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| **BC NOTEBOOKS** | **Beckett Collection: Notebooks Series** |  |
| **BC MS 5517** | Complete draft manuscript of Samuel Beckett's novel **Murphy**  1935-1936  Six autograph notebooks with handwritten alterations by the author. Text written predominantly on right-hand pages with corrections and additions on left-hand pages. The first notebook is inscribed “Sasha Murphy” on the front cover, whereas the remaining six notebooks are inscribed “Murphy II/III/IV/V/VI” on their respective front covers. Dated extensively throughout from “20.8.35” (Notebook 1, p.1) to “9/6” (Notebook 6, p.163). Murphy published London: George Routledge & Sons, 1938.  6 notebooks  Acc.MS5517 |  |
|  | Photocopies of the notebooks will normally be made available. Please contact the University Archivist for more information. |  |
| **BC MS 5517/1** | Notebook I entitled “Sasha Murphy”  20 Aug-23 Sept 1935  Autograph with handwritten alterations by the author. Blue notebook with soft covers, containing 144 leaves. Text written predominantly on right-hand pages with corrections and additions on left-hand pages. Inscribed “Sasha Murphy” on front cover. Dated extensively throughout from “20.8.35” (p.1) to “23/9” (p.139). Contains material relating to Chapter 1 (pp.1-59), Chapter 2 (pp.61-111), and part of Chapter 3 (pp.112-144) of the published text. Includes doodles of Charlie Chaplin and James Joyce. Contains references to Descartes, Geulincx, Leibniz, Picasso, Rabelais, Spinoza, Swift and Villon, amongst others. Murphy published London: George Routledge & Sons, 1938.  1 notebook  Acc.MS5517 |  |
|  | Photocopies of the notebooks will normally be made available. Please contact the University Archivist for more information. |  |
| **BC MS 5517/2** | Notebook II entitled “Murphy II”  23 Sept-8 Oct 1935  Autograph with handwritten alterations by the author. Burgundy notebook with soft covers, containing 144 leaves. Text written predominantly on right-hand pages with corrections and additions on left-hand pages. Inscribed “Murphy II” on front cover. Dated extensively throughout from “24/9” (p.7) to “8/10” (p.141). Contains material relating to part of Chapter 3 (pp.1-23), Chapter 4 (pp.25-99), and part of Chapter 5 (pp.101-143) of the published text. Contains references to Aristotle, Corneille, Goethe, Shakespeare, St Augustine and the Bible, amongst others. Murphy published London: George Routledge & Sons, 1938.  1 notebook  Acc.MS5517 |  |
|  | Photocopies of the notebooks will normally be made available. Please contact the University Archivist for more information. |  |
| **BC MS 5517/3** | Notebook III entitled “Murphy III”  8 Oct-1 Nov 1935  Autograph with handwritten alterations by the author. Burgundy notebook with soft covers, containing 224 leaves. Text written predominantly on right-hand pages with corrections and additions on left-hand pages. Inscribed “Murphy III” on front cover. Dated extensively throughout from “9/10” (p.15) to “1/11” (p.219). Contains material relating to part of Chapter 5 (pp.1-124), Chapter 6 (incorrectly numbered “VII”; pp.124-151), and part of Chapter 7 (incorrectly numbered “VIII”; pp.152-223) of the published text. Also series of notes relating to Chapter 6 (p.224 and inside back cover). Contains references to Dante, Geulincx, Leibniz, Paracelsus, Rabelais, Spinoza and the Bible, amongst others. Murphy published London: George Routledge & Sons, 1938.  1 notebook  Acc.MS5517 |  |
|  | Photocopies of the notebooks will normally be made available. Please contact the University Archivist for more information. |  |
| **BC MS 5517/4** | Notebook IV entitled “Murphy IV”  3-24 Nov 1935  Autograph with handwritten alterations by the author. Red notebook with soft covers, containing 160 leaves. Text written predominantly on right-hand pages with corrections and additions on left-hand pages. Inscribed “Murphy IV” on front cover. Dated extensively throughout from “3/11” (p.1) to “24/10” [for “24/11”] (p.157). Contains material relating to part of Chapter 7 (pp.1-5), Chapter 8 (incorrectly numbered “Nine”; pp.6-79), and part of Chapter 9 (incorrectly numbered “Ten”; pp.81-160, inside back cover) of the published text. Contains references to Hans Christian Anderson, Leibniz, Proust and the Bible, amongst others. Murphy published London: George Routledge & Sons, 1938.  1 notebook  Acc.MS5517 |  |
|  | Photocopies of the notebooks will normally be made available. Please contact the University Archivist for more information. |  |
| **BC MS 5517/5** | Notebook V entitled “Murphy V”  25 Nov 1935 - 28 Apr 1936  Autograph with handwritten alterations by the author. Red notebook with soft covers, containing 184 leaves. Text written predominantly on right-hand pages with corrections and additions on left-hand pages. Inscribed “Murphy V” on front cover. Dated extensively throughout from “25/10” [for “24/11”] (p.1) to “28/4” (p.175). Contains material relating to part of Chapter 9 (pp.1-45) and part of Chapter 10 (incorrectly numbered “Eleven”; pp.45-183) of the published text. Also table of notes relating to Geulincx’s Ethica (p.184). Contains references to Dante, Lamartine, Ovid, Renard, Shakespeare, Sidney and the Bible, amongst others. Murphy published London: George Routledge & Sons, 1938.  1 notebook  Acc.MS5517 |  |
|  | Photocopies of the notebooks will normally be made available. Please contact the University Archivist for more information. |  |
| **BC MS 5517/6** | Notebook VI entitled “Murphy VI”  30 Apr- 9 Jun 1936  Autograph with handwritten alterations by the author. Burgundy notebook with soft covers, containing 180 leaves. Text written predominantly on right-hand pages with corrections and additions on left-hand pages. Inscribed “Murphy VI” on front cover. Dated extensively throughout from “30/4/36” (p.1) to “9/6” (p.163). Contains material relating to part of Chapter 10 (pp.1-5), Chapter 11 (incorrectly numbered “14”; pp.6-69), Chapter 12 (incorrectly numbered “15”; pp.70-141), and Chapter 13 (incorrectly numbered “16”; pp.143-161) of the published text. Also revised material for insertion into Chapter 1 at the end (pp.163-173). Seven blank pages at the end (pp.174-180). Contains references to Keats, Renard, Shakespeare and the Bible, amongst others. Murphy published London: George Routledge & Sons, 1938.  1 notebook  Acc.MS5517 |  |
|  | Photocopies of the notebooks will normally be made available. Please contact the University Archivist for more information. |  |
| **BC MS 5517/7** | Case made for holding the Murphy notebooks  1 box  Acc.MS5517 |  |
| **BC MS 5000** | Beckett’s **Dream** Notebook. 276 pages. Notes made by Beckett on the way to writing Dream to Fair Middling Women  Undated |  |
| **BC MS 3000/1** | Notebook with dark red covers, inscribed on the front cover in capitals`WHOROSCOPE' 11 x 17 cm  Undated  Original manuscript notes relating to Murphy, included in the ‘Whoroscope’ notebook. Undated. 17 x 11 cm. Relevant notes ff.1-17.  The notes here are written by Beckett in black and blue inks. No pagination. The notes are divided by Beckett into sections of varying lengths, and numbered 1-34. Sections 1-18 contain notes on ideas which crystallise and inform the book, while sections 19-35 are synopses of actual episodes and chapters which Beckett plans to expand and include in his book. There is a table of names and qualities which are related to astrology. This includes equations of planets with colour and a metallic element. Thus, for example, ‘Saturn/grey/lead’ and ‘Venus/yellow/copper’. The days of the week are allied to their appropriate gods in a later table. The section also includes notes on ‘judicial astrology’ and a short bibliography of astrological works noted by Beckett.  The length of the sections dealing with the projected content of the novel may be as short as one line, or as long as over two pages in the case of section 29. This is a section sub-divided into three, and deals with the scenes and characters, for example Ticklepenny, in the Magdalen Mental Mercyseat. Section 32 is a list of statistics regarding the dimensions and volumes of the Venus de Milo, attributed to Celia, with slight amendment, at the opening of Chapter 2 of Murphy.  Section 33 deals with the episode of the ginger biscuit. The ‘Whoroscope’ notebook also includes a list, written in soft blue pencil by Beckett, headed ‘Murphy turned down by:’. There follow the names of twelve publishing houses who had rejected the manuscript as sent by Beckett. Eleven are in blue pencil and a single later addition – Faber and Faber – in ordinary pencil. The list, on f.37 of the notebook, includes most of the major London publishing houses but not the eventual publishers of Murphy, Routledge.  [The Beckett Archive also includes a first edition of Murphy (London, Routledge, 1938) inscribed by Samuel Beckett to Peter Gidal, London, May 1979 and donated by Mr Gidal to the Archive on 20 November 1988]. |  |
|  | Notebook with dark red covers, inscribed on the front cover in capitals ‘WHOROSCOPE’, surrounded by six-point stars. 17 x 11 cm. 146 leaves, middle portion blank. Mostly undated but one date given on f.33: Germany, 2 October 1936.  A notebook which contains a startling variety of manuscript material in note form, in several languages other than English including French, German, Italian and Latin. These notes are accompanied throughout by prolific doodles. The book is extraordinarily wide-ranging but includes:  A) Notes divided into thirty-four sections of unequal length related to Murphy. Some entries crossed through in blue crayon, some ticked in same. Notes embrace Cartesian theory, the ‘topography’ of Dante’s Purgatorio and extensive tabulation of astrological details: this third group incorporates references to Murphy’s horoscope.  B) Second section begins with a lengthy sequence of epigrammatic and punning phrases in a variety of languages. There follow notes on Ixion, Sisyphus and Tantalus, among other figures from classical mythology. A list of ‘books sent home’ is included.  C) A listing of twelve publishers who, at the time of writing, had turned down Murphy.  D) Music and libretto from The Marriage of Figaro.  E) Academic notes. Much scientific material in this notebook in French and English: notes on Newton, Pythagora and Hippasus, alongside notes on the theory of relativity, the principles of dynamic physics, astronomy, and a table of the Geological Eras. Also a substantial set of notes copied from Mauthner, along with quotations from a variety of writers and philosophers, including Kant, Spinoza, Aristotle, Darwin, Pascal. Long section in English on cultural and literary history of Ancient Greece, very well organised and tabulated.  F) Passages copied from Burton’s Anatomy of Melancholy.  G) At rear of notebook, a sketch on inside back cover. Facing page contains material headed ‘For Interpolation’. |  |
| **BC MS 3000/2** | Original and a copy of a 1936 newspaper cutting showing monkeys playing chess, originally enclosed with the "Whoroscope" notebook  1936  1 envelope |  |
| **BC MS 2926** | **Sam Francis** notebook  1950-1959?  Contains wide variety of material including notes on American painter, Sam Francis; notes on Mexican poetry; two fragments showing similarities with early versions of Fin de partie (Endgame).  1 notebook (52 leaves); 21 cm. |  |
|  | Former reference number: BECKETT COLLECTION--MSS 2926 |  |
|  | Original manuscript notes on Mexican poetry and Spanish grammar in an exercise book, the ‘Sam Francis’ notebook (q.v.). Updated. 53 leaves. 21 x 17 cm. Soft brown covers. Notes on poetry and grammar, with poems on ff.1-7, ff.50-53.  The translation and grammar notes by Beckett are in blue and red ball-pen, and are variously dispersed over the first 7 leaves of this notebook. The notes are tabulated, divided into separate sections for each poet with whom Beckett deals. There are four sections on f.1, for example. These are concerned with Altamirano, Othon, Tablada and Reyes.  At the rear of the notebook, on ff.52-3, Beckett transcribed a draft translation of a poem by Urbina entitled Ancient Tear. It is written in and red ball-pen, the same inks as used for the notes in the early part of the notebook. This draft contains many variants on the published text. The later stages of it are particularly heavily revised by Beckett. A lightly-corrected draft in blue ink of the second stanza of Reyes ’poem ‘To and-fro of Saint Theresa’ appears on f.50. |  |
|  | Sam Francis' Notebook  Manuscript 1: The earliest version of a dialogue which has some similarities with Fin de partie is contained in a notebook from the 1950s, MS 2926. While the fragments in the MS 2926 notebook cannot be described as an early draft of the play, they do reveal links ith later versions of Fin de partie.  The first version is five pages long, written in blue ball-pen on the recto pages of the notebook. The dialogue concerns two figures, A and B, who discuss the uncertain, possibly divine, the presence of a third, whom they cannot see. They begin to recite the Lord's Prayer. Another preoccupation is with their own presence/absence. Some passages anticipate later versions of Fin de partie.  Manuscript 2: The second version covers ten leaves of the notebook, written in blue ink mainly on the recto pages. He playlet begins with both figures standing and facing one another, and is reminiscent of the opening of en attendant Godot. This dialogue continues and reinforces the religious references of the previous one. A later dialogue introduces the preoccupation with progenitors/origins which later versions develop. Hamm's blindness and immobility are also anticipated. While different in tone, and much briefer than subsequent versions of Fin de partie which develops the relationship between the two figures, and introduce much more dialogue and role-playing, these fragments do contain, in a very elementary form, many of the preoccupations of the final text. |  |
|  | Manuscript notes by Samuel Beckett in an exercise book. Brown covers. 21 x 17 cm. 52 leaves, with one loose leaf inserted. Broad lined paper. Date only once, 15 September 1950, at play fragment.  This notebook contains a wide variety of material, and seems to have been used over a lengthy period. The hand varies greatly, as does the colour of ink used; black ink dominates, but there is much work in blue, red, and black ball-pen, with very brief fragments in pencil. The notes are accompanied by throughout by extensive multi-coloured doodles.  Material includes: notes relating to the American painter Sam Francis, predominately between f.20 verso and f.23; a section of notes on Mexican poets and Spanish vocabulary, including draft translations of two poems for Beckett’s volume of Mexican poetry; abandoned dramatic material; a letter to Alexander Trocchi which is drafted and re-drafted several times. The loose leaf inserted into the back of the notebook carries two stanzas of a poem beginning ‘Caught among eyelashes’.  Occupying f.20 verso to f.23 is a draft entitled ‘Sam Francis, animator of silence’. It develops and incorporates material drafted on f.1 verso-f.2 and f.4 verso-f.5. Written in black ink; first two lines in pencil. |  |
| **BC MS 5001** | Loose leaves tied together with string. 72 pages. Notes on Dutch art  Undated |  |
| **BC MS 5002** | The “College” Exercise Book. 67 pages. Inscribed: “Samuel Beckett, 48 Paulton’s Square, London, S.W.3.” German vocabulary book  Undated |  |
| **BC MS 5003** | Dark red Exercise Book. 256 pages. Inscribed: “Samuel Beckett, 6 Clare Street, Dublin, I.F.S. 13/7/36.” German notes and translations  Undated  P50-249 are blank |  |
| **BC MS 5004** | Black Notebook with red spine. 107 pages. Notes on Goethe’s Faust  Undated |  |
| **BC MS 5005** | Dark red Exercise Book. 260 pages, pp.40-260 blank. Inscribed: “Samuel Beckett, 6 Clare Street, Dublin, Irish Free State.”  Undated |  |
| **BC MS 5006** | Science and Laboratory Note-Book for Technical Classes. 108 pages. German vocabulary book  Undated |  |