and notes ‘problem’ presented by negotiation of centre point O when two or more players converge.  F.2 emends and expands upon information given under heading f.1. Side-length has now been reduced to six paces. Light specifications are elaborated considerably, allocating a particular colour for each player. Estimated time here appears for the first time (as approximately twenty-five minutes), and centre point O is amended to E.  F.3 is written in neater, more assured style, incorporating earlier changes and making further refinements. The square-diagram of f.1 now has a camera position (X) marked below it. The camera instruction ‘fixed’, which was added as an after-though in f.2, is now firmly in place under the heading ‘Camera’. |  |
| **BC MS 2199** | Quad  1981  Typescript (carbon copy) with handwritten alterations by the author.  1 leaf; 30 cm. |  |
|  | Published with revisions as: Quad in Collected Shorter Plays / Samuel Beckett, London, Faber & Faber, 1984, p.[289]-294. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/QUA 02-04 |  |
|  | Typescripts, with manuscript corrections and additions by Samuel Beckett, of Quad. Undated. 9 leaves; 3 original, 6 photocopied. 30 x 21cm.  This item comprises two distinct sections. The first, single sheet is a typed version of the material drafted in the first part of MS 2198. Corrections are made in pencil and black ink by Beckett. It contains a diagram of the playing square, centre marked ‘O’, with much attention paid to the sequences of the players’ movements. Beckett reverts to a square of six pace in length by crossing through the typed ‘8’ in pencil, and refers to the paths taken by the players as the ‘Course’ rather than the ‘Circuit’ as previously. Beckett calculates twelve minutes for the performance of the first series of Quad as it stands here.  A pencil note added to the foot of the page reads ‘Light change’, indicating Beckett’s growing realisation that the light scheme involving different colours for each player is impracticable.  The second and third sheets are stapled together and comprise the first conjunction of the previously separate full-length directions and the sets of calculations for the players and their courses. This draft is corrected un type, black ink and brown felt-tip pen. Al typed but for diagram of playing area in black ink which reinforces a pencil version of the same sketch. Corrections are primarily exchanges of single words or short phrases which help clarify points.  Leaves 4-6 and 7-9 are photocopies of a full and uncorrected typescript of Quad. The second set is a photocopy of the first. The test here is as published. It features manuscript additions in the form of bracketed numbers 1, 2 and 3 after ‘Light’, ‘Time’ and ‘Problem’, which correspond to the list of rehearsal and post-production observations which are added to the text for the first time in this draft. |  |
| **BC MS 2060** | Quad  1981  Typescript with manuscript addition by the author (photocopy).  2 leaves; 30 cm. |  |
|  | Inscribed: "QUAD" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Quad in Collected Shorter Plays / Samuel Beckett, London, Faber & Faber, 1984, p.[289]-294. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/QUA 05 |  |
|  | Photocopy of uncorrected typescript of Quad. Undated. 2 leaves. 30 x 21 cm.  Pre-production copy; lacks the diagram and notes which relate to the Süddeutscher Rundfunk television production. Top centre f.1, entitled ‘QUAD’ in Beckett’s hand. |  |
| **BC MS 2861** | Quad  1981  Typescript (photocopy).  2 leaves; 30 cm. |  |
|  | Published with revisions as: Quad in Collected Shorter Plays / Samuel Beckett, London, Faber & Faber, 1984, p.[289]-294. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/QUA 06 |  |
|  | Photocopy of uncorrected typescript of Quad. Undated. 2 leaves. 30 x 21 cm.  A photocopy of the same original as used in MS 2060, with the absence of Beckett’s holograph title. |  |
| **BC MS 2100** | Quadrat: Stuttgart April 1981  1981  Süddeutscher Rundfunk.  18 p. on 9 leaves; 14 cm. |  |
|  | Holograph with handwritten alterations by the author. |  |
|  | Written on squared paper taken from a notebook. Pages 6, 16-18 blank. |  |
|  | Notes and diagrams written by Beckett in English in preparation for his German production of Quadrat I & II at the Süddeutscher Rundfunk in Stuttgart. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/QUA 07 |  |
|  | Original manuscript notes toward television production of Quad for Süddeutscher Rundfunk, entitled Quadrat. Dated Stuttgart, April 1981. 9 leaves, torn from squared –paper exercise book. 14 x 9 cm.  These notes by Beckett pertain to his own production of Quad. They are accompanied by a note from James Knowlson reporting the Beckett sent them to him for RUL on 13 September 1981, with an accompanying note.  The notes are in black ink throughout, and occupy fifteen of the eighteen pages, the last three being blank. The first page carries title and date. The pages are still attached to the original binding glue and thus the leaves are not loose. The notes elaborate upon the formula of Quad, and in so doing reflect the difference between the writing and the performance of such a piece. The notes are divided into sections. The first group, four pages in length, is headed ‘COURSE (C)’ and contains three diagrams, two of the playing area and one of the routes taken by each player. There are various notes on these routes, and notes also relating to the number of appearances and circuits taken by each player.  The next section is headed ‘E’, and details the motion of the players relative to the centre-area (E). Following this section are shorter sets of notes on ‘Light’, ‘Percussion’, etc (some of which differ considerably from notes under the corresponding published version). Beckett speculates upon various methods of simultaneous stops and starts of sound and motion, and calculates ‘respite’ times for the players. |  |
| **BC MSS DRAMA/QUO** | Manuscripts: **Drama - What Where/Quoi où**  1983-1985  A one-act play written in French in 1983 as Quoi où and translated into English as What Where |  |
| **BC MS 2603** | What where  1983  Holograph with handwritten alterations by the author.  4 leaves; 30 cm. |  |
|  | Inscribed: "Paris 12.5.83" at foot of last leaf. |  |
|  | Published with revisions as: What where in Three plays: Ohio impromptu, Catastrophe, What where / by Samuel Beckett, New York: Grove Press, 1984. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/QUO 01 |  |
|  | Original holograph manuscript of What Where (Beckett’s translation of Quoi où), with minor corrections by Samuel Beckett, in black ink. 4 leaves, ff. 2-4 numbered by Beckett. 30 x 21 cm. Last page dated Paris, 12 May 1983.  Text close to final version; corrections are clarifications and adjustments of incorrect assignations of speech. The opening is adjusted: Beckett deletes the direction ‘Stage in darkness’. The position of V is referred to here as ‘the place of V’. No diagram of the playing area (here referred to as ‘PA’). |  |
| **BC MS 3097/1** | Photocopied pages from Was wo  1985?  Title page and p.[9]-15 of Was wo / Samuel Beckett ; Deutsch von Elmar and Jonas Tophoven, published in Spectaculum 39 : Sechs moderne Theaterstücke, Frankfurt am Main : Suhrkamp, 1984 (photocopy), with handwritten alterations by the author in red ink.  8 leaves. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/QUO 02 |  |
|  | Photocopy of the published text of Was wo, a translation Elmar and Jonas Tophoven of Quoi où into German. 8 leaves, heavily annotated in Beckett’s hand, in black ink and red ball-pen.  The corrections to this item are extensive, with five lengthy sections of text completely city and some radical additions. In all, Beckett cuts about a quarter of the length of the play. In effect, Was wo, as it exists here, is a play with a radically different complexion from its French and English counterparts, Quoi où and What Where.  These annotations were made in May 1985 by Beckett in preparation for a televised version of Was wo by Süddeutscher Rundfunk. Beckett directed the project, with Jim Lewis as cameraman. This annotated text shows the substantial cuts which Beckett made to the text for the adaptation. |  |
| **BC MS 3097/2** | Was wo: TV project, May 85  1985  Holograph with handwritten alterations by the author.  6 leaves; 14 cm. |  |
|  | Notes written on squared paper torn from a small notebook. |  |
|  | Notes and diagrams written by Beckett in English in preparation for his German production of Quoi où (Was wo) at the Süddeutscher Rundfunk in Stuttgart. |  |
|  | Verso of second leaf contains cast list. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/QUO 03 |  |
|  | Original manuscript production notes by Samuel Beckett for the television adaptation of Was wo. 6 leaves torn out of a squared paper notebook. 14 x 9 cm. Dated on the first page May 1985. Written in three types of black ink.  These notes were made by Beckett prior to and during production, which, according to the note on p.2, took place in Stuttgart between 18 and 28 June 1985. They constitute a full record of Beckett’s experience as a Director of the ‘SDR’ television version of Was wo. In this production Beckett opts to use only faces. Notes on the first page include ‘Bodies and movement eliminated. Faces only’. When Beckett lists the participants, he capitalised the vowel in each name, thus: BAm, BEm, BIm, BOm. (Beckett remarked that the difference in the vowel sounds is the most important aspect of these names). Each player is attributed a colour: black, white, red, and blue respectively. In the published stage directions, Beckett rejects colour, specifying the players all having ‘Same long grey gown. Same long grey hair’. The exits and entrances are denoted by fade-outs and fade-ups.  In this sequence of notes, Beckett tries and rejects many approaches to the production, with and without a full view of the players’ bodies, before settling on the ‘faces only’ technique. There are several technical notes. Beckett also lists a nine-point colour sequence, and notes that, while the light on the players’ faces should be coloured and clear, on ‘S’ there should be ‘Dim light; face blurred’. The indication of colour differentiation establishes a link with Beckett’s Quad, also produced in Stuttgart and directed by Beckett for SDR, in 1982.  Item in brown envelope, addressed in Beckett’s hand, to Professor James Knowlson, and postmarked Paros, 9 July 1985. |  |
| **BC MSS DRAMA/ROC** | Manuscripts: **Drama - Rockaby/Berceuse**  1981-1982  Play written in English in 1981 and translated into French as Berceuse |  |
| **BC MS 2196** | Rockaby  1981  Holograph with handwritten alterations by the author.  2 leaves; 30 cm. |  |
|  | Published with revisions as: Rockaby in Three occasional pieces / by Samuel Beckett, London: Faber & Faber, 1982, p.[17]-26. |  |
|  | Final leaf contains a series of staging instructions. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ROC 01-02 |  |
|  | Original untitled manuscript of Rockaby. Undated. 5 leaves. 30 x 21 cm.  Written and corrected by Beckett in black ink. First four leaves are text, final leaf contains notes on staging. Moderately corrected with corrections in text and margins.  Text arranged in loose paragraph form at this early stage. Stage directions incomplete; the only explicit directions are found on the final page. A double stage of composition is denoted by the fact that each phrase is separated from the next by a dash on ff.1-2 and by a trio of ‘pause dots’ on ff. 3-4. The piece begins with W’s instigatory ‘Now’, rather than the ‘More’ of the final version. The occasions on which W and V speak the same lines, italicised in the published text, are marked here via an underlining.  The text incorporates much that is found in reduced form in the final version. An important variant is an occasional slip page between the first and third person: references to ‘I’ by V are corrected, by V, to ‘She’. This establishes a link with Not I. The conclusion to the piece already features the final echoing of ‘rock her off’, but also some variants.  The final lead is a set of staging instructions with well-corrected notes on ‘W’, ‘Costume’, ‘Eyes’, ‘Attitude’, ‘Light’, ‘Rock’, ‘Chair’. These correspond to the sections which precede the published version, but for the absence of notes on Voice. The contents of these sections are variant drafts of the final notes; Beckett has already very strongly visualised the piece. |  |
| **BC MS 2197** | Rockaby  1981  Typescript (photocopy) with handwritten alterations by the author.  6 leaves; 30 cm. |  |
|  | Inscribed: "ROCKABY" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Rockaby in Three occasional pieces / by Samuel Beckett, London: Faber & Faber, 1982, p.[17]-26. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ROC 03 |  |
|  | Photocopy typescript of Rockaby, with manuscript corrections and additions by Samuel Beckett. Undated. 6 leaves. 30 x 21 cm.  Infrequent corrections made to the photocopied original in ink and in pencil to the actual item. Five leaves of text, one leaf of staging directions. Also features opening stage directions which correspond to the published version. Text now arranged in the columnar structure familiar from the published version. Corrections are in the text and the margins. The pencil notes introduce revised or fresh material, and pencil also underlines two moments at which Beckett intends W and V to speak simultaneously, in addition to those moments underlined in type. The ink corrections made to the original and photocopied here both delete from and add to the text. The final page of notes carries several corrections in photocopied ink and original pencil. These corrections bring thee text into agreement with the final version. |  |
| **BC MS 1998** | Rockaby  1981  Typescript with handwritten alterations by the author (photocopy).  6 leaves; 30 cm. |  |
|  | Inscribed: "ROCKABY" at top of first leaf by Beckett. |  |
|  | Photocopy appears to have been taken from the same original typescript as RUL MS 2197. |  |
|  | Copy 2 includes corrections, apparently made by Beckett, added to the typescript in red ink by Daniel Labeille. With explanatory covering note from Daniel Labeille dated 4.1.81. |  |
|  | Published with revisions as: Rockaby in Three occasional pieces / by Samuel Beckett, London: Faber & Faber, 1982, p.[17]-26. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ROC 04 |  |
|  | Two copies of a corrected typescript of Rockaby. Undated. 6 leaves each. 30 x 21 cm. With note from Daniel Labeille.  Both typescripts are copies of the same original, headed ‘ROCKABY’ by Beckett. Although undated, these typescripts are accompanied by a note from Labeille explaining that the corrections were provided by Beckett prior to the first production, and were then incorporated into the first edition by Grove Press in April 1981. This note also lists all the corrections made by Beckett, along with the observation that these changes were submitted from rehearsal notes with Alan Schneifer and Billie Whitelaw. This draft is a copy of the corrected text which is found as MS 2197, with Beckett’s pencil corrections to that item being reproduced here in red ink by Labeille. This original contains a trio of corrections not noted by Labeille. |  |
| **BC MS 2459** | Rockaby count  1981  Holograph with handwritten alterations by the author.  4 items; 15 x 11 cm. |  |
|  | Set of four postcards on which Beckett has written the text of Rockaby, divided into four sections. Cards numbered Sections 1-4 by Beckett in red ink. Each card includes a total of the number of lines in the relevant section. |  |
|  | In manilla envelope (23 x 32) inscribed "CATASTROPHE" and "Rockaby count" by Beckett. |  |
|  | Published with revisions as: Rockaby in Three occasional pieces / by Samuel Beckett, London: Faber & Faber, 1982, p.[17]-26. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ROC 05 |  |
|  | Set of four postcards upon which Beckett has written the text of Rockaby. Undated. 15 x 10 cm. Titled on first card ‘Rockaby count’ by Beckett.  Each card bears the text of one section of Rockaby. The sections correspond to the four parts of the play, as defined by the silences and W’s request ‘More’. These requests are absent from these cards: thus, it is V’s words only which are noted here. The cards are numbered 1-4. The lines in each section have been counted and the total for that section noted.  Section one has fifty-tow lines, section two fifty-four lines, section three fifty-three lines, section four seventy-tow lines; two hundred and thirty-one lines in total. The text is in black ink; the section numbers and title are in red ink. The first card is divided and numbered in groups of ten lines, the second ditto but unnumbered. The third card is neither numbered nor divided. Corrections are infrequent; one line is cut from the first section and only the fourth and final section features any notable reworking of text. Beckett leaves the reverse of these cards blank. |  |
| **BC MS 2261/1** | Berceuse  1982  Holograph with handwritten alterations by the author.  5 p. on 3 leaves; 30 cm. |  |
|  | Inscribed: "Samuel Beckett. Paris 10.1.82" at foot of last leaf. |  |
|  | Published with revisions as: Berceuse in Catastrophe et autres dramaticules; Cette fois, Solo, Berceuse, Impromptu d'Ohio / Samuel Beckett, Paris: Les Éditions de Minuit, 1982, p.[39]-55. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ROC 06 |  |
|  | Original manuscript of Berceuse, the author’s translation of Rockaby into French. 3 leaves. 30 x 21 cm. All corrections and additions in Beckett’s hand. Dated Paris, 10 January 1982 and autographed at the end of text on f.3.  Text is titled top f.1 Beckett has written on both sides of his typing paper: thus, there are five pages of text. The final page, verso f.3., is blank. Pagination by Beckett rins ff.2-5. The text of Berceuse occupies the first four sides, the fifth being a sheet headed ‘Notes’and ‘Eclairage’.  The text has columnar structure of the published version, but the speeches are unattributed. The ‘Encore’ interjections of ‘F[emme]’ are isolated in the text but unascribed until f.4, where Beckett places a ‘F’ adjacent to the final two instances of ‘Encore’. Text is moderately corrected in the same ink and hand in which it is written, suggesting an almost simultaneous process of conception and revision. Most extensively reworked is the final section, as it was in the English original. At the end of the text on f.4 Beckett groups various fundamental staging directions, this leaving the text uninterrupted. Pauses in the text are indicated by dashed. The final sheet of ‘Notes’ carries variant drafts of the staging directions featured in the published version. |  |
| **BC MS 2261/2** | Berceuse  1982  Typescript with handwritten alterations by the author.  5 leaves; 30 cm. |  |
|  | Inscribed: "BERCEUSE" at top of first leaf by Beckett. |  |
|  | Published with revisions as: Berceuse in Catastrophe et autres dramaticules; Cette fois, Solo, Berceuse, Impromptu d'Ohio / Samuel Beckett, Paris: Les Éditions de Minuit, 1982, p.[39]-55. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/ROC 07 |  |
|  | Typescript of Berceuse, Beckett’s translation of Rockaby into French. With the author’s manuscript additions and corrections. Undated. 6 leaves. 30 x 21 cm. Titled ‘BERCEUSE’ in Beckett’s hand top f.1.  The text occupies ff.1-5, with the ‘Notes’ on f.6. Pagination in type ff.2-6. Text undergoes four distinct stages of revision: red ball-pen, pencil, black ink and black felt-tip. Process of adaptation continues from MS 2261/1. Opening now features stage directions, developed from the draft group at the conclusion of MS 2261/1. The red ink is used to alterations and additions to various phrases. Beckett cuts three lines down to one at the opening of the piece. |  |
| **BC MSS DRAMA/THA** | Manuscripts: **Drama - That Time/Cette fois**  1974-1978  Written in English in 1974-5 and translated by Beckett into French as Cette fois. |  |
| **BC MS 1477/1** | That time  1974  Holograph with handwritten alterations by the author.  13 leaves; 30 cm. |  |
|  | Inscribed: "Ussy 8.6.74" by Beckett at top right hand corner of first page and "Ussy 18.6.74" at top of leaf 9. |  |
|  | First three leaves contain notes on staging. Text is divided into A 1-2 (leaves 4-5), B 1-3 (leaves 6-8) and C 1-4 (leaves 9-13). |  |
|  | Published with revisions as: That time / Samuel Beckett, Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/THA 01 |  |
|  | Original manuscript of That Time. 30 x 21 cm. 13 leaves. Dated f.1 Paris, 8 June 1974, last date (f.9) Ussy, 18 June 1974.  Written and corrected in black ink. This appears to be the initial draft of the play. Unusually for Beckett’s early manuscripts, this item carries the title at this stage: f.1 is headed ‘THAT TIME’. This manuscript suggests that Beckett had worked out the idea of the play prior to beginning this draft: the notes concerning the relationship between voices and the matter of staging such a piece are substantially less corrected than the spoken text itself.  The first three leaves are given over to notes on production and staging, and ff. 4-12 contains drafts of the actual spoken text. The notes on the bottom of f. 12 and on f.13, under the heading ‘Directions’, revert to notes on the staging. The first three leaves are numbered by Beckett in black ink, while the rest are numbered by RUL. The notes on ff. 1-3 include precise details on the sequence of A, B and C, the duration of each speech, and the interaction of the actual word count with the duration of each speech. Diagrammatic representation and analysis of the sound and shape of the play into three five minute sections of speech, with silences after five and ten minutes.  The text is divided by Beckett into ‘A’ 1-2 on ff.4-5, ‘B’ 1-3 on ff.6-8 and ‘C’ on ff.9-13. These letters refer to the three voices of the play and the sub sections of their monologues. The upper section of f.12 carries the first draft of the textual unit C4. F.13 is a sheet of notes listing the problems of staging this piece, and the lower portion of f.12 is a separate section headed ‘Directions’.  Beckett has made considerable alterations to the text at this early stage, leading to a substantial amount of directorial and verbal text being rejected and replaced. The text in ‘B’ and ‘C’ is arranged in the short, distinct sections familiar from the published version, but ‘A’ is in a single, two-page paragraph. Here all ‘A’, ‘B’ and ‘C’ material is grouped together under the lettered heading, whereas, in the published text, the voices alternate. The sheet headed ‘A1’ (f.4), is a photocopy. |  |
| **BC MS 1477/2** | That time  1974  Typescript with handwritten alterations by the author.  6 leaves; 30 cm. |  |
|  | Inscribed: "TS 1" by Beckett at top right hand corner of first leaf. |  |
|  | Text is divided into A 1-2 (leaves 1-2), B 1-2 (leaves 3-4) and C 1-2 (leaves 5-6). |  |
|  | Published with revisions as: That time / Samuel Beckett, Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/THA 02 |  |
|  | This item was incorrectly given the reference MS 1447/2 in the published catalogue "Beckett at Reading" (1998). |  |
|  | Untitled typescript, with manuscript, with manuscript additions and corrections by Samuel Beckett, of the That Time; undated. 30 x 21 cm. 6 leaves; f.1 headed ‘TS 1’ in black ink by Beckett.  There are no stage directions in this draft. Pagination by Beckett is according to monologue: f.1 is headed ‘A1’, f.2 is headed ‘A2’, f.3 ‘B1’, and f.4 ‘B2’, all in Beckett’s hand. Ff.5 and 6 are headed ‘C1’ and ‘C2’ respectively, in type. Corrections are made in black ink and red ball-pen. Beckett inserted a word count for ‘C’, the section still being in some considerable flux at this stage. There is a change in typeface after f.2. Thus we note a break in composition of this draft, while the change in variety of paper between sections ‘B’ and ‘C’ suggests a possible second break. Beckett has changed the ribbon on his typewriter half-way down f.5.  The red ink is used predominately to demarcate the sub-sections of the ‘A’, ‘B’ and ‘C’ monologues. Beckett has scored a red line to the immediate left of his text, with chevron indentations to mark the divisions between the sections, which, in this early draft, are less distinct than in later versions. The corrections made in black ink are found in the text and in the margin. The typed corrections made in black ink are found in the text and in the margin. The typed corrections are principally straightforward deletions in the text, with one marginal correction.  There are now a large number of sub-sections in this piece. The final page, f.6/C2, has the most distinctive revision in this draft. The top section is four sub-sections of ‘C’, the second, third, and fourth of which are numbered respectively 6,7 and 8 by Beckett in red ink. Mid-page there are four lines headed ‘B’ but subsequently incorporated into the third section on this page, that being a seventeen-line single section headed ‘C’. Beckett subsequently alters the order of this material. As in MS 1477/1, it is the closing section ‘C’ which proves most challenging to Beckett.  In this draft, Beckett is clearly seen to be striving, through the nature of his corrections, to establish a tripartite structure. Thus we see how the desired geometry of the piece brings its influence to bear upon the textual content. There are many textual variants in the first typescript. The section headed ‘B’ on f.6 (C2) is a fine example of addition, deletion and adjustment of material. This draft is eventually incorporated into the ninth speech by ‘C’ in the published version, in a revised format. |  |
| **BC MS 1477/3** | That time  1974  Typescript with handwritten alterations by the author.  9 leaves; 30 cm. |  |
|  | Inscribed: "TS 2" by Beckett at top right hand corner of first leaf. |  |
|  | Text on all 9 leaves is divided into three columns under the headings A, B and C. |  |
|  | Published with revisions as: That time / Samuel Beckett, Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/THA 03 |  |
|  | This item was incorrectly given the reference MS 1447/3 in the published catalogue "Beckett at Reading" (1998). |  |
|  | Untitled typescript, with manuscript additions and corrections by Samuel Beckett, of a revised version of That Time; undated. 30 x 21 cm. 9 leaves. Inscribed ‘TS 2’ by Beckett.  Pagination ff.1-9 in Beckett’s hand. Item corrected by Beckett in black ink. Beckett divided his pages into three equal vertical columns, headed ‘A’, ‘B’, and ‘C’. In these columns, he meticulously places each burst of speech in the correct order. The order reveals itself as ACAB, CBCA, BABC on ff.1-5. This is then repeated on ff.6-9. This is the structure outlines in the holograph notes which accompany MS 1477/1 but is here vividly realised via the formal organisational device of the columnar structure. Beckett has underlined in type the first and last three or four words of each of the sub-sections. These underlinings emphasise the continuity of voices.  The piece includes minor stage directions incorporated into the text, in type on f.4 after sub-section ‘A4’, and on f.9 after the final sub-section ‘C8’. Manuscript stage directions are added by Beckett on f.1, above ‘A1’, at the start of the piece, and on f.6 after ‘B5’. The typed directions on f.4 are subject to manuscript deletion and corrections.  The columnar arrangement of material allows Beckett to work very closely on the individual sub-sections of the piece. Each of these units is corrected and re-worked. The text at the opening of the piece, A C A, is most heavily redrafted. There is a system of manuscript numbering by which Beckett orders the sub-sections; this peters out on f.5. The draft contains twenty-four sub-sections, eight for each voice. |  |
| **BC MS 1477/4** | That time  1974  Typescript with handwritten alterations by the author.  3 leaves; 30 cm. |  |
|  | Inscribed: "TS 3" by Beckett at top right hand corner of first leaf. |  |
|  | Leaves headed A 71, B 79, C 87 by Beckett, representing the number of lines in each section. Text on verso of each leaf appears to have originally been on a separate piece of paper which was sellotaped to bottom of leaf. |  |
|  | Published with revisions as: That time / Samuel Beckett, Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/THA 04 |  |
|  | This item was incorrectly given the reference MS 1447/4 in the published catalogue "Beckett at Reading" (1998). |  |
|  | Untitled typescript, with manuscript additions and corrections by Samuel Beckett, of a revised version of That Time; undated. 3 leaves. 30 x 21 cm. Inscribed on f.1 ‘TS 3’ by Beckett.  Corrections are made in the text and margins using pencil, black ink and type. Each leaf is headed in pencil by Beckett (eg f.1 ‘A71’), the numbers referring to the line-count in each monologue. Ff. 1, 2 and 3 are ‘complete’ versions of the monologues ‘A’, ‘B’ and ‘C’. Each leaf and the monologue it contains is divided by Beckett into twelve sections in pencil. The text runs over to the verso of the leaf on all three leaves. Thus, there are now thirty-six sections in the play, as opposed to the twenty-four of previous drafts.  This version returns to the continuous form of arrangement, with ‘A’, ‘B’ and ‘C’ listed separately as in MS 1447/1, and as opposed to the sectionalised MS 1477/2 and the columnar MS 1477/3. |  |
| **BC MS 1477/5** | That time  1974  Typescript with handwritten alterations by the author.  5 leaves; 30 cm. |  |
|  | Inscribed: "TS 4" by Beckett at top right hand corner of first leaf. |  |
|  | Published with revisions as: That time / Samuel Beckett, Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/THA 05 |  |
|  | This item was incorrectly given the reference MS 1447/5 in the published catalogue "Beckett at Reading" (1998). |  |
|  | Untitled typescript, with manuscript additions and corrections by Samuel Beckett, of a revised version of That Time; undated. 5 leaves. 30 x 21 cm. Inscribed on f.1 ‘TS 4’ by Beckett.  There are no stage directions in this draft; Beckett’s concern is with the rhythm and organisation of the text. Corrections are made to the text using black ink, pencil, and type. The top left corner of f.1 is marked with an encircled ‘S’ [Silence] in black ink. The draft used the technique of intercutting between voices, A, B and C, as found in the published version, but the order of the sections is still at some considerable variance with the later text. Each textual unit is marked and numbered by Beckett in black ink, the first three being ‘A1’, ‘B1’ and ‘C1’, continuing thus until ‘A12’, ‘B12’ and ‘C12’ on f.5. Thus, there are thirty-six sub-sections to this draft. The order of material is considerably revised via arrows which indicate changes and reversals in three places in the section sequence.  This draft contains much correction and deletion of material alongside the structural re-arrangements. The heavily revised sections on f.4 include substitution of phrases and the full deletion of one section. Most sub-sections in this draft are corrected at least once, illustrating how, even at this relatively late stage, the text is still in a state of development. The opening and final silences, along with the internal or ‘median’ silences, are marked in the margins by a circled capital ‘S’ in black ink. |  |
| **BC MS 1477/6** | That time  1974  Typescript with handwritten alterations by the author.  7 leaves; 30 cm. |  |
|  | Inscribed: "TS 5" by Beckett at top right hand corner of first leaf and "Paris 10.7.74" at foot of last leaf. |  |
|  | Published with revisions as: That time / Samuel Beckett, Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/THA 06 |  |
|  | This item was incorrectly given the reference MS 1447/6 in the published catalogue "Beckett at Reading" (1998). |  |
|  | Typescript, with manuscript additions and corrections by Samuel Beckett, of a revised version of That Time; undated. 7 leaves. 30 x 21 cm. Titled on f.1, inscribed ‘TS 5’; f.7 inscribed Paris, 10 July 1974.  This version has a title page, preliminary stage directions and a concluding note on how the voices may be differentiated in production. These notes are very similar to those found in the original holograph manuscript MS 1477/1, suggesting that Beckett had from the outset a very clear idea of the appearance and presentation of That Time, and that the intense labour which lies between the first and sixth drafts is focussed upon the spoken text and the complex patterns therein. A difference, however, is that here Beckett specifies ‘No pillow’ for the Listener’s head. This version seems to have been corrected in five stages, as the modifications are made in five distinct ways.  Black ink corrects the stage directions and several marginal additions, while black ball-pen is used to modify single words or short phrases in the text or the left margin. Blue ball-pen is used to delete longer phrases. Pencil is the most prolifically employed of the five methods, being used to number the sections (1-36) and to supply internal and marginal comments and corrections to the text. The stage direction ‘eyes close’ is added twice in pencil, once in black ball-pen. Red ball-pen is used to add a tick of approval to the position of each passage in the sequence of thirty-six textual units and also to correct the unsatisfactory positions of several such sections: units 18 and 20 exchange places, for example. The final stage direction is heavily corrected in red-ball pen. The last line of this direction, concerning the ‘selective recording’ which will emphasise the differences in the voices, is corrected in black ink, and then this is itself corrected in red ball-pen. Beckett seems to have been still unsure as to how the differentiations might best be made between the three voices. F.1 is a title page, marked ‘THAT TIME’ in type, and ‘TS 5’ in black ink. This page also carries various notes. |  |
| **BC MS 1477/7** | That time  1974  Typescript with handwritten alterations by the author.  5 leaves; 30 cm. |  |
|  | Inscribed: "TS 6" by Beckett at top right hand corner of first leaf. Verso of last leaf contains handwritten notes by Beckett. |  |
|  | Published with revisions as: That time / Samuel Beckett, Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/THA 07 |  |
|  | This item was incorrectly given the reference MS 1447/7 in the published catalogue "Beckett at Reading" (1998). |  |
|  | Untitled manuscript, with manuscript additions and corrections by Samuel Beckett, of a revised version of That Time; undated. 30 x 21 cm. 5 leaves; f.1 headed ‘TS 6’ by Beckett in black ink.  The version returns to the fragmentary structure familiar from earlier drafts and from the published version. This is a complete version of the text with full stage directions, and two new drafts, in Beckett’s hand, of the final note on the technical problems of staging the overlapping voices, one on verso of f.5. This draft is based on the sequence of numbered sections worked out ion the pair of ‘continuity’ typescripts which Beckett produced between ‘TS 5’ (MS 1477/6) and this item, ‘TS6’. The sections go unnumbered here and are found in their final ‘A C B A’ order. It is lightly corrected in black ink by Beckett, in text and margin. These adjustments involve single word changes and short deletions or additions.  The production note on the voices is drafted twice in Beckett’s hand. Verso f.5 includes a listing of six persons and publishers to whom copies were to be sent. |  |
| **BC MS 1477/8** | That time  1975  Typescript with handwritten alterations by the author.  7 leaves; 30 cm. |  |
|  | Inscribed: "TS 7" by Beckett at top right hand corner of first leaf and "Paris. August 75" at foot of last leaf. |  |
|  | Published with revisions as: That time / Samuel Beckett, Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/THA 08 |  |
|  | This item was incorrectly given the reference MS 1447/8 in the published catalogue "Beckett at Reading" (1998). |  |
|  | Corrected carbon typescript of a revised version of That Time. 30 x 21 cm. 7 leaves; f.1 headed ‘TS 7’. Foot of f.7 dated Paris, August 1975, in Beckett’s hand.  Contains two manuscript and two typed corrections. Final note on voices now in published form, but still at close of piece rather than among the opening directions. This is possibly a carbon copy sent to Faber and Faber for first publication in 1976. The quartet of corrections bring the text into full agreement with the published version. |  |
| **BC MS 1477/9** | That time  1975  Typescript with handwritten alterations by the author in black and red ink.  6 leaves; 30 cm. |  |
|  | Text is divided into three sections, headed "Continuity A" (leaves 1-2), "Continuity B" (leaves 3-4) and "Continuity C" (leaves 5-6). |  |
|  | Published with revisions as: That time / Samuel Beckett, Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/THA 09 |  |
|  | This item was incorrectly given the reference MS 1447/9 in the published catalogue "Beckett at Reading" (1998). |  |
|  | Untitled carbon typescript, with manuscript corrections and additions by Samuel Beckett, of a revised version of That Time; undated. 30 x 21 cm. 6 leaves.  This is a carbon of the previous ‘Continuity’ typescript (MS 1477/10) and contains many of the same manuscript additions and corrections. There are some differences in the order of the sections, as indicated by the numbering found in black ball-pen in the left margin. The typed text, however, is in the same order as in the previous item. The numerical revisions found in black ball-pen in the left margin. The numerical revisions found in this item bring the order of the sections into agreement with the published version for the first time in the typescript sequence.  Corrections are minor, with some developments upon those in MS 1477/10, and are made in red ball-pen, with one revision each made in black ink and type. Textual evident, alongside the order of sections, places this item as later than the previous draft. |  |
| **BC MS 1477/10** | That time  1975  Typescript with handwritten alterations by the author in black and red ink.  6 leaves; 30 cm. |  |
|  | Text is divided into three sections, headed "Continuity A" (leaves 1-2), "Continuity B" (leaves 3-4) and "Continuity C" (leaves 5-6). |  |
|  | Leaf 4 contains a detailed handwritten breakdown of the order of the speeches in red ink. |  |
|  | Published with revisions as: That time / Samuel Beckett, Faber & Faber, 1976. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/THA 10 |  |
|  | This item was incorrectly given the reference MS 1447/10 in the published catalogue "Beckett at Reading" (1998). |  |
|  | Untitled typescript, with manuscript additions and corrections by Samuel Beckett, of a revised version of That Time; undated. 6 leaves. 30 x 21 cm.  At least two stages of revisions, with corrections made in black ink, red ball-pen; examples of each are to be found in left margin and in text. This typescript divides the text into A, B and C monologues, and presents them in an unfragmented block. Thus, A occupies ff.1-2, B ff.3-4 and C ff. 5-6. Each leaf is headed ‘Continuity’, followed by the appropriate letter: A, B, or C. It appears to have been typed after MS 1477/6 but before MS 1477/7, a draft which closely resembles the published version. Beckett’s dissatisfaction with the text as it stood after the completion of MS 1477/6 had led him to regroup his material. The need for internal continuity in a dispersed monologue leads Beckett to return to this separation of the three ‘voices’. This is the first of two such ‘continuity’ versions Beckett produced: MS 1477/9 is a carbon copy of this typescript, with corrections which date it as later than MS 1477/10.  In this important transitional draft, the sections of the monologues are divided using lines in black ink which underscore the last line of each section, recalling the device used in the columnar draft MS 1477/3. In conjunction with this, there is a sequence of numbers in the same ink in the left margin. These numbers are placed adjacent to the appropriate section and refer to the position of that particular unit in the overall A, B, C sequence. There is a secondary listing of numbers in red ink further to the left in the same margin, which refers to the mass of calculations found in the lower portion of f.4, detailed below. Internal corrections are made in black ink and type and are, in the main, small-scale additions or substitutions. Some corrections to the unit numbering are made in red ink, showing these revisions to be the later of the two sets.  The lower half of f.4 comprises a densely packed series of attempted sequences, in list form, of the ABC sections of the text. Written in red ball-pen, there are numerous attempts at a satisfactory order. The majority of these are crossed through, with four of them being ticked by Beckett. One of these ‘approved’ sequences is crossed out. In the attention paid to these calculations, and in the only lightly corrected text, we see how the geometrical form of the piece is as important and as troublesome as the words which fill that form. |  |
| **BC MS 1639** | That time  1976?  Holograph with handwritten alterations by the author.  2 leaves; 30 cm. |  |
|  | First leaf contains notes concerning the staging of the play, written in black ink. Second leaf contains a detailed breakdown of the order of the speeches, written in red ink, with additions in black ink. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/THA 11 |  |
|  | Original manuscript notes by Beckett towards stage directions for ‘That Time’. This is a listing and a description of the fade-ups and fade-outs of the lighting giving page numbers and textual cues. The page references correspond to the first Faber edition. There are seven separate instructions and introductory general note. Beckett has written ‘43’ in the top left corner of f.1.  On f.2 there are three draft listings of A B C sequences similar to those found in MS 1447/10, f.4. The first two lists are crossed through, while the third is ticked by Beckett, and the sequence detailed here is the one found in the final version. In the lower portion of f.2, Beckett has listed the entire text, with the sections being listed A B C 1-12 and identified by their first and last phrases. Numbers 1-36 are in black ink, while all other material in this item is in red ball-pen. |  |
| **BC MS 1657/1** | Cette fois  1978?  Holograph with handwritten alterations by the author.  10 leaves; 30 cm. |  |
|  | Text is divided into three sections: A (leaves 1-3), B (leaves 4-6) and C (leaves 7-9). Final leaf contains a "Note" relating to the staging of the play. |  |
|  | Published with revisions as: Cette fois in Catastrophe et autres dramaticules; Cette fois, Solo, Berceuse, Impromptu d'Ohio / Samuel Beckett, Paris : Les Éditions de Minuit, 1982, p.[7]-25. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/THA 12 |  |
|  | Original manuscript of Cette fois, Samuel Beckett’s translation of That Time into French; undated. With manuscript additions and corrections. 10 leaves. 30 x 21 cm.  Text written and corrected in black ink. Text divided into three major sections: A, B, and C. Each of these is divided into twelve sub-sections in a manner similar to the technique used in drafting the original English piece: see MS 1447/2, for example. These sections are individually numbered by Beckett and occupy three leaves each. The last leaf carries a ‘Note’ relating to the staging of the play. |  |
| **BC MS 1657/2** | Cette fois  1978  Typescript with handwritten alterations by the author in black and red ink.  9 leaves; 30 cm. |  |
|  | Text is divided into three sections by Beckett, numbered: A [1]-3 (leaves 1-3), B [1]-3 (leaves 4-6) and C [1]-3 (leaves 7-9). |  |
|  | Published with revisions as: Cette fois in Catastrophe et autres dramaticules; Cette fois, Solo, Berceuse, Impromptu d'Ohio / Samuel Beckett, Paris : Les Éditions de Minuit, 1982, p.[7]-25. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/THA 13 |  |
|  | Typescript of Cette fois, Samuel Beckett’s translation of That Time into French; undated. With manuscript additions and corrections by the author. 9 leaves. 30 x 21 cm.  This typescript is corrected in several separate stages, using black ink, pencil, red and green ball-pens and type. All categories of manuscript revisions are found in the text and margins, with type in text only. Most of the thirty-six sections are crossed through in a single stroke of artist’s pencil. Beckett retains the separate sections A, B, and C, and employs a dual system of numbering: each section is numbered in type 1-12 and also, in ink, according to its position in the sequence. Some handwritten staging directions. Pagination is in type and black felt-tip.  A heavily reworked draft, beginning as a typed version of MS 1657/1. The revisions embrace changes of tense, single words and short phrases and also large-scale revisions of text. |  |
| **BC MS 1657/3** | Cette fois  1978  Typescript with handwritten alterations by the author in black ink and pencil.  8 leaves; 30 cm. |  |
|  | Typescript has title page inscribed "CETTE FOIS" by Beckett. |  |
|  | Published with revisions as: Cette fois in Catastrophe et autres dramaticules; Cette fois, Solo, Berceuse, Impromptu d'Ohio / Samuel Beckett, Paris : Les Éditions de Minuit, 1982, p.[7]-25. |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/THA 14 |  |
|  | Typescript of Cette fois, Samuel Beckett’s translation of That Time into French; undated. With manuscript additions and corrections by the author. 8 leaves. 30 x 21 cm. Titled.  Corrections are made in black ink and pencil. Both found in text and margins, with ink used for textual correction only, while pencil is used for numbering of sections in addition to corrections. Begins with staging directions and concludes with a variant draft of the final ‘Note’. First leaf is a title page.  Text now arranged in final sequence, but still undergoing internal adjustment, and thus still contains variants. Numbering is simple; each section marked A, B or C and 1-12. So the opening trio is marked A1, C1, B1 and this continues to final set: B12, A12, C12. Pagination in type, 2-7 on ff. 3-8. |  |
| **BC MSS DRAMA/PET** | Manuscripts: **Drama - Petit Odéon** |  |
| **BC MS 2927** | Petit Odéon fragments  1967  Holograph, in blue and black ink, with handwritten alterations by the author.  1 item; 21 cm. |  |
|  | "La vita degli animali" notebook, featuring a beaver on the front cover, containing 68 pages of squared paper (p.34-67 blank). Front cover is inscribed "PETIT ODEON FRAGMENTS" by Beckett. |  |
|  | Notes written on verso of notebook title page and p.1-33, p.68. Dated "Ussy Fev. (i.e.February) 67" on p.1 and "Ussy Avril 68" on p.31. |  |
|  | Former reference number; BECKETT COLLECTION--MSS DRAMA/PET 01 |  |
|  | Notebook containing original holograph manuscript notes for an unpublished, abandoned play in French. Dated Ussy, February 1967 on f.1, also Ussy, April 1968 on f. 16. Squared-paper exercise book, 20 x 15 cm. 34 leaves; ff. 1-17 carry notes by Beckett, ff. 18-33 blank, single page of notes f.34. Notebook in Italian ‘La vita degli animali’ series, with a colour photograph of a beaver on the front cover, a fawn on the back. Inscribed by Beckett on the front cover ‘PETIT ODÉON FRAGMENTS’ in blue ball-pen.  No pagination. Main text found on recto pages; corrections, additions and observations are found on the facing verso pages. Material is written in black and blue inks. The book begins with a draft for a conversation between two female characters, F1 and F2. This book also contains manuscript draft workings of the pieces found in the above typescript, MS 1227/7/16/3, with the second monologue being placed first. There is an extra page of monologue material here which is not transcribed in the typescript, on f.12. This is the last blue ink entry. There then follows, ff. 13-7, black ink material headed on f.13 ‘Répliques’. This begins with a plan of the play and several drafts of the opening of the first monologue.  The ‘Répliques’ section in black ink, which runs concurrently on recto and verso pages, features a plan of the play and some extensive calculations regarding the timing of the play as planned here. There are also several pages of calculations regarding medicinal dosages.  The final section is a fragment of French prose on the last page of the book, containing the phrase ‘revenu à lui’ but unconnected to the early draft of Stirrings Still which begins with this phrase. |  |
| **BC MS 1227/7/16/3** | Petit Odéon  1967  Typescript with handwritten alterations by the author in black ink.  2 leaves; 27 cm. |  |
|  | Inscribed: "For Reading University Library. Sam. Beckett" at top of first leaf. |  |
|  | Text begins: "Un jour je demandai à un speciialiste..." |  |
|  | Former reference number: BECKETT COLLECTION--MSS DRAMA/PET 02 and BECKETT COLLECTION--MSS DRAMA/PET 03 |  |
|  | Untitled typescript, with manuscript additions and corrections by Samuel Beckett, of an unpublished play in French. Undated. 27 x 21 cm. 4 leaves. Inscribed ‘for Reading University Library. Sam. Beckett’ and ‘Petit Odéon’ on f.1 and f.3.  Pagination found only on f.2, in type. Manuscript material in black ink. The separate designations by Beckett suggest that he considered the first and second pairs of leaves to be distinct from each other – indeed there are two monologues here, of two leaves’ length. Both speeches seem to be by the same female voice. It begins with the voice telling a story about a past conversation with a medical specialist in which she asks him a number of questions about self-administration of drugs, and why the effects of the latter are so unpredictable. He can give no satisfactory reply. She then reverts to the present tense as she contemplates the two liquids to be injected (the red and the green; in the second monologue A & B). These have contrary effects. The only ‘directions’ are in brackets, and are very brief, referring to pauses and glances at a watch.  The second monologue begins ‘Eh bien comme tu as pu voir’. Corrections are made in blue ink. The content of this passage is not dissimilar to that of the previous monologue but this piece involves more calculations relating to capacities and dosages (f.4). The ‘directions’ in this second monologue are more prolific, being primarily concerned with these detailed calculations and also with glances at a watch. There is further reflection on the two liquids, here dubbed ‘A’ and ‘B’, with their ‘effets contraires’. Several passages here echo sections of the first monologue.  The typescript is very closely related to material in notebook MS 2927 which features fragments of a play Beckett tried to write for Madeleine Renaud, which was abandoned. |  |